

BAUHAUS

THE MAKING OF MODERN





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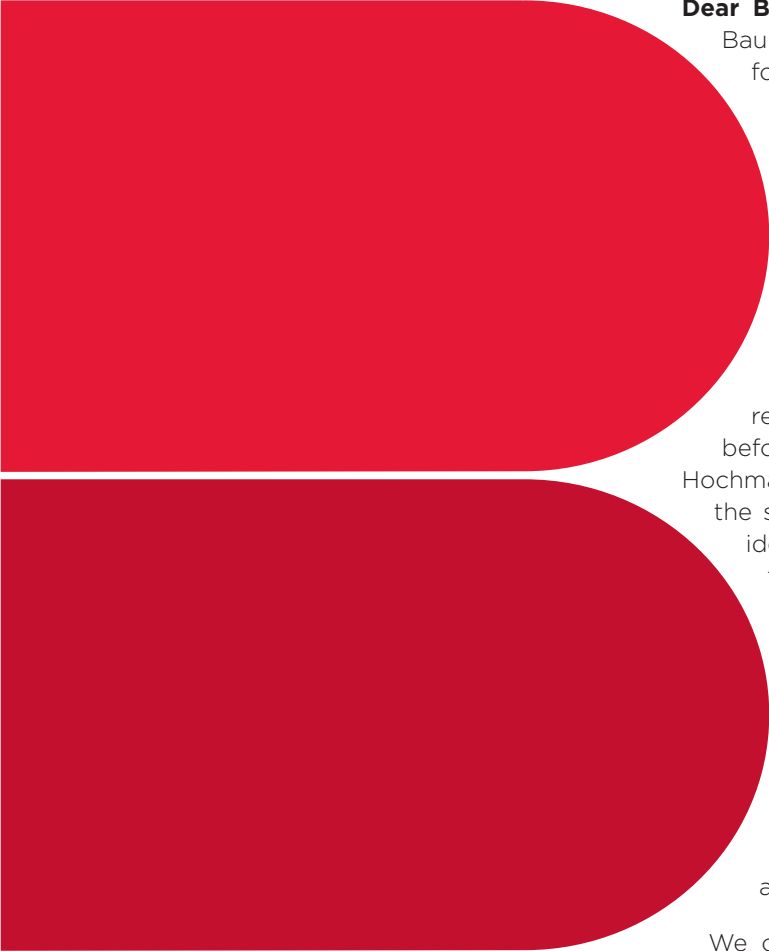
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Dear Bauhäusler: In 1919, out of the ruins of war, the Bauhaus emerged. Known for laying the groundwork for modernism, the German art school was radical in its very nature, much like the tenor of the citizenry after the fall of imperial rule. The Bauhaus fostered a revolutionary energy that would send ripples around the world for years to come.

Its mission, to marry art and craft to create unity across the arts, was executed by way of pioneering educational methodology and a reconsideration of what had come before. Referred to by author Elaine Hochman as a “crucible of modernism,” the school represented a culture of ideas that would pave the way for a new conception of design process and aesthetic.

We celebrate this ephemeral school because of the cascading effect it has continued to have on many artistic disciplines, including architecture, furniture and industrial design, graphic design and typography, and more.

We celebrate the Bauhaus in Aspen, Colorado because of Walter and Elizabeth Paepcke’s vision and the events that converged to bring

Bauhaus master Herbert Bayer to Aspen in 1946 to help to revitalize the town. Arguably, Bayer’s greatest achievement is the design of the campus of the Aspen Institute for Humanistic Studies, which today is known as the Aspen Institute.

We hope this exploration of the Bauhaus, and the ways in which its ethos, methodologies, and individuals changed the direction of artistic style, leave you with a greater appreciation for the important role that design plays in our everyday lives.

