

Press portfolio

B a u h a u s  
C e n t e n a r y 2 0 1 9

Programme of the Bauhaus Dessau Foundation for the centenary of the founding of the Bauhaus.

P r e s s c o n t a c t

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*The Bauhaus Dessau in the Centenary Year 2019.*

The great year has come: In 2019, we celebrate the 100th anniversary of the Bauhaus. And it is a really special privilege that we can celebrate this centenary here in Dessau. The Bauhaus years in Dessau from 1925 until 1932 are considered the most productive, but also the most ambivalent ones of this School of Design. And even today, you can deeply plunge in the Bauhaus culture at many locations in the city.

In this year, the Bauhaus Dessau Foundation looks both back and towards the future. Even 100 years after the founding of the Bauhaus, many of the ideas and impulses are still current. This is reflected in the extensive centenary programme of the Bauhaus Dessau Foundation.

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The Centenary of the Founding of the Bauhaus

The Bauhaus Dessau Foundation

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## Bauhaus Festivals Dessau

The festivals are rooted in a long-term artistic-scientific research project of the Foundation, and will in 2019 comprise three multi-day thematic festivals focusing on school, architecture and stage. The festivals are intended for a national and international audience and for the university and partner network of the Bauhaus Dessau Foundation. The programme for each festival is designed so that interested members of the public of all ages too are invited to discover for themselves the experimental site of the Bauhaus in Dessau.

### Festival School Fundamental

20 – 24 March 2019  
Bauhaus Building

Historically the Bauhaus was mainly a school. Against the background of the experience of the existential breaks after World War I, its founders fundamentally dealt with issues of the shaping of human existence in modern times. The festival *School Fundamental* returns to these origins and thinks ahead. The Bauhaus Building, where the Bauhauslers taught and learned, becomes a temporary school, a “testing location” of design learning experiments.

The Bauhaus Building is still a manifest of the Bauhaus pedagogics curriculum. The Bauhaus school is the conviction, built in glass and stone, that schools are the basic units for the shaping of cohabitation in the future, not so much an educational institution, rather a space for experiments by creative people. The historical Bauhaus could work as a school in Dessau for six years only. However, its visible and invisible connections with the modern training of artists and designers have lasted to the present and set precedents all over the world. The festival *School Fundamental* will study these connections and search for answers to the following questions: What would a Bauhaus school be today? How would it deal with the shaping of everyday environments of a globalized society? Which experiments would it dare to make, how would it organize learning in the community? And how would it, in the microcosmos of a campus, model new policies of a social design?

In the festival *School Fundamental*, the historical learning environment will be combined with the worldwide searching movements after an adequate design training for the social, ecological and technological challenges of the present. In the course of the festival programme with studying situations and learning experiments, scientists, specialists in pedagogics, students of design disciplines, curators, cultural scholars and the interested public enter into a dialog with the iconic school building.

Participants are: Dennis Atkinson (London), Alison Clarke (Vienna), Clare Butcher (Amsterdam), Sepake Angiama (Kassel), Deniz Ova (Istanbul), Jan Boelen (Eindhoven), Lisi Zeininger (Vienna), Stefani Bardin (New York), Mike Anusas (Edinburgh), Maurizio Montalti (Amsterdam), Clemens Winkler (Zurich), Tim Ingold (Aberdeen), Judith Winter (Manchester), Carolyn Butterworth and Leo Care (Sheffield), Nina Paim and Corinne Gisel (Basel), Friedrich von Borries (Hamburg), Albená Yaneva (Manchester), Suchitra Balasubrahmanyan (New Delhi), Sofía Olascoaga (Cuernavaca) and others.

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Programme:

*Learning Environment*

Workshops

21 – 24 March 2019

Learning Environment Bauhaus takes up three thematic fields of learning: Weaving Workshop – Material, Preliminary Course Space – Knowledge, Festive Area – Humans (Stage and Canteen)

*Parliament of Schools*

International Platform

21 – 24 March 2019

The Parliament of Schools provides a platform for exchange and the cross-linking of new and alternative models of design education.

*Bauhaus Translated*

Symposium

22 – 23 March 2019

Bauhaus Translated focuses on international examples of art and design schools in the 20th century, that connected the critical realization of aspects of the Bauhaus school with the redefinition of their own educational agenda.

