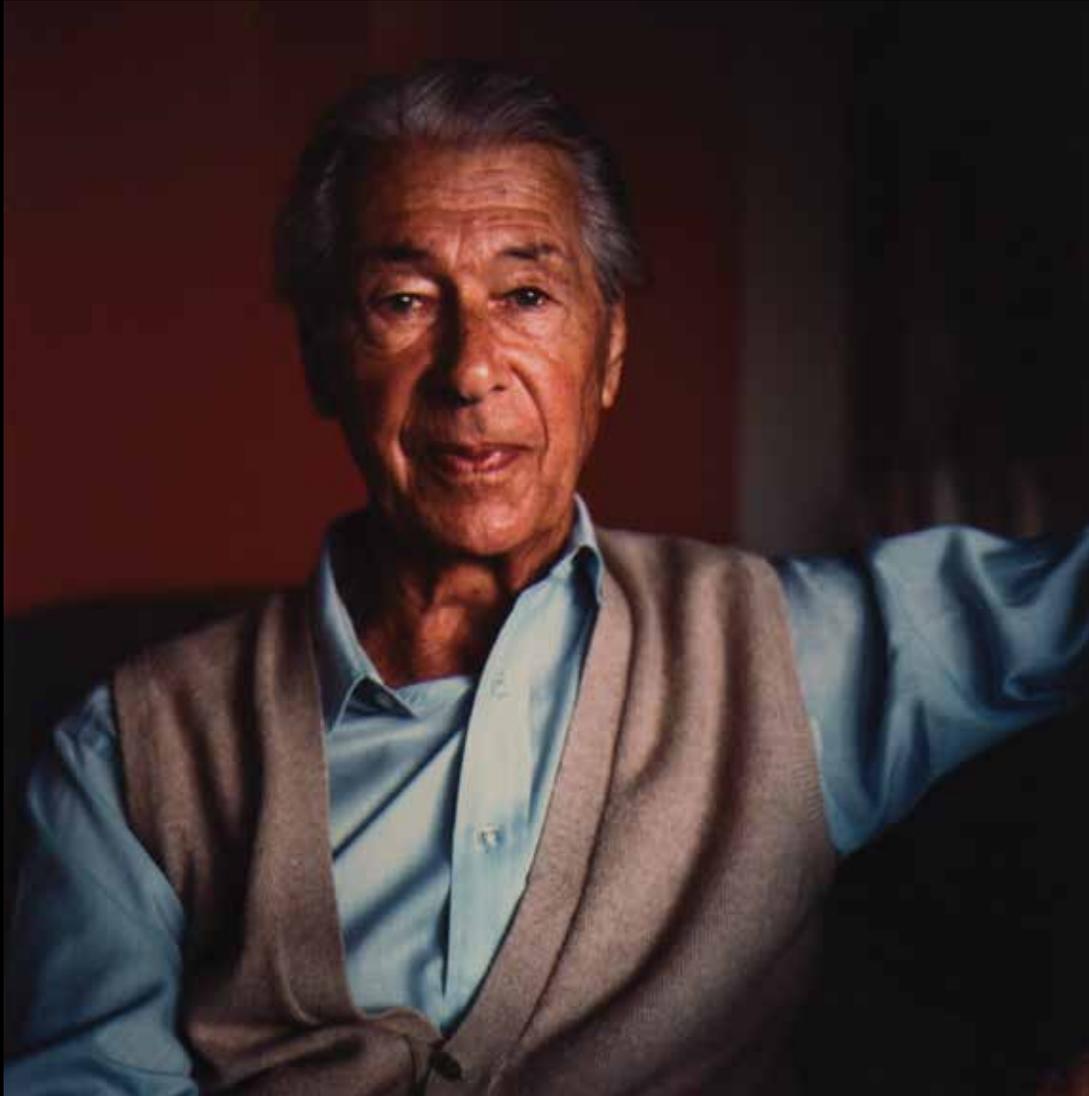


the legacy of herbert bayer

recent gifts and loans to the aspen institute



This publication has been produced in conjunction with the exhibition
The Legacy of Herbert Bayer:
Recent Gifts and Loans to the Aspen Institute,
curated by David Floria and presented in the Resnick Gallery,
Doerr-Hosier Center, The Aspen Institute, Aspen, Colorado.
Opening December 29, 2013

Cover photo: Leinie Schilling Bard, *Herbert Bayer*, 1983 (#1)
Opposite photo: Ferenc Berko, *The Aspen Institute and Music Tent*, 1965
Photo courtesy of BERKO Photo (#2)
Inside back cover: Herbert Bayer, *deposition*, 1940 (#33)
Back cover: Herbert Bayer, *landscape*, 1982 (#34)

Printed in an edition of 1,000

the legacy of herbert bayer

recent gifts and loans to the aspen institute



The Aspen Institute and Music Tent, 1965 (#2)

essay by david floria and lissa ballinger
biographical background by bernard jazzar



belle nuit geometrique, 1978/76 (#3)

