

Bauhaus

Dessau :

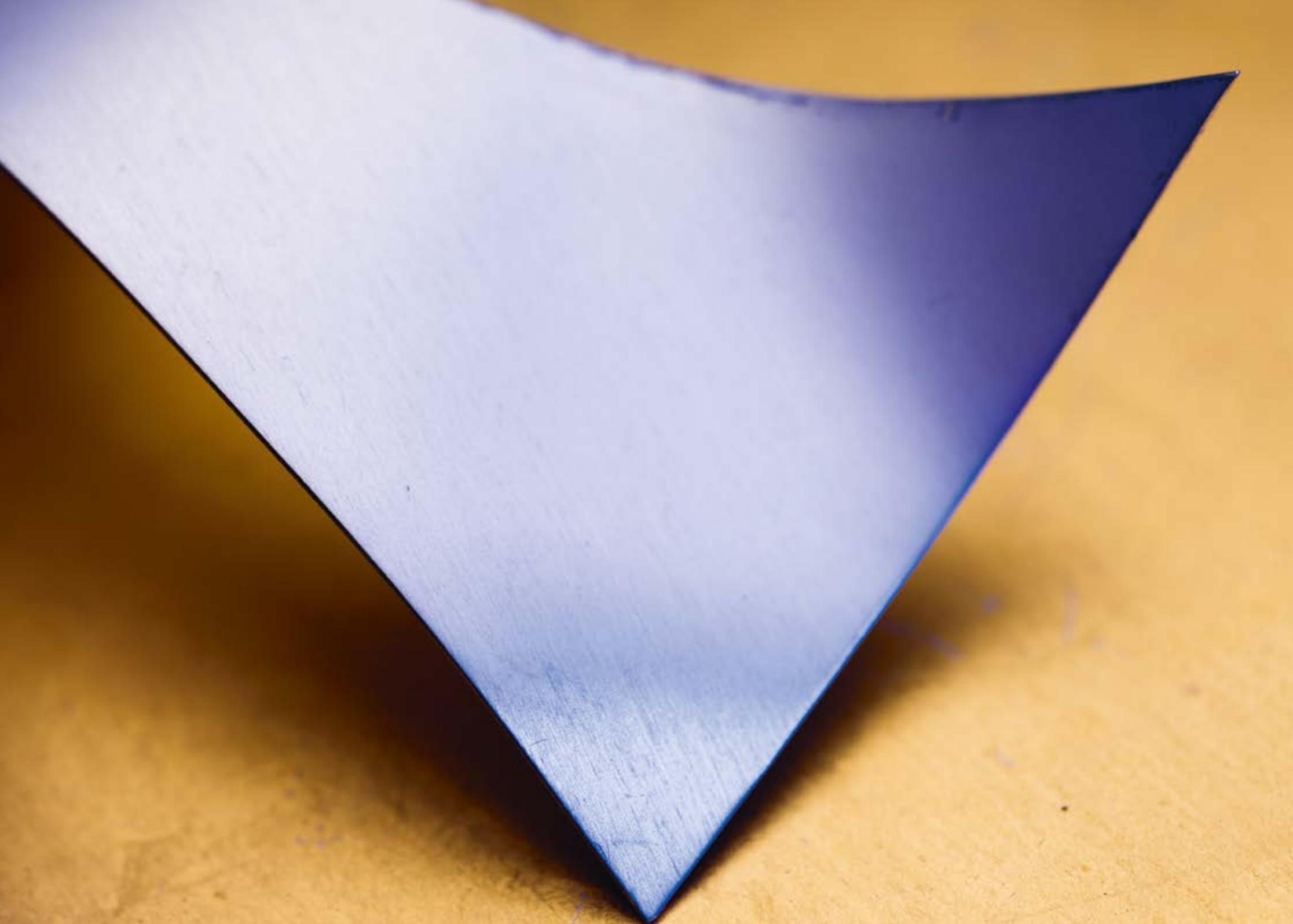
Conference

Collecting

Bauhaus

2.+3.+4.+5.12.

2019



+ Provenances: Case
Studies + Contiguities:
+ + + The Museum as
Context of Communi-
cation + + + Methods:
Visibility of the Global

For the centenary of the Bauhaus three new Bauhaus museums will open their doors to the public in Germany. The museums in Weimar, Dessau and Berlin are connected to the transnational history of Bauhaus exhibits that has grown over one hundred years of global acquisition and collection. For the canonical representation of modern art and design in the twentieth century the Bauhaus is a constant. Produced in the brief but enormously productive period between 1919 and 1933, the work of the Bauhaus is inextricably linked to its dramatic history in the twentieth century, from closure to expulsion and exile.

From its inception, the Bauhaus served as an international platform for a wide-ranging European and international avant-garde movement in architecture, art and design. As such, the school itself formed a vital, global network. In recent years historians

have tried, by way of a synthesis of global perspectives, to move away from restrictive, nationally based ideas of identity. The Bauhaus Dessau Foundation too subscribes to this new approach to historiography.

The conference *Collecting Bauhaus* brings together international experts from public and private institutions with Bauhaus collections. The aim is to discuss the globally dispersed objects and collection histories of the Bauhaus, revisit exhibition and communication strategies and consider how museums in the twenty-first century might benefit from these global interconnections. The initial idea for the conference concept was developed by Regina Bittner. The conference focus on the provenance, relocation and changing ownership of Bauhaus objects concludes the Bauhaus Dessau Foundation's centenary year while inaugurating a range of cooperative projects.