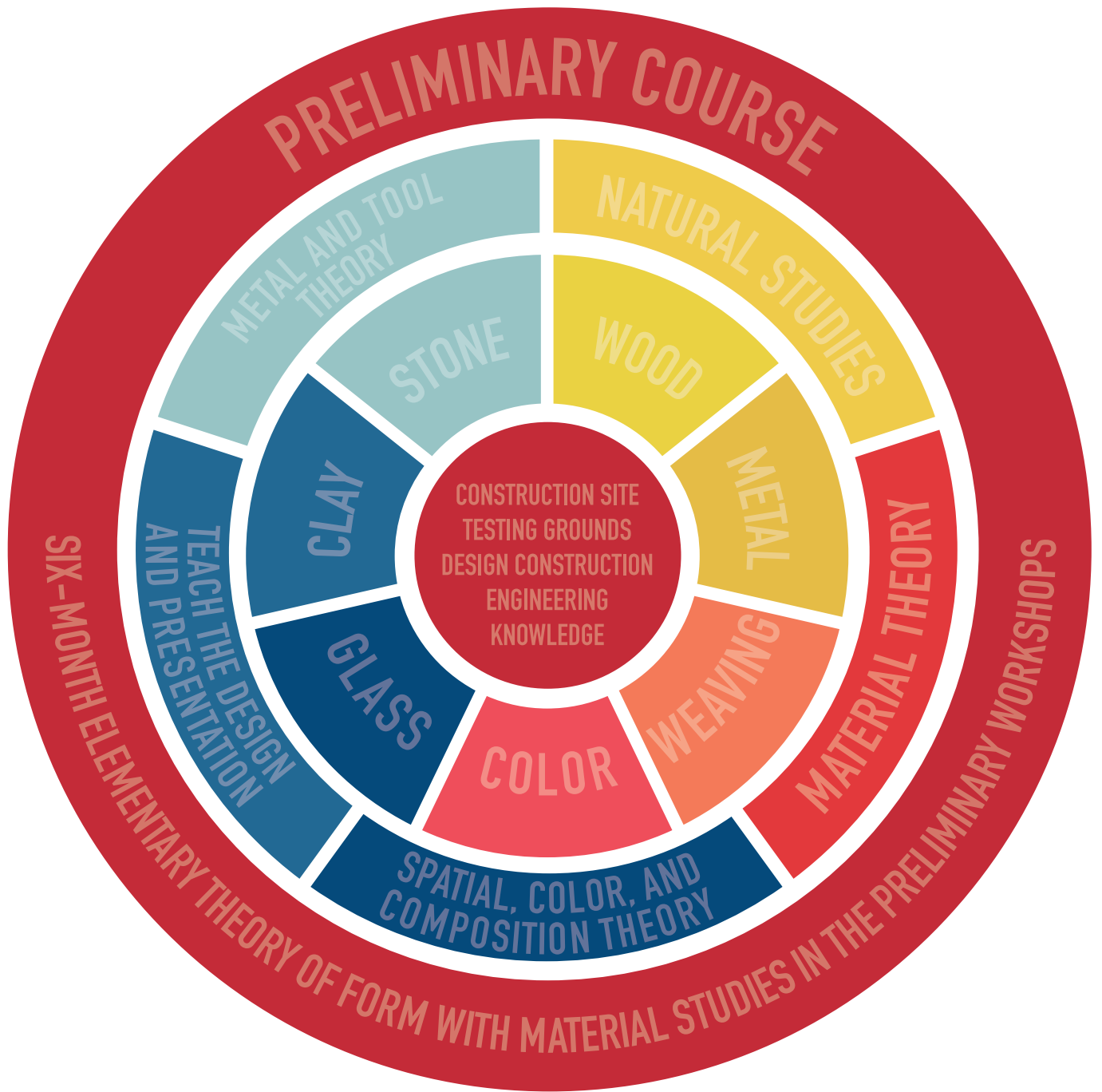
With gratitude,



Warwick Sabin,
Executive Director, Society of Fellows



Kitty Boone,
Vice President, Public Programs





AGENDA



6:00-7:00 PM Opening Reception

BARKSDALE LOBBY, DOERR-HOSIER CENTER

**7:00-9:00 PM Opening Dinner and Discussion:
Ten Things to Know About the Bauhaus**

The Bauhaus, the German school of art and design, operated from 1919 to 1933 with a faculty that brought together artists, architects, and designers.

In the years since it closed at the hands of the Nazis, it has continued to be a touchstone and a source of ideas, as well as the subject of many myths.

Barry Bergdoll and Leah Dickerman, the curators of the exhibition *Bauhaus 1919-1933: Workshops of Modernity* (2009-2010) at The Museum of Modern Art, discuss ten key principles for understanding what the Bauhaus was—and was not—and why it has continued to be so important to modern culture.

- *Barry Bergdoll, Leah Dickerman*
MCNULTY ROOM, DOERR-HOSIER CENTER

8:00-9:00 AM Roundtable Breakfast

Informal opportunity to connect with presenters and participants.
MCNULTY ROOM, DOERR-HOSIER CENTER

9:00 AM Welcome

MCNULTY ROOM, DOERR-HOSIER CENTER

**9:10-10:00 AM Germany 1919:
The Birth of the Bauhaus**

Germany's defeat at the end of WWI brought about the end of its political order and enormous economic and emotional uncertainty. Yet it also inspired an astonishing outpouring of creative energy and radical new beginnings, as well as urban and architectural visions of great imaginative power. The Bauhaus was one of many initiatives that thrived on a thorough rethinking of established frameworks and institutions. Dietrich Neumann discusses the Bauhaus's aim to fundamentally reform training in the arts and crafts, which found early inspiration in occultism and medieval guilds, expressionism, futurism and the work of William Morris.

• *Dietrich Neumann*

MCNULTY ROOM, DOERR-HOSIER CENTER

10:00-10:50 AM Bauhaus People and Things

The Bauhaus was animated by key personalities, objects, and ideas. This talk by Jeffrey Saletnik introduces canonical figures, forms, and educational philosophies associated with the Bauhaus, including major characters like Walter Gropius, Johannes Itten, László Moholy-Nagy, Oskar Schlemmer, Josef Albers, and Herbert Bayer.

• *Jeffrey Saletnik*

MCNULTY ROOM, DOERR-HOSIER CENTER

10:50-11:40 AM A Bigger Bauhaus: Considering Art and Design by Female, LGBTQ, and Politically Active Bauhäusler

The Bauhaus is known for a handful of famous men, but over one third of its 1,250 members were women. They were subject to higher admissions standards and often steered into the weaving workshop, but the institution produced some of the most dynamic female artists and designers of its time. In this talk, Elizabeth Otto examines not only the unsung women, but all manner of Bauhäusler who haunt the margins of Bauhaus history, uncovering a movement that is vastly more diverse and paradoxical than previously assumed. Otto traces the surprising trajectories of the school's engagement with gender fluidity, queer identities, and radical politics.

- *Elizabeth Otto*

MCNULTY ROOM, DOERR-HOSIER CENTER

11:40-12:10 PM Lunch

BARKSDALE LOBBY, DOERR-HOSIER CENTER

12:10 PM-1:00 PM A Bauhaus Legacy: Collaborative Generosity

A conversation with the Aspen Institute's 2019 Harman-Eisner Artist in Residence, Edmund de Waal, and Paula Crown, artist, PAHC / studio • lab.

- *Edmund de Waal*
- *Moderator: Paula Crown*

MCNULTY ROOM, DOERR-HOSIER CENTER

1:00-1:50 PM The Life and Culture of the Bauhaus

The Bauhaus experience extended far beyond the classroom. Despite limited resources, students and masters at the Bauhaus organized parties and creative fêtes that became legendary. In addition, students engaged in all types of experimentation, including creative, political, religious, and sexual—all of which was important to the dynamic Bauhaus experience.

- *Jan Bartoszek, Elizabeth Otto, Melissa Venator*
- *Moderator: Nikil Saval*

MCNULTY ROOM, DOERR-HOSIER CENTER

2:00-4:00 PM WORKSHOPS AND ACTIVITIES

In addition to the activities listed below, we encourage you to visit the bookstore and the exhibitions on display during the celebration. For more information, see page 23.

