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# BAUHAUS

Photography



# Bauhaus Photography

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English translation by Janet Seligman of "Typophoto," from *Painting, Photography, Film* by Laszlo Moholy-Nagy, copyright © 1969 by Lund Humphries, London. Reprinted with permission.

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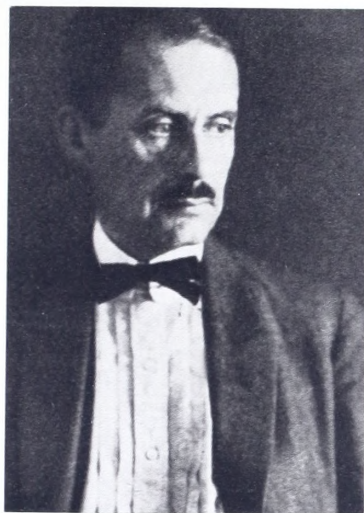


To the memory of the three leaders  
of the Bauhaus, whose doors closed  
fifty years ago:

**Walter Gropius**

**Hannes Meyer**

**Ludwig Mies van der Rohe**





## Foreword

Visually the twentieth century began well before the year 1900. There was Impressionism, for example, and there was the work of Cézanne, which was seized upon with such profound effect by Picasso in his cubist breakthrough of 1907. But the impact of these and many other new currents was not fully apprehended until the 1920s, years of seemingly infinite exploration and experimentation.

Probably the greatest single concentration of such activity was in the Bauhaus. Founded in 1919 in Weimar, Germany, by architect Walter Gropius, the Bauhaus was a new kind of art and design school. Gropius wanted to create a unity among architecture, sculpture, and painting and to break down traditional class distinctions between artist and artisan in the process. Supplementing these original ideals were the passionate enthusiasms of Hungarian-born artist Laszlo Moholy-Nagy who joined the Bauhaus in 1923. Above all he brought to Weimar a love for the machine—for anything technological. And he dedicated himself to wedding art and technology.

In view of Gropius's goal, and then Moholy's particular interest, it is curious that photography was not an official part of the Bauhaus curriculum for the first ten years of its all too brief fourteen-year existence. There is a special irony here because neither man was insensitive to photography. Indeed, as is generally known, Laszlo Moholy-Nagy created what are probably the most significant photographic works to come out of the Bauhaus. And although far less well known, Gropius too photographed—at times, merely to make a visual notation; at other times, to express and convey his experience of a piece of architecture.

After the Bauhaus moved to Dessau in 1925, the school acquired a camera. But it remained unused except for "special" occasions when a local commercial photographer was called in to operate it. The formation of a department of photography did not come about until 1929. In his concern for making the curriculum as practical as possible, Gropius's successor as director, Hannes Meyer, appointed a photographic professional, Walter Peterhans to the staff. And a three-year course offered

students the opportunity of studying photography for advertising or photojournalism.

This delay in "recognizing" photography, however, may tell us something about the 1920s—about photography and the Bauhaus. If photography in our own time poses questions about its true nature; if there is ongoing confusion about its place in the visual mainstream, at the end of World War I the medium was suffering from a debilitating identity crisis. One of the first responses photography ever elicited was the now famous "From today painting is dead." Then, after the dust of this early furor had settled, a counterattack was mounted on the relative ease and speed of this new medium and its lack of craftsmanship. Nothing this accessible could be art! To counter this, photography put up an elaborate superstructure of technical jargon and processes designed to make it inaccessible and really quite difficult—or at least as difficult as painting. And of course throughout this entire period photography's goal was pictures that were as painterly and as nonphotographic as possible. There were occasional demurrers, but only the currents of the new century's modernism raised serious questions about this situation.

And technology—the new century's core—made the ground fertile for change. At the most obvious level, technology made sophisticated cameras available on a mass scale. Suddenly—and so right at hand that it had to be confronted—there was an alternate image-making device. There was the brush, the pencil, the chisel, and now there was a machine known as a camera. And so for the first time this machine was accessible enough to intrigue a whole range of visual intellects and not just the traditional line-up of largely amateur pictorialists and working professionals known as photographers.

