

FIG.01 HAUSWERK III 2019

PAUL KNIGHT



FIG.02 *Midnight Sun* 2017



FIG.03 *Untitled* 2017

FIG.04 *Untitled* 2017





FIG.05 *The Brewing Luminous* 2019



FIG.06 *Untitled (Dead Sea Circa 2017
for the McCormick House) 2019*



FIG.07 *Soft Painting III* 2019

FIG.08 *Thickness of Time #10* 2018





FIG.09-11 *Virtually There* 2016
(Inflatable Woman) (Crystal Woman) (Accordion Man)

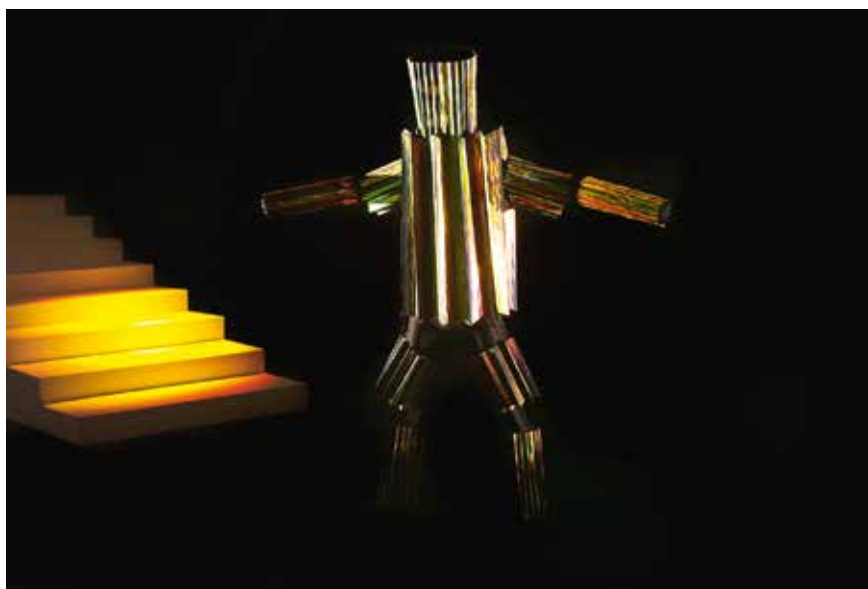


FIG.12 *Virtually There (Crystal Woman)* 2016



FIG.13 *whatever you do don't talk about it* 2017-18



FIG.14 *the just are not always just* 2017-18



FIG.15 *Untitled* 2012



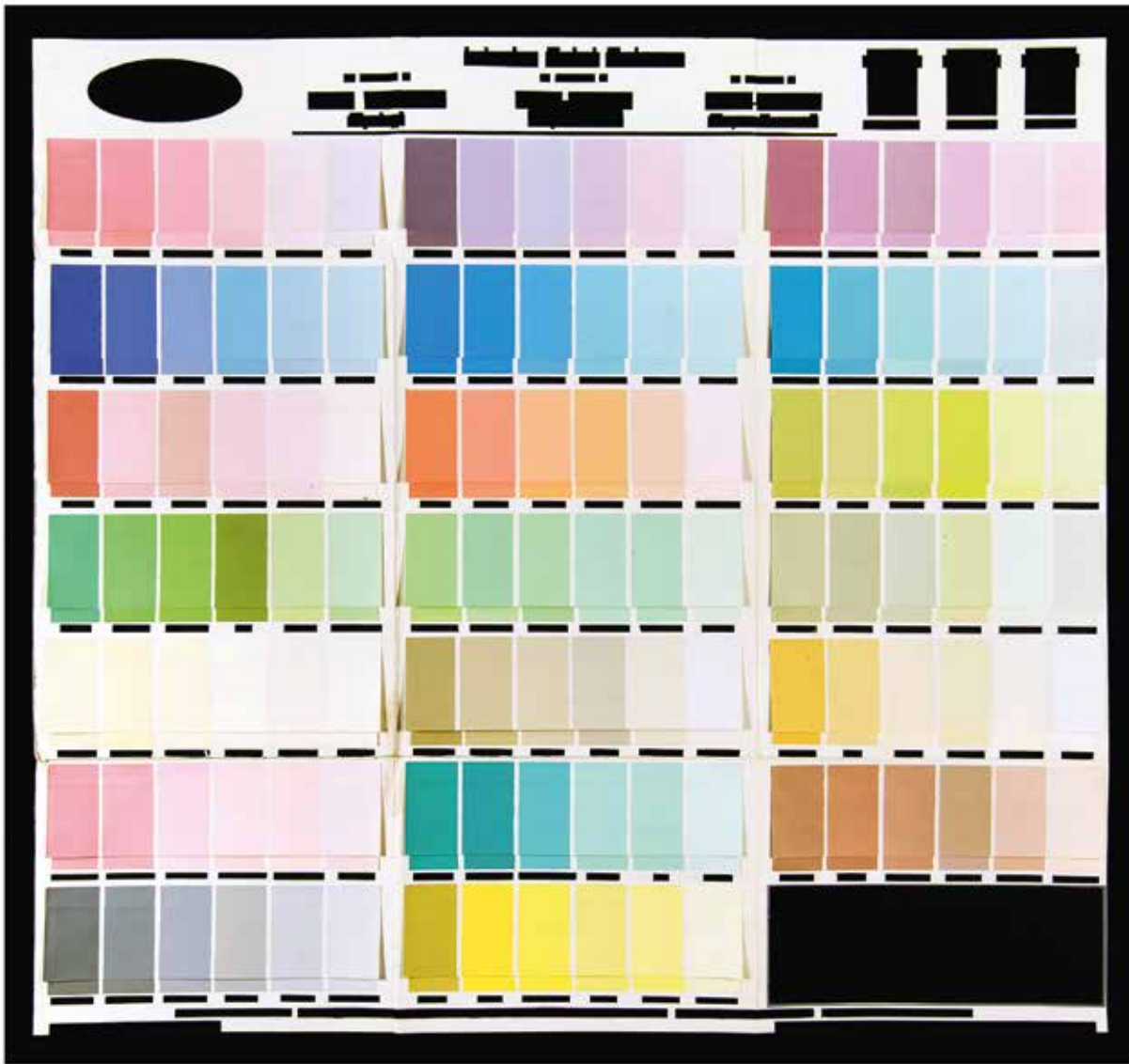


FIG.16 *Dulux Interior Paint Colours* 2019

FIG.17 *British Paints Brilliant Gloss Enamel* 2019

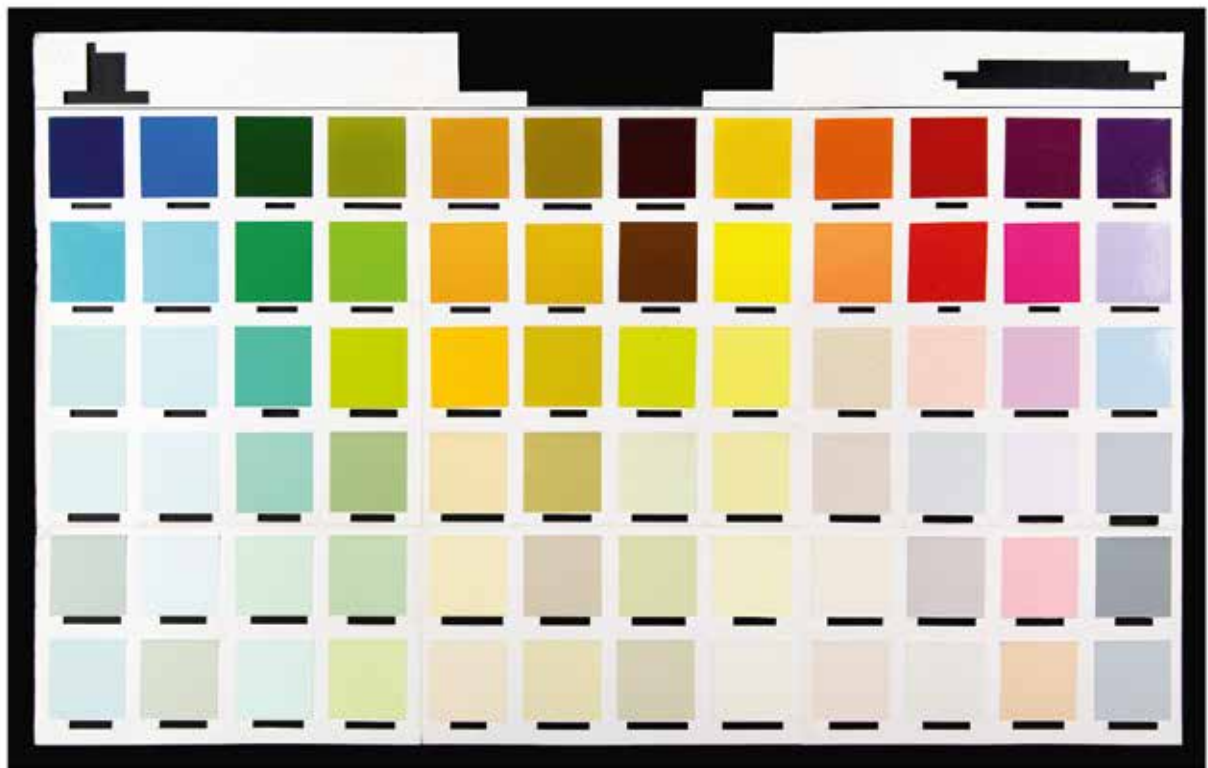
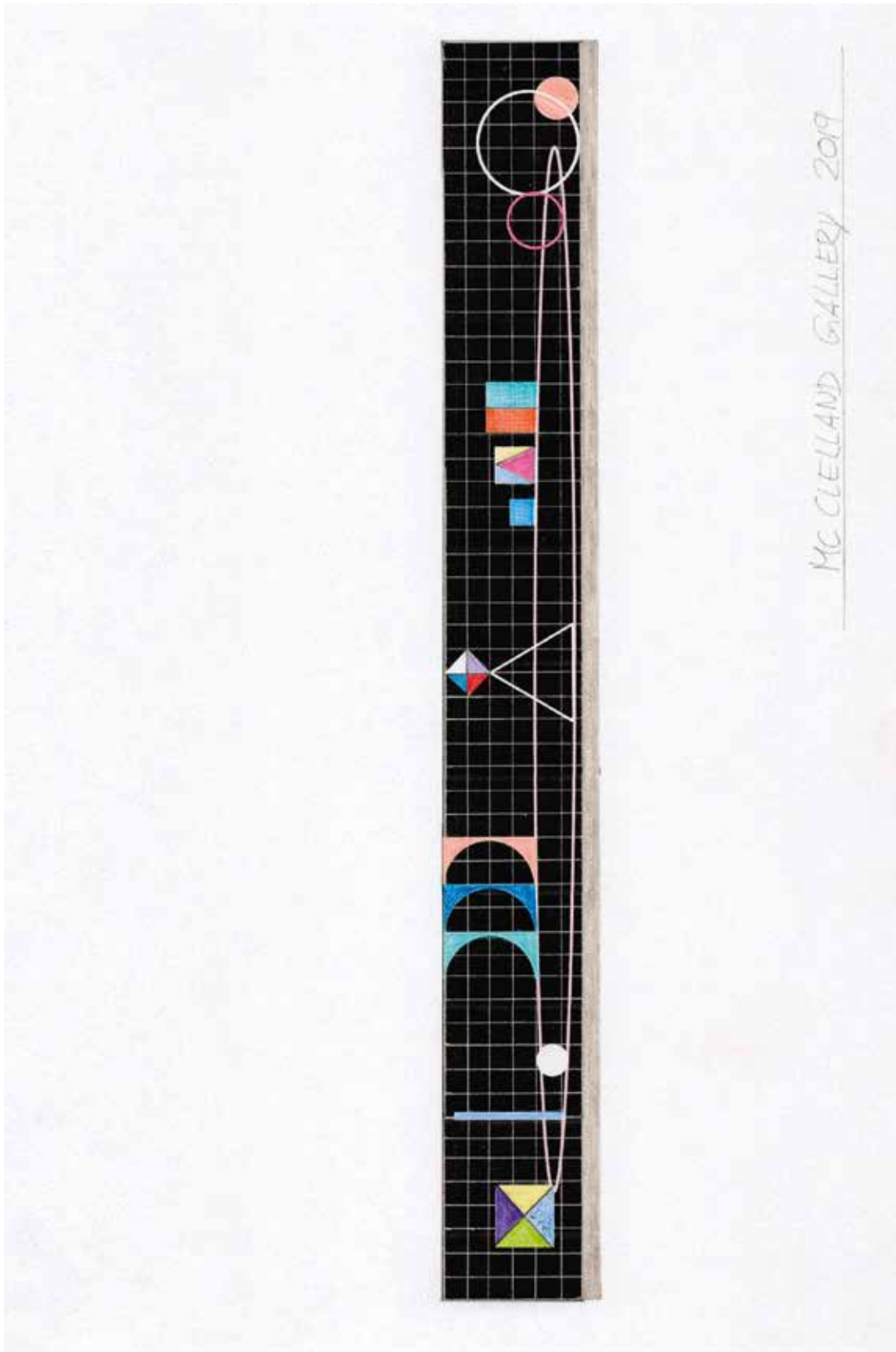