Programme Highlights

Lecture “”

Panel discussion ?!

Guided tour **

Reading ¶

Party !!!

Reception YYY

Break {}

Shuttle service ...

Provenances:

Which stories are embedded in the Bauhaus objects and which connections give them meaning?

The Bauhaus spread across the world and became a global phenomenon. It did so not solely because of the National Socialist dictatorship that started in 1933 in Germany and its repercussions. On the one hand, the historic Bauhaus absorbed various cultural influences in its work, not least by way of its teachers and students, who came to the Bauhaus from all corners of the world. On the other, Bauhaus members created their products with the aim of having a positive effect on the world and to transforming society through design. In museums today Bauhaus collections are placed in diverse cultural and political contexts. As a result, the provenance of the objects offers insights into the history of the institutions and is frequently linked to private fortunes in the turbulent twentieth century as well as to the mechanisms and dynamics of the international art market.

Contiguities:

In what way does the meaning of different objects change in the context of the museum?

The Bauhaus' products were usually, though not exclusively, made for daily use, prototypes for the industrial age. Yet museums and individuals throughout the world collect Bauhaus objects: furniture, graphic prints, designs for advertisement, publications and manuscripts, but also oil paintings. It is all Bauhaus. What all objects in the various collections have in common is that they have an inherent, mutable cultural significance. They are owned, cared for, traded, displayed and communicated not as profane things, but as models, as signifiers. During the conference, we will explore the meanings that have been and are being ascribed to Bauhaus objects in the respective contexts of other collections and exhibitions. In this way, very different Bauhaus narratives take shape that transcend the “classical modern” canon.

Methods:

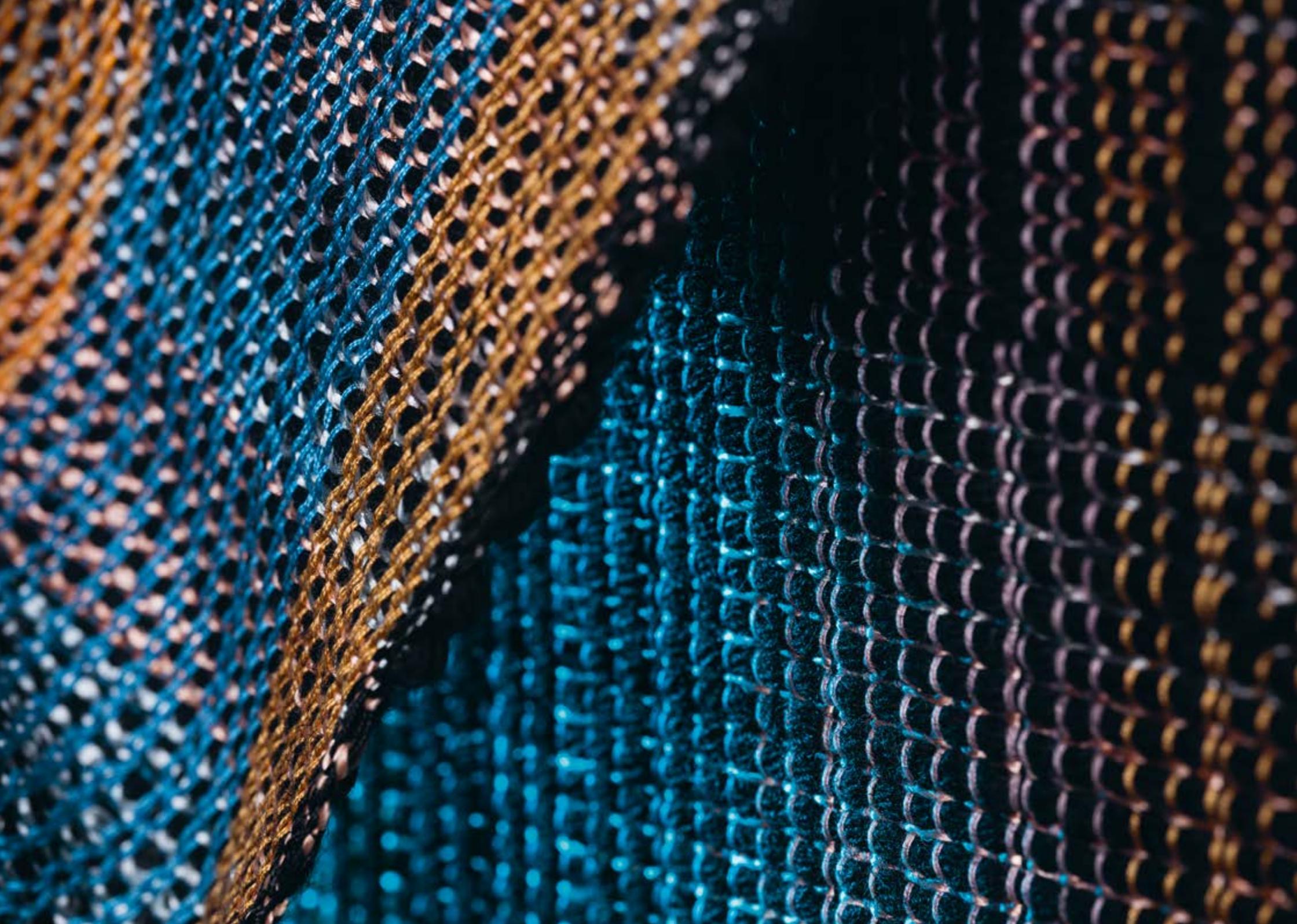
How do we enable people to visualise and experience the Bauhaus?

