



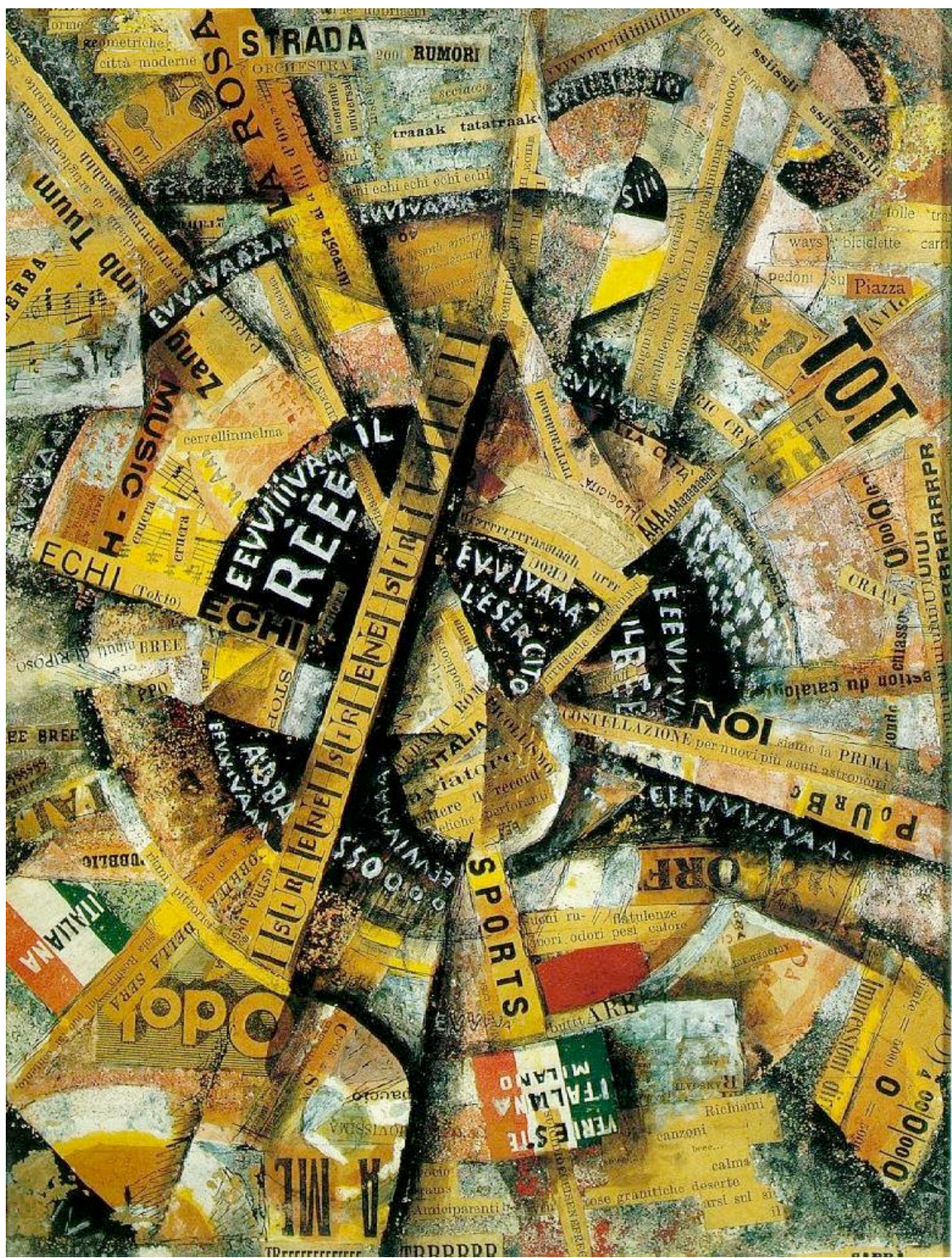
Pablo Picasso





Synthetic cubism





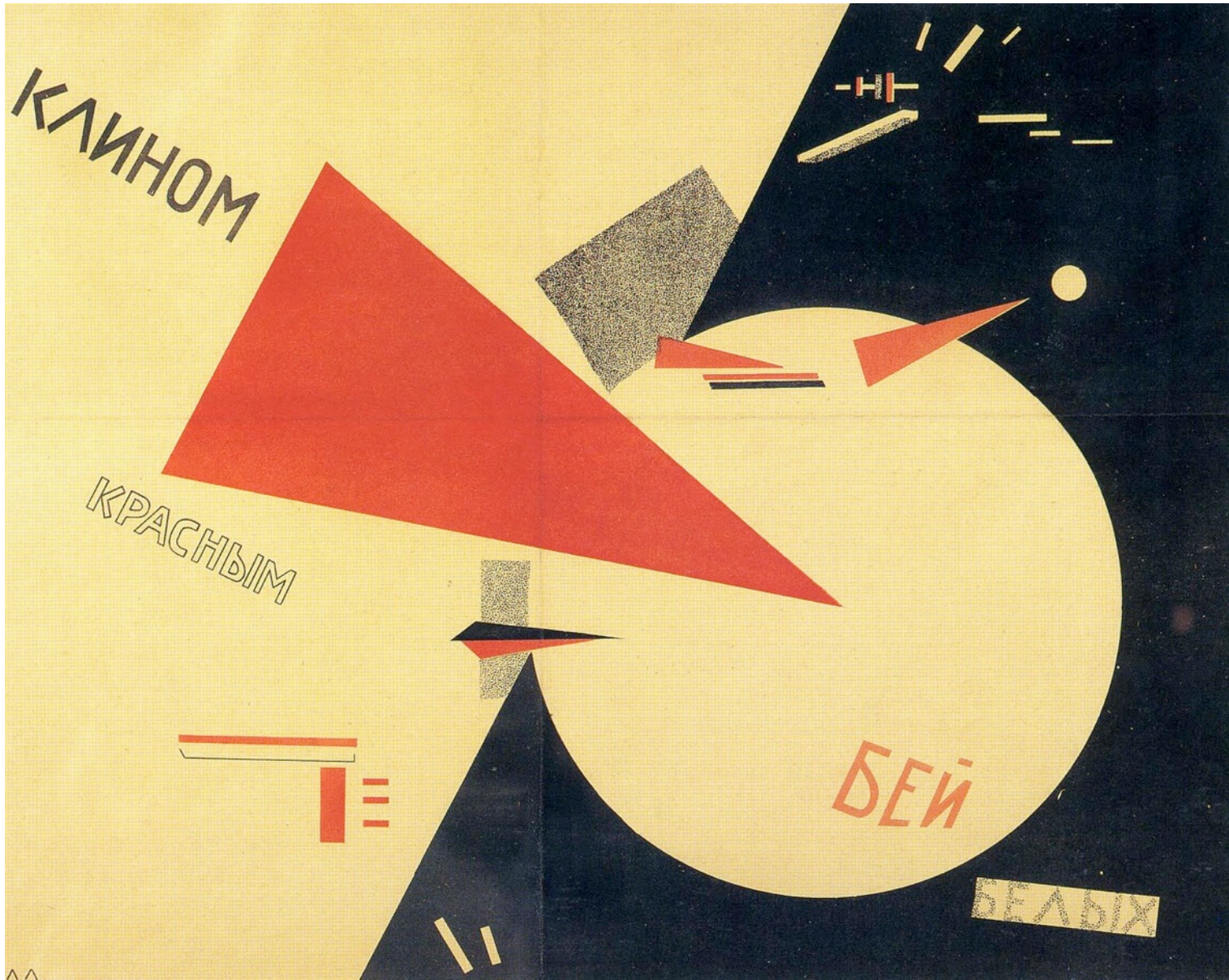
Futurism  
Carlo Carrà





Futurism  
Umberto Boccioni – Dynamism of a Football player





El Lissitzky





There is an old and a new consciousness of time.

The old is connected with the individual.

The new is connected with the universal.

The struggle of the individual against the universal is revealing itself in the world-war as well as in the art of the present day.