FIG.18 *Muster (preparatory study)* 2019



HAUS WERK

**PETER ATKINS
ANAEL BERKOVITZ
KATJA BRINKMANN
DANICA CHAPPELL
SARAH CROWEST
ELIZABETH DAY
STEPHAN EHRENHOFER
ASSAF EVRON
ANNA FARAGO
ROBERT JACKS
PAUL KLEE
PAUL KNIGHT
LARESA KOSLOFF
EVA-FIORE KOVACOVSKY
JORDAN MARANI
SAM MARTIN
MAFALDA MILLIES AND ROYA SACHS
JOHN NIXON
BERND RIBBECK
PALLAVI SEN AND ESTHER STEWART
SEBASTIAN STADLER
JACQUELINE STOJANOVIĆ
TIM TETZNER
CLAUDIA WIESER**



McCLELLAND

FOREWORD

The pervasive influence of the Bauhaus, its design principles and work ethos, reached a number of unlikely places following the dissolution of the school in 1933, including McClelland and the wider Mornington Peninsula area. Bauhaus design principles can be discerned in the work of many notable Australian sculptors, such as Inge King who emigrated from Germany to Melbourne in 1951 and formed the beginnings of McClelland's collection of outdoor sculpture. An influential member of the Centre 5 group of sculptors, King petitioned for the integration of sculpture and architecture and the importance of art in public space. This interdisciplinary approach owes much to the Bauhaus principle of maintaining a strong connection between design and life, aesthetics and industry.

The thriving workshops at the Bauhaus also have their influence in present day activities at McClelland. The group of community guilds which we have hosted in the grounds of our Sculpture Park for more than four decades cover a wide range of manual skills, from painting and drawing to wood turning, lapidary and jewellery making, and spinning and weaving. These community organisations, whose membership is open to all, offer a variety of artistic experiences and social networks while imparting rewarding skills and knowledge. They extend Harry and Nan McClelland's vision of an artistic centre for the wider Frankston and Peninsula region.

The Mornington Peninsula boasts a unique modernist architectural legacy that draws on the International Style and Bauhaus. A shining example of this is Roy Ground's remarkable Round House, built on Oliver's Hill for the Henty Family in 1953 and composed of a striking circular form. Bauhaus founder and architect Walter Gropius travelled to Frankston specifically to see this house during his lecture tour of Australia in 1954.

It is fitting then, that the exhibition *Haus Werk* is held at McClelland in the context of these histories. Curated by Jane O'Neill, it reveals diverse contemporary responses to the original ideas of the Bauhaus. Bringing together local, Australian, and international artists, *Haus Werk* constitutes a model of exchange that reflects the diaspora of Bauhaus ideas and practitioners throughout the twentieth century.

Accompanying the exhibition and designed by Roland Brauchli, this publication includes extensive research by independent curator Jane O'Neill, writer Amelia Winata, and McClelland's curator, Simon Lawrie. Jane's essay 'Haus Werk', details the domestic context in reappraising contemporary responses to the Bauhaus. Amelia's essay, 'Mythologies: The Permanently Unfinished Project of the Bauhaus', serves to highlight some pervasive misconceptions regarding what the Bauhaus was and is. Entries on each artist and their work, as well as a generous selection of images, illustrate the particular ways in which contemporary artists are working in this context.

McClelland wishes to thank the artists and representing galleries for their generosity and enthusiasm for the project, as well as the private and institutional lenders to this exhibition, particularly Sue Cramer, John Nixon, Marcus Hartmann, David Schwarz and Michael Clouston, and the National Gallery of Victoria. Our acknowledgement and gratitude goes to Creative Victoria; Frankston City Council; Mercedes Benz Mornington; the Besen Family Foundation; Henkell Brothers; the Honorary Consulate-General of the Federal Republic of Germany in Victoria; the Federal Chancellery Republic of Austria; the Swiss Arts Council Pro Helvetia; Art Series Hotels and Bauhaus 100. McClelland is grateful for the ongoing support of sponsors Crown Resorts Foundation; Packer Family Foundation; Elisabeth Murdoch Sculpture Foundation; Aidan Graham Trust; International Art Services; Plenary Group; Elgee Park; Mornington Peninsula Brewery; Haymes Paint; and Micador For Artists for their generous contributions to this project. Finally, I would like to thank the McClelland team for all their efforts in realising this significant exhibition.

HAUS WERK

Constructed as living quarters for the executive members of the Bauhaus faculty in Dessau, the ‘Masters’ Houses’ consist of four classic modernist dwellings designed by Walter Gropius between 1925 and 1926. During the building phase, Ise Gropius, also known as ‘Frau Bauhaus’, obtained many of the interior fittings from unconventional industrial sources. Restored in 2002, the houses are now open to the public, offering a new understanding of the ways in which the philosophies of the Bauhaus were applied by its key proponents in their daily lives. Visitors to the site will find a fourteen-minute film from 1926 that follows a staged narrative where Ise Gropius demonstrates the stylistic innovations of the Bauhaus. She stars in the film as both the maid and woman of the house, hands gliding across modular furniture and interior fixtures. Close attention is also given to the task of washing dishes, where Ise (as a maid) employs the time-saving devices of a swivel tap, a rinsing hose and a well-placed drying rack. **1**

Although the Bauhaus is most popularly associated with the overlapping spheres of fine art, architecture, and design, a key to this inventiveness was its focus on the details of domestic life, part of the school’s broader goal of thinking about living better. In an era where the definition of ‘living better’ has shifted dramatically, the domestic spaces of our own lives—the ways we interact with objects, and the division of private and public selves—are key concerns in this exhibition. One hundred years since the founding of the Bauhaus, as living conditions continue to change at rates more rapidly than expected (and in more frightening directions), the responses here may well have useful applications for contemporary life.

Founded by Walter Gropius in Weimar in 1919, the Bauhaus moved to Dessau in 1924 and, after relocating to Berlin, finally closed due to National Socialist Party pressure in 1933. Modelled upon the structure of the *Bauhütte*—the Medieval guild-based education system with its emphasis on manual skills—the school’s strong presence in contemporary culture can be attributed in part to its many forms of aesthetic production. **2** These extended beyond the traditional art academy emphasis on painting and sculpture to photography, theatre, weaving, metalwork, furniture design, architecture and graphics. Gropius’s choice of charismatic Masters included Paul Klee, Lyonel Feininger, Johannes Itten, Wassily Kandinsky and Oskar Schlemmer. The structure, which dictated that successful apprentices such as Josef and Anni Albers were in turn invited to be Masters, also contributed to the consolidation of ideas.

An alluring but mystifying aspect of the school lies in the regularly reproduced photographs—many of them by Lucia Moholy—that capture the social life of the school as a relentlessly cheery and somewhat madcap adventure. What lies outside of this framework are the external political hostilities that ultimately brought the artists together in circumstances that were ideal for concentrated artistic activity. The closure of the Bauhaus in 1933 forced many members into exile. Paradoxically, the demise of the school in Germany led to the worldwide dissemination of these ideas. But as momentum took hold, the ‘idea’ of the Bauhaus became over-inflated, a term embedded with unacknowledged influences and awash with unwarranted associations.

At a meeting in 2018, the director of the Bauhaus Dr Claudia Perren emphasised how works produced outside of the years 1919–1933 cannot be categorised as ‘Bauhaus’. For example, the buildings designed by Mies van der Rohe in Chicago; the textiles produced by Anni Albers at Black Mountain College; even the so-called ‘White City’ of Tel Aviv, are not technically ‘Bauhaus’. Instead, Perren describes them as »modernist works by former Bauhaus artists.« **3** This exhibition allows for a more fractured understanding of the school, accommodating varied conceptions of the Bauhaus as a teaching method, style, library and legacy. It also includes

conflicting attitudes: artists who strive to distance themselves from the stylistic methods, yet continue to embrace ideologies that are drawn from the school. To understand the breadth of contemporary responses, we have invited twenty-six artists working across media including video, textiles, photography, painting, installation, ceramics, collage, printmaking and sculpture.

In the Bauhaus Manifesto Walter Gropius wrote of his goal to »make the highest level of aesthetic experience available to everyone«, ⁴ and proceeded to establish opportunities for art to contribute to our lives through design, furniture, architecture and textiles. Close attention is directed here to the departments of weaving, ceramics, set design and photography. The ways we interact with objects in the home are inferred through works that incorporate bed linen, furniture, crockery and tiles. The textures and colours of these surfaces emphasise the aesthetic potential of everyday manual tasks such as washing up, making beds and cooking.

Equally, the inclusion of toy-like structures and absurdist costumes underlines the interchangeability of artistic practice as both ‘play’ and ‘work’. Establishing a chronological starting point for the exhibition is a lithographic card made by Paul Klee to celebrate the Lantern Festival of 1922. The social life of the Bauhaus—including themed parties, parades, kite festivals and theatre performances—also involved much ‘work’ from the artists in the form of posters, costumes and decorations. The lithograph is included as a talisman from the early period of the school that merges these different aspects of communal practice and celebration. Foregrounding the importance of experimentation within the studio, it is an attitude expressed here in paintings that accumulate incidental spills, and through a series of staged dress ups. As Master Johannes Itten suggested: *Play becomes celebration; celebration becomes work; work becomes play. Our play should become work; our work, a celebration; and our celebration, play. I regard this as the supreme excellence of the human tasks.* ⁵

Utopian ideals aside, the term ‘housework’ and its association with ‘women’s work’ raises a more problematic issue, namely the division of labour according to misguided perceptions of gender. At the Bauhaus, female apprentices were subjected to stricter entry requirements, yet were denied access to the more prestigious male-dominated areas of metalwork and architecture. The female artists were at first ‘encouraged’ but later forcefully relegated to more domestically oriented departments, particularly the weaving workshop. Although the women of the weaving workshop were taunted, and subjected to outright domination by their more widely renowned male colleagues, recent retrospectives of their career achievements have served to show their important contribution to the creative influence of the school. ⁶ Information about previously under-represented marginal figures, particularly female artists, has also surfaced in publications and through many of the exhibitions held in the 2019 centenary year. That this fringe element of the Bauhaus should now gain momentum coincides with increased attention across art institutions to the work of otherwise neglected