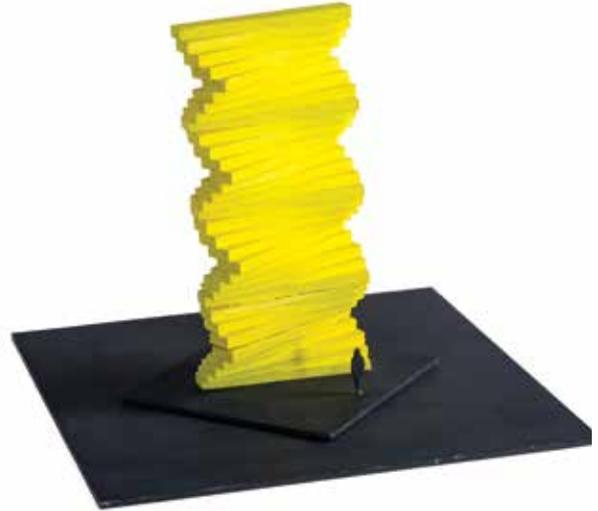
foreword

The Legacy of Herbert Bayer: Recent Gifts and Loans to the Aspen Institute signals a new focus in the visual art programming of the Aspen Institute. The exhibition formalizes the commitment to the collection, study, appreciation, and preservation of the work of this master artist, acknowledging his seminal contribution to the Institute.

It is the third in a series of exhibitions concerning Herbert Bayer in the Resnick Gallery of the Doerr-Hosier Center. The first two exhibitions, expertly curated by Bernard Jazzar, curator of the Lynda and Stewart Resnick Collection, examined specific periods and bodies of work during Bayer's career.

This latest exhibition offers a broad perspective, surveying Bayer's lifework. It is a retrospective, highlighting a variety of media, including paintings, sculptures, tapestries, photographs, graphics, advertisements, and ceramics, that have been donated or loaned to the Institute from private collections. Bayer diligently adhered to the ethos of the Bauhaus movement throughout his artistic career. He believed in the equality of all arts; there was no delineation between applied art, craft, and fine art.

This exhibition clearly illustrates his commitment to Bauhaus ideals by presenting a diverse selection from his oeuvre. While this exhibition is a permanent installation, it will evolve as temporary loans are replaced by gifts and new loans.



articulated wall for 1968 olympics (#4)

acknowledgments

We are grateful for the participation, insight, and generosity of the many donors and lenders for this exhibition: Leinie Schilling Bard, Britt Bayer, Jan and Robert Blaich, Melva Bucksbaum and Raymond Learsy, Richard Carter, Paula and Jim Crown, Virginia Ford, John Gilmore, Jan and Ronald Greenberg, Teresa and Paul Harbaugh, Paul Hobson, Ann and Ed Hudson, Soledad and Robert Hurst, Georgia Laudner, Mirte Mallory and the Berko Estate, Gail and Alec Merriam, Ann and Bill Nitze, Lynda and Stewart Resnick, Miranda Townsend and Jonathan Bayer, Jennifer and Peter Waanders, Jamie White and Andrew Sirotnak, Jill A. Wiltse and H. Kirk Brown III, King Woodward, and Paula Zurcher.

We are indebted to Hugo Anderson and John Schaefer for the loan of their significant Bayer poster collection

exhibited in the Paepcke Gallery in the Walter Paepcke Memorial Building.

Bernard Jazzar was invaluable in his support and encouragement. His prior Herbert Bayer exhibitions and extensive knowledge of the artist were a tremendous resource.

It was a pleasure working with everyone on this truly collaborative endeavor. We look forward to continuing our friendship and professional relationship in celebration of Herbert Bayer.

Melva Bucksbaum and Lynda Resnick
Aspen Meadows Art Advisory Committee Co-Chairs

Walter Isaacson
President and CEO, the Aspen Institute



fotomontagen: self portrait, 1932/5 (#5)



fotomontagen: lonely metropolitan, 1932/13 (#6)

the legacy of herbert bayer

The legacy of Herbert Bayer is manifold, including major contributions in typography, photography, graphic design, corporate design, exhibition design, earthworks, painting, sculpture, and printmaking. The artist was an innovator in many of these genres. Throughout his life, he pursued projects that challenged and expanded his creative and professional abilities.

Bayer's significant contributions to fine art and design in the 20th century were determined by his involvement with the Bauhaus, both as a student and a master, from 1921 to 1928. The Bauhaus was founded in 1919 by Walter Gropius in Weimar, Germany, as a modernist art school emphasizing the equality of all the visual arts. The seven years that Bayer spent there defined his "way of life and work and a design philosophy suitable for dealing with the problems of the contemporary artist."¹ He adhered rigorously to the design ideology he absorbed during his time as a student of the Bauhaus, where his mentor, Wassily Kandinsky, especially influenced him. While teaching at the Bauhaus, he created his "universal alphabet," consisting of sans-serif lowercase letters. This innovation was his greatest contribution to the field of typography, and was also consistent with his overarching philosophy of visually functional graphic design.