- Theo Van Doesburg



12 50

**ND**  
**DE STIJL**

VIERDE JAARGANG 1921

**ANTHOLOGIE-BONSET**

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INTERNATIONAAL MAANDBLAD  
VOOR NIEUWE KUNST WETEN-  
SCHAP EN KULTUUR REDACTIE  
THEO VAN DOESBURG

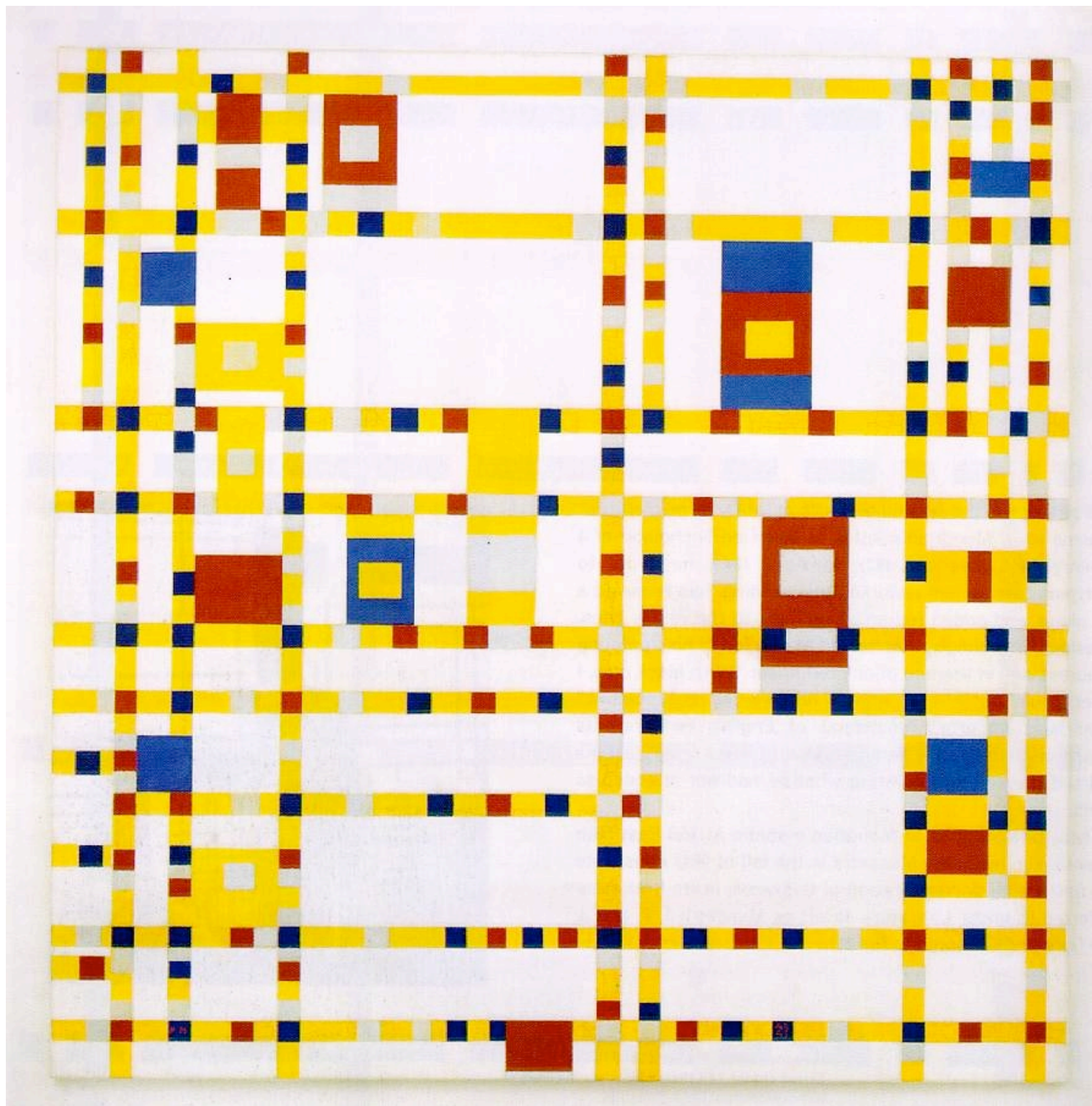
De Stijl  
Theo van Doesburg





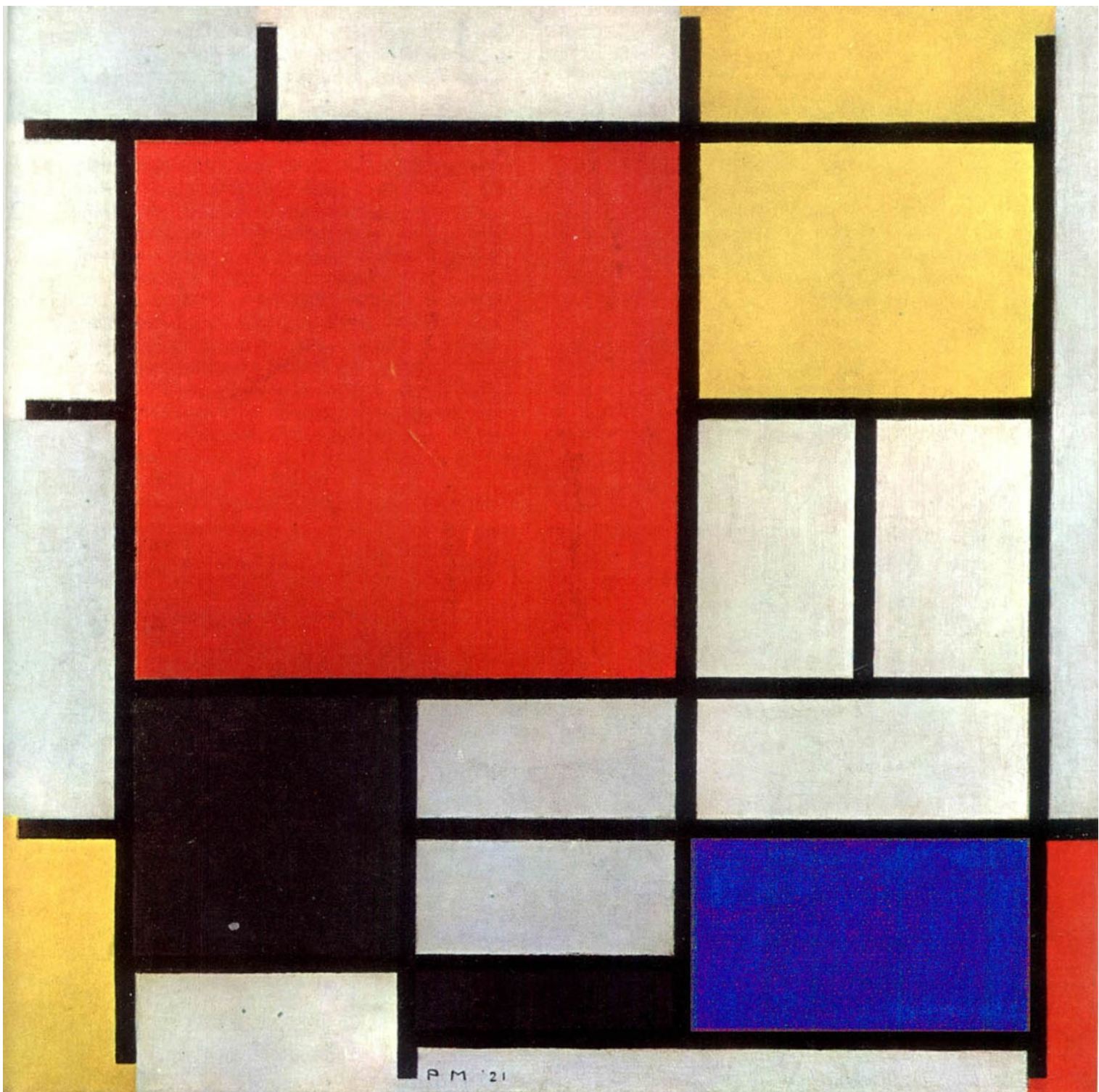
De Stijl  
Theo van Doesburg





De Stijl  
Piet Mondrian





De Stijl  
Piet Mondrian





**“The ultimate goal of all art is the building!**

The ornamentation of the building was once the main purpose of the visual arts, and they were considered indispensable parts of the great building.