¹ Mercedes Valdivieso, ‘Everyone here calls me Frau Bauhaus’, in *Bauhaus Bodies: Gender, Sexuality and Body Culture in Modernism’s Legendary Art School*, ed. Elizabeth Otto and Patrick Rössler, New York: Bloomsbury, 2019, p.177. ² The prefix *bau* stems from the German *to build* but also from the *Bauhütte*, the system of medieval guilds on which the Bauhaus was based. ³ Meeting with Dr Claudia Perren at the Dessau Bauhaus on 15 October 2018. ⁴ Walter Gropius, *Manifesto of the Staatliches Bauhaus 1919*, <https://bauhausmanifesto.com/>, accessed 6 October 2019. ⁵ ‘our play, our party, our work’ was the title given by Johannes Itten to his lecture of 1919. See Nicole Mende, ‘Unser Spiel. Der Vorkurs am Bauhaus’, in *Unser Spiel, unser Fest, unsere Arbeit. Bauhaus macht Schule*, Bad Berka: Thüringer Institut für Lehrerfortbildung, Lehrplanentwicklung und Medien, 2009, p.10. ⁶ Anja Baumhoff, ‘What’s in the Shadow of a Bauhaus Block? Gender Issues in Classical Modernity’, in *Practicing Modernity: Female Creativity in the Weimar Republic*, ed. Christiane Schönfeld, Würzburg: Königshausen & Neumann, 2006, pp. 51–67.

female artists, such as Hilma af Klint, Sheila Hicks and Emma Kunz. As René Zechlin describes: *Art history is not understood linearly, according to which the new is based on what lies directly before it in terms of time. Rather, it is recognized more as a repository or treasure chest that holds a great deal of forgotten or insufficiently appreciated material in store that is worth readdressing and tying into.* **7**

The weaving workshop was also a source of design ideas and a contributor to the Bauhaus transition to mass production. Gropius's dictum, that »most students should face the fact that their future should be involved primarily with industry and mass production rather than with individual craftsmanship«, **8** is at odds here with the many artists who employ laborious methods. Coinciding with a strong interest in manual skills in contemporary art, and evidenced by the movement of weaving and ceramics from the sphere of craft to the art museum, Amelia Winata describes in her accompanying essay how, »these artists are working from the viewpoint of a technology saturated environment«. **9** In hindsight, it is easy to see how Gropius's utopian goal of mass production was seized to manufacture opportunities to purchase and consume, rather than to make. That artists are shifting towards the earlier, more manually-oriented phase of the Bauhaus is hardly surprising. Now that many houses are filled with affordable design objects, and our attention is so often focused on screens, it feels like the most radical thing a person can do is to spend time making something by hand.

Each work provides an insight into a different aspect of this history and in this respect the project contributes to the ever-evolving story of the school. Given the scope of information and production around the Bauhaus, it is a legacy that can be endlessly mined for new material. It's an idea that John Nixon likens to a path: *Someone takes it for the first time, then the next person comes along and makes it a bit wider and longer. Gradually the path grows into a road, a motorway miles long etc. Art moves on constantly, and gets faster all the time.* **10**

A re-appraisal of the school is timely, not just for the sake of anniversary celebrations. Through techniques and ideologies, each work asks the question of how the conditions of contemporary life might drive artists to make these works. At times artists allude to the clumsiness of our attempts to rework this history, the dream-like and inevitably blurred perspective of our understanding of the Bauhaus in 2019. Raising questions about the way we live now, this exhibition expands upon Itten's attitude to work, play and celebration as interchangeable states, enhancing the drearier aspects of our daily routines by drawing attention to the pleasures of sitting on a chair, looking through a window or making a bed.

7 René Zechlin, 'Rationality and Spirituality', in *Bernd Ribbeck*, ed. Sabine Schascl, Bernd Ribbeck, René Zechlin, Zürich: Bernd Ribbeck Museum Haus Konstruktiv/Distanz Publishing, 2016, p.7. **8** Alfred Barr, *Bauhaus 1919–1928*, ed. Alfred Barr, Ise Gropius, Walter Gropius, New York: The Museum of Modern Art, 1938, p.8. **9** Amelia Winata, 'Mythologies: The Permanently Unfinished Project of the Bauhaus', see p.18. **10** John Nixon, *the fresh air of tradition*, Ottendorf: Museum Gegenstandsfreier Kunst, 2017, p.58.

Our consideration of the Bauhaus from a current day perspective situates it in various temporal locales. And it is with the benefit of distance—both temporal and spatial—that artists have recently responded to it. From the outset, the Bauhaus was necessarily future-oriented. It sought to synthesise the creative arts with industrial production in an ultimate bid to standardise and improve daily life. This goal was never achieved and therefore remained a utopian ideal. Contemporary artistic responses to the Bauhaus function in the opposite temporal direction, working from the »future«—i.e. the present day—to look *back* and re-evaluate the original Bauhaus school situated in the past. But, if we consider the Bauhaus in its original incarnation, as a model already operating within mythical constructs of an impossible future, then the current trend towards reimagining the Bauhaus folds in on a pre-existing mythology. From the most fundamental perspective, the Bauhaus is fixed in the historical period of 1919–1933. Secondly, we look back on it, locating it in the historical past. And thirdly, the Bauhaus surges from the past into the present day and continues to move into the very unique space of an impossible, idealised future.

The very desire for artworks with utopian allegory is a reaction to a less than ideal present situation. ¹ The Bauhaus existed in the years directly before the outbreak of World War II. During this period, the Nazis rose to power and exerted increasing pressure on the school. In the Bauhaus, abstraction was regularly equated with order and standardisation, something we see in the works of Josef Albers or László Moholy-Nagy. The abstract represented a machine aesthetic and contributed to the mythology surrounding the idealised role of the machine in future society. In 2019, the world is facing a myriad of social, political and environmental challenges that are catalysts for utopian artistic responses. Artists are reconsidering the abstract now within a decidedly ephemeral, craft-based framework. Working from the viewpoint of a technology saturated environment, that turned out to be less ideal than the Bauhäuslers imagined, Anna Farago's *Soft Paintings* approach this moment with a level of nostalgia not for the machine-obsessed modernism, but for a period before the proliferation of the machine. These works reference multiple time frames. On a formal level, they firstly allude to the abstraction of the historical avant garde and secondly to a more or less ahistorical, idealised moment embodied by the handmade. Significantly, however, this is all encompassed by a very contemporary conceptual framework that addresses gender as a pressing topic of investigation.

Another way of reading abstraction is as a withdrawal from societal chaos, expressed through its depiction of systems that reinstate order. However, order can have a totalitarian overtone (the order established by the Nazis) or it can have an emancipatory tone (order away from chaos), and it therefore operates dialectically. Robert Jacks's *Green Felt Piece 45°–90°*, for example, has a mechanised appearance, particularly given that it is exploring a system with each cut. The work was only reproduced in 1994 after the original 1970 piece was destroyed. The short-lived nature of the original work suggests a certain perishability that sits in opposition to technology as championed by the hard-wearing machine. However, this reading is complicated by the work's straightforward replicability. Accompanied by instructions for reproduction, *Green Felt Piece 45°–90°*, embodies the very qualities of mass production that the Bauhaus embraced while refusing to shy away from the prospect of destruction.

It is no secret that time complicates memories. Particularly for the generations that did not live through the era of the Bauhaus, our only memories are secondhand and are, therefore, far from accurate accounts of history. But a widespread acceptance of certain myths allows these memories to perpetuate and eventually

MYTHOLOGIES: THE PERMANENTLY UNFINISHED PROJECT OF THE BAUHAUS

become accepted as fact. Assaf Evron's series *Collages for the McCormick House* was originally a site-specific work for Mies van der Rohe's McCormick House in Chicago, a building designed in the typically modernist style adopted by the Bauhaus. Built in this style, the house acts as a marker of Mies's emigration from Germany and, therefore, a reminder of his Bauhaus years. Mies settled in Chicago after fleeing Germany, contributing a huge catalogue of buildings to the local landscape. As a fixed dwelling located on ground, architecture offers shelter and a sense of belonging. McCormick House, designed as a residential dwelling, establishes a sense of familiarity—the use of specifically local materials supports this claim. Fast forward and the concept of immigration is a critical topic to contemporary artists such as Evron who was born in Israel but who now lives in Chicago. Despite an ongoing debate about the existence of an actual Bauhaus architectural style, it can nonetheless be said that Mies's use of what is broadly the International Style makes reference to his past life at the Bauhaus and pre-war Germany, made utopian with the benefit of time, and transplanted to his adopted home of Chicago.

Having existed in a metaphorical bubble—a pseudo-commune of work and leisure—the Bauhaus also exists in many people's minds as a world cut off from reality, fixed in time. In many ways it was. It operated as a school but also offered a lifestyle away from the increasing dominance of the Nazis and the impending war. Despite this, motion was crucial to its existence. While many Bauhaus practitioners would emigrate and establish schools or teaching practices as extensions of the Bauhaus (the most famous example being Josef and Anni Albers who oversaw the art program at Black Mountain College), it should also be recognised that ideas were not only exported, but also imported. The appropriation of various methods and practices from Non-western cultures has only recently been a point of more critical discussion. When dealing with contemporary responses to the Bauhaus, it is likely that we will encounter responses from artists working outside of Western cultural centres. The classic neo-colonial response to Bauhaus influence is that it spread beyond Western boundaries to influence 'peripheral' cultures—Asian, African, South American etc. The ironic reality, however, is that the Bauhaus originally appropriated from these very same cultures. What, then, does it mean to teach a culture its own language?

Art historian Susanne Leeb has noted, for example, that the Bauhaus library contained a huge array of 'world art' books, many of which had been translated into German, thereby making them accessible to Bauhaus practitioners. ² She argues that while these publications might have been intended as educational tools, »serving not least as a source of inspiration and to critique the canon of European high art,« the books nonetheless reaffirmed a colonial position, representing the depicted art as ethnographic artefact. ³ As such, they failed to establish an equality, instead acting as catalogues from which European readers would glean. Concrete examples might include the use of Andean textiles techniques and forms that were taught and replicated in the weaving workshop when directed by Anni Albers. But again, rather than learning through exchange and encouraging de-hierarchisation, the Bauhaus practitioners cherry-picked to suit their agenda. »The abstract visual language and incredible technical mastery of Andean woven textiles were qualities that many modern

¹ Karen Koehler, 'Bauhaus/No Bauhaus: Small Worlds and New Visions', in *The Small Utopia Ars Multiplicata*, ed. Germano Celant, Milan: Progetto Prada Arte, 2012, p.70. ² Susanne Leeb, 'Books on World Art from the 1920s: On the Ambivalence of a Discursive Awakening', in *Bauhaus Imaginista*, ed. Grant Watson Marion von Osten, London: Thames and Hudson, 2019, p.106. ³ Ibid. ⁴ Virginia Gardner Troy, 'The Andean Textile Paradigm at the Bauhaus', in *Bauhaus Imaginista* ed. Grant Watson Marion von Osten, London: Thames and Hudson, 2019, p. 128.

artists admired and adapted, Albers chief among them.« 4 The Andean textiles attracted the Bauhaus weavers on a formal level, meaning that they extracted what aesthetic value they found in them, stripping them of their cultural and historical significance. Contemporary practitioners working through the Bauhaus are often faced with the challenge of how to embrace the school without forgetting its failings. While appropriating from Non-western cultures, Albers was also part of a marginalised section of the Bauhaus, a fact that complicates an otherwise binary reading of this appropriation. The revision of dominant Bauhaus narratives is another form of cherry-picking that seeks to reverse the colonial tendencies of the official Bauhaus narrative. Pallavi Sen and Esther Stewart's collaborative work (*The last time I made*) a home presents a more complex, intersectional reading of the global dissemination of the Bauhaus and modernism. The piece is based upon the exhibition designs of Lilly Reich, one of the few female Bauhaus practitioners to achieve a similar status to her male counterparts. Sen and Stewart consider Reich's very domestic and, arguably, feminine way of presenting domestic objects within a specific Bauhaus vernacular. Significantly, then, in Reich's work domesticity and the public crossed over. In the years that followed, the domestic objects of the Bauhaus were the very items that allowed Bauhaus modernism to disseminate across the globe, including to Non-western, often colonised nations. Often abstracted from original Bauhaus designs, these objects were at once generic and part of a significant global design language. On the one hand, they represent an accessible form of design and therefore embody the Bauhaus ideal of what mass production should offer. On the other hand, the pervasive nature of such design represents a dominance of Western culture upon Non-western cultures. Seen through a feministic lens, the colonial overtones of Bauhaus domestic object dissemination becomes complicated. Another reason why this narrative is difficult to comprehend is because many elements of Bauhaus objects would have been appropriated from the very Non-western cultures that they would eventually then flood with modernist domestic objects. Indeed, there is never just one history. By definition, official history is simply a dominant narrative. The history of the Bauhaus is only now being expanded into histories.