At another level was the predisposition of visual intellects to experiment with something new—especially if it was a machine. Since the midnineteenth century western civilization had been dominated—at an increasingly frenzied pace—by the machine and what it could do. The era of bridge building started quite early, as did the steam locomotive; the elevator and skyscraper came soon after. And with the new century came the airplane and the automobile and the ocean liner. If there is any truth to the idea that an artist is a kind of seismograph for unvoiced human feelings, then the outcries of the Futurists articulated a mass response to the ever-emerging machine age. And a few years later there were the machine paintings and drawings of Picabia, Crotti, and Leger; then, the work of Baumeister and Carl Grossberg. And of course in the twenties the cinema took hold—magically—and Charlie Chaplin became an international demigod of a stature we can hardly imagine.

The Bauhaus phenomenon probably could never have happened in France or England. Victorious in World War I, neither country had to face its own self doubts. But Germany had no choice. In the agony of disillusionment and defeat, every assumption was questioned; the emphasis was on the new. Out of the ashes grew Dada—nihilistic in origin, although creative in its ultimate impact. If not German born, it took hold almost at once throughout Germany. And it was in this general climate that the Bauhaus was born.

In laying out the curriculum, Gropius must have been aware of the camera. But at that point his concern was for high levels of manual skill and craftsmanship, and the camera did not appear to be relevant. In all probability the camera had not crystallized for him in terms of its functions and potentialities as apparently it did later. In his desire for integrating arts and crafts, photography probably constituted neither. Such crystallization/definition would end up becoming one of the by-products of the 1920s. The Bauhaus student body, a generation younger than Gropius, would seize upon the camera as a tantalizing product of their machine age. Throughout the decade the new medium would be tested and questioned and discussed as never before.

One of the earliest people to be excited by photography's true potential had been the American-born photographic artist Alvin Langdon Coburn (1882–1966). As early as 1912 he created photographs that were primarily of abstract interest. And in 1916, the year in which he made "vortographs"—genuine abstractions—he stated:

Why . . . need we go on making commonplace little exposures that may be sorted into groups of landscapes, portraits, and figure studies? Think of the joy of doing something which it would be impossible to classify, or to tell which was the top and which was the bottom! . . . I do not think we have begun even to realize the possibilities of the camera.

But shortly after, he withdrew from artistic activity until the 1950s.

His heir, indeed, as champion and advocate for the young medium, was Laszlo Moholy-Nagy. He echoed Coburn's sentiments in saying, "The limits of photography are incalculable. Everything here is so new that the mere act of seeking leads by itself to creative results." (See "Photography Is Manipulation of Light.") And it was Moholy who made the now frequently quoted statement, "The illiterate of the future will not be one who cannot write but who does not know photography."

Yet one wonders why Moholy, as he became more and more involved and passionate in his teaching at the Bauhaus, did not install photography in the curriculum the way

he would immediately at the Chicago Bauhaus. Of course the Weimar and Dessau years were the most active of his own personal photographic exploration. Working in makeshift darkrooms with his wife Lucia (who would go on to an independent career in photography), he created some extraordinary photographic images, both in (see photographs 67 and 71) and out of (see photographs 11 and 423) the darkroom. Perhaps he was just too busy with his experiments and teaching to bother with a technicality such as formal recognition of the subject. In his classes he would speak on what was important to him regardless of course descriptions. And he was much freer to do this while directing the basic or preliminary course than he would have been as the master of a course devoted exclusively to photography. His mere presence at the Bauhaus of course had to be a catalyst for photographic interests as well.

And there was substantial photographic activity—seemingly as much before Peterhans's arrival in 1929 as after. In the postwar fascination with modernism it was inevitable that a relatively new machine-tool like the camera would generate interest, whether or not as part of a course of study and whether or not the individual using the instrument regarded himself as a photographer. And so it is not entirely by chance that the first two photographs in this book were made by nonphotographers. Hannes Meyer (photograph 1), the second director of the Bauhaus, was in fact an architect-designer. But he photographed extensively over a great many years, and he used photography in his teaching. But all this was incidental to his main interests. Iwao Yamawaki (photograph 2) also was an architect, a very distinguished one in his native Japan. His photographic efforts were confined mostly to his years at the Bauhaus. Only photograph 3 is by a "photographer"—Lucia Moholy. The microcosm of these three pictures cues us to the macrocosm of this book. Most of the photographs are by nonphotographers. Max Peiffer-Watenpuhl (see photograph 77) was primarily a painter, as was T. Lux Feininger (see, for example, photographs 65, 98, 103). Lotte Beese (see, for example, photographs 21, 78, 79, 85–89) ended up an architect. Joost Schmidt (see, for example, photographs 9 and 10) was also a designer and one of the Bauhaus' most devoted and successful teachers. Heinz Loew (see photographs 29, 75, and 82) photographed widely, but his career was as a designer. Herbert Bayer was a photographer—an absolutely marvelous one—as early as the 1920s. But even so, we think of him first of all as a designer and painter. And there are the many other Bauhaus nonphotographers who photographed but whom even a book as comprehensive as this could not include: Walter Gropius, Paul Klee, as already mentioned, and also Georg

Muche, Lyonel Feininger, Josef Albers, Xanti Schawinsky, and Paul Citroen, among others.