Determined to turn theory into practical application, Bayer, at the age of 28, left the Bauhaus and began working in various artistic directions and media in Berlin, but primarily in graphic design.

Notably, he created two bodies of photographic works, *photomontagen* (1931-1932, 1959) and *fotoplastiken* (1936), which remain today as important works in the canon of fine art photography. In Berlin, Bayer was exposed to other art movements, such as surrealism, Dada, and the Paris avant-garde, which greatly influenced his work and enlarged his worldview.

He immigrated to the United States in 1938 and was hired by the Museum of Modern Art to design a comprehensive Bauhaus exhibition. It was inventive and

controversial, as well as critically acclaimed. The exhibit's design attracted the attention of visionary Chicago industrialist Walter Paepcke, president of Container Corporation of America (CCA). Bayer was hired as a consultant to the corporation, working primarily on advertising and graphic design projects. In 1956, he was promoted to chairman of the Department of Design, where he was responsible for the corporation's entire aesthetic environment, including: graphic design, advertising, marketing, industrial design, architecture, and interiors — his first foray into the concept of creating a total corporate environment.

As a result of his relationship with Paepcke, Bayer pioneered the concept of collaboration between the artist and a corporation. Their shared vision of a symbiotic relationship between corporate culture and an aesthetic philosophy was Bayer's realization of the true Bauhaus credo.

During his tenure at CCA, Bayer designed and edited the extraordinary *world geo-graphic atlas*, published in 1953. This graphically focused view of the postwar world concentrated more on pictorial impact than on the textual information. Bayer considered the atlas, published by CCA as a gift for business colleagues, to be one of his greatest achievements.

In 1946, Paepcke offered Bayer a unique opportunity to return to his beloved mountain environment, and move to Aspen, Colorado, to help Paepcke create a cultural utopia. Though his primary responsibility was the planning, landscape design, and architecture of the campus of the Aspen Institute of Humanistic Studies, he was also very involved with the rejuvenation of the town of Aspen.

Paepcke's vision for the Institute was to create a corporate retreat to encourage executives to convene, share great ideas and cultural values, and nurture their mind, body, and spirit. This "Aspen idea" echoes Bayer's notion of the artist's responsibility to imbue their work with "head, heart, and hand."²

¹ Arthur A. Cohen. *Herbert Bayer, The Complete Work* (Cambridge, MA: The MIT Press, 1984), Foreward

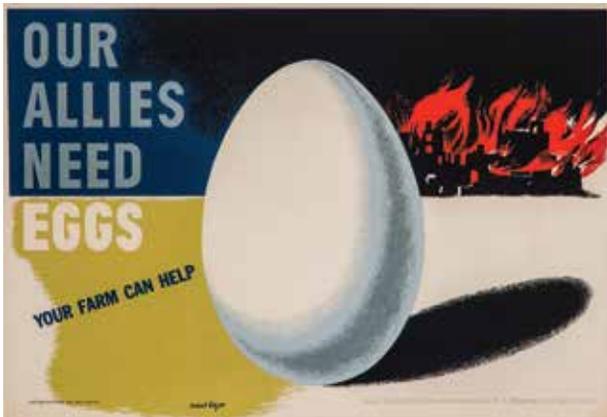
² Cohen, Foreward



fünf, 1922/8 (#7)



greek profile, 1934 (#8)



Our Allies Need Eggs, c. 1940 (#9)



Aspen Tourism Poster, c. 1948 (#10)

Bayer's legacy can be viewed today by walking the campus site and seeing the many buildings of which he was the designer, including: The Walter Paepcke Memorial Building, the Koch building (which features his 1952 *Sgraffito Wall Mural*), the Resnick-Malek Health Center, the Aspen Meadows Reception Center, and the original guest houses. Bayer also created several sculptural earthworks on campus — groundbreaking because they preceded the earthwork movement by nearly a decade. Examples include *grass mound*, *marble garden* and *Anderson Park*. The interplay of the earthworks and the buildings creates a unified environment. Bayer wrote: "I am not so much concerned with the individual work of art, as with the total shape and content of the human scene."³

Bayer considered his work in Aspen as his *Gesamtkunstwerk*, the culmination of his lifetime pursuit. Creating this unified environment allowed him to go beyond the creation of a corporate identity and expand to building a humanistic community. As befitting the last surviving Bauhaus master, Bayer's greatest legacy is the cumulative total of his lifework, which is realized on the Institute's campus.

Although Bayer's work is not limited to any single media or style, he always considered himself primarily a painter.

His post-Bauhaus years in Berlin afforded him an opportunity to continue to explore painting. Through his work, he made a personal stylistic contribution to modernist painting that was largely unaffected by the vagaries of the particular trends of the day. His painting developed as his influences evolved. His early work was primarily water-color landscapes. His painting in the late 1920s and '30s reflected his influences from surrealism and photography.