Today, they exist in complacent isolation, from which they can only be salvaged by the purposeful and cooperative endeavors of all artisans.

Architects, painters and sculptors **must learn a new way of seeing and understanding** the composite character of the building, both as a totality and in terms of its parts. Their work will then re-imbue itself with the spirit of architecture, which it lost in salon art...”

The Bauhaus





“...Architects, sculptors, painters – we all must return to craftsmanship! For there is no such thing as “art by profession”.

There is **no essential difference between the artist and the artisan**. The artist is an exalted artisan.

Merciful heaven, in rare moments of illumination beyond man’s will, may allow art to blossom from the work of his hand, **but the foundations of proficiency are indispensable to every artist**.

**This is the original source of creative design...”**

The Bauhaus  
Joost Schmidt



“So let us therefore create a new guild of craftsmen, **free of the divisive class pretensions** that endeavored to raise a prideful barrier between craftsmen and artists! Let us strive for, conceive and create the new building of the future that will **unite every discipline, architecture and sculpture and painting**, and which will one day rise heavenwards from the million hands of craftsmen as a clear symbol of a new belief to come.”



The Bauhaus



JOHANNES ITTEN

# DESIGN AND FORM

The Basic Course at the Bauhaus

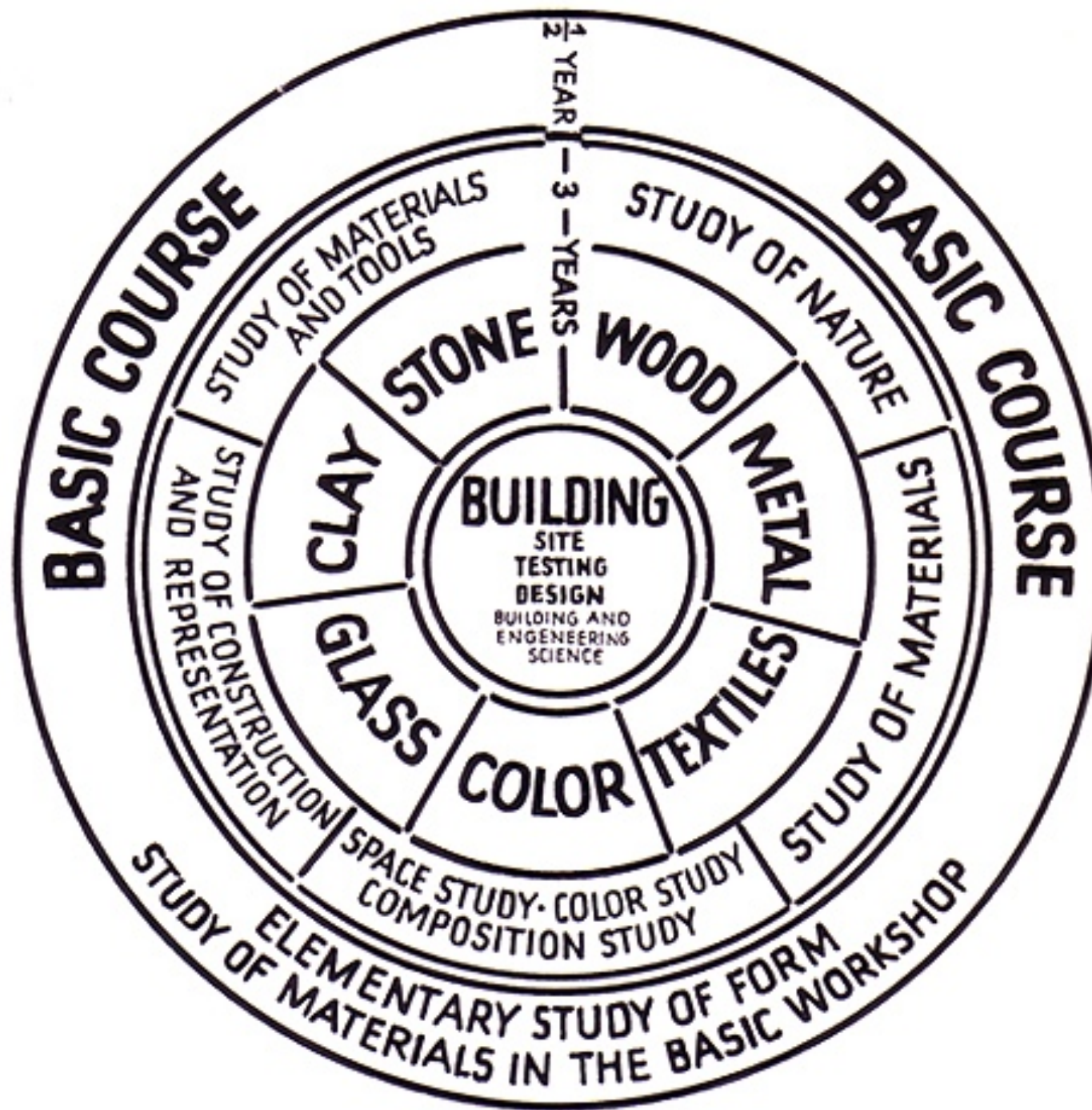
Translated by John Maass



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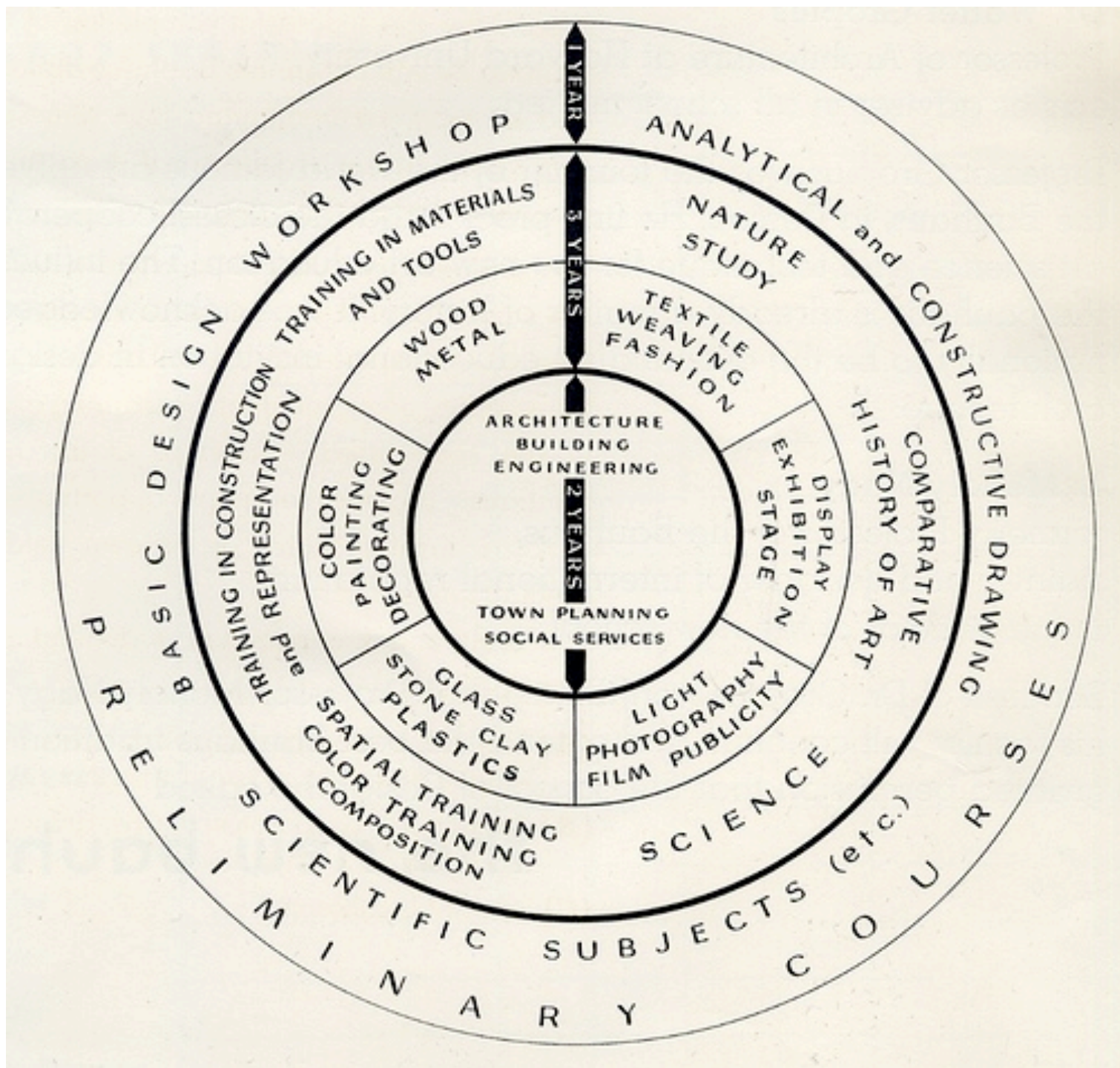
The Bauhaus