Festival Architecture Radical

31 May – 2 June 2019

Employment Office by Gropius, Bauhaus Museum Dessau

The Bauhaus buildings in Dessau are prototypes of radical designs for the future. They were developed for real life and tested in it. In the *Festival Architecture Radical*, the Bauhaus Dessau raises the question in how far architectural radicalism is still topical today. What should be the bases for the design of new architectures that are capable of creating a worldwide impact like the Bauhaus buildings? For three days, the *Open Stage* in the Bauhaus Museum Dessau and the Employment Office designed by Walter Gropius become the festival headquarters and in this way the authority for radically contemporary construction.

100 students of all design disciplines, who understand construction and architecture as a utopian task, are invited to the *Festival Architecture Radical* in Dessau. Attended by ten renowned architects, they are active in workshops with lectures and open space conferences, think and design, live and celebrate together in an atmosphere providing space for visions and utopias. At the end of the Festival, the students enter into a “battle” against each other by the results obtained in the workshops.

Based on designs of the participating architects, temporary installations are created at the festival locations, so-called *Signature Architectures*. As structural interventions, they make symbolically and radically functionally reference to the subjects of the festival. They stand for the Bauhaus strategy “inventing construction and exploring attention” (Josef Albers). They locate the festival visibly in the public space, are exemplary for the festival programme, and create atmospheric spaces inside and in front of the festival headquarters. At the end of the festival, elements of the *Signature Architectures* will be symbolically auctioned for the price of the best ideas for further use.

The following architects will participate: atelier le balto (Berlin), Sam Chermayeff (Berlin), Frida Escobedo (Mexico City), Donatella Fioretti (Ber-

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lin), Andrés Jaque (Barcelona), Anupama Kundoo (Madrid/Pondicherry), Jürgen Mayer H. / Philip Ursprung (Berlin / Zurich), Ippolito Pestellini Laparelli (Rotterdam), Philippe Rahm (Zurich), Umschichten (Stuttgart) and others.

Simultaneously to the Festival Architecture Radical, the *Werkleitz Festival* "Model and Ruin" will be held in Dessau. On 1 June starts *Stadtsommer100*, a project of the City of Dessau-Roßlau.

#### Highlights:

The Festival *Architecture Radical* will be opened on the evening of 31 May by a talk in front of the Employment Office. It centres on the question what is actually radicality of architecture and design in their regarding temporal and social context from the Bauhaus until today? Afterwards, the Bauhaus Dessau, together with the City of Dessau-Roßlau and all their guests and neighbours, in front of the Employment Office.

Public *Radical Tours* are made through the Bauhaus buildings and the city centre on 1 and 2 June. The retelling of the original Bauhaus buildings is presented, and Dessau is positioned in the centenary as a crystallization point of modern architecture.

In the *Long Night of Architecture Films* held on 1 June historical and contemporary films will be shown in the Bauhaus Museum Dessau and as an open-air event in the City Park. In cooperation with ARTE and KIEZ Kino Dessau.

#### Festival Stage Total

11 – 15 September 2019

Bauhaus Museum Dessau, Bauhaus Building, Masters' Houses, Anhaltisches Theater Dessau

The Bauhauslers claimed to think theatre "in total" to translate the speed and complexity of modern life in new innovative stage events. The boundaries between audience and actors should be dissolved, and new design media incorporated, e.g. light, film and mechanical appliances. One hundred years after the foundation of the Bauhaus, the Festival *Stage Total* invites to Dessau for 100 hours to jointly plunge in the experimental arrangement Bauhaus stage.

International performers, choreographers and artists, but also architects and designers, make suggestions by installations and stagings and in performances and workshops. The visitors decide themselves which role, which distance, which depth of experience they want to obtain: By their autonomous movements through time and space, they directly define their own course of the festival.

In addition to the *Open Stage* in the foyer of the Bauhaus Museum Dessau, showing performances throughout the complete 100 hours, each of the festival venues emphasizes its specific features. In the Bauhaus Building, in the Masters' Houses and in the Anhaltisches Theater Dessau, the visitors will experience a festival of motion, space and experiments with pinnacle formats, great performances and many amusements.

Without stop, the motion space of artists and audience is continuously expanding during the 100 hours. In *Nacht@Bauhaus*, local surprise guests will perform between the days of the festival, accompanying the overnight guests

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in the sleep lab in the Bauhaus while falling asleep – or keeping them awake – by music, readings, performances as well as light and audio installations.