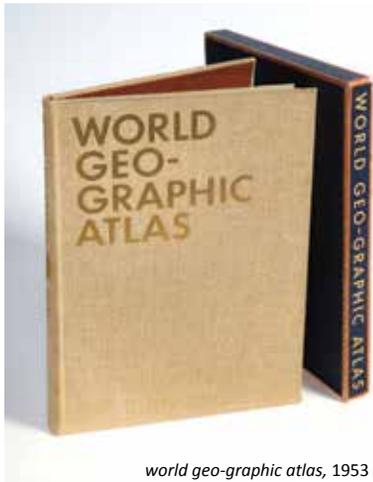
In the 1940s, while living in New York City and periodically escaping to the mountains of Vermont, he returned to more atmospheric and geographically oriented subjects, including a series he called *Convolutions*.

Chromatics, his next series, was a significant departure from his biomorphic work, with a return to geometric abstraction and an emphasis on a vibrantly colorful palette.

In 1975, he moved from Aspen to Montecito, California, for health reasons. His career culminated with the *Anthologies*, a critically acclaimed body of work that unifies and synthesizes his entire oeuvre.

David Floria, Curator

Lissa Ballinger, Art Registrar



world geo-graphic atlas, 1953 (#11)



Sgraffito Wall Mural, 1953 (#12)

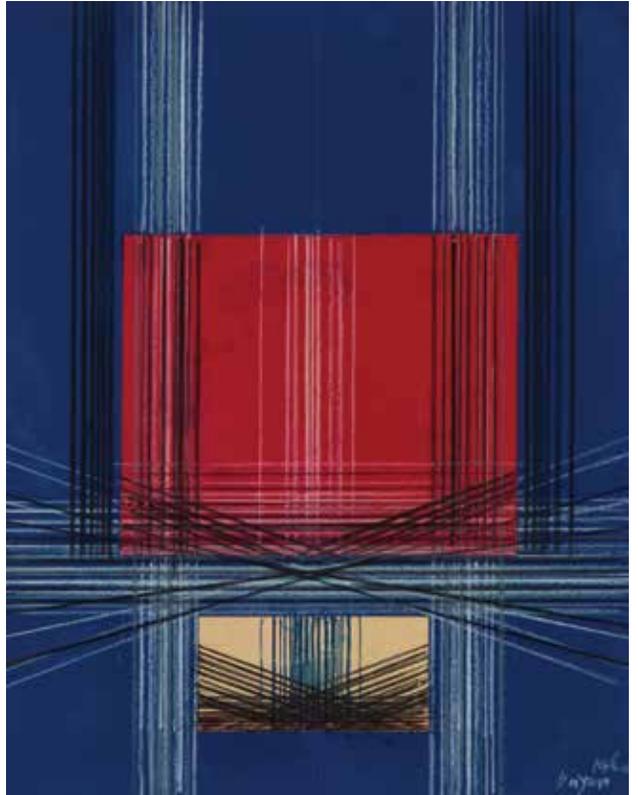
³ Bayer, Herbert. *herbert bayer, painter, designer, architect* (New York: Reinhold, 1967), p. 112



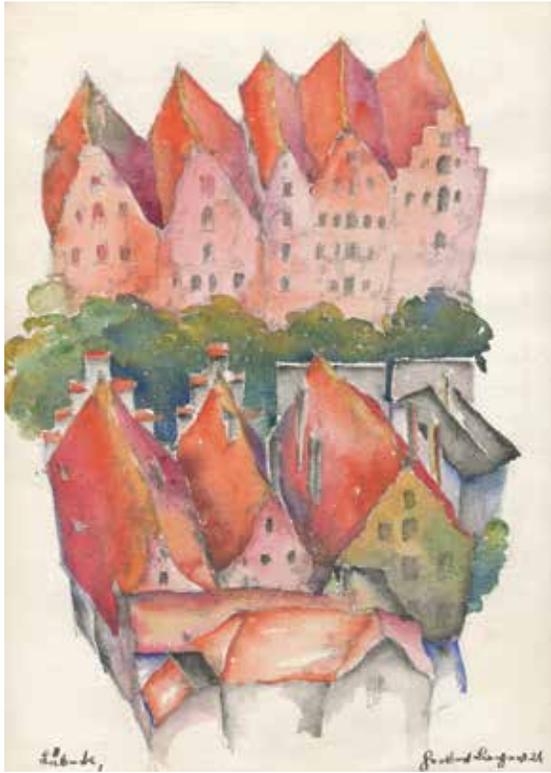
linear structure with blue square, 1961/4 (#13)



memorial sculpture, c. 1963 (#14)



Untitled, 1960 (#15)