The Bauhaus is a complex historical phenomenon that can be experienced through different cultural contexts using objects, images and narratives. Today, the museum is a place for the material heritage that offers contact with the originals. It embodies the immaterial world of ideas of the Bauhaus and is challenged by the constantly changing possibilities that digital developments provide for the communication of knowledge and skills. At the conference, we will discuss a variety of narrative approaches from the digital sphere to the material world of objects. Seen from the perspective of a number of different histories of collections and their provenance a multi-layered and polyphonic picture of the “collected” Bauhaus emerges.

Conference

+ + + + + pro +

+ gra + mme



Mon, 2 Dec 2019

Arrival of the participants
→ Bauhaus Building,
vestibule

Optional
2 – 4 pm
** Guided tour **
Masters' Houses
→ meeting point
Gropius House

Optional
5 pm
... Shuttle service ...
From Bauhaus Building
to Bauhaus Museum Dessau
limited places
max. 20 persons

5.30 pm
YYY Reception YYY
** Guided tour **
Reception and guided tour
Opening of the conference by
Rainer Robra, Minister of State
and Culture of the State of
Saxony-Anhalt, and guided tour
of the exhibition *Versuchsstätte
Bauhaus* with curator Wolfgang
Thöner
→ Bauhaus Museum
Dessau

7.30 pm
{ } Break { }
Dinner
→ Bauhaus Museum
Dessau

Optional
9.30 pm
... Shuttle service ...
From Bauhaus Museum
Dessau to Bauhaus Building
limited places
max. 20 persons



Tue, 3 Dec 2019

Optional
9.30 am
... Shuttle service ...
From Bauhaus Building
to Bauhaus Museum Dessau
limited places
max. 20 persons

10 am
YYY Reception YYY
Welcome!
/w Claudia Perren +
Florian Strob, Bauhaus
Dessau Foundation
→ Bauhaus Museum
Dessau

Panel 1

Provenances: Case Studies (1)
→ Bauhaus Museum
Dessau

10.15 – 11 am
“” Lecture “”

Keynote
/w Martino Stierli, MoMA
[New York, US]

11 – 11.30 am
“” Lecture “”

Bauhaus in Ahmedabad:
Prototypes for Modernity
/w Tanishka Kachru,
National Institute of Design
[Ahmedabad, IN]

11.30 am – 12.30 pm
?! Panel discussion ?!

Provenances
/w Martino Stierli + Tanishka
Kachru + Maria Müller-Schareck,
Kunstsammlung NRW
[Düsseldorf, DE] + Éva Forgács,
Art Center College of Design
[Pasadena, US]
Moderation: Annemarie Jaeggi,
Bauhaus-Archiv / Museum
für Gestaltung [Berlin, DE]

12.30 – 1.30 pm
{ } Break { }
Lunch

Panel 2

Provenances: Case Studies (2)

→ Bauhaus Museum
Dessau

1.30 – 2 pm

“” Lecture “”

Object Lessons:

The Bauhaus and Harvard

/w Laura Muir, Busch-Reisinger
Museum [Cambridge, US]

2 – 2.30 pm

“” Lecture “”

Lionel Feininger's Painting

Ober-Weimar and the Bauhaus

<> Netherlands Network

/w Mienke Simon Thomas,
Museum Boijmans Van
Beuningen [Rotterdam, NL]

2.30 – 3.30 pm

?! Panel discussion ?!

Provenances

/w Laura Muir + Mienke Simon
Thomas + Susanne Graner,
Vitra Design Museum [Weil am
Rhein, DE] + Tilo Grabach,
Germanisches Nationalmuseum
[Nuremberg, DE]

Moderation: Jeannette Re-
densek, The Josef and Anni Al-
bers Foundation [Bethany, US]

3.30 – 4 pm

{ } Break { }

Coffee break

Panel 3

Provenances: Case Studies (3)

→ Bauhaus Museum
Dessau
(de > en)

4 – 5 pm

?! Panel discussion ?!

Provenances

/w Klaus Blechschmidt,
Ulrich Fiedler, Bernd Freese
(all private collectors) [DE]
Moderation: Wolfgang Thöner,
Bauhaus Dessau Foundation
[Dessau-Roßlau, DE] +
Anke Blümm, Klassik Stiftung
Weimar [Weimar, DE]

Optional

5.15 pm

... Shuttle service ...