Printmaking Workshop | 2:00-4:00 pm

Led by artist Reina Katzenberger, participants create original prints by designing their own palate or experimenting with color and layering, just as they did at the Bauhaus.
HINES SEMINAR ROOM, KRESGE BUILDING

Economy of Form Workshop | 2:00-4:00 pm

Led by paper artist Eric Gjerde, participants create their own three-dimensional objects from a flat sheet of paper utilizing Bauhaus principles inspired by Josef Albers.
HINES FOYER, KRESGE BUILDING

The New Bauhaus Film and Panel Discussion | 2:00-3:00 pm

Participants will get an exclusive sneak peek at clips from *The New Bauhaus* film, which will premiere later in 2019, and hear from Executive Producer Marquise Stillwell.
PAEPCKE AUDITORIUM, PAEPCKE BUILDING

A Total Work of Art: Bauhaus-Bayer-Aspen Tour | 3:00-4:00 pm

Bernard Jazzar, curator of *A Total Work of Art: Bauhaus-Bayer-Aspen*, will lead guests through the exhibit, which provides a general overview of the Bauhaus highlighting the work Herbert Bayer produced during his Bauhaus years and immediately after leaving the school, culminating with his creation of the campus of the Aspen Institute whose design embodies the Bauhaus's ideology of the unity of all the arts coming together to create the "total work of art."
RESNICK GALLERY, DOERR-HOSIER CENTER

4:30-5:30 PM Public Lecture: Constructing and Deconstructing the Myths of the Bauhaus

From its inception, the Bauhaus was as much a radically experimental art and design school, as it was a means for promulgating ideas about modernism. The Bauhaus creatively developed publications and exhibitions to broadcast its philosophy and to amplify its achievements long before its unusual name had become synonymous with modernist design. Reality and myth began to fuse in the perception of the Bauhaus. This lecture looks at the difficult task of distinguishing the Bauhaus as school from the Bauhaus as a propaganda machine.

• *Barry Bergdoll*

MCNULTY ROOM, DOERR-HOSIER CENTER

8:00-9:00 AM Roundtable Breakfast

Informal opportunity to connect with speakers and participants.
MCNULTY ROOM, DOERR-HOSIER CENTER

9:00-9:30 AM How Bauhaus Is It?

The legacies of the Bauhaus, especially in its centennial year, seem limitless—from IKEA to art schools to techno-utopian startups. But how well do many of these so-called cultural references truly reflect the aesthetics and methodology of the Bauhaus? This talk led by Robert Wiesenberger looks closely at a set of unexpected objects made at and after the Bauhaus in Europe and beyond to surface alternative narratives. Through them, we gain a better understanding of the aesthetic, technological, and political prescience of “Bauhaus thinking,” but also its limits.

• *Robert Wiesenberger*

MCNULTY ROOM, DOERR-HOSIER CENTER

9:30-10:20 AM Afterlives of the Bauhaus

The closing of the Bauhaus led not to the end of its influence, but to its dissemination. Refugees and exiles from Germany began to propagate the school’s ideas in new contexts—the United States, England, the USSR, Mexico, and elsewhere—such that those contexts, ideas, and the people who brought them, were irrevocably transformed. Nikil Saval looks at what happened to the teachers and students of the Bauhaus after the closing of the school’s doors.

• *Nikil Saval*

MCNULTY ROOM, DOERR-HOSIER CENTER

10:20-10:40 AM Break**10:40-11:20 AM Architecture and the Bauhaus**

Despite common misperception, architecture was not officially integrated as a part of the Bauhaus curriculum until 1927 when Gropius appointed Hannes Meyer to spearhead the architectural workshop. In this discussion, our experts unpack the critiques and commendations ascribed to Bauhaus architectural “style” and its complicated relationship with modern design.

• *Barry Bergdoll, Dietrich Neumann, Melissa Venator*

• *Moderator: Jeffrey Berkus*

MCNULTY ROOM, DOERR-HOSIER CENTER

11:20-12:10 PM Herbert Bayer: The Bauhaus-Aspen Connection

A key figure in the history of the school was Herbert Bayer, a Bauhaus master who ultimately spent nearly 30 years helping to transform Aspen, the once-neglected silver mining town, into a world-renowned cultural destination. Bernard Jazzar delves into how the Bauhaus legacy lives on in Aspen, most visibly through Bayer's design of the Aspen Institute campus, which reflects his all-encompassing vision of a total work of art.

- *Bernard Jazzar*

MCNULTY ROOM, DOERR-HOSIER CENTER

12:10-1:00 PM Lunch

BARKSDALE LOBBY, DOERR-HOSIER CENTER

1:00-1:50 PM BREAKOUTS

Bauhaus Politics: Communism and Nazism

In this talk, Elizabeth Otto reintroduces politically inflected art and design into a discussion of the Bauhaus during its later years and after its closure to examine how its utopian aspirations translated into leftist politics—and how Bauhaus art and design were deployed to serve the Nazi regime.

KAUFMAN ROOM, DOERR-HOSIER CENTER

Color Theory, Color Practice: 1923 Weimar

Led by Melissa Venator, this talk reconstructs a color seminar held at the Bauhaus in Weimar during the winter semester of 1922-23, revealing Johann Wolfgang von Goethe's unexpected influence on Bauhaus curriculum.

MCNULTY ROOM, DOERR-HOSIER CENTER

Graphic Design at the Bauhaus

The Bauhaus became famous thanks to its work on paper: manifestos, periodicals, and books that advertised the school, marketed its wares, and popularized avant-garde ideas. Led by Robert Wiesenberger, this talk considers the school's groundbreaking practices in design and typography.

CATTO ROOM, DOERR-HOSIER CENTER

WORKSHOPS AND TOURS 2:00-4:00 PM

In addition to the activities listed below, we encourage you to visit the bookstore and the exhibitions on display during the celebration. For more information, see page 23.

Printmaking Workshop | 2:00-4:00 pm

Led by artist, Reina Katzenberger, participants create original prints by designing their own palate or experimenting with color and layering, just as they did at the Bauhaus.