There is one final topic that I would like to discuss. That is Oskar Schlemmer's 1922 *Triadic Ballet* (*Triadisches Ballet*), the Bauhaus Master's iconic production immortalised by its presentation of futuristic, robot/doll hybrid characters and minimal sets. The *Triadic Ballet* remains a point of ambiguity in the Bauhaus due to its dream-like quality. I would like to discuss it because it has recently been taken up by various contemporary artists. In most cases, the Bauhaus was geared towards a goal of mass production and concrete materiality. This included a number of iconic designs that embodied the Bauhaus's desire for a synthesis of art and design expressed with the use of mass production and modern technologies. Schlemmer's ballet, on the other hand, combined the human body with the machine to create a hybrid that offered a fantastical rather than realistic vision of the future. In *Haus Werk* alone, the work is a focal point for Anael Berkovitz, Laresa Kosloff, Mafalda Millies and Roya Sachs, a demonstration of the work's ongoing influence. While the characters are fun, bright, doll-like beings that embody a certain frivolity, they are also menacing, cold and alienating. For Juliet Koss, the actor in the Bauhaus theatre production took on the persona of the 'Bauhaus doll', a subject that she characterises as devoid of human individuality and that was part of a larger mass. 5 This suggestion of mass identity also figures into a larger argument around alienation in the context of capitalism, a theme that many contemporary artists interrogate. Laresa Kosloff's photographic prints from the *Spirit & Muscle* series flip the logic of Schlemmer's characters that he created as humans-turned-machine. Kosloff depicts

inorganic geometric shapes that have seemingly grown human limbs. In many ways, the limbed shapes appear more life-like than the stiffly animated characters of Schlemmer's ballet. Obviously, Schlemmer's characters operate as metaphors; the body and machine cannot literally morph into one being. But they do figuratively represent what the Bauhaus sought to achieve: the human and machine co-existence of the future. The bigger question is whether they embody the exciting, terrifying or both. This is perhaps why so many contemporary artists have chosen to investigate the *Triadic Ballet*. Because, in many ways, the present-day human relationship with the machine is even more complicated and confusing. Humans never transformed into machines, but we do live with and depend on them more than ever. A metaphorical human-machine morphing has been in motion for some time.

The theatre also operates as a neat metaphor for why the Bauhaus continues to persist in contemporary culture. This is because the theatre is a site of temporary fantasy. It represents a gap in the real world and functions as a non-space. The theatre also represents the way in which the Bauhaus continues to persist in our consciousness. Take for example Anael Berkovitz's *tatsache, märchen, traum*. Here, the stage simultaneously acts as a constructed world and an empty space. And this constructed world, riddled with gaps, also represents the way we perceive the Bauhaus; though a historical movement, it is also fictional and punctured with blind spots. For *tatsache, märchen, traum* Berkovitz has edited together scenes from *Triadic Ballet* where the stage is empty and these have then overlaid these scenes with text translated by her mother, a Jewish German woman who emigrated to Israel in the wake of the war. Once the theatre production is over, it continues its existence predominantly in our minds, and with time these memories are abstracted and obscured. Similarly, Berkovitz's mother has slowly forgotten her native German. Gradually it has left her consciousness, erased by trauma and the effects of time. As a result, the German translation provided by Berkovitz's mother is grammatically flawed, meaning that there are gaps between the original Israeli text provided by Berkovitz and the German translation produced by her mother. The theatre, therefore, encapsulates the crossover between time, memory and myth that the Bauhaus, 100 years on, epitomises.

The Bauhaus remains riddled with gaps. Multiple truths and multiple myths overlap. But gaps must not be read with pessimism. It is precisely the unfinished nature of the Bauhaus, suspended in eternal limbo, that has firstly allowed particular myths to perpetuate but which, secondly, has also meant that is a fruitful topic of enquiry for contemporary artists. Significantly, then, the Bauhaus's failure is also what ensured that it has had a life after 1933. It exists as a constantly incomplete project, one that artists have subsequently picked up on and worked through using myriad methodologies.

5 Juliet Koss, 'Bauhaus Theater of Human Dolls', in *Modernism after Wagner*, Minneapolis University of Minnesota Press, 2010.

PETER ATKINS

Peter Atkins was born in Murrurundi, New South Wales in 1963, and is currently based in Melbourne. He studied at the National Art School in Sydney and has since held over forty solo exhibitions, with work in major public and private collections both nationally and internationally. Atkins highlights the formal language of design in everyday urban environments. His practice draws on found objects such as movie posters, train tickets, product packaging, road signage, and record album covers. Through the removal of pictorial and textual referents, the artist highlights the graphic qualities of the objects. At times these materials are incorporated directly into his work. Elsewhere we see paintings or sculptures that appropriate elements of the found object. Atkins describes his practice as a form of 'readymade abstraction'. Through a process of collecting and reordering, he uses existing abstract elements to form suggestive visual poetry. Referencing traditions of assemblage with found materials, such as the work of German Dadaist Kurt Schwitters, Atkins's interactions with his material environment directly inform his art. The source materials for Atkins's *Deconstructed Colour Charts 1–9* are original hardware store paint charts from the 1970s and 80s, collected by the artist over a number of years. The work points to the nexus between art, design and everyday life that was so integral to the Bauhaus school. It also reveals the way these colour theories have become part of the language of interior design, and how colour schemes can define eras and change throughout time. The colour theories of early Bauhaus master Johannes Itten introduced new ways of seeing that helped people to identify ideal colour combinations. These theories were a constant presence in Atkins's art education; but it is a sequence of colour studies in the Bauhaus-Archiv in Berlin by Itten's student Josef Albers that formed the starting point for this project. Curiously, Albers's first introduction to painting was through his father Lorenz, a painter and interior decorator who had been schooled in the colour theories of Johann Wolfgang von Goethe.

ANAEL BERKOVITZ

Anael Berkovitz was born in Ein-Hod, Israel in 1986. She studied photography and combined media in Tel Aviv and later at Hunter College in New York. In 2017, she was the recipient of a residency in the Master's Houses at Bauhaus Dessau, and winner of the Open Call of the Year at Haus Schlemmer. Berkovitz draws on photography, film, installation and performance. Conceptually, she is interested in memory; the imprint that memories can leave behind in architecture and other forms, and the tensions between personal and collective remembrance. Berkovitz's connection with film and video comes from her childhood experiences of the Gulf War, when watching television was a way for her family to pass the time indoors. Her family has a complex history of migration, disconnection, and relocation: her mother was a German Christian but converted to Judaism and moved to Israel. Anael doesn't speak German so the two communicate in English. Her family also has a strong connection to modernist architecture; her great-grandparents lived in the Haus Schminke, designed by notable German architect Hans Scharoun. Tel Aviv, where Anael grew up, has the largest number of Bauhaus-style buildings of any city in the world, built from the 1930s by German Jewish architects who immigrated following persecution by Nazis. Berkovitz's video work *tatsache, märchen, traum* (2018), translated as 'fact, tale, dream', addresses this complex family history. The artist draws on both the structure and aesthetics of Oskar Schlemmer's *Triadic Ballet* (1922), an adventurous three-act performance that incorporated highly idiosyncratic costumes. The avant-garde performance encapsulated the experimental whimsy that is associated with the Bauhaus during this time. With a desire to express her experience as someone who is half German, but a non-German speaker, Berkovitz compiled all of the scenes from the 1970 television version of the *Triadic Ballet* that did not feature dancers. In doing so, these 'non-spaces' act as metaphors for the artist's own experience. The text that features in the work was written by the artist and then translated into German by her mother, so illustrating their mediated personal communication. Berkovitz's family history of migration from Germany to Israel follows many original Bauhaus members' experiences of exile after the shutting down of the school by Nazis in 1933.

ROLAND BRAUCHLI

Born in Switzerland in 1976, Roland Brauchli studied at Basel School of Art; Cooper Union; and Camberwell College of Art, and is based in London. An artist and designer whose work focuses on the printed page, Brauchli maintains a solo practice alongside collaborations with artists, writers, curators and publishers. Projects undertaken in 2019 include Charlotte Prodger's presentation *SaFO5* at the Venice Biennale; and a monograph on Swiss esoteric artist Emma Kunz to accompany an exhibition held at The Serpentine Galleries, London and Muzeum Susch, Switzerland. He designed the award-winning *Jealous Saboteurs*, a monograph on Francis Upritchard for the exhibition at MUMA, Melbourne and City Gallery, Melbourne. Brauchli has also collaborated with Paul Knight on the artist book *Jump into bed with me* (2019), edited by Emma Capps and published by Perimeter books. Recent exhibitions include *Block* (2019) at Atopos, Athens; *There is nothing to know... working towards now* (2019), at Hackney, London; and *Hans Hartung and Roland Brauchli: A Dialogue* (2018), FHS, St. Gallen. For this project, Brauchli designed the exhibition catalogue. In preparation, he researched the printed work of László Moholy-Nagy and his writing on typography. As an artist who grew up immersed in the educational program of the Bauhaus, Brauchli emphasises this quandary: on the one hand there is the desire to establish some distance from tradition, while on the other hand, the Bauhaus continues to drive momentum to innovate and incorporate new technologies.

KATJA BRINKMANN

Katja Brinkmann is a German artist who is based between Berlin and Ulaanbaatar in Mongolia. She studied from 1986–92 at Stuttgart State Academy of Art and Design under the concrete artist Paul-Uwe Dreyer, who was educated in Bauhaus teachings in Hannover from 1958–61. The influence of the colour theories devised by Bauhaus master Johannes Itten is discernable in both artists' works. Brinkmann's painting practice merges hard-edged, abstract, and densely spatial compositions with an idiosyncratic palette that is achieved through the mixture of synthetic acrylic colours. Her work also extends to larger public art

projects, including carpets, billboards, facades and wall paintings. In these cases, the colour scheme is drawn from the specific location, where the radial angles of a colour wheel integrate with their immediate environment. Brinkmann merges art, design and life in public space, akin to Bauhaus principles of a socially integrated total art form.

From 2013 Brinkmann has travelled extensively in Mongolia, learning the cultural traditions and language, before securing a teaching post in 2017 at the Mongolian State University of Arts and Culture in Ulaanbaatar. Here she introduced Johannes Itten's colour theories to the students, who were working in a strictly regulated curriculum based on the socialist realism painting tradition, including influences from both European figurative and Mongolian religious art. Brinkmann's teaching in Mongolia had the effect of expanding the local artists' creative field: *The colour plates from Johannes Itten's The Art of Colour were new, and very important for my lessons... The intention here is not for the teachings to become mainstream, rather that the students are empowered to have a broader scope of processes, techniques, tools, and perspectives so that they may forge their own voices.*¹ This approach echoes the early Bauhaus diaspora that sparked new artistic exchanges internationally, in cities such as Tel Aviv and Chicago.

¹ Katja Brinkmann, email correspondence with Jane O'Neill, 19 March 2019

DANICA CHAPPELL

Danica Chappell is a visual artist based in Melbourne. She completed a Masters of Fine Art by Research at the Victorian College of the Arts in 2012, and has undertaken research at the Bauhaus Universität Weimar in 2011, and at the Bauhaus-Archiv in Berlin in 2017. In a sated digital environment, Chappell uses analogue photography techniques to explore how material and art historical conventions might be translated into a contemporary format. The artist works with darkroom techniques in a way that reveals the sequential traces of physical and temporal interaction.

In the *Light Shadow* series from 2012, Chappell creates photographs, a technique which reduces photography to its most basic elements. Photographs are made when an object is placed on a light-

sensitive surface such as photographic paper then exposed to light. In contrast to traditional photography, this camera-less approach creates a direct and unique material relationship between the object depicted and the process used to capture it, between the world and its representation. Bauhaus artist and teacher László Moholy-Nagy (1895–1946), who was the focus of Chappell's research at the Bauhaus-Archiv in Berlin, explored this method in great depth. The artist expands upon Moholy-Nagy's darkroom production by incorporating colour processes that were inaccessible during the era of the Bauhaus.