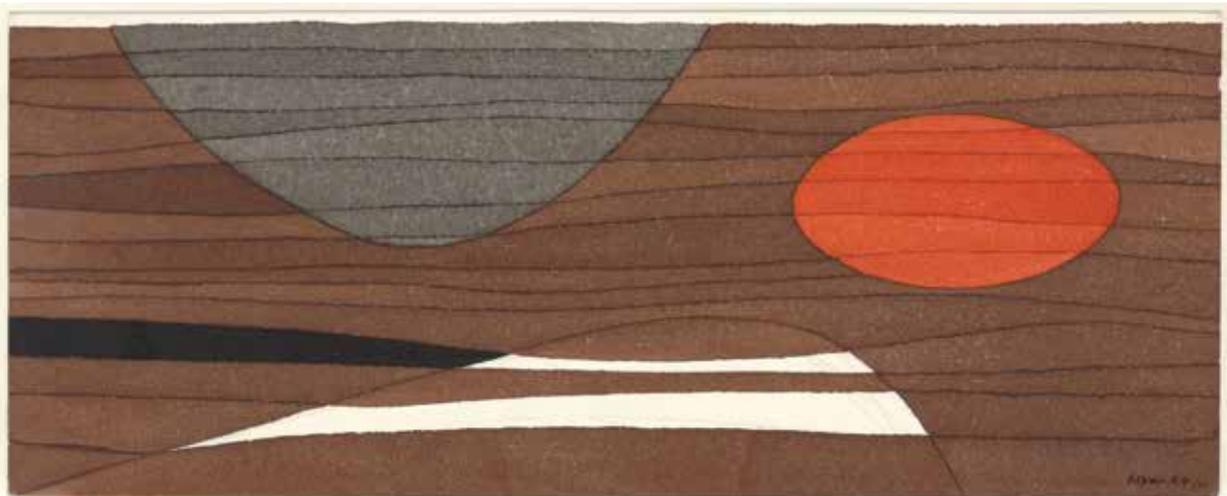
lubeck, 1921 (#16)



bird with egg, 1928/21 (# 17)



verdure, 1950 (#18)



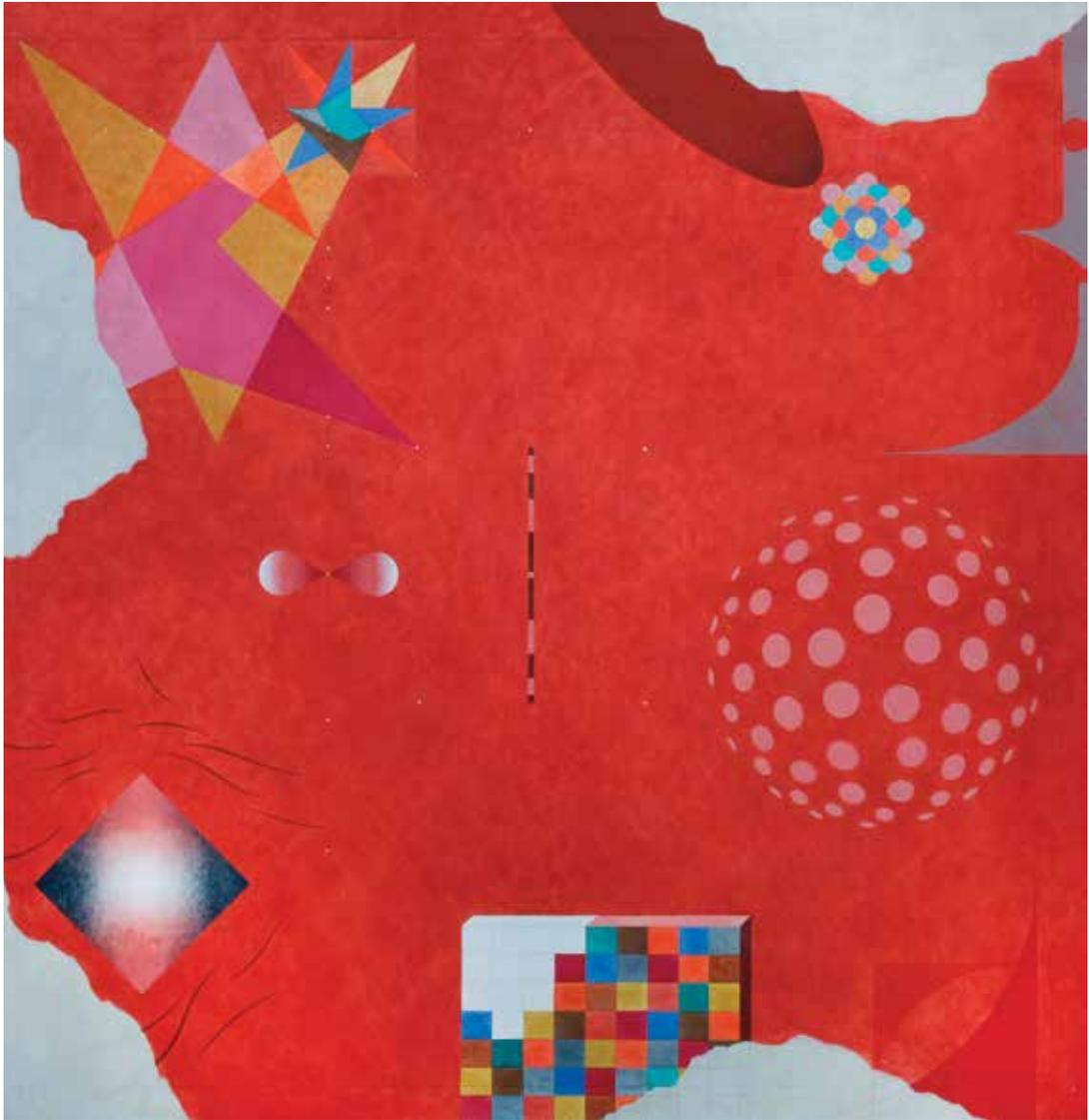
horizontal flow, 1954 (#19)