HINES SEMINAR ROOM, KRESGE BUILDING

Economy of Form Workshop | 2:00-4:00 pm

Led by paper artist Eric Gjerde, participants create their experience creating their own three-dimensional objects from a flat sheet of paper utilizing Bauhaus principles inspired by Josef Albers.

HINES FOYER, KRESGE BUILDING

Tour and Discussion of *bayer & bauhaus: how design shaped aspen* | 2:00-4:00 pm

Led by Katherine McCoy, guests will walk through the story of how the avant garde European designer/artist, Herbert Bayer, transformed the small ghost town of Aspen and how Aspen transformed his design from 1945 to 1975.

WHEELER/STALLARD MUSEUM, ASPEN HISTORICAL SOCIETY

***Bauhaus Masters Furniture Tour* | 2:00-3:30 pm**

Led by Michael McCoy, participants learn how the Bauhaus radically changed furniture design forever. He illustrates how new forms, materials, and manufacturing technologies allowed the Bauhaus designers to create new typologies of furniture, including cantilevered chairs and the iconic Barcelona Chair. The talk will be followed by a tour of the exhibition, *Bauhaus Masters Furniture*.

MCNULTY ROOM, DOERR-HOSIER CENTER

4:15-5:15 PM The Legacy of the Bauhaus and the Making of Modern

Despite its short life span, the Bauhaus became one of the 20th century's most influential experiments in art, architecture and design. It was more than a school, a movement, or a style, and even after its untimely demise, its legacy continues to influence modernism. Today, it is remembered, vilified, and lauded in infinite variations. But what does the Bauhaus mean in the 21st century? In this closing session, our experts reflect on the many diverse, divergent, and at times even divisive ways in which the spirit of the Bauhaus lives on 100 years after its inception.

- *Barry Bergdoll, Elizabeth Otto, Jeffrey Saletnik, Robert Wiesenberger*
- *Moderator: Eric Motley*

MCNULTY ROOM, DOERR-HOSIER CENTER

5:15-6:15 PM Closing Reception

BASS TERRACE AND CATTO ROOM, DOERR-HOSIER CENTER





PRESENTERS



JAN BARTOSZEK is an American choreographer. Through her interdisciplinary dance work, she fosters a spirit of collaboration with other artists; merging choreography, objects, media, text, and music to create dances that resonate with complexity and depth. Bartoszek has choreographed over 65 dances, presenting them in Chicago's vibrant theaters, national performance venues, and internationally in Cuba, Honduras, Mexico, Brazil and Canada. Her dance work has garnered numerous accolades including an Emmy-nomination for her film "Arch of Repose" and awards from the National Endowment for the Arts, the National Performance Network, NEFA/RDDI, the MacArthur International Connections Fund, and the Illinois Arts Council.

BARRY BERGDOLL is Meyer Schapiro Professor of Art History at Columbia University. He has published and organized exhibitions on a broad range of subjects in modern architectural history from the French Enlightenment to the present, and most recently, an edited volume on the Bauhaus-trained architect and furniture designer, Marcel Breuer (2018). Bergdoll was chief curator of Architecture and Design at the Museum of Modern Art from 2007 to 2014, where he co-curated with Leah Dickerman the exhibition *Bauhaus 1919-1933: Workshops for Modernity* (2009-2010).



JEFFREY BERKUS is lead designer and principal of Jeffrey Berkus Architects. Berkus graduated from the College of Environmental Design at The University of Colorado, Boulder and is licensed in seven states.



With over thirty years of architectural and land planning experience, his firm has a large repertoire of award-winning commercial and residential projects, which include the Doerr-Hosier Center, Walter Isaacson Reception Center remodel, and Madeleine K. Albright Pavilion on the Aspen Institute campus. Inspired, site-specific, and sustainably driven design solutions define the “patterns in nature” that characterize the firms’ body of work. Berkus is the Chairman Emeritus of the Aspen Center for Environmental Studies, Board of Directors and also serves as a Founding Board Member for the Living Peace Foundation in Santa Barbara, California.

PAULA CROWN is an artist, advocate, and entrepreneur. She has spearheaded initiatives in education, women’s issues, the arts, children’s health, and environmentally sustainable business practices. In 2012, Crown founded PAHC / studio • lab, a professional artist practice in Chicago and Aspen. She is a technologist and employs a range of tools from pencil to 3D printing. Crown has had solo shows in New York, Dallas, London, and Venice, in addition to numerous group and museum exhibitions. She is a member of the board of trustees of the Museum of Modern Art, where she chairs the Education Committee. She also serves on the Aspen Institute Committee of the Arts. Crown is a former member of President Obama’s Presidential Committee on the Arts and Humanities. She is a principal at Henry Crown and Company in Chicago.



PRESENTERS



EDMUND DE WAAL is an artist and writer and the 2019 Harman-Eisner Artist in Residence with the Aspen Institute Arts Program. He is best known for his large-scale installations of porcelain vessels, often created in response to collections and archives or the history of a particular place. De Waal's interventions and artworks have been made for diverse historic spaces and museums worldwide, including the Schindler House, Los Angeles; the Kunsthistorisches Museum, Vienna; Royal Academy of Arts, London; Fitzwilliam Museum, Cambridge; and the National Museums and Galleries of Wales, Cardiff. A temporary installation, *Elective Affinities: Edmund de Waal at The Frick Collection*, is on display at The Frick through November 19.

LEAH DICKERMAN began her role as Director of Editorial and Content Strategy at The Museum of Modern Art in the fall of 2017, developing and setting direction for the Museum's public platforms. Before that, as curator in the Department of Painting and Sculpture at the Museum of Modern Art, she organized or co-organized a series of exhibitions offering new perspectives on the modern, including *Robert Rauschenberg: Among Friends* (2017), *One-Way Ticket: Jacob Lawrence's Migration Series and Other Visions of the Great Movement North* (2015), *Inventing Abstraction, 1910-1925* (2012-2013), *Diego Rivera: Murals for the Museum of Modern Art* (2011-2012), *Bauhaus 1919-1933: Workshops for Modernity* (2009-2010). Dickerman is also the Director of The Museum Research Consortium, a partnership between MoMA and graduate art history programs at Princeton, Yale, Columbia Universities, The Institute of Fine Arts and The Graduate Center at The City University of New York, and has served on the editorial board of the journal *October* since 2000.