Thickness of Time #70 (2018) is a recent chromogenic photograph made with densely layered photograph techniques. The work balances careful orchestration of light and objects alongside an approach which allows for material reverberation. The graduation of colour in the works, dictated by the exposure time in the studio, reveals a direct relationship with time and its tangibility. Although the artist arrives at the image via a very different means of production, the incorporation of bold primary colours and geometric compositions recalls Bauhaus painting traditions such as those of Wassily Kandinsky. Chappell also draws on the influential teachings of Bauhaus master Josef Albers who in 1970 proclaimed that "I did not teach painting but seeing."¹

¹ John H. Holloway and John A. Weil, "A conversation with Josef Albers", *Leonardo*, Vol. 3, No. 4, Oct. 1970, p.459."

SARAH crowEST

Born in 1957 in London, Sarah crowEST now lives and works in Melbourne. She studied painting and textile design at the Hornsey College of Art from 1976–78. During this time the artist supported herself by making clothes that responded to sound-system bass culture at its intersection with the punk era in London.

crowEST also attended Medway College of Design in Kent, which shared with the Bauhaus an appreciation for industrial methods and materials. Reflecting on the prevalence of this approach, crowEST notes that "discussion and awareness of Bauhaus principles that combined art, craft and design were very current in the 1970s British art-education circles. Learning by doing combined with the punk rock ethos of diving in and getting on with it has become fundamental to my

art process ever since."¹ Later, crowEST developed a video performance practice in Australia, commencing studies at the South Australian School of Art in 2001. Graduating with a PhD from the Victorian College of the Arts in 2013, the artist explores intersections between abstract painting, performance, text and textiles. Linen cloth is often used as a starting point for props, banners, masks, clothes and paintings.

Although the Swiss Dadaist Sophie Taeuber maintains a profound presence in the work of crowEST, the influence of the Bauhaus manifests most noticeably in the way the artist incorporates a social dimension in her work: through the de-laration of politics in banner paintings; in the act of walking through the streets in costume; and through the development of a recognisable font that populates paintings, catalogues, clothes and invitations. crowEST's text and fabric work in *Haus Werk* is focused on the act of 'doing' and entails various states of labour and production such as industry, craft and art. The German word *werk* acknowledges artwork as a kind of labour, while also pointing to the importance of a fluid understanding between these different forms of production, as outlined by Johannes Itten in 1919. True to this ethos, crowEST's works are interchangeable as both two-dimensional objects and wearable costumes for performance. Elements of the work here were also incorporated into the 2019 performance *DARK RUUUMBLING EARTH*, where the text banners informed the movements of the performers.

¹ Sarah crowEST in email conversation with author Meredith Turnbull, 20 April 2019, in Kym Maxwell and Meredith Turnbull, 'From Bauhaus to Nowhaus', *Art Monthly*, Issue 317, Winter 2019, pp.36–41.

ELIZABETH DAY

Elizabeth Day is a Sydney-based artist who has exhibited widely since the early 1980s. In 2011, she received a doctorate from the Department of Writing and Society, University of Western Sydney. Her work spans studio practice, interdisciplinary site-based work, publications and the facilitation of community arts projects. Day is concerned with social, institutional and historical issues such as mental health, prisoner rehabilitation and Reconciliation. Her work is strongly informed by the knowledge of

her grandmother's incarceration and by her twenty-five years of experience as an arts educator and facilitator in Corrections. As a teenager, Day was drawn to the early pre-Bauhaus works of Kandinsky, both for their synaesthetic sensibility and the possibilities they created for abstract painting. At art school in Tasmania she learned Bauhaus principles through German artist Heinz Schluter. The language of texts, textiles and textures enables Day to elevate domestic processes such as weaving from the private to the public sphere. For *Haus Werk*, Day has created a colour field work within the gallery space which consists of woollen clothing items from op shops that have been unthreaded, then re-configured and embedded with text that relates to trauma and grief. These statements have a number of sources: they include quotes from the artist's professional and personal lives as well literary sources.

At first glance, the works align with the tradition of Abstract Expressionism and the revolutionary rise of Fiber Art in the sixties and seventies. Yet, the use of the unraveled thread relates closely to experiments by Bauhaus artist Anni Albers. From 1919 the weaving workshop at the Bauhaus included experimental teachers (including Gunta Stölzl and later Anni Albers) who merged traditional craft techniques, industrial methods, and aesthetic theory to explore the poetic potential of weaving. Following Albers's departure in 1933 to the US to teach at Black Mountain College, she produced key writings about textiles including *On Weaving* in 1965. Day demonstrates the potential for these ideas to continually expand into new formats, by incorporating found worn clothing and text in such a way that conveys the potential for textiles to assume a strong bodily presence.

STEPHAN EHRENHOFER

Stephan Ehrenhofer was born in Zürich in 1964 and is currently based in Berlin. From 1985–89 he studied Fine Arts at the University of Applied Arts in Vienna, during the final years of the tapestry and weaving masterclass. These formative studies continue to influence the way the artist approaches painting, weaving, and installation works. Ehrenhofer pays particular attention to the concrete and the systematic in art, synthesising his impressions into dense networks of colour

and texture. Working in the tradition of the non-objective, the artist incorporates a range of materials including synthetic fibre, tapestries, ribbons, Styrofoam and found objects.

In 2017 Ehrenhofer was a resident at the Josef and Anni Albers Foundation in Connecticut, USA. He shares with Anni Albers a dedication to the exploration of new material possibilities in weaving, and a desire to explore traditional textile practices in other parts of the world. For *Haus Werk*, Ehrenhofer exhibits works from his *Looking for Elephants/Finding Elephants* series. These embroideries become the artist's personal travelogue, transposing his experiences of colour and light into a series of sculptural embroideries. This process of cultural and aesthetic transmission mirrors the way Bauhaus ideas percolated internationally through travel and emigration. Made with synthetic and coconut fibres, polypropylene, aluminium screens and copper, these works demonstrate the centrality of materiality to Ehrenhofer's practice. He unites the manual and industrial through the use of contemporary technological materials.

The two-dimensional *Slow Turning* (2016) displays a distinctive colour pattern that resembles the striped canvas of a marquee, which in Europe connotes the significance of summer leisure culture. Here Ehrenhofer notes how the pattern echoes the structure of textiles, a similar tendency demonstrated by Anni Albers in later approaches to printmaking.

ASSAF EVRON

Assaf Evron was born in 1977 in Israel, and is currently based in Chicago. The artist completed early studies at Tel Aviv University in 2007 and a further MFA degree at the School of the Art Institute of Chicago in 2013. He later received an MA from Tel Aviv University in 2017. Through a range of media including photography and installation, his art practice explores the politics of optics and the way we see, construct, and represent the world. Evron highlights the cyclical nature of subjects in art history, popular culture and the history of ideas. The artist's fascination with the migration and re-interpretation of modernism highlights the shared universal experience of these histories. Evron's installation for *Haus Werk* is drawn from a 2019 intervention the artist staged at McCormick House in Chicago.

McCormick House was designed in 1952 by former Bauhaus Director Mies van der Rohe. Evron's project focused upon the relationship between interior and exterior spaces in the building, a central and often contentious theme in Bauhaus architecture. Whilst the external windows bore images from the Dead Sea in Israel, the internal spaces included images drawn from a 1937 postcard of the Zugspitze, the highest mountain in Germany (Mies van der Rohe migrated to the US in 1937). Drawing inspiration from Van der Rohe's collages, Evron unites architecture with the natural world through the visual and conceptual device of the window.

'Nature' is seen from both sides, complicating the relation between inside and outside, representation and reality. Evron reflects on the historical and geographical movement of Bauhaus principles, and how these responded to new environments while retaining their core identities. He cites Van der Rohe's McCormick House as an example of the pragmatic use of local materials, specific to Illinois but defined by Bauhaus design principles.

ANNA FARAGO

Anna Farago holds a Masters of Visual Art from Monash University, Gippsland, and recently completed an MA Research degree at Federation University, Ballarat. Based in Melbourne, Farago investigates feminist art making traditions including embroidery, quilting, natural dyeing, and stitched text. She embraces fluid and performative approaches to textiles, including collaborations with artists and communities, and her works are intimately tied to stories, places and memories. Farago maintains a strong connection to the Australian landscape, demonstrated through the use of photography, performance, painting and embroidery. The compositions here are constructed from garments with personal significance as well as naturally dyed fabrics. As a way of interacting directly with the local environment at McClelland, the dyes are extracted from leaves and bark found in the sculpture park and food waste from the café.

Farago has immersed herself in the study and life stories of female Bauhaus artists, including the way artists such as Gunta Stölzl experimented with natural dyes. Like many of the women in the Bauhaus weaving workshop, she maintains a twin practice: of creating two-dimensional

fabric works to be viewed as art objects, and of making quilts and other domestic items for practical use. While participating in feminist traditions, Farago's practice draws on both domestic and communal forms of intergenerational learning.

ROBERT JACKS

Robert Jacks AO (1943 – 2014) was born in Melbourne and studied sculpture at Prahran Technical College and painting at RMIT. He is regarded as one of Australia's most active abstract artists, having worked in painting, sculpture, drawing, print making and artist books. His minimalist, process-based practice strengthened the dialogue between Australian and international contemporary art. In 1968 he was included in the influential exhibition *The Field* at the National Gallery of Victoria, which helped to introduce colour field abstraction to an Australian audience. Echoing the Bauhaus masters, the artist taught and practised internationally, first teaching at Rochedale College, Toronto before moving to New York City in 1969. Here Jacks was close to developments in minimal abstraction and conceptual art.

Green Felt Piece 45°–90° (1970/1994) is constructed as a series of repeated incisions in a large piece of felt, and exemplifies Jacks's refined minimalist style. The serial transition of the cut shapes from forty-five to ninety degrees is captured in a progression of isolated but related gestures. Systematically produced, this work complicates the relationship between object and image, positive and negative space, while addressing modernist principles of the grid and repetition. Jacks's attention to the essential formal properties of shape and colour echoes the influential Bauhaus design theories that, along with Constructivism, would have a lasting impact on modern and contemporary art. The work also evinces a strong connection with the kinds of repetition exercises taught by Josef Albers and Paul Klee at the Bauhaus. The simple forms of the repeated triangle and square resonate strongly with the play of geometric motifs in post-Bauhaus prints by Anni Albers.

PAUL KLEE

Paul Klee (1879–1940) was a Swiss German artist who taught at the Bauhaus from January 1921 to April 1931. His highly individual style was influenced by movements including Expressionism, Cubism, and Surrealism. Before the Bauhaus, Klee was affiliated with The Blue Rider group, which included fellow Bauhaus teachers Wassily Kandinsky and Lyonel Feininger. Klee was a prolific draftsman who experimented with a great variety of subject matter and materials. These included the incorporation of text within painting, puppetry, line drawing experiments and the production of posters and cards for events. He was a deeply influential master at the Bauhaus, in one example prompting students such as Anni Albers to reimagine the forms of his works in textiles.

Bauhaus parties were notoriously lively, and gave students and teachers a more informal environment for creating work and experimenting with materials and construction. These social events were often themed to incorporate traditions such as kite or lantern making. Klee's hand-coloured lithograph, titled *Lantern festival Bauhaus* (1922) is included in this exhibition as a direct historical link to the Bauhaus. The work is from the collection of the National Gallery of Victoria, a gift in 1971 from Mrs Olive Hirschfeld, wife of Ludwig Hirschfeld-Mack who studied and taught at the Bauhaus and was a friend of Klee's. It serves here as both a motif of the original spirit of the Bauhaus, and as a demonstration of the very social and celebratory nature of the art school. It is also a marker of the unexpected ways that the ideas of the Bauhaus travelled to Australia.