what makes the weather, 1942/2 (#20)



homage to kairouan, 1954/56 (#21)



geometry of an illusionist, 1978/75 (#22)



growing in size, 1971/49 (#23)



transparency I, 1971/45 (#24)



tangier 2, 1969/33 (#25)



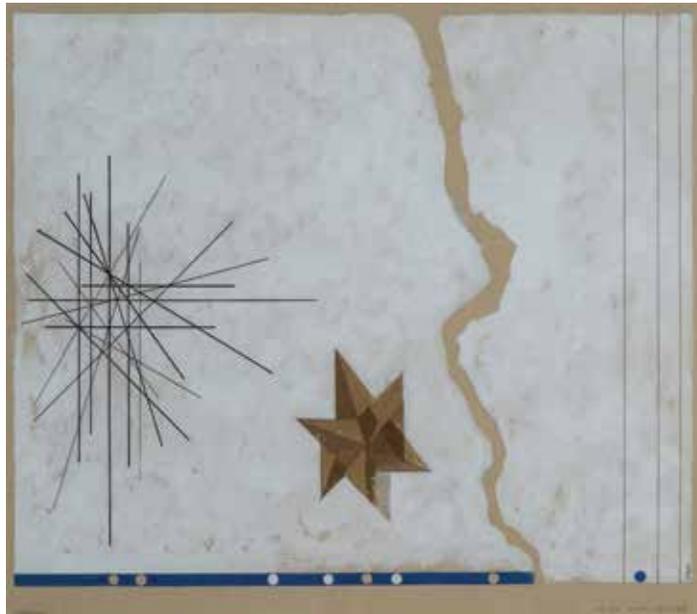
Untitled, c 1970 (#26)



color progression with lines, 1973 (#27)



wall sculpture, 1937/3 (#28)



stellaris, 1977 (#29)



implements on a wall, 1962 (#30)



formation, 1951 (#31)



»TAC« Rosenthal studio-line (The Architects' Collaborative) Tea set »Bauhaus Hommage« (teapot, creamer, sugar), 1979 (#32)

biographical background

Born in 1900 in Haag am Hausruck, Austria, a small mountainous village northeast of Salzburg, Bayer developed an abiding love of nature at an early age. He often accompanied his father, a tax revenue officer, on his walks to remote villages to collect taxes. While his father conducted business, the young Bayer explored the outdoors and relished all the natural wonders he encountered. In school he also enjoyed his courses in mathematics and geometry. As he recounted years later to his studio assistant, Paul Hobson, he treasured his books related to these subjects. According to Hobson, he was always referring to various geometry texts, especially while working on the *Anthology* paintings during the last decade of his life. Some of these paintings bear the title *Geometry Homework*.

Due to his father's death in 1917, Bayer's dream of attending the art academy ended and he had to seek employment. After apprenticing with architects in Linz and Darmstadt, Bayer applied to and was accepted at the Bauhaus in Weimar, Germany in 1921. There he met Vasily Kandinsky who was to remain Bayer's mentor for the rest of his life. In 1925 Bayer became a master at the new Bauhaus school in Dessau where he taught typography and what he termed visual communication. Dissatisfied with teaching, he moved to Berlin in 1928 where he set up a design studio. There he created visually-stunning advertisements that were featured in prestigious magazines, such as *Vogue*, and on covers for the monthly periodical *Die neue Linie*. Bayer was also an innovator in the field of exhibition design. Because of his reputation, he was invited in 1938 to design the seminal exhibition *Bauhaus 1919-1928* for the Museum of Modern Art in New York. World War II and family circumstances caused him to leave Europe and settle in the United States. Two influential people entered his life in the 1940s: Joella Haweis Levy, who divorced her husband, Julian Levy, in 1942 and married Bayer, and, in 1945, Walter Paepcke, the president of the Container Corporation of America. Paepcke, who became a lifelong friend and patron of Bayer, convinced the artist and his wife to move to Aspen in 1946 where they helped him transform an abandoned