Highlights:

*The total dance theatre*

11 Sept 2019

Bauhaus Museum Dessau;

Virtual Reality Project, Performance of Katharina Christl and Richard Siegals

Nico and the Navigators:

*Der Verrat der Bilder* (The Betrayal of Images)

12 Sept 2019

Masters' Houses

*Graphic, Plastic, Cosmic – Pantomime in Glass and Play Life Illusion*

12 Sept 2019

Bauhaus stage

Wassily Kandinsky:

*Violet*

13 Sept 2019

Anhaltisches Theater Dessau

World premiere of Wassily Kandinsky's colour opera

*Bauhaus Festival*

14 Sept 2019

Bauhaus Building

Great Bauhaus Festival with numerous visual and acoustic highlights, including Theater Anu and artistic interventions by Philipp Geist.

*Grand Finale*

15 Sept 2019

Bauhaus Building

Stage Total by a choral Bauhaus cantata and a winking *Flashmob Total*.

Programme of the Bauhaus Dessau Foundation for the centenary of the founding of the Bauhaus.

Between 1925 and 1932, the Bauhaus tried out the city of tomorrow in Dessau. The Bauhaus buildings and way of life in Dessau had model character. The living conditions of the people should be altered, and new forms of life created.

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The Bauhaus enjoyed its heyday in Dessau. However, the Bauhaus architecture existing in this city, today UNESCO World Heritage sites, is also bears witness of moves, closures, expulsion, renovation, transformation, new foundation and cultural heritage of the avantgarde school. For closely connected to the course of the 20th century, the Bauhaus buildings also went through phases between democracy and dictatorship, war, destruction and reconstruction. Visitors are invited to a tour through Dessau to newly explore these prototypes of modern construction. They will learn more about these model houses of Modernism, their architecture, their use and their inhabitants, and directly experience the essence of the Bauhaus buildings.

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From the Kornhaus Restaurant in the north to the Dessau-Törten Housing Estate in the south – Dessau has many more original Bauhaus buildings than any other city. Twelve of them are publicly accessible, including the Bauhaus Building, the Masters' Houses, the Employment Office designed by Walter Gropius, and the Konsum Building. On the occasion of the Bauhaus centenary, they get a new, and for the first time coherent, narrative. The buildings themselves become exhibits. After all, nothing can tell the story more vividly than their own walls, façades and interior spaces.

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By the re-opening of the Bauhaus buildings in Dessau, the visitors gain access to the rooms that have not, or to a limited extent only, been open to the public in the past years. Also in the Bauhaus Building: Thanks to the Bauhaus Museum Dessau, air-conditioning systems and additional walls for exhibitions could be dismantled in the first floor of the workshop wing, for example. This resulted in the reinstatement of the full transparency of the Bauhaus Building with its famous glass curtain façade – an essential component for the declaration as World Heritage.

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Gropius House || Contemporary  
Gropius House

The exhibition Gropius House || Contemporary contains 15 pieces of art. Together with the large wall piece *Le pigment de la lumière* (2014) of Olaf Nicolai, results of the Bauhaus Residency, created between 2016 and 2018, are presented in the Director's House of Walter Gropius, which was newly interpreted by Bruno Fioretti Marquez Architekten.

Since 2016, the Bauhaus Residency allows artists from all over the world to live and work in the semi-detached house Muche | Schlemmer for up to three months. The aim of the programme is an inquiring discourse with the Bauhaus legacy and to revitalize the area listed as a UNESCO World Heritage site in 1996, and in this way to promote the survival of the Bauhaus ideas in contemporary art.

Between 2016 and 2018, the Residency artists worked in different fields, which historically dealt with by the Bauhaus and have developed on this basis

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until today, like painting, product design, film, textile design, stage, performance, architecture and photography. After the end of their Residency, they had the opportunity to present their works and processes in the Gropius House. Without any curator and with reference to the pieces of art already presented in the room, the exhibition gradually developed until 2018.

The exhibition in Gropius House will be shown throughout the complete centenary year 2019. During this time, the Residency Programme is suspended and will newly start in 2020. But there will be special centenary residencies that are related to festivals around the Bauhaus anniversary. These are the Forecast Festival and also the Kurt Weill Festival in Dessau. From 24 January until 20 March, the two musicians Moritz Schneidewendt (clarinet) and William Overcash (violin) will work and live at the Bauhaus Dessau. In the Kurt Weill Festival, they will give a concert in the Moholy-Nagy House on 16 March.

### Kandinsky | Klee Master House renovated

Opening: 18 April 2019

For the Bauhaus centenary 2019, the Kandinsky | Klee Master House will shine in new colours – according to historical records. After intensive use since its last refurbishment almost 20 years ago, a general restoration has been necessary to preserve the house as UNESCO World Heritage site in the long run, and to convey the specific quality of this architecture to the visitors. In addition to the preservation and repair of the structure, the focus is on the specific colour design and surface texture of the semi-detached house according to the latest research results.