Not all this activity was informal or underground. The Bauhaus was "officially" represented at most important European photography exhibitions of the twenties and early thirties (see photographs 8 and 9). And Moholy-Nagy's notable book, *Painting, Photography, Film*, was published as a Bauhausbücher in 1925.

Part I is a collection of creative or artistic photographs of the kind that would have been presented in such exhibitions. The lack of any distinction between works by photographers and nonphotographers is interesting to observe. The Hannes Meyer picture (photograph 1) is a splendid example of the kind of close-up that was popular in the 1920s. There is little interest in the information the picture contains. Rather, the concern is for the form and composition that emerge when the subject is taken out of context, flattened, and viewed close up. One of the most gifted photographers of the 1920s was Otto Umbehr, generally known as Umbo. Photograph 27 is an excellent work by him. But it would be difficult to maintain that it is more successful than Hannes Meyer's amateur effort. The same kind of comparison can be made between photographs 70 and 71 facing each other in the book. Here too both are successful, and it would not be reasonable to conclude that the Laszlo Moholy-Nagy piece is substantially better than the amateur one by Irene Hoffman. And as wonderful as Umbo was and as fine as photograph 96 is, is it really more interesting than the Lotte Beese photograph 78?

Included in part I is a highly significant section on "Photography and Typography." The combining of these two media was one of the great developments of the 1920s. It changed advertising, publishing, and the poster forever. In Moholy-Nagy's words:

*The most important development affecting present-day layout is photoengraving, the mechanical reproduction of photographs in any size. . . . The inclusion of photography in poster design will bring about another vital change. A poster must convey instantaneously all the high points of an idea. The greatest possibilities for future development lie in the proper use of photographic means.*

*The level of proficiency in the works reproduced here is extremely high, especially if we take into consideration the fact that this was a new medium. But then, the designers involved include some masters: Herbert Bayer and, once again, Hannes Meyer and Laszlo Moholy-Nagy.*

*While self-conscious photographic endeavors of this nature were taking place, there was a more relaxed and informal side to photography at the Bauhaus. Quite naturally people here were doing what people everywhere do: they*

*were snapping photographs to document special occasions and important events or, simply, to create souvenirs. Since the Bauhaus was an out-of-the-ordinary experience, limited to comparatively few, and at the center of a good deal of attention and controversy, members probably indulged in this kind of photography even more than the general public. T. Lux Feininger reports, for example, that "everybody able to point a camera and press a shutter showed up" to photograph Oscar Schlemmer's staging of a work using the Gropius-designed Bauhaus buildings in Dessau (see photographs 295–297 and 300). Part II is a Bauhaus album, a compilation of largely informal pictures of this kind, made to document or to record Bauhaus events.*

*Here too the level of quality is often high, making the distinction between the two parts of the book somewhat arbitrary. For instance, Laszlo Moholy-Nagy's wonderful portrait of his wife Lucia (photograph 423) appears no less profound than his portrait study of part I (photograph 11). Similarly Lotte Beese's study of Katt Both (photograph 86) is the aesthetic equal of her photograph of an anonymous student (photograph 354). And Lucia Moholy's splendid Bauhaus balcony piece (photograph 3) is not dramatically better than the anonymous photograph 156 in part II.*

*Of course it would not be realistic to maintain that certain photographs of part II are anything other than snapshots of people dancing or posing in groups (see photographs 460, 463, 464, 466, and 467). But one should look carefully because mixed in with such casual pieces are works like photographs 474 and 475 of part II by T. Lux Feininger. They appear casual as well at first glance; then we realize there may be more to them—the flattening of the subject by the camera, the cramming of the image, the introduction of the diagonal. Indeed, even if these pictures were taken quite casually, they are so well done that they transcend the situation.*

*Some so-called snapshots are worth more than a passing glance for yet another reason. It is startling to realize that the lanky male in bathing trunks staring out at us in photograph 337 is Laszlo Moholy-Nagy. How vulnerable he appears!—the legend in very human terms. Or there, seated on the sand not far from him and shielding her eyes, is Lucia Moholy. And in front at center is Georg Muche, very boyish in his straw hat or "boater"—so at odds with the image we have of incredible versatility in painting, architecture, weaving, and photography. Or in photograph 485 we are jarred by our realization that the kneeling male in party garb with his arms around a woman's legs in Hannes Meyer. His situation here is, in a sense, very down to earth—so unlike his image. Can this really be the all-consumed political idealist, the left-*

winger bent on productivity? In short, what a wonderful opportunity this album affords us for insights into the human side of the Bauhaus.