silver mining town into one of the world's most popular destinations for leisure and culture. What Walter Paepcke began in 1949 as a venue in which to celebrate one of the world's most influential thinkers, Johann Wolfgang von Goethe, led in 1950 to the creation, with Bayer's help, of the Aspen Institute for Humanistic Studies. For nearly thirty years, Aspen was Bayer's home. While there he created work in multiple disciplines ranging from architecture, graphic design, corporate identities, paintings, and sculpture, to earthworks. Rarely has a single individual contributed to so many disciplines at such a highly creative level. Among the most extraordinary products of this period is the *world geo-graphic atlas* which Bayer designed and edited for the Container Corporation of America in 1953. According to Dr. Ian Winspur, who was Bayer's friend and surgeon in Santa Barbara, California, Bayer considered this volume a high point of his career. Bayer also met the founder and president of Atlantic Richfield Company (ARCO), Robert O. Anderson, who would have a profound effect on the artist's life and career as well. In 1966, Anderson hired Bayer as a design consultant for his company. His work involved everything from designing buildings, interiors, corporate graphics, furnishings, and tapestries for the various headquarters, as well as supplying the offices with art, including his own pieces. After suffering two massive heart attacks in 1974, Bayer was forced to leave his beloved Aspen, and with the help of Anderson, he settled in Montecito, near Santa Barbara, in 1975. From this point on, he devoted the majority of his creative output to his *Anthology* series, which he began in 1976. This impressive body of work was exhibited over the next several years at various venues including the Marlborough Gallery in New York and London. In late 1982 his right hand was smashed when a car hit him as he was walking on the street. After months of rehabilitation, Bayer brought the *Anthology* series to fruition and, for the remainder of his life, explored ideas based on earlier themes. He died in 1985.

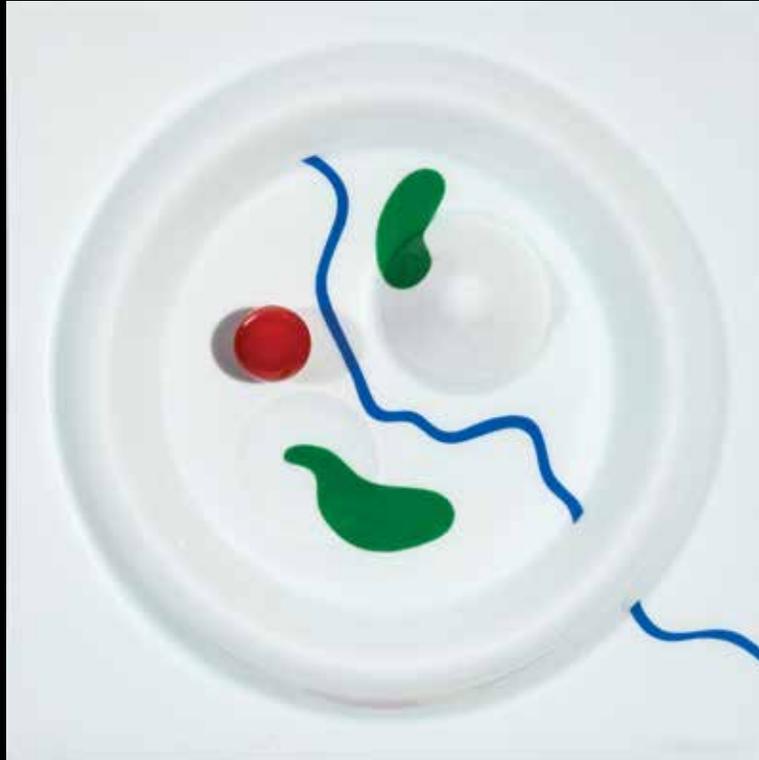
Bernard Jazzar
Curator of the Lynda and Stewart Resnick Collection