Originally, the colouring in the Master House of Wassily Kandinsky and Paul Klee was extraordinarily versatile – in comparison to the rather sober style of Walter Gropius. For example, the staircases in the two building halves shined in yellow, red and blue. Kandinsky's sofa stood in front of a golden wall. Klee preferred warm and light colours in the living rooms.

During the subsequent occupation by different users, the colours were painted over several times. But remains of the original paints can still be found under the layers. The latter have been studied now in detail by applying the latest methods. The current findings about the composition, condition and colour shades are directly integrated in the renovation.

After the completion of the refurbishment activities, the Kandinsky | Klee Master House will allow the visitors to experience the unique atmosphere created by the Bauhaus Masters at that time for themselves, their families and guests.

The renovation of the Kandinsky | Klee Master House has been funded and realized by the *Wüstenrot Foundation* in the course of the Monument Programme. The *Wüstenrot Foundation* is a non-profit organization active in the fields of monument preservation, science, research and education, art and culture.

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Bauhaus Museum Dessau  
Opening: 8 September 2019

### Architecture

The Bauhaus Museum Dessau designed by addenda architects (González Hinz Zabala), Barcelona, is being erected in the centre of the city in the Dessau City Park. In the end of 2015, the design of the young architectural office won the public international competition with 831 participants from all over the world. The museum concept convinced the jury: A building in a building – a floating concrete block in a glass shell.

The building is characterized by clarity and sobriety. It is restraint but convincing, and creatively utilizes the formal language of Modernism. The latter is not only quoted but further developed for the present. The space programme combines programmatic concepts of laboratory, workshop, open building and collection presentation.

The upper floor of the museum has the shape of a self-contained cube. It provides optimum climatic conditions for the precious items of the collection. On an area of 1,500 square metres, it is possible for the first time to comprehensively present the collection of the Bauhaus Dessau Foundation – with its approx. 49,000 exhibits, it is the second largest Bauhaus collection in the world.

In contrast, the ground floor has got an open and transparent layout. Therefore the building has a direct impact on the city and the city park – and vice versa. Designed as an *Open Stage*, it offers space for current interactions with the Bauhaus. In addition to the visitor reception, information point, shop and café, the works *Lichtspielhaus* by Lucy Raven and *Arena* by Rita McBride are presented on opposite sides. They form a forum for dance, concerts, theatre, performances, discussions, talks, lectures and movie screenings. A new cultural Bauhaus location has been created, where a wide variety of people will meet in the heart of Dessau.

The construction of the Bauhaus Museum Dessau is funded by the Federal Government Representative for Culture and Media on the basis of a resolution passed by the German Bundestag and the federal state of Saxony-Anhalt. The construction cost of 25 million euros is being borne equally by the German Government and the federal state of Saxony-Anhalt. The site is provided by the municipality of Dessau-Roßlau. The principal is the Bauhaus Dessau Foundation.

### *Lichtspielhaus*

by Lucy Raven

With *Lichtspielhaus* New York artist Lucy Raven has won the invitation competition „Kunst am Bau“ for the Bauhaus Museum Dessau. She convinced the seven-member jury with her concept of a dynamic lighting installation made of glass in different colours, which interacts with the architecture of the building.

### *Arena*

by Rita McBride

Opposite the *Lichtspielhaus* is the *Arena* by Rita McBride. She creates a wooden installation that has the semicircular shape of an arena and can also be used as such. This will be done spontaneously by the guests of the museum or by event programmes specially conceived for the arena.

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Titled *Versuchsstätte Bauhaus. The Collection*, the exhibition in the Bauhaus Museum Dessau will tell the narrative of the famous school in Dessau. By means of original furniture, lamps, textiles and works of visual artists, it leads through the history of the School of Design as a lively location of learning and teaching, artistically experimenting and working at industrial prototypes – and still coining our everyday life until today. In topical sections, it shows that teaching, designing and constructing at the Bauhaus should serve the change, improvement and shaping of the society.

After World War I, the Bauhauslers searched for approaches to form and shape life in a new and modern way. Fonts, furniture, textiles, wall papers or architectures, the everyday culture of Modernism, which has become a matter of course for us nowadays, emerged in Dessau at that time. One more reason to bring to our minds the historical conditions, the visions and concepts, the working procedures and methods, the actors and networks of the Bauhaus from the distance of 100 years by means of the objects preserved by the collection activities since 1976.