PAUL KNIGHT

Paul Knight was born in 1976 in Sydney and is currently based in Berlin. He completed a Master of Fine Art at Glasgow School of Art in the United Kingdom in 2009, following a Bachelor of Fine Art at the Victorian College of the Arts, Melbourne, in 2001. Knight explores the language of intimacy and personal relationships in domestic life, both as a photographer and a weaver. Working with cotton thread on a Louët counter-march loom since 2014, Knight weaves curtains, sheets, tea towels, handkerchiefs and tablecloths that are fluid in their status as both functional and aesthetic objects.

The artist observes the potential for personal connection with these works: “the fact that someone might buy them, use them as actual sheets and then when the works are shown or on display, then they are loaded with the people who have used them in this aspect of utility in a way that can't happen with painting or some other mediums.”¹

Knight's approach chimes with the way Bauhaus artists grappled with the interchangeable function of textiles. In an essay from 1937, Bauhaus master Anni Albers described how “we have useful things and beautiful things—equipment and works of art. In earlier civilizations there was no clear separation of this sort.”² The fabric, laid on a plinth as if ready for use, reveals grid patterns and flat colours that are interrupted by smooth folds and shadows. Knight is interested in how the complexity of personal relationships can be reduced to minimal abstract representations in his woven works. Knight uses the basic plain weave technique to highlight the binary interaction between material threads. Influenced by the writings of German philosopher Friedrich Nietzsche, the artist exploits the potential for metaphor in this fabric structure. In *Midnight Sun* (2017), he uses the contrasting of colour within woven structures to evoke the dichotomy between night and day: a reference to the twin Nietzschean concepts of the high noon, humanity's highest point of achievement beyond morality, and the abyss, representative of nihilism, meaninglessness and despair.

¹ Paul Knight, email correspondence with Jane O'Neill, 25 October 2017. ² Anni Albers, The Albers Foundation, <https://albers-foundation.org/artists/selected-writings/anni-albers/>, accessed 1 February 2019.

LARESA KOSLOFF

Laresa Kosloff is a Melbourne-based artist who completed a PhD at RMIT in Melbourne in 2010. She makes performative videos, films, installations, sound works and live performances. Her practice examines various representational strategies, linked by an interest in the body and its agency within the everyday. Recent works have involved a variety of participants such as lawn bowlers, celebrity artists, museum visitors, personal trainers and local residents. Recurrent themes in Kosloff's practice

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include humour and tension between cultural value, individual agency and free will. The artist positions her work against the dominant histories of modernist abstraction, “to create a different narrative around that in relation to received cultural values, gender and a kind of mashing of popular culture (cartoons, sport) with high-end abstraction.”¹ Kosloff’s explorations of the body as a geometric form—in works such as *Blue*, *Trophie* and *Horizon* (2006)—reveal affinities with Bauhaus master Oskar Schlemmer. At Schlemmer’s Stage Workshop, improvisation and humour played an important role in these early instances of performance art. In the iconic *Triadic Ballet* (1922), Schlemmer choreographed dancers to move like marionettes while dressed in stylised geometric costumes, and so mechanised the human form. Here, Kosloff establishes a dichotomy between formalism as an idealised aesthetic framework and the human body as awkward, fallible and complex. The costumes assume a similar format to cartoons or sport mascots, but the spare geometry and bright colours evoke the modernist histories of minimalist abstraction and colour field painting. Kosloff’s photographs foreground the importance of experimentation and play within the studio, yet the tension between the intimacy of the setting and the flamboyance of the performative gesture suggests the complexity of personal creative ambitions.

¹ Larésa Kosloff, email correspondence with Jane O’Neill, 21 July 2017.

EVA-FIORE KOVACOVSKY

Eva-Fiore Kovacovsky was born in Switzerland in 1980, and currently lives and works in Berlin. She studied design at the School of Design in Basel a course based on the formal theory of the Bauhaus which included the strict colour exercises developed by Johannes Itten. Later, in 2006, she completed a Bachelor of Fine Art in photography at the Gerrit Rietveld Academy in Amsterdam, which conversely encouraged experimentation and innovation. Bringing together these two distinct approaches in a process-based photographic practice, Kovacovsky’s projects undertake an investigation into natural history and the experience and observation of nature. The nineteenth-century figure Anna Atkins, who created a series of cyanotypes of different types

of algae (and is often credited as the first person to publish a book of photographic images), is a guiding influence for Kovacovsky’s practice of collecting and documenting plant specimens. To create this body of work, the artist collected leaves perforated by bugs and caterpillars, choosing them for their distinct patterns. For Kovacovsky, the darkroom serves as a site of experimentation. Here, the found objects are used as negatives, and, through the process of projection onto chromogenic print paper with coloured lenses, the artist creates many different versions. In this way, the natural forms of the leaves are organised into abstract compositions based on colour. These works were initially situated at the Vrije University botanical gardens in Amsterdam. Kovacovsky displays an affinity with the photogram methods of László Moholy-Nagy. In 2012, Kovacovsky and the artist Danica Chappell met in Berlin where they found a mutual interest in analogue photography techniques including the layering of shadows and time. The works displayed in this exhibition were discussed during these conversations.

JORDAN MARANI

Jordan Marani was born in 1965 in Melbourne, where he lives and works. He completed a Bachelor of Fine Art in Painting at Victoria College, Prahran in 1990, and from 2008–2011 was co-founder and director of Hell Gallery. In his paintings and sculptures, Marani mixes the formal rigour of high modernism with the vernacular of lowbrow Australian culture. His distinctive style incorporates bright colours in highly structured compositions, offset by unexpected phrases and dark humour. For *Haus Werk*, Marani includes sculptural head-like forms on painted plinths. The geometric pattern on the plinths echoes the formal sensibility of Bauhaus masters Anni Albers and Paul Klee. The theatrics of a rigid geometric pattern contrasting with the contorted ceramic faces echo the carnivalesque atmosphere of a Bauhaus performance.

Marani has also designed the logo for *Haus Werk*, based on an invented alphabet that was originally compiled on a discarded wooden filing system. Joseph Albers’s collection of fonts, the *Kombinations-Schrift* (1926–1931), exemplify the school’s

ethos of an integrated approach to presentation. With ten basic shapes based on the circle and the rectangle, Albers created a system of lettering that was meant to be practical and efficient—the shapes could form any letter or number when combined, and were easily reproduced. Typography was incorporated as part of the artistic output of the Bauhaus, and certain fonts became definitive of the school. This all-encompassing design sensibility of the early Bauhaus infiltrated all aspects of an event, including the invitation. Marani’s extensive text-based work fuses visual and linguistic meaning in a way that is also reminiscent of Paul Klee, whose work from the Bauhaus period often used abstracted shapes and colours to construct textual elements and phrases.

SAM MARTIN

Based in Melbourne, Sam Martin completed a Bachelor of Fine Arts in painting at Monash University in 2011. Through magnification and scrutiny of the components that make up a painting, Martin challenges our notion of painting as a purely two-dimensional medium and engages in various degrees of interaction between paint and thread. He combines myriad techniques drawn from tapestry, basketry and rug-weaving, testing the structural limits of the canvas. Splicing together elements of repetition, circumstance and decoration, these densely patterned abstract compositions are richly laden with references—particularly to Bauhaus artists such as Paul Klee, Gunta Stölzl and Anni Albers. Albers and others in the Bauhaus weaving workshop were influenced by the complex patterning, manual workmanship and abstract significance of so-called ‘primitive’ textiles. While such problematic primitivism was disavowed by many Bauhaus artists as the school became more closely aligned with industry in 1923, these qualities were seen to counteract the spiritual and semantic poverty of the machine age which had caused such destruction during the First World War. For this selection of works, the canvases lay on the studio floor for months, accumulating casual painted strokes, accidental spills and indiscriminate marks. These painted and marked canvases are then forensically covered with layers of machine sewn cotton thread, resulting in complex sequences of optically

charged, labour-intensive, improvised patterns. The energetic compositions suppress many traces of the original painting, suspending the viewer in a state of tactile stimulation.

MAFALDA MILLIES AND ROYA SACHS
Mafalda Millies is a video and creative director based in Vienna and New York. Her work ranges from the curation of live performances and experiential installations to video and content creation. Roya Sachs is an independent curator and artistic director as well as the curator of Lever House Art Collection in New York. In 2019 Millies and Sachs co-founded TRIADIC, a creative house focused on cross-disciplinary arts.

The duo collaborated for the first time in 2016 to present *Virtually There*, a performance inspired by Oskar Schlemmer's *Triadic Ballet* (1922), at Mana Contemporary in Jersey City, New York. The production featured choreography by iconic 'punk ballerina' Karole Armitage; costumes by the renowned Brazilian designers the Campaña Brothers; staging by Whitney Biennial artists Kate Gilmore and Heather Rowe; music by underground French composer Charles Dereenne; and creative production by technology innovators MATTE Projects.

Although festive, Schlemmer's *Triadic Ballet* also illustrated tensions concerning industrialisation and the impact of military technologies in the First World War. Schlemmer regarded modern humans as characterised by two competing impulses, the mechanised body and primordial creative energy. This duality between the organic and the machine continues into the twenty-first century. By recreating this classic Bauhaus performance, Millies and Sachs establish a parallel with contemporary concerns around the digital revolution and its social and personal ramifications. The multi-disciplinary nature of the project, which incorporates fashion, music, dance, visual art and video, further aligns the project with the Bauhaus concept of integrated processes.

JOHN NIXON
Born in Sydney in 1949, John Nixon now lives in Melbourne. During the late 1960s he studied at the Preston Institute of Technology and then at the National

Gallery School until 1970. Nixon has exhibited broadly, and his work is held in key state collections in Australia and in public collections internationally. In 1982 the artist represented Australia at *Documenta 7*. Nixon has been instrumental in the initiation of key artist run spaces including Art Projects, Melbourne (1979 – 1984) and CBD Gallery, Sydney (1993 – 1998). The scope of his practice extends to painting, assemblage, collage, photography, video, theatre, music and installation. Since his first exhibition at Pinacotheca in 1973, Nixon has rigorously deconstructed and extended radical modernism in its diverse forms, including minimalism, constructivism, the monochrome and the readymade. The artist has a significant body of work that relates to the legacy of the Bauhaus. Included here is a small suite of assemblages that merges domestic objects such as dinner plates and rope with hard-edged painting: in this way, Nixon directs awareness to the aesthetic qualities of daily objects. With *Untitled (Circle)* (2007), Nixon references the colour wheels of Johannes Itten.

A teacher and artist, Itten explored the properties of colour from both artistic and scientific perspectives. Nixon proposes a new set of relationships using the six primary and secondary colours that are essential to his practice. With an interest in early twentieth-century avant-garde theatre, the artist presents a set of three paintings that function as propositions for set designs. Elsewhere, we find a wooden chair, the simplicity of the MDF and steel frame echoing the early furniture designs of the Bauhaus.

BERND RIBBECK

Bernd Ribbeck was born in 1974 in Cologne and lives and works in Berlin. He has completed a broad arts education at the University of Cologne (1994 – 1995); the Berlin University of the Arts (1995 – 1996); the Academy of Fine Arts in Munich (1996 – 1999); and finally, after three years at the Arts Academy of Düsseldorf, he finished his studies under Helmut Federle in 2003. Ribbeck's small-format abstract paintings consist of simple shapes such as circles, ellipses, diamonds and triangles. The works are imbued with vibrant energy through a laborious manipulation of the surface and the use of a rich colour palette. The artist employs unorthodox approaches, such as mechanical

sanding or the use of pens and markers, in ways that indicate a willingness to interrogate the processes and patterns formulated in early modernism. The symmetrical geometric paintings on MDF comprise several coats of white priming paint layered with coloured acrylic paint. The surface is sanded and worked with ballpoint pen and coloured markers. For the works on paper, the artist engages a parallel tendency towards erasure by repeatedly painting with tusche and then rinsing the work, so that the finished composition is dictated by the effect of the drying paint. Ribbeck's works display an affinity with the work of artists who use spiritual channels in the creation of their work such as Hilma af Klint and Emma Kunz. And while this spiritual dimension of mysticism and the broader influence of Theosophy is not directly part of the artist's approach, it forms a foundation for the artist that is based on world views rather than art historical dogma. Ribbeck also draws on twentieth-century church architecture as a curious hybrid of modern rationalism and traditional religious elements. He describes how he is drawn to the work of Paul Klee, by whom a large selection of small format works is on permanent display at the Berggruen Museum in Berlin.