The Bauhaus Education





The Bauhaus Education





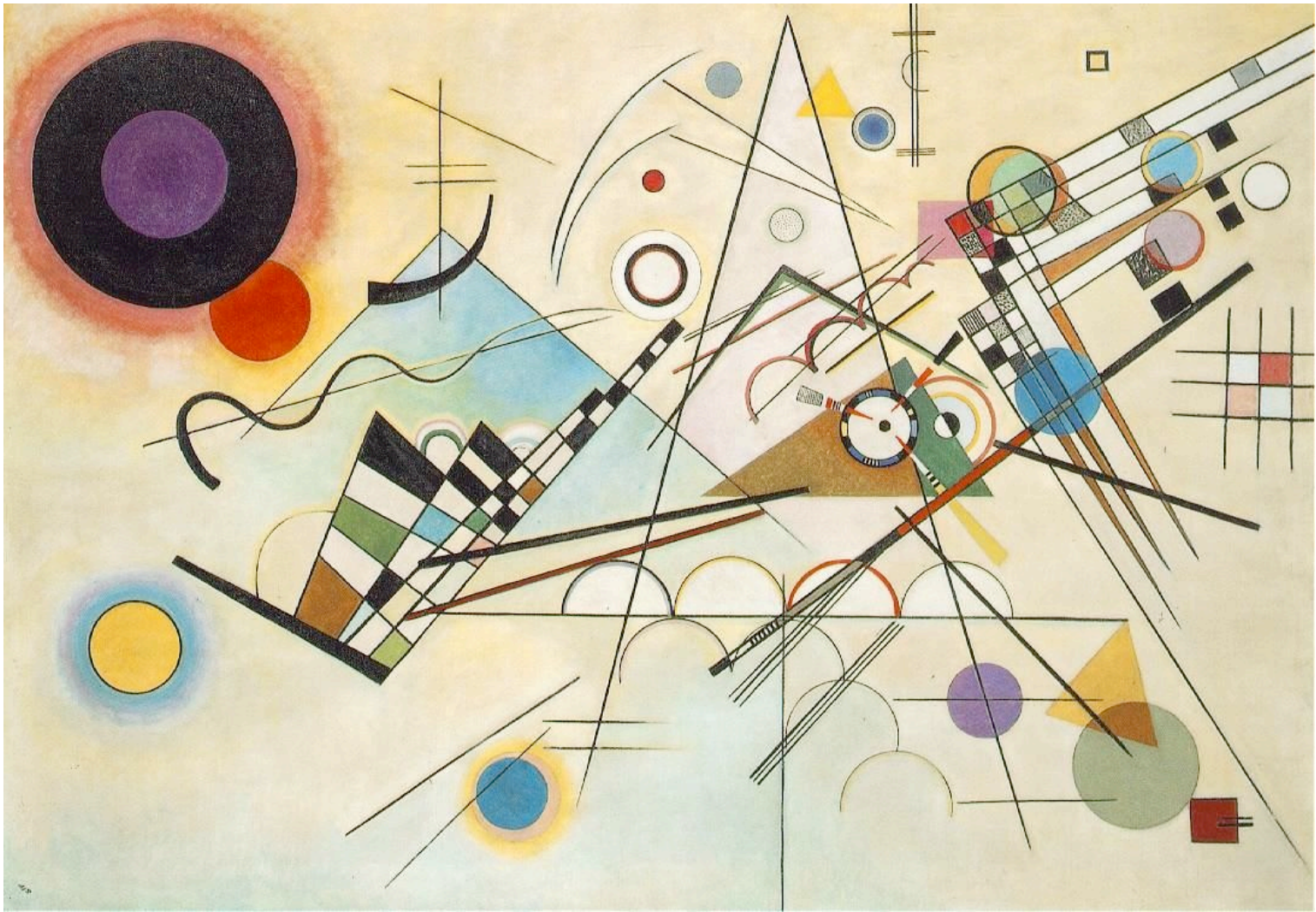
Wassily Kandinsky





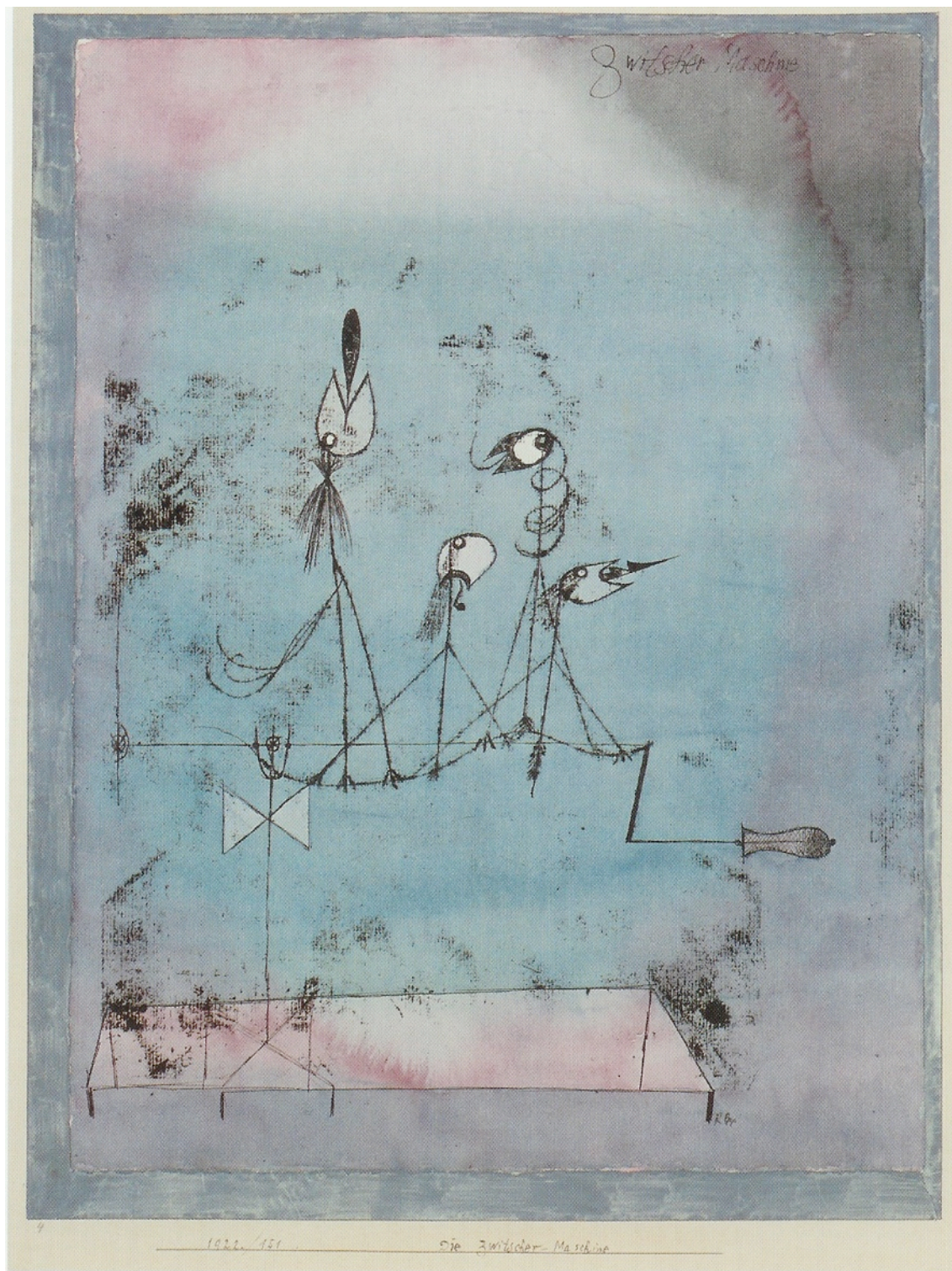
Wassily Kandinsky





Wassily Kandinsky





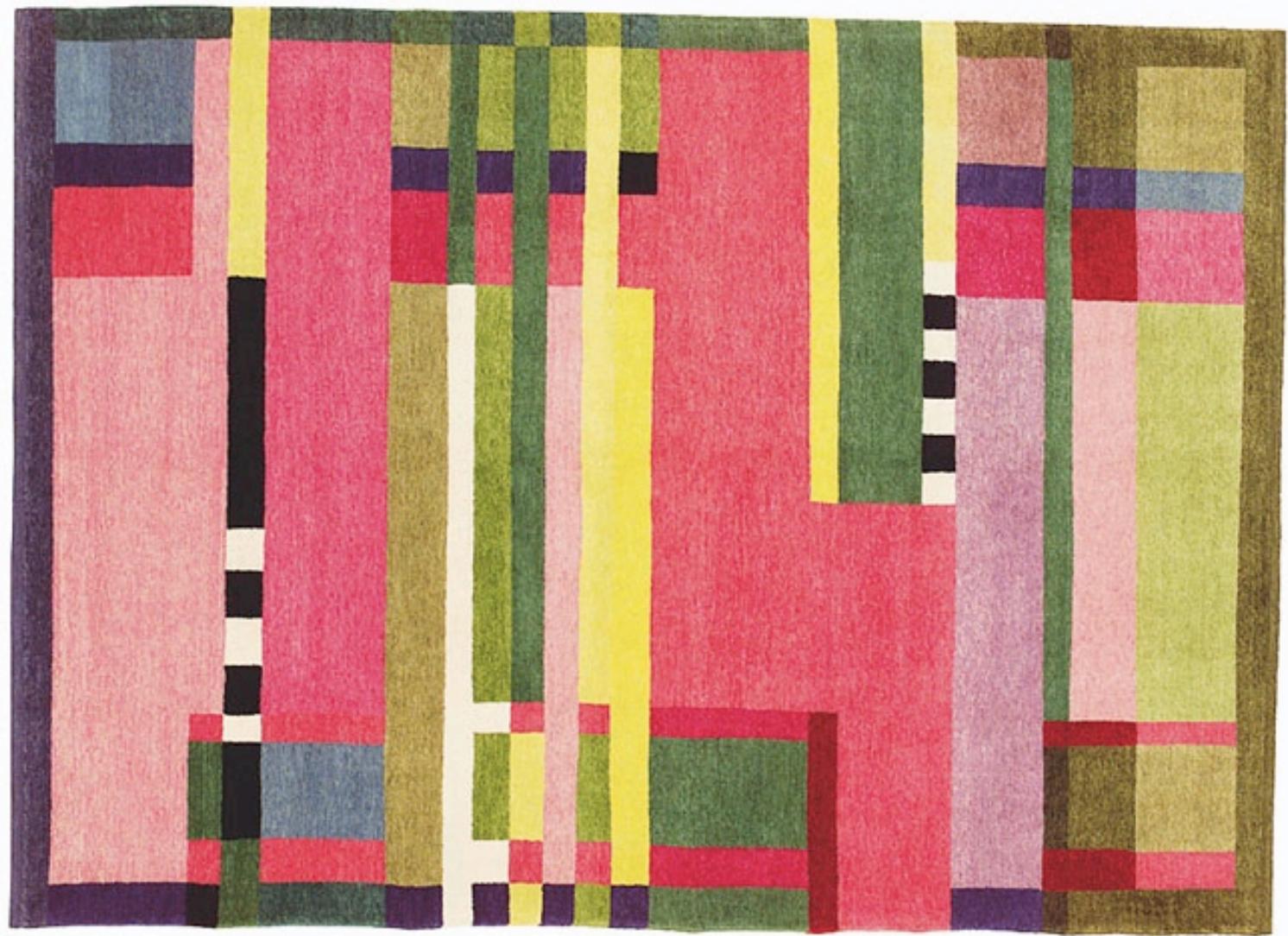
Paul Klee





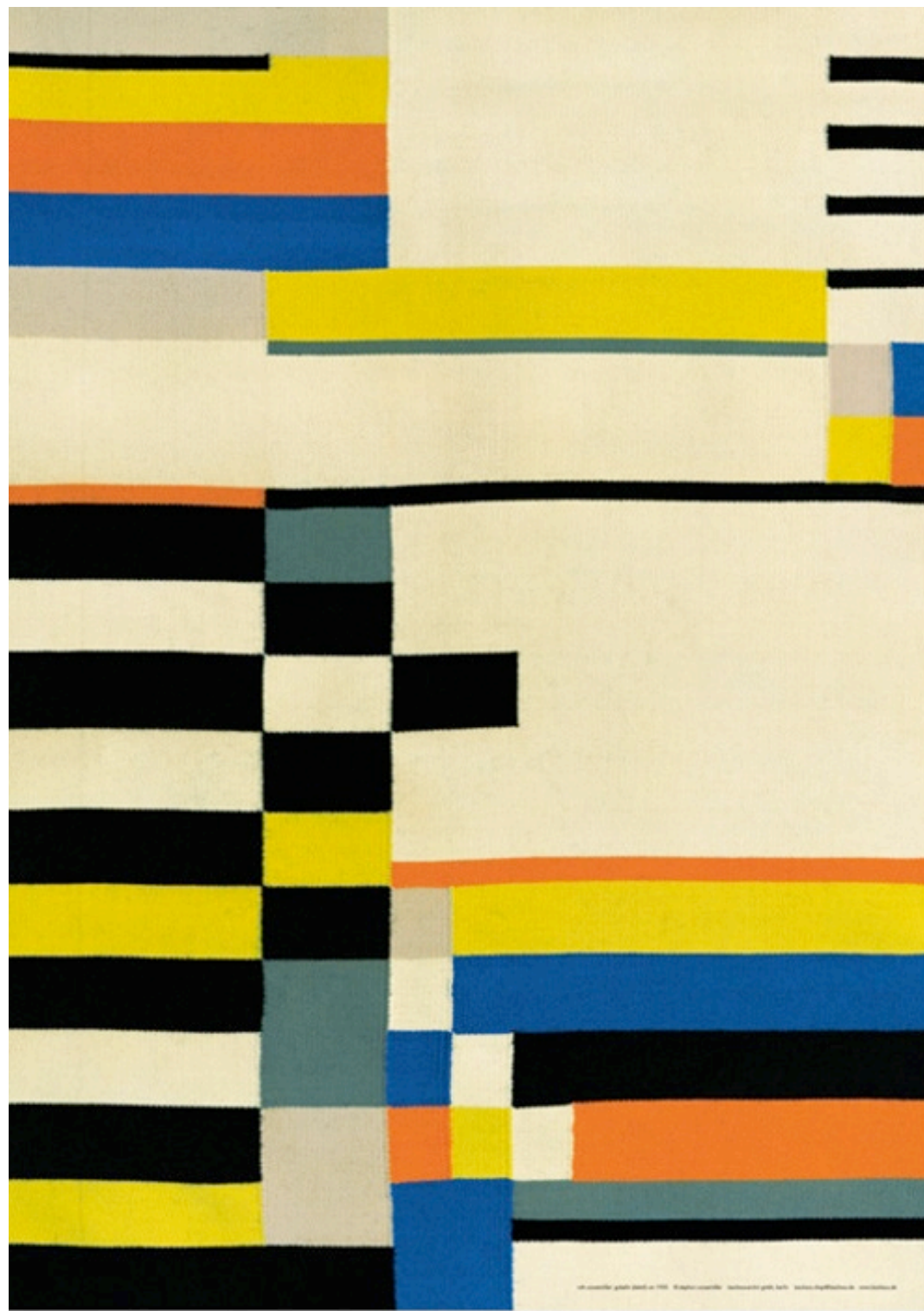