1. Leinie Schilling Bard
Herbert Bayer, 1983
Photograph
Gift of Leinie Schilling Bard
2. Ferenc Berko
The Aspen Institute and Music Tent, 1965
Silver gelatin print
Photo courtesy of BERKO Photo
3. Herbert Bayer
belle nuit geometrique, 1978/76
Acrylic and pencil on canvas
80 x 80 inches
Gift of Lynda & Stewart Resnick
4. Herbert Bayer
articulated wall for 1968 Olympics, c. 1965
Wood and Acrylic paint (unique sculpture)
Maquette for monumental sculpture
8 ½ x 4 x 4 inches
Collection of Virginia Ford
5. Herbert Bayer
fotomontagen: self portrait, 1932/5
Gelatin silver print
13 ½ x 9 ¾ inches
Collection of Lynda & Stewart Resnick
6. Herbert Bayer
fotomontagen: lonely metropolitan, 1932/13
Gelatin silver print
13 ½ x 10 ½ inches
Collection of Lynda & Stewart Resnick
7. Herbert Bayer
fünf, 1922/8
Gouache and collage on paper
18 x 14 ½ inches
Collection of Jonathan Bayer
8. Herbert Bayer
greek profile, 1934
Tempera on silk and linen
17 3/8 x 12 3/8 inches
Collection of Teresa & Paul Harbaugh
9. Herbert Bayer
Our Allies Need Eggs, c. 1940
Silkscreen poster backed on linen
20 ¼ x 29 ¼ inches
Collection of Jamie White and Andrew Sirotnak
10. Herbert Bayer
Aspen Tourism Poster, c. 1948
40 x 30 inches
Collection of Soledad & Robert Hurst
11. Herbert Bayer
world geo-graphic atlas
Chicago: Container Corporation of America, 1953
Collection of Richard Carter
12. Ferenc Berko
Sgraffito Wall Mural, 1953
Silver gelatin print
Photo courtesy of BERKO Photo
13. Herbert Bayer
linear structure with blue square, 1961/4
Liquitex on canvas
60 x 50 inches
Collection of Georgia Laudner
14. Herbert Bayer
memorial sculpture, c. 1963
Wood and painted steel
Unique sculpture
Maquette for monumental sculpture
13 x 5 x 5 inches
Collection of Virginia Ford
15. Herbert Bayer
Untitled, 1960
Collage with colored pencil
8 x 6 ¼ inches
Collection of Jennifer and Peter Waanders
16. Herbert Bayer
lubeck, 1921
Watercolor
12 ¼ x 9 ¼ inches
Collection of Teresa & Paul Harbaugh
17. Herbert Bayer
bird with egg, 1928/21
Collage with watercolor on paper
12 x 19 inches
Collection of Britt Bayer
18. Herbert Bayer
verdure, 1950
8 x 19 inches
Watercolor and gouache on paper
Collection of Jill A. Wiltse and H. Kirk Brown III
19. Herbert Bayer
horizontal flow, 1954
5 ½ x 13 ¾ inches
Watercolor on paper
Collection of Jill A. Wiltse and H. Kirk Brown III
20. Herbert Bayer
what makes the weather, 1942/2
Oil on canvas
18 x 22 inches
Collection of Jonathan Bayer
21. Herbert Bayer
homage to kairouan, 1954/56
Acrylic on canvas
11 ½ x 10 ½ inches
Collection of Jonathan Bayer
22. Herbert Bayer
geometry of an illusionist, 1978/75
Acrylic and pencil on canvas
80 x 80 inches
Gift of Jan & Ronald Greenberg
23. Herbert Bayer
growing in size, 1971/49
Acrylic on paper
8 x 8 inches
Collection of Jamie White & Andrew Sirotnak
24. Herbert Bayer
transparency I, 1971/45
Acrylic on paper
8 x 8 inches
Collection of Jamie White & Andrew Sirotnak
25. Herbert Bayer
tangier 2, 1969/33
Acrylic on paper
14 x 14 inches
Collection of Richard Carter
26. Herbert Bayer
Untitled, c 1970
Screenprint on paper
19 ½ x 20 inches
Collection of King Woodward
27. Herbert Bayer
color progression with lines, 1973
Tapestry handmade in Puerto Rico
77 x 79 inches
Gift of Gail & Alec Merriam
28. Herbert Bayer
wall sculpture, 1937/3
Wood and plasticwood, painted
13 ¾ x 19 ¾ inches
Collection of Jamie White & Andrew Sirotnak
29. Herbert Bayer
stellaris, 1977
Acrylic on paper
19 ½ x 23 ½ inches
Collection of Ann & Bill Nitze
30. Herbert Bayer
implements on a wall, 1962
Watercolor on paper
12 x 19 inches
Collection of Teresa & Paul Harbaugh
31. Herbert Bayer
formation, 1951
Oil on Canvas
24 x 30 inches
Collection of Paula & Jim Crown
32. Herbert Bayer
»TAC« Rosenthal studio-line (The Architects' Collaborative) Tea set »Bauhaus Hommage« (teapot, creamer, sugar), 1979
Porcelain
Collection of Jamie White & Andrew Sirotnak
33. Herbert Bayer
deposition, 1940/2
Oil on canvas
36 x 42 inches
Collection of Britt Bayer
34. Herbert Bayer
landscape, 1982
Designed by Walter Gropius, manufactured by Rosenthal Studio-Line
Porcelain and polychrome
14 x 14 inches
Gift of Melva Bucksbaum & Raymond Leary

Photo credits:
Robert Millman and Todd Babos:
cat. # 1,4,7,9,10,11,13,14, 15,20,21,23,24,25,26,28,29, 31,32,34



deposition, 1940/2 (#33)



THE ASPEN INSTITUTE

The mission of the Aspen Institute is to foster enlightened leadership and open-minded dialogue. Through seminars, policy programs, conferences and leadership development initiatives, the Institute and its international partners seek to promote nonpartisan inquiry and an appreciation for timeless values.

www.aspeninstitute.org