SEBASTIAN STADLER

Sebastian Stadler, born in St. Gallen in 1988, now lives in Zürich where he works as a freelance photographer and artist. Since completing a degree at the Ecole cantonale d'art de Lausanne in 2011, Stadler has created photographic series, books and video work. Since 2013, he has exhibited regularly throughout Switzerland. More recently, he exhibited in the contemporary photography festival *UNSEEN* in Amsterdam. The artist has won several prizes including the Manor Kunstpreis St Gallen (2019), and the Swiss Art Award (2013). In 2014 Stadler undertook a residency at the Cité des Arts in Paris.

At the core of this work are questions relating to photography's claim to reality; the value of images in the age of visual digital overflow; and the way these developments influence perception. Stadler continually interrogates his immediate surroundings, changing his perspective all the time. For him, the aim of photo-

graphy is to challenge the way we commonly view our world. For this project, Stadler uses 3D technology to incorporate an installation view of the exhibition into the catalogue. Embracing the Bauhaus approach of active experimentation with new technologies, Stadler informs a re-appraisal of existing methods for exhibitions and design.

PALLAVI SEN AND ESTHER STEWART

Born in 1989, Pallavi Sen is from Bombay, India. She works with installation, printmaking, textiles, Instagram, and intuitive movement. She received her MFA in Sculpture and Extended Media from the Virginia Commonwealth University and a BFA in Printmaking from the Columbus College of Art and Design. She is an Assistant Professor of Art at Williams College, and lives in The Berkshires.

The artist describes how her current interests include: *meadows, inner lives of birds and animals, the grief of imagining a collective future in the anthropocene, South Asian costumes, domestic architecture, altars, deities, atheism and magical thinking, skatebro culture, style, pattern history, toxic masculinity, friendship + love, her future lover, farming and the artist as farmer, work spaces, work tables, eco-feminism, love poems, the gates to Indian homes, walking, and cooking deliberately.*¹

Born in 1988 in Katherine, Northern Territory, Esther Stewart currently lives and works in Daylesford and Melbourne, Victoria. The artist interrogates historical, social and political ideas and implications pertaining to architecture. Stewart received a MA from the School of Social Sciences and Humanities, Melbourne University in 2014 and a BFA in Sculpture and Spatial Practice from the Victorian College of the Arts, Melbourne in 2010.

For this project, Stewart initiates a dialogue with US based Indian artist Pallavi Sen. The artists are using the occasion of the Bauhaus anniversary to create an installation together, despite the challenge of living in different countries. For Stewart, the book 'Bauhaus Bodies: Gender, Sexuality, and Body Culture in Modernism's Legendary Art School' edited by Elizabeth Otto and Patrick Rössler (2019), has been the starting point to investigate the aesthetic legacy of the Bauhaus. Here she focuses her

interest upon Lilly Reich, a progressive designer who played an active role with Mies van der Rohe in the 1929 Barcelona World Fair. For Sen, her childhood home (slated to be demolished this year) was the first introduction to Modernism's influence in South Asia. A young architecture graduate's first project, the building embodied qualities of line and simplicity.

¹ Pallavi Sen, email correspondence with Jane O'Neill, 17 June 2019.

JACQUELINE STOJANOVIĆ

Born and based in Melbourne, Jacqueline Stojanović completed a Bachelor of Fine Art at Monash University in 2014 and a Bachelor of Fine Art (Honours) at the Victorian College of the Arts, University of Melbourne in 2015. The artist works across the fields of weaving, photography, drawing and installation. Stojanović learnt how to make carpets during travels from Central Asia to Serbia during a time of research about the trade and weaving history of the area. This informed a series of tapestries made at the Icelandic Textile Centre in Blönduós, Iceland, during a residency in November 2017.

Strongly geometric by nature, and determined by the loom's apparatus in working within a gridded structure, Stojanović's tapestries align with the key principles of form, composition and colour, referencing Bauhaus weaving masters Anni Albers, Otti Berger and Gunta Stölzl.

Through her work, the artist revisits the gendered history of weaving as a traditionally feminine craft; its function at the Bauhaus was as a skill for women, who were not allowed to undertake painting classes. Bauhaus artists such as Anni Albers, and her student Sheila Hicks, both engaged in an ethnographic approach to weaving by learning techniques in South America. Similarly, Stojanović has directed her learning in the craft through travels in the Caucasus, Middle East and Balkans. The Bauhaus and Socialist architecture of these areas, with an emphasis on function, aesthetics, and raw materiality, further informs her work.

The title of Stojanović's tapestry *Blakovi* (2019), is the Serbian word pertaining to socialist style apartment blocks. This work is an abstraction of block forms, colours and geometric structure, which blurs binaries between hard and soft forms and gendered materials and activities. For *Haus Werk*, the

artist has also created a large-scale architectural weaving titled *Concrete Fabric* (2019) for the Glass Cube at Frankston Arts Centre. This work consists of sheets of metal mesh covered in woven wool, which the artist notes "approaches the Bauhaus's architectural principles from a weaver's sensibility, utilising industrial materials and maintaining an exposure of their raw qualities."¹

¹ Jacqueline Stojanović, email correspondence with Jane O'Neill, 8 April 2019.

TIM TETZNER

Tim Tetzner is a Berlin-based writer and visual artist using photography, sound and installation. His work addresses the relationship between the physical world and its representation, through the lens of social, political and aesthetic systems. Tetzner's series *If the Eyes Can't Touch (Blurred Modernism)* derives from the launch of Google Street View in 2010, and the ensuing debate around privacy and public transparency. During this transfer of images of dwellings online, many people requested to have their homes blurred in accordance with German privacy laws. Tetzner was drawn to the resulting blur's aesthetic and began amassing screenshots of hidden buildings with a particular focus on modernist architecture in the Bauhaus style. He also traveled to document the buildings in this digital archive and reproduce Google's blurred aesthetic in Photoshop. In a continuation of this series, Tetzner has developed a site-specific installation for McClelland by obscuring the windows in the Murdoch Gallery with translucent adhesive. Drawing attention to the problem of transparency in Bauhaus architecture, the work references a specific incident in 1926 when the painter Lyonel Feininger moved into the Master's House designed for him by Walter Gropius. Feininger saw his privacy being threatened due to the house's large window front and, without consulting Gropius, he replaced the bottom part of the window with opaque glass, resulting in a serious dispute between the two. Tetzner highlights the ongoing tension between Bauhaus ideals of openness and community and the private needs of individuals.

CLAUDIA WIESER

Claudia Wieser was born in 1973 in Freilassing, Germany, and lives and works in Berlin. She first completed an apprenticeship as a blacksmith at Bergmeister Kunstschmiede in 1997 and continued studies at the Academy of Fine Arts, Munich with teachers Axel Kasseböhmer and Markus Oehlen until 2004. Wieser creates immersive installations with a diverse range of materials including mirrors, ceramic tiles, wallpaper, two-dimensional works on paper and small sculptures. The artist draws on the guild-oriented history of European art making, where the structure of workshops was allocated to particular materials, a model that also informed Walter Gropius's vision for the structure of the Bauhaus school when it opened in Weimar in 1919.

Wieser's work references esoteric artists including Swiss artist Emma Kunz as well as early Bauhaus artists Paul Klee and Wassily Kandinsky, who embraced spirituality as part of their aesthetic process. Her work expands on this aspect to consider how formal abstraction is encountered through phenomenological experience. Drawing on Kandinsky's 1931 tiled design for a piano room, the artist uses hand-painted tiles to unite a design with its spatial context. Here the medium of tiles provides more rigid formal parameters for creating work than painting. For *Haus Werk*, Wieser has created a large tiled panel that recreates the gallery reception desk as an artwork and can also be configured separately as an autonomous two-dimensional work. Through this striking tiled abstraction, the artist uses the architecture of the gallery's entrance foyer for a new approach to a work of art that incorporates its surroundings. Here, Wieser playfully includes the sequence of triangle, square and circle as part the ongoing legacy of Kandinsky's 1923 proposal of a universal correspondence between the three elementary shapes.

PETER ATKINS**Deconstructed Colour Charts 1–9** 2019

hand cut/deconstructed paper
hardware store colour charts,
dimensions variable,
approx. 170.0 × 240.0 cm

Gloss Masta

43.0 × 54.0 cm

Dulux Interior Paint Colours

47.0 × 51.0 cm

Walpamur Colours

45.5 × 50.5 cm

Solver Colour Harmony

33.0 × 51.5 cm

Supalusta

23.0 × 54.5 cm

**FIG.17 British Paints Brilliant
Gloss Enamel**

34.0 × 54.0 cm

Berger Breeze

36.0 × 57.0 cm

**FIG.16 Dulux Interior Colour
Guide 1975**

41.5 × 50.5 cm

Berger Exterior Colour Selector

35.5 × 57.0 cm

Courtesy the artist, Tolarno
Galleries, Melbourne and
GAGPROJECTS Adelaide/Berlin

ANAEL BERKOVITZ**FIG.35 tatsache, märchen, traum** 2018

single-channel video, 8:41 mins,
dimensions variable
This work was developed with
the assistance of the Bauhaus
Foundation
Courtesy the artist

KATJA BRINKMANN**Untitled** 2012

acrylic on paper
57.0 × 80.0 cm

FIG.15 Untitled 2012

acrylic on paper
57.0 × 80.0 cm

Untitled 2012

acrylic on paper
57.0 × 80.0 cm

Untitled 2012

acrylic on paper
57.0 × 80.0 cm

Courtesy the artist

DANICA CHAPPELL**FIG.08 Thickness of Time #10** 2018

chromogenic photograph
142.0 × 121.0 cm

**Light Shadow (6 sec: 6.5 hours:
105 + 25 sec)** 2012

chromogenic photograph
90.0 × 104.0 cm

**Light Shadow (4 sec: 6.5 hours:
110 + 35 sec)** 2012

chromogenic photograph
97.0 × 104.0 cm

Courtesy the artist

SARAH CROWEST**FIG.27 Testimony of the Joy of Life** 2019

acrylic and pastel on Belgian
linen
217.0 × 496.0 cm

Courtesy the artist

ELIZABETH DAY**Invisible Words | Invisible Worlds** 2017–2019

(from *Working in the Trouble* series)
unravelling opportunity shop clothing
on muslin backing mounted on felt
dimensions variable

FIG.13 whatever you do...

53.0 × 72.0 cm

**did anyone ask what had
happened during those years?**

53.0 × 140.0 cm

did anyone ask why?