From Bauhaus Museum
Dessau to Bauhaus Building
limited places
max. 20 persons

6 – 7 pm

** Guided tour + book launch **
Exhibition tour of Bauhaus Lab:
Out of the Suitcase.

A Dispersed Collection

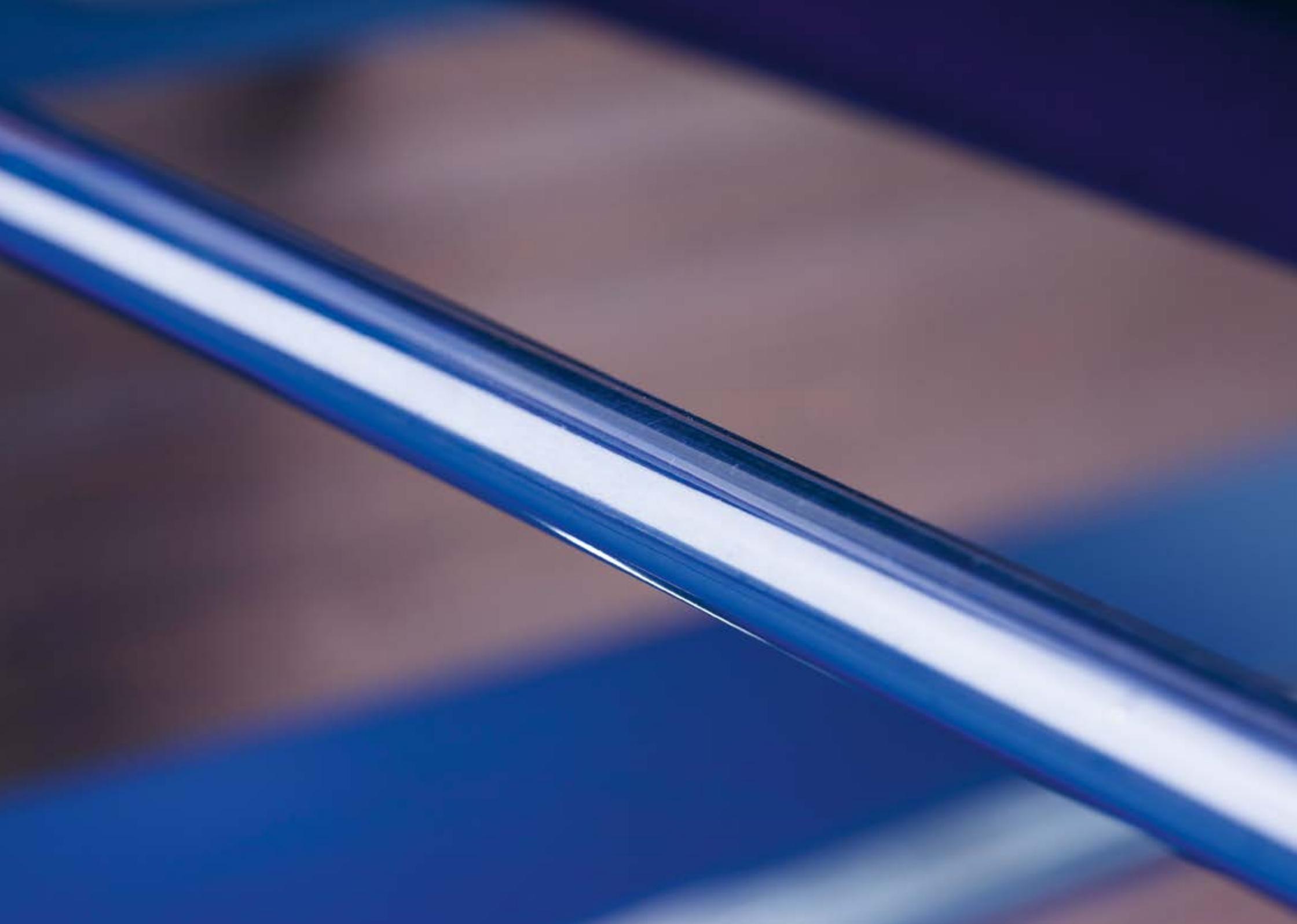
/w Regina Bittner, Bauhaus
Dessau Foundation + partici-
pants of the Bauhaus Lab 2019
→ Bauhaus Building

8 pm

{ } Break { }

Dinner

→ Bauhaus Building,
canteen



Wed,

4

Dec

2019

Optional
9 am
... Shuttle service ...
From Bauhaus Building
to Bauhaus Museum Dessau
limited places
max. 20 persons

Panel 4

Contiguities: The Museum
as Context of Communication
→ Bauhaus Museum
Dessau

9.30 – 10 am
“” Lecture “”
Sheila Hicks, Bauhaus
and Latin America: Following
Ariadne’s Thread
/w Fernando A. Pérez Oyarzún,
Museo Nacional de Bellas Artes
[Santiago de Chile, CL]

10 – 10.30 am
“” Lecture “”
The Museum as a Site of
Inaccurate Quotes:
Defamiliarization as a Way
of Re-seeing Reality
/w Hila Cohen-Schneiderman,
MoBY: Museums of Bat Yam
[Tel Aviv, IL]

10.30 – 11.30 am
?! Panel discussion ?!
Contiguities
/w Fernando A. Pérez Oyarzún +
Hila Cohen-Schneiderman +
Katja Leiskau, Deutsches Archi-
tektur Museum [Frankfurt, DE] +
Angelika Nollert, Die Neue
Sammlung [Munich, DE] + Hetty
Berens, Het Nieuwe Instituut
[Rotterdam, NL]
Moderation: Ines Weizman,
Bauhaus-Universität Weimar
[Weimar, DE]

11.30 am – 12.30 pm
{} Lunch {}
Mittagessen

12.30 – 1.30 pm

¶ Reading ¶

Walter Gropius.