BERNARD JAZZAR is curator of the Lynda and Stewart Resnick Collection, a Los Angeles-based private collection comprising over 5,000 works of art in all media, ranging from the 15th century to contemporary. In 2007, he curated a Herbert Bayer exhibition to inaugurate the Resnick Gallery in the newly-constructed Doerr-Hosier Center on the campus of the Aspen Institute. *Metamorphosis: Transformation in Herbert Bayer's Imagery, 1928-1940* was followed in 2009 by *Geometry of an Illusionist: The Anthology Paintings of Herbert Bayer, 1976-1983*, and in 2018 *Herbert Bayer: Mountains and Convolutions, 1944-1953*. All three exhibitions presented aspects of Bayer's work that were not widely recognized or understood. For the centennial anniversary of the Bauhaus, he curated the current exhibition *A Total Work of Art: Bauhaus-Bayer-Aspen*. Jazzar received his BFA in interior architectural design and M.A. degrees in art history and museum studies from the California State University, Long Beach. He subsequently worked in the Department of Decorative Arts at the J. Paul Getty Museum in Los Angeles, California.



ERIC L. MOTLEY is an executive vice president at the Aspen Institute, responsible for Institutional Advancement and governance. He previously served as Vice President and Managing Director of the Henry Crown Fellowship Program. Prior to joining the Institute, he served as the Director of the U.S. Department of State's Office of International Visitors within the bureau of Public Diplomacy. In 2003, he became Special Assistant to President George W. Bush for Presidential Personnel, where he managed the appointment process in the White House for over 1,200 presidentially-appointed advisory board and commission positions. Motley earned his bachelor's degree in Political Science and Philosophy from Samford University. As a Rotary International Ambassadorial Scholar at the University of St. Andrews in Scotland, he earned a Master of Letters in International Relations and a Ph.D. as the John Steven Watson Scholar.



PRESENTERS



DIETRICH NEUMANN is a Professor for the History of Modern Architecture and Director of Urban Studies at Brown University. He was trained as an architect in Munich, Germany and at the Architectural Association in London and received his Ph.D from Munich University. His publications have dealt with the history of skyscrapers, movie set design, architectural illumination, building materials and in particular with the work of Ludwig Mies van der Rohe. Neumann has won fellowships at the Canadian Center for Architecture in Montréal, the Institute for Advanced Study at Princeton, American Academies in Berlin and Rome and won the Founder's and Philip Johnson Awards from the Society of Architectural Historians, where he served as president from 2008-2010 and was named a fellow in 2018. He was the first Vincent Scully Visiting Professor at Yale University and is a member of the Committee on Architecture and Design at the Museum of Modern Art.

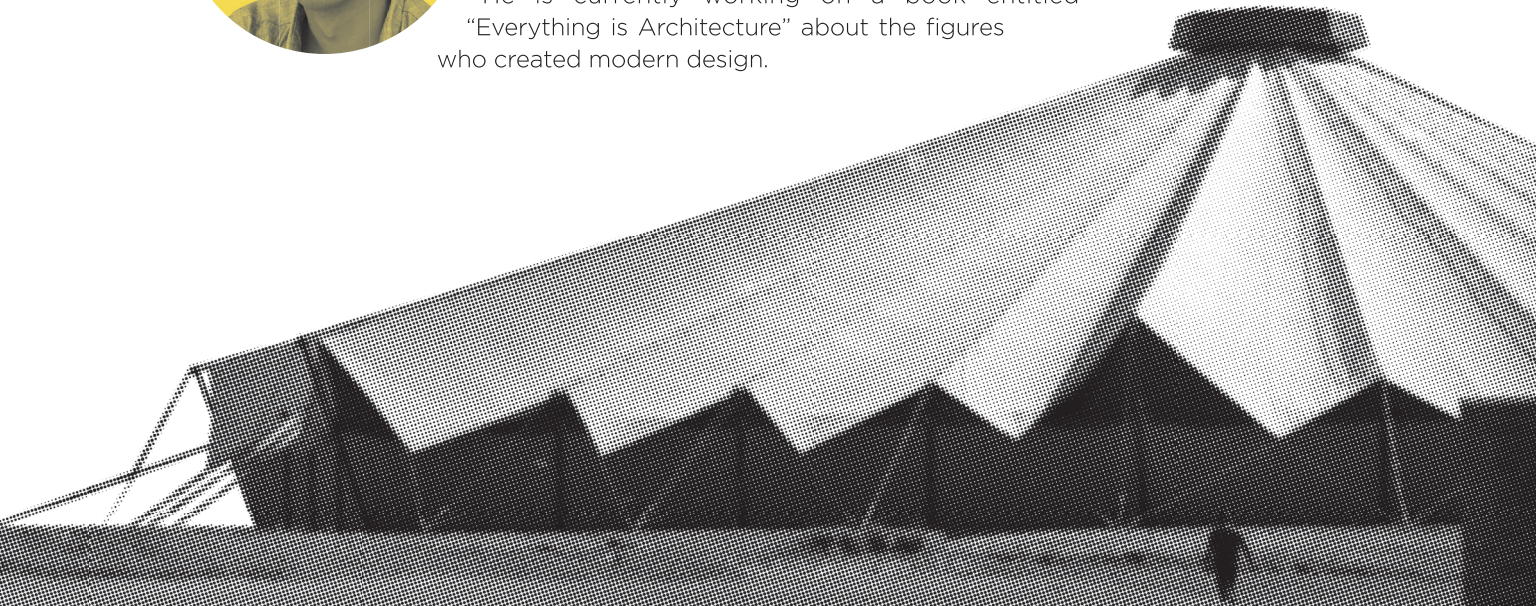
ELIZABETH "LIBBY" OTTO is an art historian and the author of "Haunted Bauhaus: Occult Spirituality, Gender Fluidity, Queer Identities, and Radical Politics" and "Tempo, Tempo! The Bauhaus Photomontages of Marianne Brandt;" the co-author of "Bauhaus Women: A Global Perspective;" and the co-editor of five books, including "Bauhaus Bodies: Gender, Sexuality, and Body Culture in Modernism's Legendary Art School." She is Associate Professor at the University at Buffalo (SUNY), where she has also served as the Executive Director of the Humanities Institute. Her work has been supported by numerous organizations, including the Alexander von Humboldt Foundation, the Center for Advanced Study in the Visual Arts, the National Humanities Center, and the University at Pittsburgh's Humanities Center.