53.0 × 72.0 cm

**it was passed on from
generation to generation**

53.0 × 140.0 cm

having a family member in prison

53.0 × 122.0 cm

**he who would touch the hearts
of others must have his own
heart seered (Marcus Clarke)**

53.0 × 130.0 cm

shame can be very debilitating

53.0 × 130.0 cm

Courtesy the artist and Conny
Dietzschold Gallery, Sydney

STEPHAN EHRENHOFER**FIG.28 Finding Elephants** 2015

coconut fibre and copper wire
39.0 × 39.0 cm

FIG.28 Finding Elephants 2015

coconut fibre and polypropylene
39.0 × 39.0 cm
Courtesy the artist and Marcus
Hartmann, Private Collection, Vienna

Looking for Elephants 2015

polypropylene on aluminium
39.0 × 39.0 cm

Looking for Elephants 2015

aluminium
39.0 × 39.0 cm

Slow Turning 2016,

synthetic fabric, cut and sewn
154.0 × 80.0 cm

Courtesy the artist and drj art
projects, Berlin

ASSAF EVRON**FIG.06 Untitled (Dead Sea Circa 2017
for the McCormick House)** 2019

installation view, digital print
(exhibition copy)
61.2 × 81.6 cm

**Untitled (Zugspitze Circa 1938
for the McCormick House)** 2019

installation view, digital print
(exhibition copy)
61.2 × 81.6 cm

Courtesy the artist

ANNA FARAGO

Soft Painting I 2019
worn clothing and naturally dyed
cotton (onion skin, tea leaves,
iron, she-oak leaves, eucalyptus
leaves and bark),
45.0 × 45.0 cm

Soft Painting II 2019

worn clothing and naturally dyed
cotton (onion skin, tea leaves,
iron, she-oak leaves, eucalyptus
leaves and bark),
45.0 × 45.0 cm

FIG.07 Soft Painting III 2019

worn clothing and naturally dyed
cotton (onion skin, tea leaves,
iron, she-oak leaves, eucalyptus
leaves and bark)
45.0 × 45.0 cm

Soft Painting IV 2019

worn clothing and naturally dyed
cotton (onion skin, tea leaves,
iron, she-oak leaves, eucalyptus
leaves and bark)
45.0 × 45.0 cm
Courtesy the artist

ROBERT JACKS**FIG.30 Green Felt Piece 45°–90°** 1970/1994

cut felt
154.0 × 93.0 cm
Collection of McClelland Sculpture
Park + Gallery. Donated by Robert
and Frances Lindsay through the
Australian Government's Cultural
Gifts Program, 2015

PAUL KLEE**FIG.19 Lantern festival Bauhaus**

(Laternenfest Bauhaus) 1922
hand coloured lithograph
9.7 × 14.3 cm (image and sheet)
National Gallery of Victoria.
Gift of Mrs Olive Hirschfeld, 1971

PAUL KNIGHT**FIG.02 Midnight Sun** 2017

handwoven cotton
700.0 × 230.0 cm
Courtesy the artist and
Neon Parc, Melbourne

LARESA KOSLOFF**FIG.32 Trophie** 2006

C-type print
39.8 × 60.0 cm

FIG.34 Horizon 2006

C-type print
39.8 × 60.0 cm

FIG.33 Blue 2006

C-type print
39.8 × 60.0 cm
Courtesy the artist and
Sutton Gallery, Melbourne

EVA-FIORE KOVACOVSKY**FIG.20 Fotogramm | Cherry** 2011

C-type print, unique
44.0 × 30.5 cm

FIG.21 Fotogramm | Worm 2013

C-type print, unique
127.0 × 95.7 cm
Courtesy the artist and
STAMPA Galerie, Basel

JORDAN MARANI

HARDSHIP 2019
acrylic paint, mdf, ceramic, pencil
dimensions variable

HAUSWERK I 2019

acrylic and pencil on linen board
30.0 × 40.0 cm

HAUSWERK II 2019

acrylic and pencil on linen board
30.0 × 40.0 cm

FIG.01 HAUSWERK III 2019

acrylic and pencil on linen board
30.0 × 40.0 cm

EXHIBITION LIST

HAUSWERK VII 2019
acrylic and pencil on linen board
30.0 × 40.0 cm

FIG.36 HAUSWERK V 2019
acrylic and pencil on linen board
30.0 × 10.0 cm

HAUSWERK VI 2019
acrylic and pencil on linen board
30.0 × 10.0 cm
Courtesy the artist and
Daine Singer, Melbourne

SAM MARTIN

FIG.05 *The Brewing Luminous* 2019
synthetic polymer, cotton thread,
canvas and upholstery tacks on
wooden board
55.5 × 44.0 cm

Genaro's Dance 2019
synthetic polymer, cotton thread,
canvas and upholstery tacks on
wooden board
61.5 × 44.5 cm
Courtesy the artist and STATION

As if it were the Seasons
The Seasons if as were it
If it were the Seasons as 2019
synthetic polymer, cotton thread,
canvas and upholstery tacks
on wooden board
53.5 × 37.0 cm
Collection of Michael Schwarz
and David Clouston

**MAFALDA MILLIES
AND ROYA SACHS**

FIG.09 *Virtually There* 2016
FIG.10 performance video
FIG.11 6:09 min
FIG.12 Courtesy the artists

JOHN NIXON

Untitled (Circle) 2007
enamel on MDF
diameter 54.0 cm

Orange with ceramic plates 2018
enamel and ceramic plates on canvas
40.0 × 40.0 cm

Blue with spoons 2018
enamel and spoons on canvas
40.0 × 30.0 cm

Black with stretcher corners 2018
enamel and stretcher corners
on canvas
25.5 × 25.5 cm

Yellow with coins 2017
enamel and coins on canvas
30.0 × 25.0 cm

FIG.24 *Red with woollen spools* 2018
enamel and woollen spools
on canvas
25.0 × 20.0 cm

Purple with folding ruler 2019
enamel and folding ruler on canvas
30.0 × 25.0 cm

Green with rope 2019
enamel and rope on canvas
50.0 × 40.0 cm

FIG.25 *Chair* 2001
metal structure with MDF
81.0 × 48.0 × 45.0 cm

***Project for a Theatre
Backdrop – Act 1*** 2015
enamel on MDF
45.0 × 60.0 cm

**FIG.26 *Project for a Theatre
Backdrop – Act 2*** 2015
enamel on MDF
45.0 × 60.0 cm

***Project for a Theatre
Backdrop – Act 3*** 2015
enamel on MDF
45.0 × 60.0 cm
Courtesy the artist,
Anna Schwartz Gallery, Melbourne
and Sarah Cottier Gallery, Sydney

BERND RIBBECK

FIG.03 *Untitled* 2018
acrylic, pigmented marker
and ballpoint pen on MDF
41.6 × 31.6 cm

Untitled 2018
acrylic, pigmented marker
and ballpoint pen on MDF
41.6 × 31.6 cm

FIG.04 *Untitled* 2018
acrylic, pigmented marker
and ballpoint pen on MDF
41.6 × 31.6 cm

Untitled 2017
Indian ink on paper
32.4 × 22.4 cm

Untitled 2017
Indian ink on paper
27.8 × 20.3 cm
Courtesy the artist and
Mehdi Chouakri Gallery, Berlin

**ESTHER STEWART
AND PALLAVI SEN**

FIG.31 *(The last time I made) a home*
2019
mixed media, fabric, ceramic,
metal, paint, paper
dimensions variable
Courtesy the artists and Sarah
Cottier Gallery, Sydney

SEBASTIAN STADLER
a melted paper on the floor
2019
3D rendering, photography
dimensions variable
Courtesy the artist

JACQUELINE STOJANOVIĆ

Grid I 2019
handwoven wool on metal grid
26.0 × 40.0 cm
Private Collection, Melbourne

Grid II 2019
handwoven wool on metal grid
35.0 × 44.0 cm
Private Collection, Melbourne

FIG.22 *Grid III* 2019
handwoven wool on metal grid
46.0 × 61.0 cm
Collection of Sue Cramer

TIM TETZNER

***Institutional Blur, Beyond Ownership
(Langer Jammer – Goebelstraße 15 –
Berlin-Siemensstadt – Architect:
Otto Bartnig – 1929–1931)***
2019 (2018)
digital print (exhibition copy)
118.9 × 84.1 cm

Dispute on Opacity (WG/IF)
2019

frosted privacy window film
278.0 × 510.0 cm
Courtesy the artist

FIG.18 CLAUDIA WIESER
Muster 2019
glazed ceramic tiles
101.0 × 850.0 cm
Courtesy the artist, Sies + Höke,
Düsseldorf, and Marianne Boesky
Gallery, New York

Archival Material

Ludwig Hirschfeld-Mack
Optischer Farbmischer
(Optical colour-mixer) 1923
spinning top, facsimile version
Bauhaus-Archiv, Berlin

Johannes Itten, *Design and Form:
The Basic Course of the Bauhaus*,
Thames and Hudson, London, 1963

50 years: Bauhaus, Royal Academy
of Arts, London, 1968

Paul Klee, *Das bildnerische
Denken*, Schwabe & Co, Basel,
Switzerland, 1971

Hans M. Wingler, *The Bauhaus*,
MIT Press, Cambridge,
Massachusetts, USA, 1978

Oskar Schlemmer et al, *Die Bühne
im Bauhaus: Schlemmer/
Moholy-Nagy/Molnar*, Neue
Bauhausbücher, Bei Florian
Kupferberg, Mainz, Germany, 1985

Bauhaus Journal, (various
editions) 1926–1931, Lars Müller
Publishers, in collaboration
with Bauhaus-Archiv/Museum für
Gestaltung, Berlin, Germany, 2019

Collection of John Nixon

Haus Werk:
The Bauhaus in contemporary art
24 November 2019 – 15 March 2020

McClelland Sculpture Park+Gallery
390 McClelland Drive, Langwarrin
Victoria 3910
Australia
mcclellandgallery.com

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and Simon Lawrie
Exhibition management: Simon Lawrie
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Jane O'Neill, Amelia Winata, Simon Lawrie

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Amelia Winata is a Melbourne-based writer.
She is currently undertaking a PhD in Art
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she is a co-editor of Memo Review and Index.

Simon Lawrie is Curator at McClelland
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Jordan Marani
HAUSWERK III 2019
acrylic and pencil on board
30.0 × 40.0 cm
Courtesy the artist and Daine Singer

Dust jacket photography:
Sebastian Stadler
a melted paper on the floor 2019
3D rendering, photography
dimensions variable

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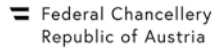
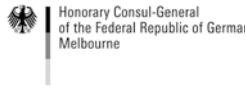
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HAUS WERK

Cover

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MYTHOLOGIES:

THE PERMANENTLY UNFINISHED

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(*Laternenfest Bauhaus*) 1922

FIG.20 *Photogram/Cherry* 2011

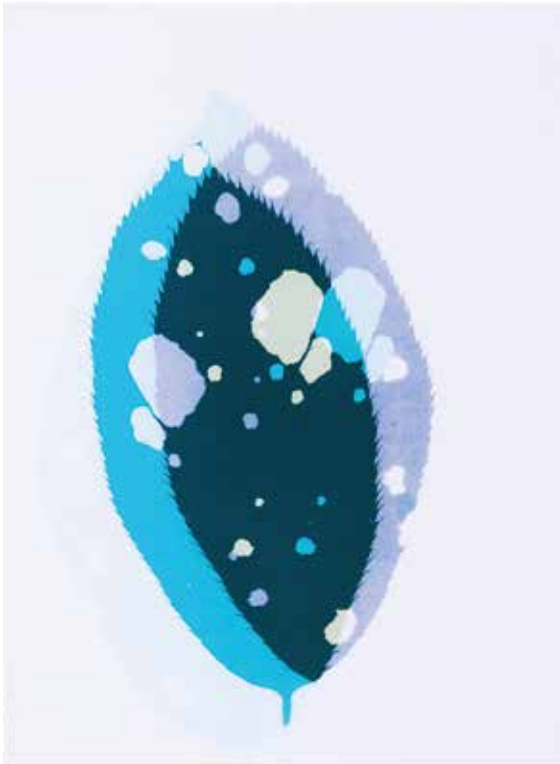


FIG.21 *Photogram/Worm* 2013



EVA-FIORE KOVACOVSKY



FIG.22 *Grid III* 2019

JACQUELINE STOJANOVIĆ



FIG.23 *Blokovi* 2019



FIG.24 *Red with woollen spools* 2018

FIG.25 *Chair* 2002





FIG.26 *Project for a Theatre Backdrop – Act 2* 2015



FIG. 27 Testimony of the Joy of Life 2019

FIG.28 *Finding Elephants* 2015





FIG.29 *Institutional Blur, Beyond Ownership*
(Langer Jammer – Goebelstraße 15 – Berlin-Siemensstadt
– Architect: Otto Bartnig – 1929–1931) 2018

FIG.30 *Green Felt Piece 45°- 90°* 1970/1994





FIG.31 (*The last time I made) a home*
(preparatory study) 2019

FIG.32 *Trophie* 2006



FIG.33 *Blue* 2006



FIG.34 *Horizon* 2006



FIG.35 *tatsache, märchen, traum* 2018



FIG.36 *HAUSWERK V* 2015