At the same time, the exhibition links, in space and contents, the numerous Bauhaus buildings that are lined up like a red thread from the north to the south of Dessau. Whereas the visitors of the Bauhaus Building can comprehend the teaching processes and the cohabitation of the Bauhauslers while walking through the building's architecture, ideas and everyday life, classes and workshop, teachers and students come to life in the museum by sketches, photos, pieces of art and workshop products.

The presented collection is an exhibition in motion. *Intermezzi* in the form of temporary exhibitions in the exhibition allow to extend and perpetuate the *Versuchsstätte Bauhaus* in regular intervals. New convolutes of the Dessau collection or objects that are not included in the permanent exhibition in the museum are shown in them. Guest objects from international Bauhaus collections can be presented and enter into a dialogue with the Dessau collection.

Bauhaus Agents

The three new Bauhaus museums in Berlin, Dessau and Weimar shall become inviting and lively locations. That's why teaching has become a priority issue since the concept phase of the planning of the museum and exhibition already. To develop new ways in the designing of the museums and innovative teaching formats for the buildings, the German Federal Culture Foundation together with the Klassik Stiftung Weimar, the Bauhaus Dessau Foundation and the Bauhaus Archive Berlin initiated the programme *Bauhaus Agents*.

Four Bauhaus Agents have been active in 15 partner schools in Dessau-Roßlau and Halle (Saale) since the school year 2016/17. In workshops and project weeks, they develop and test teaching formats for the Bauhaus Dessau together with pupils and students of all ages and types of schools.

The visitors are offered a range of activities that shall encourage them to become active by themselves. They shall find access to the objects through several senses and ways. Not only watching is possible. The younger the visitors, the more active and playful is the approach. For example, they set out for an exploration tour as Bauhaus researchers or Bauhaus detectives. In workshops, they learn about the formal language of the Bauhaus, the Bauhaus stage, or the idea of the pre-courses. A game idea automat, drawing kits and

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much more shall encourage them to more intensively concern themselves with the Bauhaus, the museum and the collection.

The partner schools of the programme Bauhaus Agents in Dessau-Roßlau and Halle (Saale): Primary School "Am Akazienwäldchen", Anhaltisches Berufsschulzentrum "Hugo Junkers" (vocational school), Secondary School Kreuzberge, Gymnasium "Walter Gropius", Primary School Ziebigk, Gymnasium Philanthropinum, Friedensschule, Gemeinschaftsschule Zoberberg (comprehensive school), Free Secondary School Dessau-Roßlau (until end of school year 2017/2018), School "An der Muldaue", Liborius Gymnasium, Primary School "Hugo Junkers" Kühnau, Primary School "Am Luisium", Evangelical Primary School Dessau, Neues Städtisches Gymnasium Halle.

Sample projects:

*Costume Workshop Colour with Oskar Schlemmer*  
Grundschule Ziebigk

Designs and costume sketches made by the children were used to create nine costumes based on the basic forms circle, triangle and square and the basic colours blue, red and yellow. The children explore the colouring and properties of materials and discover different approaches to design and workmanship.

*Paper Theatre*

Berufsschulzentrum Hugo Junkers

Based on the experiments, materials exercises and folding techniques of Bauhaus master Josef Albers, the schoolchildren developed enactments for a paper theatre, which were then premiered.

*Törten Animated*

Gymnasium Walter Gropius

Together with the video artist Christoph Lehmann the schoolchildren used the medium of film to investigate the architectonic design and impact of the housing estate designed by Walter Gropius. In their video works, they seek out the special features of the estate, question the rationalisation of living space set out by Gropius and track down the signs of appropriation by the owners.

[bauhaus-agenten.de](http://bauhaus-agenten.de)

## Press portfolio

Bauhaus  
Centenary 2019

Programme of the Bauhaus Dessau Foundation for the centenary of the founding of the Bauhaus.

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## Triennial of Modernism

Every three years the *Triennial of Modernism* brings modern architecture into the public eye, the point of departure being the UNESCO World Heritage Sites in the three classical Bauhaus cities Berlin, Dessau and Weimar. In each of these cities on three successive weekends, visitors can expect a specific programme involving varied institutions that are associated with the Bauhaus or modern architecture. In Dessau, the joint hosts are the Bauhaus Dessau Foundation and the city of Dessau-Roßlau. The Triennial 2019 pursues the theme *Material and Architecture* in its exhibitions and events.