JEFFREY SALETNIK teaches the history of modern art, architecture, and design in the Department of Art History at Indiana University Bloomington. His research engages the social infrastructures and mechanisms that undergird cultural production and transmit knowledge: pedagogy, emigration networks, and modes of translation. He has published essays on Josef Albers, László Moholy-Nagy, John Cage, and Robert Rauschenberg and co-edited “Bauhaus Construct: Fashioning Identity, Discourse, and Modernism.” A book-length study of Josef Albers’s teaching methods is forthcoming. His work has been supported by grants from the Alexander von Humboldt Foundation, American Council of Learned Societies, Andrew W. Mellon Foundation, Berlin Program for Advanced German and European Studies, Terra Foundation for American Art, Getty Research Institute, Deutscher Akademischer Austausch Dienst (DAAD), and a Fulbright Award.



NIKIL SAVAL is co-editor-in-chief of *n+1* and the author of “Cubed: A Secret History of the Workplace” (Doubleday, 2014). He is a contributing writer for *The New Yorker* on architecture, design, and cities, and he also writes frequently for *The New York Times*. He received a B.A. from Columbia and a Ph.D. from Stanford, both in English Literature. He lives in Philadelphia, where he is the Democratic leader of the Second Ward. He is currently working on a book entitled “Everything is Architecture” about the figures who created modern design.



PRESENTERS



MELISSA VENATOR is Mellon Fellow in Modern Art at the Saint Louis Art Museum and past Stefan Engelhorn Curatorial Fellow at Harvard University's Busch-Reisinger Museum, which holds the largest collection of Bauhaus art outside of Germany. This collection has been the subject of her recent research. At Harvard, Venator curated *Hans Arp's Constellations II*, assisted on the exhibition *The Bauhaus and Harvard*, and authored the first English monograph on Neue Sachlichkeit painter Carl Grossberg. In 2016, she completed her dissertation on electric light art made in 1920s Germany. Venator received her Ph.D. from Rice University, her M.A. from the University of Pennsylvania and her M.A. in Arts Administration and M.B.A. from Southern Methodist University. At Saint Louis, she will author a publication on their renowned collection of modern German paintings.

ROBERT WIESENBERGER is Associate Curator of Contemporary Projects at the Clark Art Institute, where he also teaches in the graduate program in art history at Williams College. From 2013-18, he was Critic at the Yale School of Art, where he taught a required history/theory seminar in the graphic design MFA program. From 2014-16, he was the Stefan Engelhorn Curatorial Fellow at the Harvard Art Museums, where his work focused on the museums' Bauhaus collection and developing the digital resource "The Bauhaus." He is the co-author of "Muriel Cooper" (MIT Press, 2017) and author of a small publication on Marcel Breuer (August Editions, 2018). He holds a B.A. in history and German from the University of Chicago and a Ph.D in art history from Columbia University.







The following exhibitions will be open throughout the celebration for your enjoyment.

A TOTAL WORK OF ART: BAUHAUS-BAYER-ASPEN

Curated by Bernard Jazzar, *A Total Work of Art: Bauhaus Bayer-Aspen* presents an overview of the Bauhaus, highlighting Herbert Bayer's contribution as a student and later as a teacher from 1921-1928. It explores the school's impact on Bayer's development as a "total artist" working in multiple fields, which were all ultimately enlisted in the design of the Aspen Institute's campus. Jazzar concludes the exhibition with an homage to the campus, arguably Bayer's greatest legacy as a true manifestation of the Bauhaus mission: uniting all artistic disciplines to create a total work of art.

RESNICK GALLERY, DOERR-HOSIER CENTER

BAUHAUS 1919-1928

In the Paepcke Gallery, Bernard Jazzar, curator of the Lynda and Stewart Resnick Collection, examines the Museum of Modern Art's (MoMA) 1938 exhibition entitled *Bauhaus 1919-1928*. Although not the first presentation of Bauhaus material in the United States, it was the most extensive and most significant and a true example of Herbert Bayer's innovative exhibit design. The enlarged photographs presented in the gallery, provided by MoMA, give a general impression of the exhibition and insight into Bayer's unusual approach to exhibition design.