Eine Biographie

/w Winfried Nerdinger,

Moderation: Peter Bernhard,

Bauhaus Dessau Foundation

A reading of the series *Die An-*

haltische Landesbücherei zu

Gast im Bauhaus Dessau

→ Bauhaus Museum

Dessau, Open Stage

(de > en)

P a n e l 5

Methods:

Visibility of the Global

→ Bauhaus Museum Dessau

1.30–2 pm

“” Lecture “”

Anonymous Modern:

the Bauhaus Objects in China

/w Zoe Zhang, China Design

Museum [Hangzhou, CN]

2 – 2.30 pm

“” Lecture “”

Colour Theory on Display:

Ludwig Hirschfeld-Mack's Color

Charts in Weimar, New York,

and Melbourne

/w Isabel Wünsche, Jacobs Uni-

versity Bremen [Bremen, DE]

2.30 – 3.30 pm

?! Panel discussion ?!

Methods

/w Zoe Zhang + Isabel Wünsche

+ Almut Grunewald, gta/ETH

Zürich [Zurich, CH] + Fabienne

Eggelhöfer, Zentrum Paul Klee

[Bern, CH] + Patrick Rössler,

Universität Erfurt [Erfurt, DE]

Moderation: Regina Bittner,

Bauhaus Dessau Foundation

3.30 – 4 pm

{ } Break { }

Coffee break

Optional

4 pm

... Shuttle service ...

From Bauhaus Museum

Dessau to Bauhaus Building

limited places max. 20 persons

4.30 – 5.30 pm

** Guided tour **

The Building as an Object

/w Monika Markgraf + Florian

Strob, Bauhaus Dessau

Foundation

→ Bauhaus Building

Optional

5.30 pm

... Shuttle service ...

From Bauhaus Building

to Bauhaus Museum Dessau

Bauhaus Birthday

Celebrations > > > > >

Conclusion of the

anniversary year

Every year, the Bauhaus Dessau

Foundation celebrates the birth-

day of the world-famous school

building, which opened on

December 4, 1926.

This year, the Foundation also

celebrates the completion of the

Bauhaus Jubilee 2019 and the

Bauhaus Conference: with birth-

day cakes, festive lectures and

Rumba. Come and celebrate

with us! Everybody is welcome.

The evening will be framed by a

performance of students from the

Anhalt University of Applied

Sciences under the direction of

Torsten Blume. At the photo gym-

nastics, everyone has the oppor-

tunity to slip into the role of a

Bauhaus dancer and to stage

themselves space-filling.

→ Bauhaus Museum

Dessau

(de > en)

6 – 6.15 pm

!!! Music !!!

Habla de mi en presente

6.15 – 6.30 pm

YYY Reception YYY

Gratitude and Birthday Toast

w/ Claudia Perren

6.30 – 7 pm

** Performance **

Birthday Cake

7 – 7.30 pm

“” Lecture “”

Wie Sammlungsdinge entwerfen.

[Designing Collection Items]

w/ Eva Maria Froschauer,

BTU [Cottbus, DE]

7.30 – 7.45 pm

“” Lecture “”

Bauhaus Magazine 11

/w Franziska Eidner +

Caroline Jansky

7.45 – 9 pm

!!! Music !!!

Habla de mi en presente

9 – 10 pm

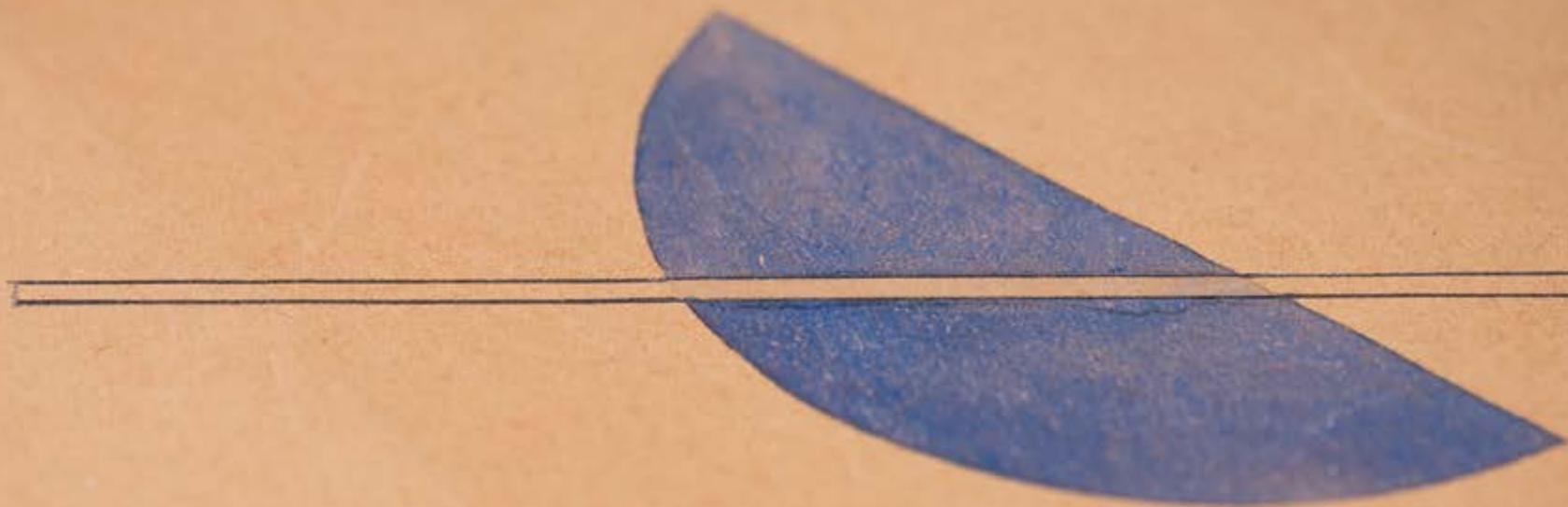
!!! Music !!!