[Archaeology of Modernism. Building Research Bauhaus Buildings Dessau](#)  
from 4 October

Whether door handles and bath tubs or colour samples and concrete fragments, the scientists in the building research archive of the Bauhaus Dessau Foundation collect and investigate building components and materials of the architecture of Modernism. A worldwide unique collection of original testimonies that have been almost unknown by now. The exhibition *Archaeology of Modernism. Building Research Bauhaus Buildings Dessau* presents a selection from the building research archive and demonstrates the interaction of material and the architecture of Modernism by presenting building components and building materials, drawing and contemporary records.

The Bauhaus buildings in Dessau are prototypes – also in view of building materials. In particular steel, glass and concrete opened new options for the Bauhausers. Walter Gropius wrote, “just these new building materials – iron, concrete, glass – allow to erect large-spanned, light-flooded rooms and buildings because of their strength and molecular density at greatest savings...”. These new opportunities were practically tested in the Bauhaus buildings.

Over the past decades, much knowledge about the once modern, however meanwhile historical materials has been lost. Many materials proved to be useful and prevailed, some of them not. They were just replaced in later refurbishment activities, apparently unimportant items, e.g. electrical lines and floor covers, were disposed of. But they find their place in the building research archive. They are secured, investigated and again and again studied to answer still pending questions of the architecture of Modernism.

## The Transfer Agreement

4 October – 17 November 2019

The houses in the “White City” in Tel Aviv (Israel), a UNESCO World Heritage site since 2003, were partly erected of building materials from Germany. The Ha'avara Agreement, a contract between Zionists in Palestine and National Socialists in Germany, played an important role for this. The exhibition *The Transfer Agreement* deals with this transfer agreement from an artistic, architectural and political perspective.

The controversial agreement between the Jewish Agency, the Zionist Association for Germany and Nazi Germany was valid from 1933 to 1939. It should be an incentive for German Jews to emigrate, by enabling them to transfer part of their property to Palestine. They paid in the property at one of the transfer banks in Germany. Palestinian importers used this money to buy goods in Germany, e.g. building materials, and sold them in Palestine. When

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the emigrants arrived in Palestine, they got their money back, after the deduction of the cost.

More than 50,000 German Jews emigrated under the Ha'avara Agreement. Estimated 150 million Reichsmarks are assumed to have been transferred. A real building boom began, based on this mass of construction material, coining the "White City" Tel Aviv – from cement to tiles. For the exhibition *The Transfer Agreement* in the Bauhaus Building, some of the building materials from Tel Aviv return to Germany.

The focus of the team around the artists Ilit Azoulay, Lou Moriah, Nir Shauloff and Jonathan Touitou, the curator Hila Cohen-Schneiderman and the monument conservationist Sharon Golan-Yaron is on the concept of the "Societies on the Move": the move of people, materials and cultures as central element of modern architecture and its influence on urban development. The project will investigate historical and contemporary relations and raise the question for the impact of migration and mobility on individuals, cities and culture while they reshape their identities.

*The Transfer Agreement* is a joint project of the Bauhaus Dessau Foundation and the White City Center Tel Aviv. The exhibition will be shown at the Triennial of Modernism at the Bauhaus Dessau and is a two-part exhibition project, which is simultaneously shown in Tel Aviv. The exhibition in Israel will open on 19 September 2019. The occasion is the reopening of the renovated Max Liebling House, the home of the White City Center.

[whitecitycenter.org/copy-of-bauhaus100](http://whitecitycenter.org/copy-of-bauhaus100)

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Bauhaus Research

Bauhaus  
Centenary 2019

Collecting Bauhaus  
International Conference  
2 – 5 December 2019

Programme of the Bauhaus Dessau Foundation for the centenary of the founding of the Bauhaus.

The international conference *Collecting Bauhaus* will be the final event of the centenary. Curators, collectors, art historians, teachers and representatives of museums are invited to come to Dessau and talk about the globally dispersed histories of objects and collections of the Bauhaus.

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The Bauhaus Archive Berlin, the Bauhaus Dessau Foundation and the Klassik Stiftung Weimar are the institutions with the three largest Bauhaus collections of the world. However, the Bauhaus is not just national but international heritage. Bauhaus objects and convolutes are dispersed all over the world. The closure of the Bauhaus by the National Socialists, the defamation of its works as “degenerated”, flight and emigration have led to the situation that Bauhaus objects are being collected all over the world.