PAEPCKE GALLERY, PAEPCKE BUILDING

BAUHAUS MASTERS FURNITURE

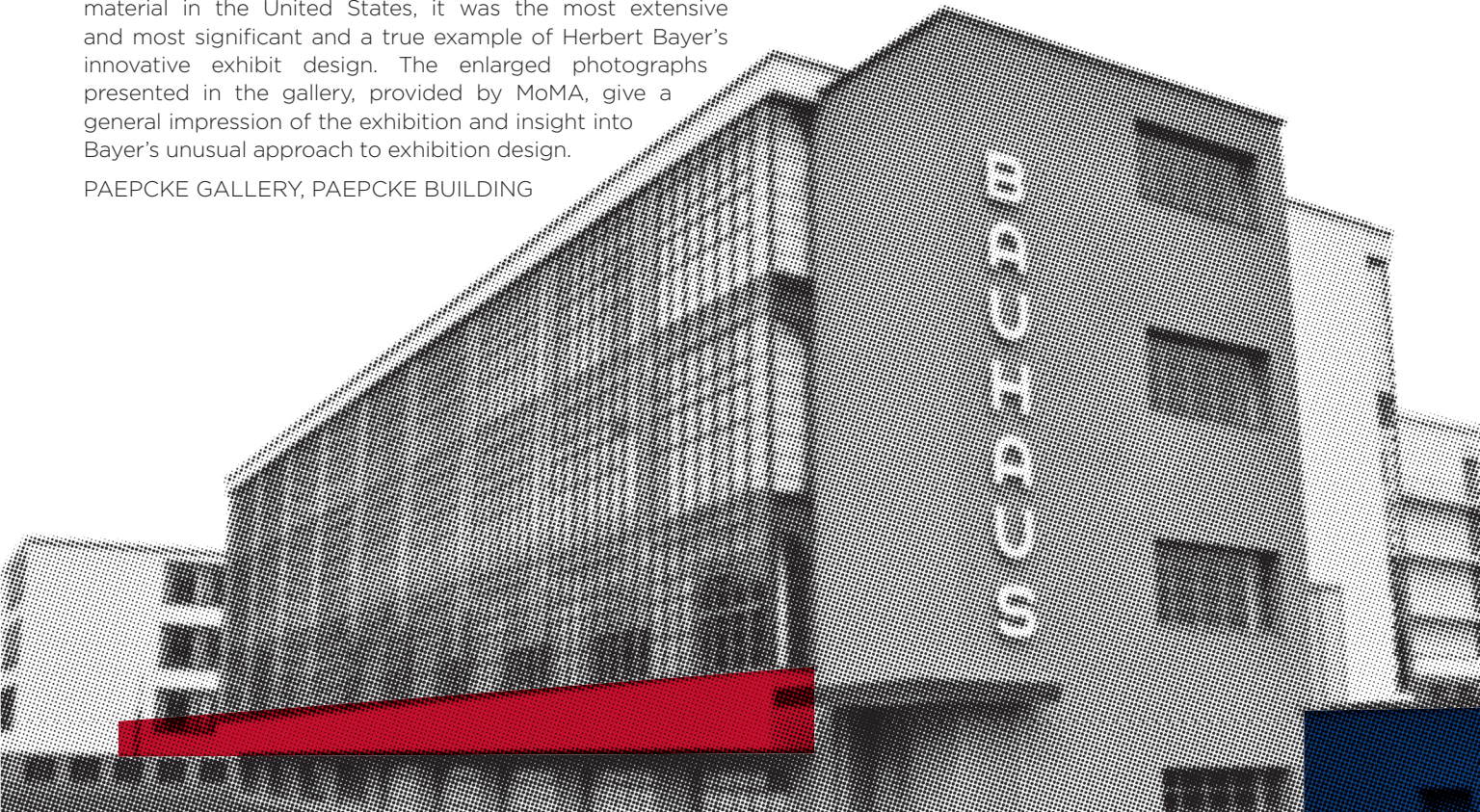
Bauhaus masters furniture pieces have been selected from the Knoll furniture collection and displayed in two vignettes to depict classic Bauhaus design. Presenter Michael McCoy leads a tour of the exhibition during his session on *Bauhaus Masters Furniture* on Tuesday, August 6 at 2:00 pm.

BARKSDALE LOBBY, DOERR-HOSIER CENTER

VIRTUAL REALITY VIDEO EXPERIENCE

The interactive virtual reality installation "Das Totale Tanz Theater" is inspired by Oskar Schlemmer's stage experiments and Walter Gropius' ideas of Total Theater. Fitted out with VR goggles and a controller, participants embark on a thrilling journey through multiple levels of a vast, virtual stage space. This interactive experience brings a dynamic perspective to the exploration of the Bauhaus.

GYMNASIUM, RESNICK-MALEK HEALTH CENTER



ASPEN HISTORICAL SOCIETY Aspen Historical Society (AHS) actively preserves and passionately presents local history in an inspired and provocative manner that will continue to anchor the community and its evolving character. AHS operates one of the largest public archives in the region as well as four historic sites, with year-round tours, programs, and events for all ages to explore the history of the Aspen/Snowmass area.

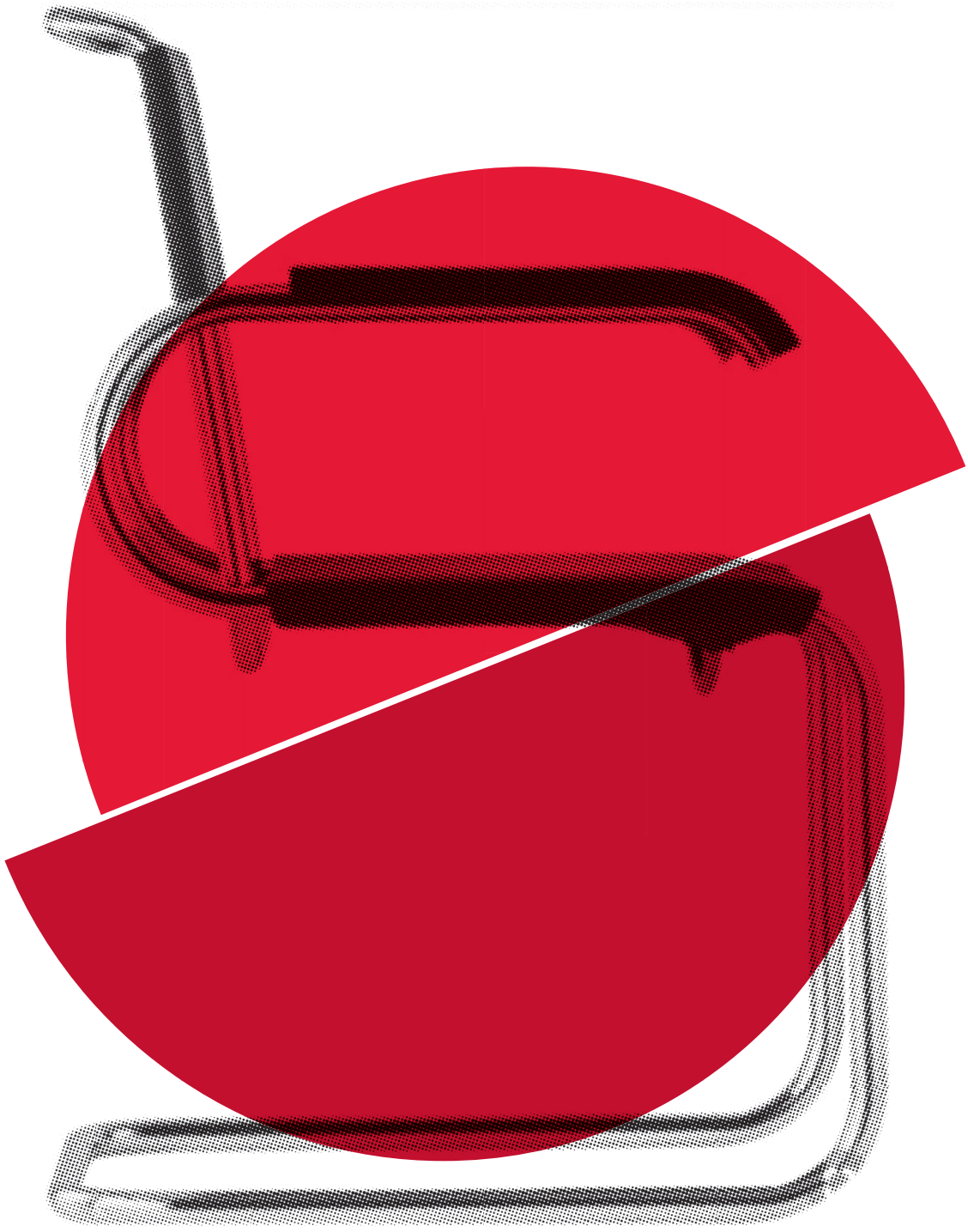
HEDWIG DANCES Hedwig Dances is a contemporary dance company led by its founder, Jan Bartoszek. Hedwig Dances creates, performs and cultivates dance within communities of audiences, dancers, and artists with the goal of provoking human connection and wonder. To achieve this, Hedwig works with prominent artists from a variety of mediums and cultural backgrounds, trains and mentors dance artists, and creates corporeal works of insight and beauty—engaging its communities in a process of artistic creation and reflection.