Bauhaus Playlist

Optional 10 pm

Shuttle service: Bauhaus Muse-

um Dessau > Bauhaus Building



Thu,

5

Dec

2019

Departure of the participants

Optional

10 am – 12.30 pm

** Guided tour **

Dessau-Törten Estate

-> Konsum Building,
Dessau-Törten Estate



Lecturers and Panelists

Hetty Berens

is a cultural scientist and architectural historian at the Het Nieuwe Instituut in Rotterdam.

Peter Bernhard

is Research Associate at the Bauhaus Dessau Foundation and scientific editor of the publication *Bauhaus Dessau. The Collection*, published in 2019. He researches, teaches and writes on philosophical topics, in particular philosophy at the Bauhaus.

Regina Bittner

is Head of the Academy of the Bauhaus Dessau Foundation and responsible for the conception and teaching of postgraduate programmes for design, Bauhaus and architectural research. Her work focuses on international architecture and urban research, modernity and migration, the cultural history of modernity and heritage studies.

Klaus Blechschmidt

is a designer who works as a freelance product designer and graphic artist. At present he is researching the creative years of Bauhaus designer Marianne Brandt in his hometown of Gotha.

Anke Blümm

is Research Associate at the Bauhaus Museum of the Klassik Stiftung Weimar. Her research focuses on the phenomenon of modernity in design and architecture.

Hila Cohen-Schneiderman

is the Chief Curator of MoBY: Museums of Bat Yam, Israel. In her practice she investigates the relations between conservation and activation. She specializes in curating site-specific interventions and artistic research projects.

Fabienne Eggelhöfer

studied Art History and Romance Languages in Fribourg, Paris and Bern. Since 2001 she has been Research Associate at the Zentrum Paul Klee Foundation and in 2007 she became Curator at the Zentrum Paul Klee.

Ulrich Fiedler

founded galerie ulrich fiedler with Katharina Evers in Cologne in 1996 and, since 2008, in Berlin. The main focus of their programme is the communication of historical documents from the

beginnings of modern design to collections and museums.

Éva Forgács

is art historian, critic, curator, Professor at Art Center College of Design, Pasadena. She is author of *The Bauhaus Idea and Bauhaus Politics* (CEU Press, 1995), and essays on the Bauhaus.

Bernd Freese

was trained as an industrial business manager for printing and paper. Since he got to know an author and designer and a gallery owner and worked on an estate of a former employer, Bernd Freese has been involved with the Bauhaus. In 1987 he began to collect Bauhaus documents, which he continues to this day.

Eva Maria Froschauer

is a Lecturer at the BTU Cottbus-Senftenberg. Her most recent publication deals with collections and their status as tools as well as with collection objects in architectural design processes

Tilo Grabach

is Head of the Collection for Arts and Crafts from the 19th to the 21st century at the Germanisches Nationalmuseum in Nuremberg. His focus is on exile research (e.g. on Piet Mondrian) as well as on questions around the culture of bourgeois collecting.

Susanne Graner

manages the Collection and Archive of the Vitra Design Museum. In addition to the conservation and strategic care of the collection, she curated the exhibition *Anton Lorenz: From Avant-Garde to Industry* in 2019.

Almut Grunewald]

is a Research Associate at the Archive of the Institute for History and Theory of Architecture (gta) at ETH Zurich. Her research focuses on the interdisciplinary production and reception of modernity.

Annemarie Jaeggi

has been Director of the Bauhaus Archive / Museum für Gestaltung in Berlin since 2003. She researches and publishes on the architectural history of modernism and the Bauhaus.

Tanishka Kachru

is Senior Faculty in Communication Design at NID Ahmedabad. Her research interests are in the areas of design histories from postcolonial perspectives and digital heritage interpretation.

Katja Leiskau

heads the Archive of the German Architecture Museum in Frankfurt am Main. Her current research interest is focused on the interaction of architecture and photography.

Monika Markgraf

is Research Associate for Building Research and Preservation at the Bauhaus Dessau Foundation. She is particularly interested in the study of the architecture and history of Bauhaus buildings and the preservation and maintenance of these buildings. Other focal points of her work are the preservation of modern monuments and the construction and maintenance of a building research archive.

Laura Muir]

is a Research Curator at the Harvard Art Museums. Her research is focused on European

modern art with a special interest in interwar photography, the Bauhaus and institutional histories.

Maria Müller-Schareck

is Curator at the Kunstsammlung Nordrhein-Westfalen in Düsseldorf. She is an art historian and has worked on numerous exhibition projects on modern art. She has also written numerous articles on modern and contemporary art.

Winfried Nerdinger

is an architectural historian. Among other engagements, he was Professor of the History of Architecture and Building Construction at the Technical University of Munich, Director of the Architecture Museum of the Technical University of Munich and Founding Director of the NS Documentation Centre Munich. With his books, writings and exhibitions, Nerdinger has made decisive contributions to research into the history of art and architecture and to public awareness of the importance of architecture.