Paul Klee





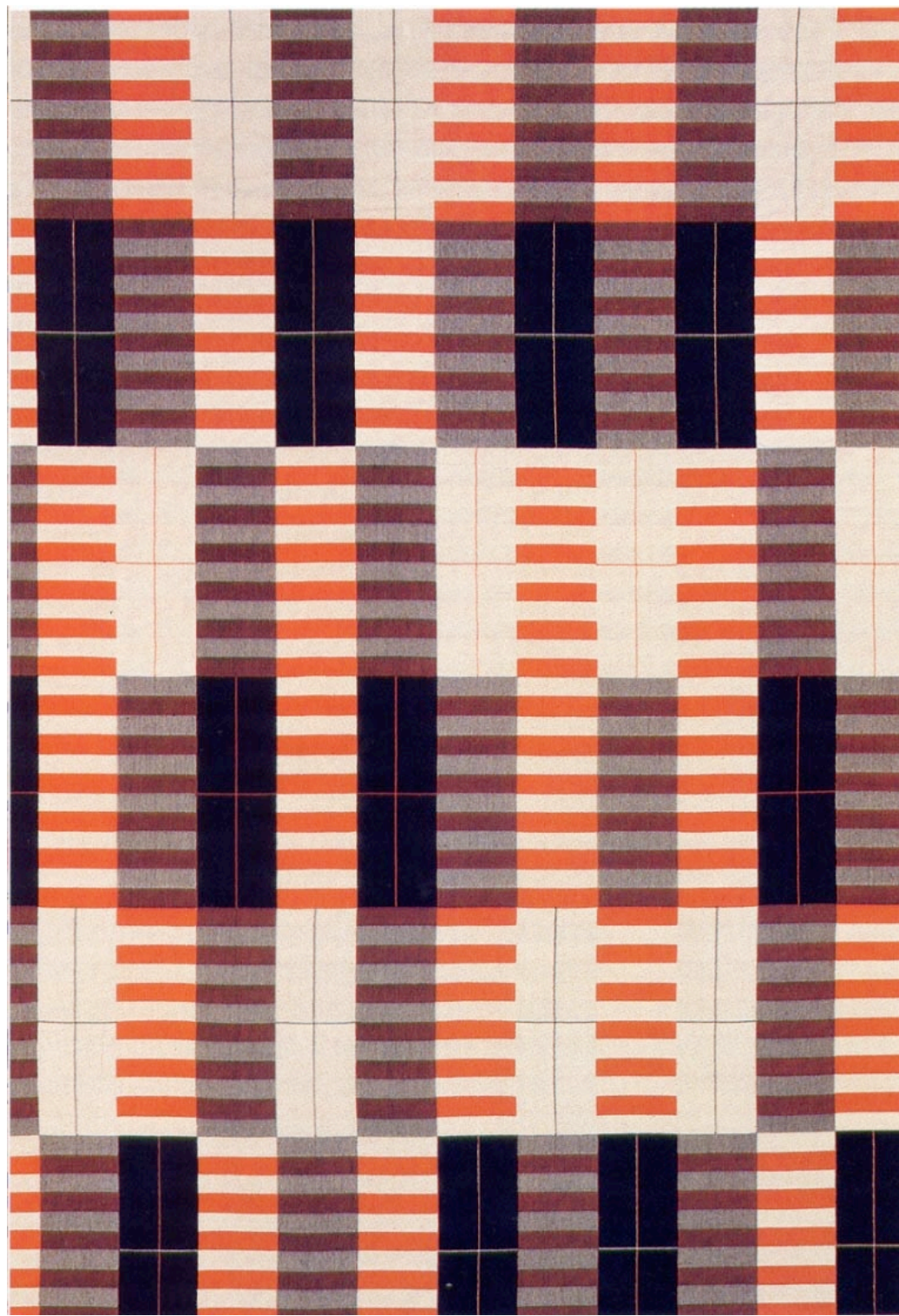
Gunta Stölzl



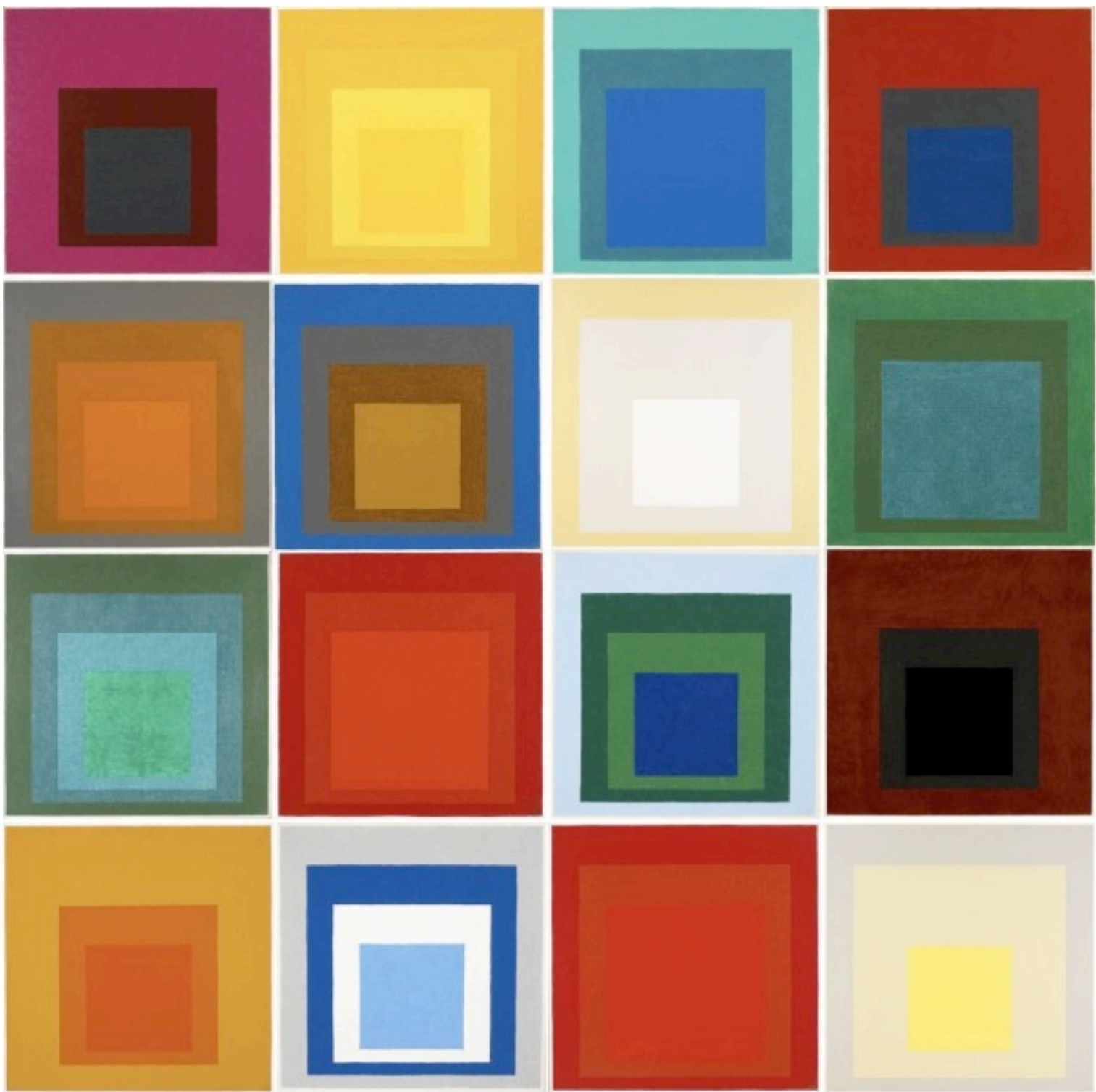


Ruth Hollós-Consemüller





Annelise Albers

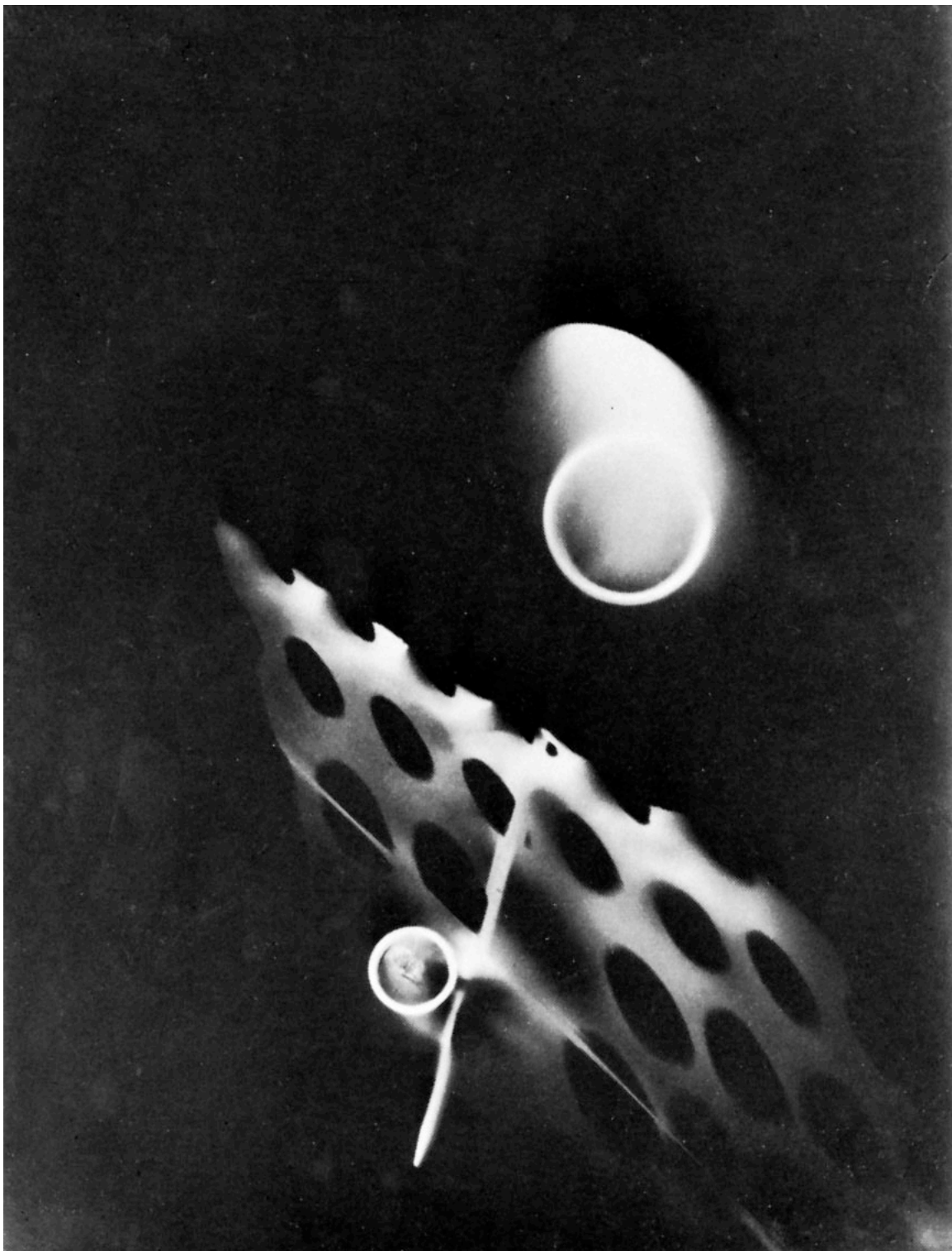


Josef Albers



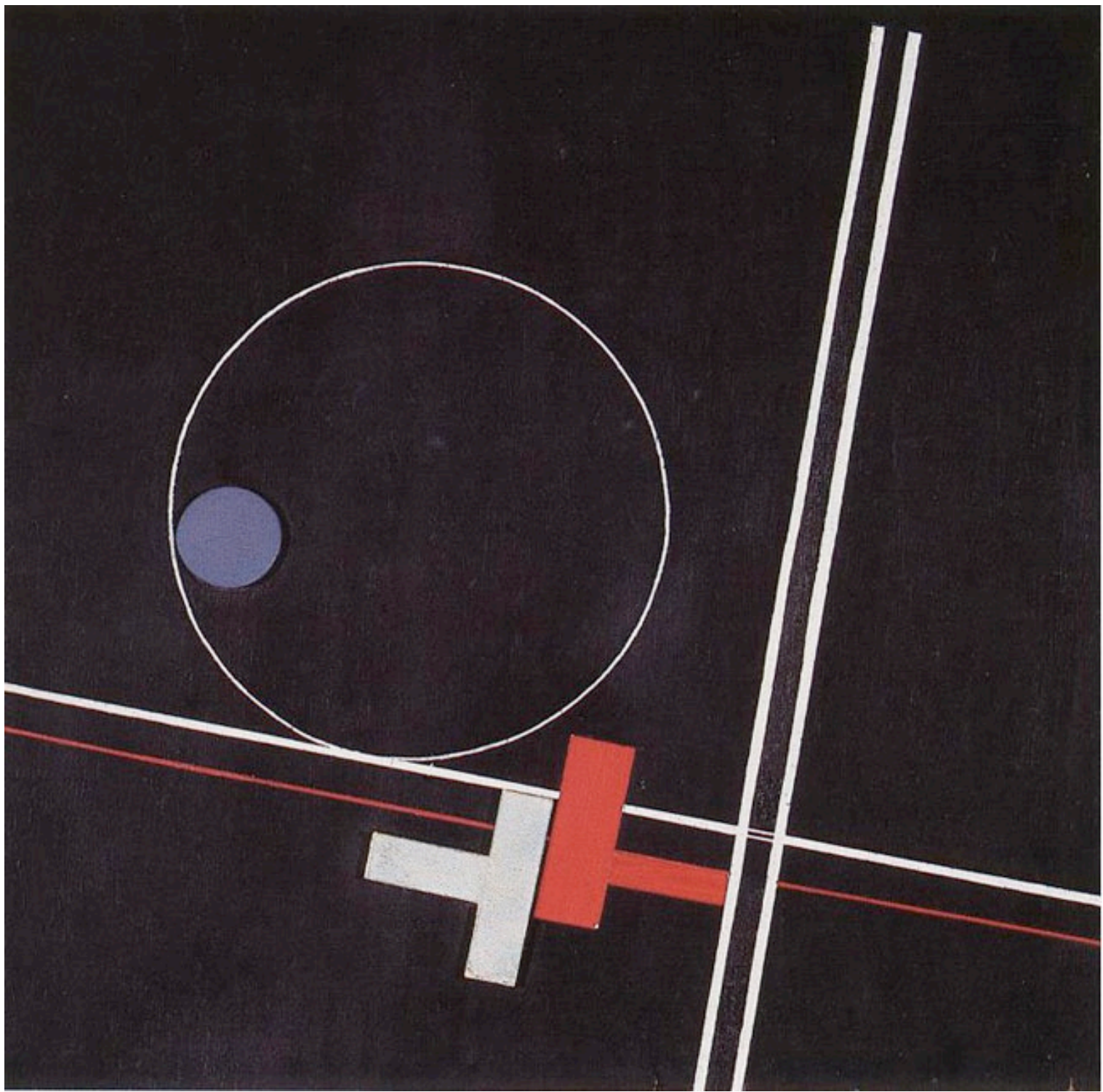


László Moholy-Nagy  
Light space modulator