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The conference *Collecting Bauhaus* shows that the Bauhaus Museum Dessau is part of a worldwide network of museums with Bauhaus collections. They are often linked with both private fates in the turbulent 20th century and the mechanisms and dynamics of the international art market. The participants will talk about the multifaceted provenances of the collections and the varying exhibition and teaching strategies, and on this basis, discuss issues of a global Bauhaus historiography. And finally, it should be reflected on how the global interconnections can be made fruitful for a Bauhaus museum in the 21st century.

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The aim of the conference is to create the *Global Bauhaus Map*: a digital overview of the Bauhaus collections and migration histories of Bauhaus object worldwide. The conference bundles the many perspectives of the internationally interconnected, dispersed and rendered Bauhaus. Using the Bauhaus objects and their migration histories, this synthesis will then be rendered visible to everyone with the aid of digital media.

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On 4 December 2019 at the Bauhaus Museum Dessau we will celebrate the conclusion of the centenary year and open up the conference to the public with the presentation of the online presence of the *Global Bauhaus Map* and a stage programme focused on the theme of collecting.

Programme of the Bauhaus Dessau Foundation for the centenary of the founding of the Bauhaus.

While walking through Dessau in the year of the centenary, you can experience Bauhaus history in passing. The open-air exhibition *Invisible Places* leads to buildings and spaces in Dessau where Bauhausers lived between 1925 and 1932, worked and spent their leisure time.

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After the Bauhausers had to leave Weimar for political and financial reasons, they moved to Dessau in 1925. At that time a prospering industrial city, entrepreneurs, engineers and politicians supported the move of the Bauhaus, including the Dessau Lord Mayor Fritz Hesse, the engineer Hugo Junkers and the State Conservator Ludwig Grote. Best conditions for a new beginning. What is no longer visible: The Bauhaus Masters and their students very quickly adapted to the city. They formed the cityscape and shaped social life. They designed façades, created advertising brochures and fitted out shop windows. The Bauhaus closely cooperated with more than 100 companies in Dessau. The Bauhausers spent their leisure time in canoe tours on the rivers Elbe and Mulde or with a cup of coffee in the Residenzcafé. They moved in flats all over the city. And by its furniture and textiles, the Bauhaus also entered the private life of many inhabitants of Dessau. However, these good times came to an end very soon: The Bauhaus was closed in 1932 by a resolution of the National Socialist city council.

Starting from a kiosk on the market square, the open-air exhibition leads you back to the Dessau of the 1920. All Invisible Places spread over the inner city are visibly marked. When you want to learn more about the arrival, the life and work and also the farewell of the Bauhaus, and to plunge deeper in the atmosphere of that time, you should use your mobile phone. The Bauhausers themselves will tell you their anecdotes and stories of that time.

*Invisible Places* is a joint project of the City of Dessau-Roßlau and the Bauhaus Dessau Foundation.

Passages Bauhaus – City  
from 4 May

*Passages Bauhaus – City* make the way from the Bauhaus to the inner city of Dessau a playful experience. Artistic installations guide and direct the pedestrians to the Bauhaus. Not just along a line. Not only by looking straight ahead. And not only by setting one foot in front of the other. The pedestrians will experience moving along and the city space in a new way.

*Passages* encourage to become active. They invite to playfully experience motion. Let's go dancing with the objects and spaces in the open air. This idea arose out of Wassily Kandinsky's motion studies "point and line to area" – but in a three-dimensional form. A huge ball rolls along Bauhausstraße, leads to an installation of tubes on Seminarplatz, which then guides to the rectangular underpass of the Dessau Central Station.

Almost all senses are appealed along this route. Touching, sitting down, standing, experiencing unusual sounds – everything is possible.

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The interventions also aim at raising conscious attention for the atmosphere of the spaces. The narrowness of the passage at the Fürst Leopold Carré is being intensified and at the same time broken by flexible walls the pedestrians can lean on. The flags at Friedensplatz direct one's view to the Anhaltisches Theater Dessau. And jumping on trampolines along the stretched Antoinettenstraße, the route continues in direction to the City Park.

*Passages* is a project of the City of Dessau-Roßlau and the Bauhaus Dessau Foundation. The concept has been developed by students of the Peter Behrens School of Arts in Düsseldorf. They were the winners of the eponymous college competition on the subject 'mobile future'.

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## The Centenary of the Founding of the Bauhaus

In 2019, the Bauhaus Association will celebrate the centenary of the founding of the Bauhaus as a cultural event across the whole of Germany.