Angelika Nollert

is Director of the Neue Sammlung - The Design Museum at the Pinakothek der Moderne in Munich. She deals with the continuities and intersection of the disciplines of design, art and architecture.

Fernando A. Pérez Oyarzún

is Director of the Museo Nacional de Bellas Artes, Chile. His research focuses on architecture and design theory.

Claudia Perren

is Director and CEO of the Bauhaus Dessau Foundation. She is interested in hybrids that move between disciplines while challenging space and redefining it.

Jeannette Redensek

is Research Curator at the Josef and Anni Albers Foundation in Bethany, Connecticut (USA), where she is preparing the Josef Albers catalogue raisonné.

Patrick Rössler

is Professor of Communication Science with a focus on Empirical Communication Research / Methods at the University of Erfurt. Together with Magdalena

Droste, he headed the DFG research project *bewegte netze. Bauhausangehörige und ihre Beziehungs-Netzwerke, 1930/40er Jahre* [moving networks. Bauhaus members and their relationship networks, 1930s/40s].

Martino Stierli

is the Philip Johnson Chief Curator of Architecture and Design at The Museum of Modern Art (MoMA), New York. His research focuses on the intersection of architecture and modern visual culture as well as modern architecture in a global perspective.

Florian Strob

is a Research Associate in the Directorate of the Bauhaus Dessau Foundation. His research interests focus in particular on the interfaces between literature and architecture.

Mienke Simon Thomas

is an art and design historian and works as a Curator in the Decorative Arts and Design at Museum Boijmans Van Beuningen in Rotterdam. In 2019 she organised the exhibition

bauhaus <=> netherlands. pioneers of a new world at Museum Boijmans Van Beuningen.

Wolfgang Thöner

has been Head of the Collection Department at the Bauhaus Dessau Foundation since 2009. His research focuses on various areas of the Bauhaus' history and reception (especially in East Germany from 1945 to 1990), in particular as they pertain to architecture, functionalism, fine arts and cultural history.

Ines Weizman

teaches at the Bauhaus University Weimar as a Junior Professor for Architectural Theory. There she is Co-Director of the Bauhaus Institute for History and Theory of Architecture and Planning and Director of the Centre for Documentary Architecture.

Isabel Wünsche

teaches Art History at Jacobs University Bremen. She has published widely on European modernism and the avant-garde movements and has been a participant in the research project "Bauhaus Australia: Émigrés, Refugees and the Modernist

Transformation of Education in Art, Architecture, and Design, 1930 to 1970," funded by the Australian Research Council, 2016-2019.

Zoe Zhang

is the Assistant Director of the China Design Museum (CDM) and Head of the Research Department at the Art Museum of the China Academy of Art (CAA). Her own research interest is in the dispersion and translation of the Bauhaus in and to China from the beginning of 20th Century to the 1980s.

Collecting in Context

Interview with Florian Strob

38

?:
For the Bauhaus Dessau Foundation the conference Collecting Bauhaus marks the finale of the centennial. One of the basic functions of museum work – collection, preservation, re-search, and mediation – takes centre stage. What would you say about the place of collecting for Bauhaus re-search in general and for the work of the Bauhaus Foundation in particular?

!:
When the Bauhaus had to shut down under pressure from the National Socialists in 1933 most of its members – teachers and students alike – were eventually forced to leave Germany. And with the people, many objects also made their way into a wide variety of new cultural contexts. Of course works by the Bauhaus and its members were already collected in the 1920s – think of the Busch-Reisinger Museum and the Museum of Modern Art as well as the Neue Sammlung in Munich – but after 1933 and especially after the end of the Second World War the collection of these scattered objects suddenly took on a new and greater significance: Now the heritage of this institution, which was long gone, had to be preserved and made visible. This effort was led first and foremost by the former members of the Bauhaus themselves – like Walter Gropius in the US and West Germany. When Hans Maria Wingler started the Bauhaus Archive in Darmstadt in 1960 the collection of Bauhaus items

finally got its own space in West Germany. In 1976 the Wissenschaftlich-Kulturelle Zentrum (WKZ), the predecessor of today's Bauhaus Dessau Foundation, was founded in the GDR and moved in the Bauhaus Building. Along with it came the first acquisition for the Centre's own collection. I think this fact illustrates that Bauhaus collecting is also always linked to a cultural-political commentary on the respective present.

?:
In what ways does the Bauhaus Dessau Foundation already work with other institutions that have a Bauhaus collection and what do you want that collaboration to look like in the future?

!:
We have had collaborative projects for decades with partners from all over the world. With the centennial this has definitely increased even more: First there are the projects of the Bauhaus cooperation between Berlin, Dessau, and Weimar, such as the *bauhaus imaginista* project. And then there are many smaller projects in the centenary programme, which were all realised with the participation of great partners. In effect, this does not just mean that we borrowed and lent objects to each other but that we essentially exchanged experiences and knowledge. For example, Fritz Horstman of the Josef and Anni Albers Foundation designed an artistic assemblage for the exhibition

Archaeology of Modernism in the historic Bauhaus Building using materials from our Buiding Research Archive. At the Bauhaus Museum Dessau we reserve special exhibition spaces within the permanent exhibition – we call them “intermezzi” – which are supposed to facilitate precisely this kind of exchange with other institutions, among other things. For instance, at the moment, work from the preliminary course of the Hochschule für Gestaltung Ulm are on display there, which makes the archive of HfG Ulm “a guest” in the exhibition Bauhaus *Versuchsstätte Bauhaus. The Collection.*

?:
With about 50,000 objects the collection of the Bauhaus Dessau Foundation is the second-largest “Bauhaus collection” in the world after the Bauhaus-Archive in Berlin. On the occasion of the 100th anniversary of the Bauhaus three new Bauhaus museums will open in Germany: in Berlin, Weimar and Dessau. Your conference does not focus exclusively on representatives of institutions that collect Bauhaus art and design. So what does it mean to “collect Bauhaus” and how did you decide which participants to invite?