INTERACTIVE MEDIA FOUNDATION The Interactive Media Foundation is an internationally active creative studio that transports culturally or socially relevant topics in contemporary formats with partners from science, the arts, and the media. The projects of the Berlin-based nonprofit organization enthrall experts and laypeople alike and have received numerous awards worldwide.

KNOLL Since 1938, Knoll has been recognized internationally for creating workplace and residential furnishings that inspire, evolve, and endure. Their commitment to modern design, their understanding of the nature of work, and their dedication to sustainable design has yielded a unique portfolio of thoughtful products that respond and adapt to changing needs. For more than 75 years, Knoll has remained true to the Bauhaus design philosophy that modern furniture should complement architectural space, not compete with it.

OPENBOX Based in New York City, Openbox uses human-centered design to create products, services, experiences and stories that improve urban living. They produce documentary films through their film company, Opendox, and invest in impact-driven initiatives, technologies, and businesses.





ERIC GJERDE, paper artist, explores the tacit connections between shape, pattern, culture, and history. While his work follows the principles of geometry and design—from Origami to biomimetic architecture—Gjerde maintains the love of curiosity and learning that initially brought him to paper folding as a child. This spark for experimentation and knowledge-sharing has carried him to several corners of the paper art and design world, from reverse-engineering the paper folding in Josef Albers' Bauhaus to offering professional insight into traditional Islamic geometry techniques in Istanbul. Most recently, Gjerde has shared his creative exploration of the Bauhaus with exhibitions in Berlin, Germany (2019) and Kyoto, Japan (2018).

REINA KATZENBERGER was born and raised in the Roaring Fork Valley with the belief that to learn and know something it is best done by doing, holding, breaking, and pulling a thing apart, before putting it back together and creating with it. After living and doing design work in LA and NYC, Katzenberger returned to the Aspen area. Her work ranges from design and digital arts to printmaking, painting, drawing, and mixed media installations. Over the past several years accruing a rather full print shop, she strives to keep the tradition alive and accessible to everyone while pushing, testing, and celebrating the modern relevance of this universal art form.

KATHERINE MCCOY consults in communications design for cultural and environmental clients and writes on design criticism and history. With her husband Michael McCoy, she received the Smithsonian Design Museum's first Design Mind Award and they host the High Ground Design Conversation, an annual gathering of design thinkers. She co-chaired Cranbrook Academy of Art's Design Department, was a Senior Lecturer at Illinois Institute of Technology's Institute of Design, and a Distinguished Visiting Professor at the Royal College of Art. She is a medallist of the American Institute of Graphic Arts and an elected member of the Alliance Graphique Internationale, and holds an Honorary Doctorate from Kansas City Art Institute.

MICHAEL MCCOY is the first recipient of the Smithsonian's Design Minds National Design Award with Katherine McCoy for "affecting a paradigm shift in the design profession." His furniture designs for Knoll, Humanscale, and others have won many international awards and are in the permanent design collections of New York's Museum of Modern Art and the Smithsonian's Cooper Hewitt Museum. He is formerly the co-chair of Design at Cranbrook Academy of Art and Senior Lecturer at IIT's Institute of Design, Chicago (The New Bauhaus). He holds an Honorary Doctorate from the Kansas City Art Institute.

MIKE MONRONEY is a Colorado native and is the "History Coach" for the Aspen Historical Society. His play, "A Briefly Complete History of Aspen" has been performed throughout Colorado and across the west. On Aspen Public Radio he is the local host of NPR's Weekend Edition. He has acted and/or directed for Theatre Aspen, Thunder River Theatre Co., the Hudson Reed Ensemble, Aspen Fringe, Snowmass Chapel, The Broadway Players, and Aspen Community Theatre. His 2017 TRTC production of "Constellations" was nominated for three Colorado Theatre Guild Henry awards, including Best Production of a Play and Best Director.



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CONTACT: Warwick Sabin, Executive Director, Society of Fellows
warwick.sabin@aspeninstitute.org
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