László Moholy-Nagy





László Moholy-Nagy



László Moholy-Nagy





László Moholy-Nagy

# **BAUHAUSBÜCHER**

SCHRIFTFLEITUNG:  
**WALTER GROPIUS**  
**L. MOHOLY-NAGY**

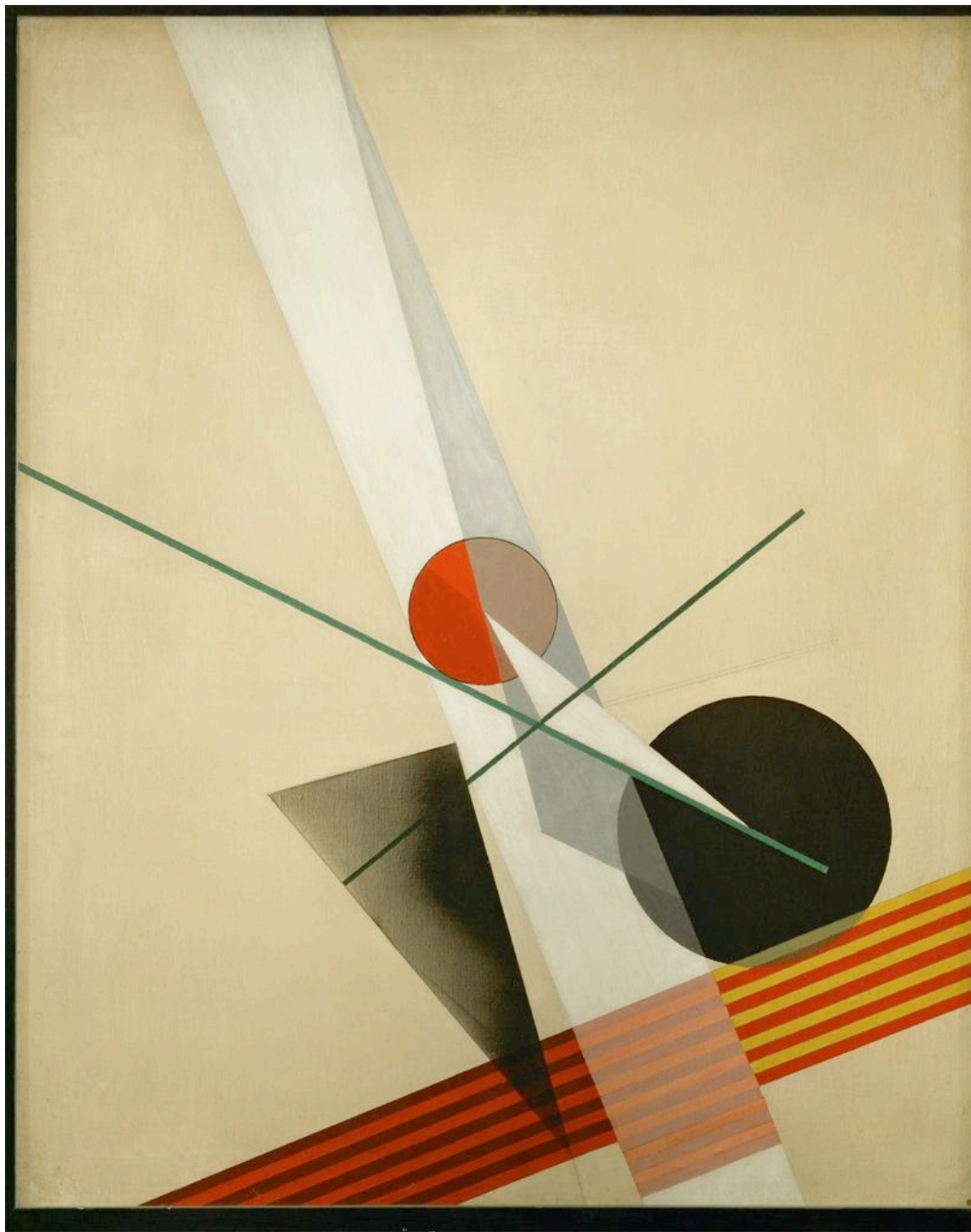
**L. MOHOLY-NAGY**  
**MALEREI**  
**FOTOGRAFIE**  
**FILM**

**8**

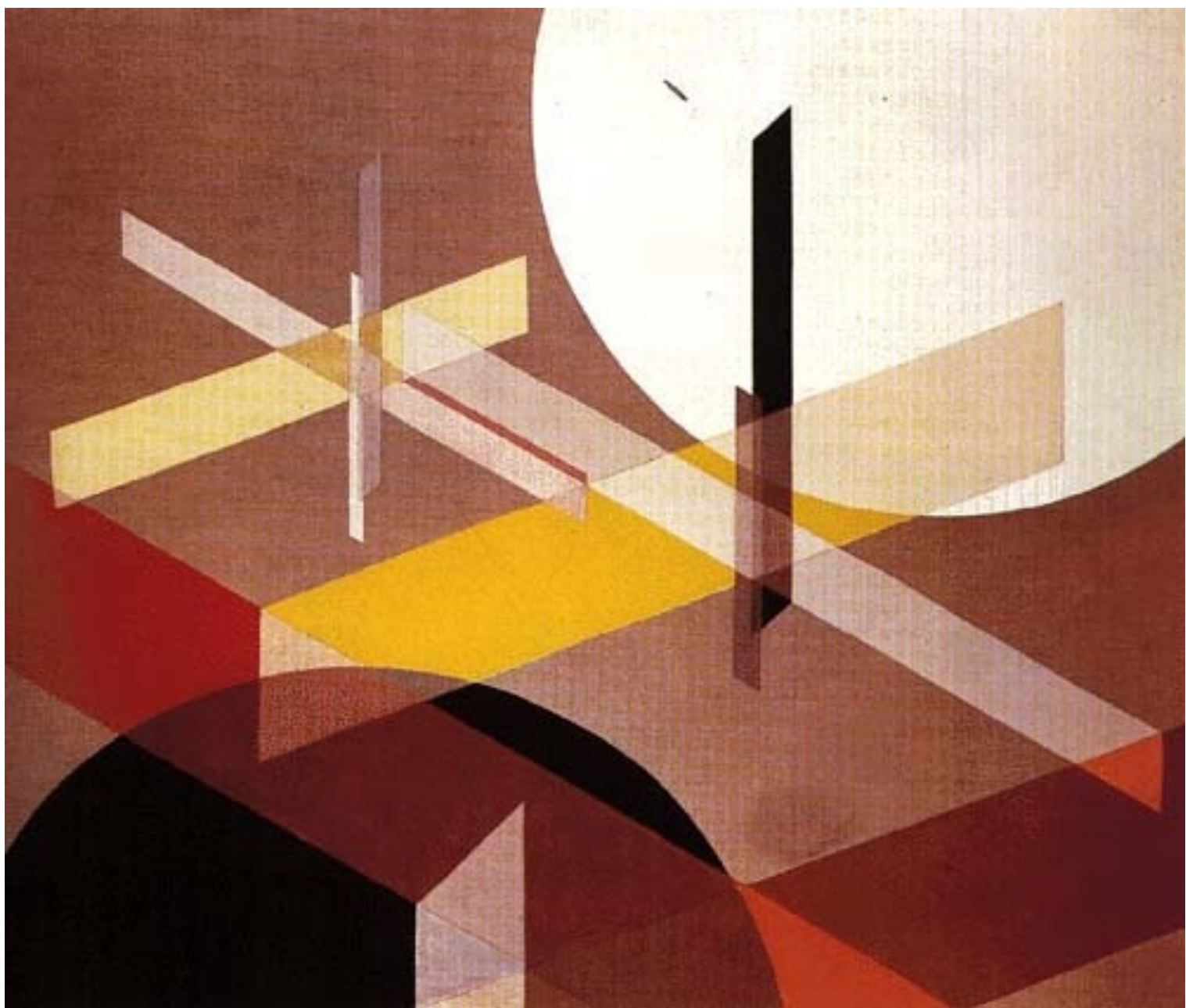
**L. MOHOLY-NAGY**  
**MALEREI**  
**FOTOGRAFIE**  
**FILM**

ALBERT LANGEN VERLAG / MÜNCHEN  
ZWEITE VERÄNDERTE AUFLAGE  
DRITTES BIS FÜNFTES TAUSEND





László Moholy-Nagy



László Moholy-Nagy





Gropius and Breuer went to teach at the Harvard Graduate School of Design .  
László Moholy-Nagy also went to Chicago and founded the New Bauhaus

In 1950, Albers left Black Mountain to head the Department of Design at Yale University in New Haven, Connecticut.

In 1953, Max Bill, together with Inge Aicher-Scholl and Otl Aicher, founded the Ulm School of Design.