!:
When the Bauhaus dissolved after 1933 and its members and works were scattered, its legacy continued to develop under the influence of ot-

her cultural contexts – and it still does to this day. We have long been interested in what became of the Bauhaus, its reception, and the very different narratives that were spun around it all over the world. That is why it was important for the conference to represent the diversity of disciplines that were taught at the historic Bauhaus – here, too, there are institutions that work on collecting things related to individual disciplines, such as architectural museums, whose Bauhaus story is different from, say, that of a fine arts museum. The archive of the Deutsches Architekturmuseum, for example, focuses on 20th century architecture so you will certainly find documents and works related to the Bauhaus here. Of course this is a completely different approach to the Bauhaus than that of, for instance, the Josef and Anni Albers Foundation, which, though dedicated to the work of an individual artist couple, does not limit itself to their Bauhaus period but includes the entire biography of Josef and Anni Albers in its collection and research efforts.

?:
When it comes to “collecting the Bauhaus,” many people certainly think of historical objects made by Bauhaus members at the Bauhaus. Naturally, the number of these historical pieces is finite. What else is being collected at the Bauhaus? Is it possible to collect the Bauhaus in immaterial ways as well?

!:
Our notion of collecting has become a lot broader today. One keyword here is data: Patrick Rössler at the University of Erfurt has just released an online tool, a biographical database that currently contains data on 1467 individual biographies of Bauhaus members. Similarly, for the exhibition *The Matter of Data*, which was conceptualised by Ines Weizman for the Bauhaus Museum Weimar and the Liebling Haus in Tel Aviv, data on the migration history of the Bauhaus architecture was first collected and then made accessible by translating that data into visuals for an exhibition. The *Global Bauhaus Map* is the most important part of our website collecting.bauhaus-dessau.de and, as a publication, was conceived to accompany the conference, is a digital meta-collection too: Here we collect the stories and itineraries of Bauhaus objects, which, physically, are part of very different collections today.

?:
In Dessau the Bauhaus was committed to stepping up its collaboration with industry and, instead of producing expensive, one-of-a-kind and artisanal items, to creating prototypes for the mass market. Industrial production seems to contradict the museum-based collection of valuable art and cultural treasures – doesn't it? Apart from their character as “originals,” what makes the objects in a collection meaningful?

!:
I think it's more about the narratives and the cultural and social contexts in which the objects exist in a collection and which are presented in exhibitions, whether they are originals or mass products. In any given show, the Bauhaus – as represented, say, by Marcel Breuer's Wassily Chair – can be taken to stand for either: the narrative of a classic, heroically understood modernity or a source of critical engagement with mass production. One panel of the conference is therefore explicitly dedicated to the museum as a context for mediation and for the specific relationships created between objects.

The interview was conducted by Caroline Jansky

Florian Strob

curator and head of project of the conference Collecting Bauhaus



Global Bauhaus Map

The conference bundles the many perspectives of the internationally interconnected, dispersed and rendered Bauhaus. The lectures and panel discussions will be documented and made available on a website: collecting.bauhaus-dessau.de

The new approach of historiography from a global perspective is intrinsically bound up with the digital change since the end of the last century; the media innovations create the conditions that allow us to collect perspectives from far-flung corners of the world. Using the Bauhaus objects and their migration histories, this synthesis will then be rendered visible to everyone with the aid of digital media. One of the aims of the conference was to create a digital overview of the Bauhaus collections worldwide: the Global Bauhaus Map. This map will be presented online as a collaborative publication project which will be continuously updated: Beginning with the institutions taking part in the conference, this interactive tool shows information on the respective collection histories and concepts. We have also asked participants to prepare information on the translocation history of Bauhaus objects from their collection. These histories will be shown likewise in their geographical contexts. The digital map is designed as a networking tool that may be continuously updated.

Attendance

Participation in all panels and guided tours only after prior registration at bauhaus-dessau.de.

Limited contingent of 100 participants. The reading by Winfried Nerdinger and the Bauhaus birthday celebrations on the evening of 4 December are open to the public and free of charge.

Language

The conference language is English, the panels are simultaneously translated into German. German-language programme items will be translated into English.

Accessibility

The Bauhaus Museum Dessau is completely barrier-free.

Due to the historical structure of the building, the Bauhaus Building is not directly accessible. We ask people with reduced mobility to use the entrance at ground level on the rear side of the building. From there, it is possible to take the historic freight elevator to the visitors' centre on the raised ground floor and all other floors. The Visitor Service will be happy to help you on site and at the telephone number +49 340 6508-251.

Imprint

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All times subject to
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Objects from the collecti-
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Foundation in detail /
Bauhaus Dessau Founda-
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