The state of Saxony-Anhalt, with the Bauhaus Dessau Foundation as one of the three Bauhaus institutions with collections, is thus one of the three key federal states of the centenary, alongside Thuringia (the Klassik Stiftung Weimar) and Berlin (the Bauhaus-Archiv / Museum für Gestaltung).

Its members are jointly organising an internationally-orientated cultural thematic year on the Bauhaus and modernism. The centenary programme is decentralised and is broadly structured as follows:

The programmes of the federal states (Baden-Württemberg, Berlin, Brandenburg, Hamburg, Hesse, Lower Saxony, North Rhine-Westphalia, Rhineland-Palatinate, Saxony, Saxony-Anhalt and Thuringia) form the cornerstones of the centenary celebrations. These are curated by the respective federal states, incorporate the programmes of the cities, and are complemented by the Triennial of Modernism 2019, which is organised by the cities of Berlin, Dessau-Roßlau and Weimar.

The Bauhaus Cooperation Berlin Dessau Weimar, with the aid of the Weimar office, will preside over the conceptualisation and development of the *Eröffnungsfestival* in Berlin, the *Grand Tour der Moderne*, and the international exhibition project *Bauhaus Imaginista* as key features of the centenary programme, in collaboration with diverse partners such as the Goethe-Institut, the HKW Berlin and others.

The programmatic script for the centenary likewise encompasses the programmes of the three Bauhaus institutions with the three new museums, their prolog exhibitions in 2017 and their centenary exhibitions in 2019.

The German Federal Cultural Foundation is widely involved in the centenary with three supporting programmes: the programme *Bauhaus 2019* for the support of exhibition projects, the *Bauhaus Fund* for the support of non-attached projects and the *Bauhaus Agents Programme* for the development of new communication concepts for the new Bauhaus museums in Berlin, Dessau and Weimar. The support also extends to projects of the Bauhaus Cooperation Berlin Dessau Weimar, such as the *Eröffnungsfestival* in Berlin and the international exhibition project *Bauhaus Imaginista*.

The association 100 Years of Bauhaus operates from an own office in Weimar.

[bauhaus100.de](http://bauhaus100.de)

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## The Bauhaus Dessau Foundation.

Dessau is the city most closely associated with the Bauhaus. The Bauhaus experienced its heyday here from 1925 to 1932. All three Bauhaus directors—Walter Gropius, Hannes Meyer and Ludwig Mies van der Rohe – worked in Dessau and almost all the Bauhaus buildings that may still be seen in Dessau are regarded as modern icons. With its liberal spirit of optimism, from 1925 to 1932 the city of Dessau offered the Bauhauslers a great many opportunities for development as a progressive institute of higher education, a seat of industry for mass production, an experimental site for a new approach to the stage and, of course, as regards architecture and life in the collective as an artists' colony.

The Bauhaus in Dessau and the Bauhaus sites in Weimar and Bernau were awarded UNESCO World Heritage status in 1996.

The Bauhaus Dessau Foundation was established in 1994. It hosts international guests of the Bauhaus as a locus of research and art. Every year, around 100,000 people from all over the world visit the Bauhaus, the Masters' Houses and the Dessau-Törten Housing Estate. Since 2015, the Foundation has taken a historically reflexive approach to the annual themes Collective, Movement, Substance and Standards, and at the same time explored the present potentials of the Bauhaus legacy for the 21st century.

Today in the Bauhaus Dessau Foundation, the Academy works with the ideas and approaches of the Bauhaus pedagogy. The Bauhaus Open Studios, the Bauhaus Lab and the Bauhaus Master Coop Design Research invite young designers, architects, artists, scientists and curators to enter into research at the Bauhaus in Dessau. Alongside education, the work of the Foundation centres on the collection with its 49,000 objects illustrating the history of everyday school life at the Bauhaus Dessau, and on the building department, its heritage conservation work and Building Research Archive on the Bauhaus buildings. These are complemented by the curator workshop, in which the topics of the Foundation's research are converted into educational formats and exhibition themes. The Bauhaus Residency enables artistic research in the Masters' Houses and the annual Bauhaus Festival and the international university networks for the experimental stage workshops also give the stage an important role in the Foundation's work. The Bauhaus library, a research library, supports the scientific work of the Foundation.

The Bauhaus Dessau Foundation is a non-profit foundation underpinned by the Federal Government Representative for Culture and Media (BKM), the federal state of Saxony-Anhalt and the municipality of Dessau-Roßlau.

[bauhaus-dessau.de](http://bauhaus-dessau.de)