Since photographs in both parts of this book overlap, it does seem most logical and useful to consider all of them together. Regardless of the kind of photograph it is or who made it, taken together these images end up constituting a kind of artifact.

What we have is a body of over 500 photographs from the Bauhaus, in all probability the largest and most comprehensive such collection yet made available (and it is difficult to imagine where a larger and broader "archive" of photographs would come from to supersede this). Most of these photographs have never been published or have not been published since the time they were made. And, indeed, as an artifact this book with almost no words ends up telling us a good deal about the Bauhaus and photography.

Above all, there is an extraordinary energy and exuberance here. This is apparent in the sheer variety of kinds of photographs attempted, the kinds of activities documented, the willingness of people to pose, and the incredible positions such people are ready to assume (see photographs 103, 107, 110, 113, 125, 129, 152, 153, 339, 340, 341, and 396). Of course the energy speaks to us of the youthfulness of the students. But older members, the masters, are visible often enough (Hannes Meyer in photographs 120 and 485; Joost Schmidt in photograph 502; Georg Muche and Laszlo Moholy-Nagy in photograph 337) to suggest that a genuine spirit of camaraderie and, simply, fun existed. Indeed, it is not unlikely that Gropius's ideal of a community working and living harmoniously together, dedicated to a common goal, was realized.

Still, the unusual willingness of the sitters to exert themselves suggests something more than friendship. Seemingly a value was placed on photography by large segments of the Bauhaus community, something not apparent if we consider only the fact of the medium's long unofficial status.

Closely akin to the energy we have seen is the restlessness in terms of creative effort. There appears to be a ceaseless quest for effect, for originality, for something—anything—different. Nothing should be taken for granted; anything is worth trying, it seems, to create an authentic photograph instead of a pretty picture. Just about every innovation of the new photography of the twenties is represented. There is the extreme close-up (see photographs 1, 21, 22, 27, 28, 441), the worm's-eye view (see photographs 2, 3, 6, 85, 150, 156), the bird's-eye view (see photographs 4, 35, 105, 113), the photogram (see photographs 39, 67, 70, 71), solarization (see photograph

40), the photomontage (see photographs 68, 72, 73, 75, 82), the negative print (see photograph 54), pattern and geometry (see photographs 5, 6, 8, 9, 10, 11, 16, 17, 18, 23, 24), and asymmetrical, nontraditional composition (see photographs 94, 95, 98, 118). Each was a significant innovation, an important step in the exploration of photography's identity. And each has affected photography down to our own day. But probably not a single one of these ideas originated at the Bauhaus.

It is very important to bear in mind this wide variety of approaches to photography at the Bauhaus. It makes it flatly impossible to speak of a "Bauhaus style," although the concept, "Bauhaus style," is used—and constantly—as a vague synonym for modern and geometric. Indeed, there was an International Style in architecture, and two directors of the Bauhaus, Walter Gropius and Mies van der Rohe, were not incidental contributors. But there never was a Bauhaus style in photography or in anything else. Walter Gropius wrote in 1936:

The object of the Bauhaus was not to propagate any "style," system, dogma, formula, or vogue, but simply to exert a revitalizing influence on design. . . . A "Bauhaus Style" would have been a confession of failure and a return to that very stagnation which I had called it into being to combat.

In the specific area of photography the Bauhaus contributed the openness of spirit and the zest and vitality we have observed. Probably peculiar to the Bauhaus was something we have noted time after time, the lack of regard for an individual's status as a photographer or nonphotographer. The camera is a machine. One dictionary definition for a machine is: "Any system or device that assists in the performance of a human task." The Bauhaus never lost sight of the fact that a man makes the photograph assisted by a machine known as a camera. Unfortunately all too often in our own time this particular Bauhaus message is overlooked. Instead of being an image-making device at the service of man, the camera is an end in itself.

Eugene J. Prakapas



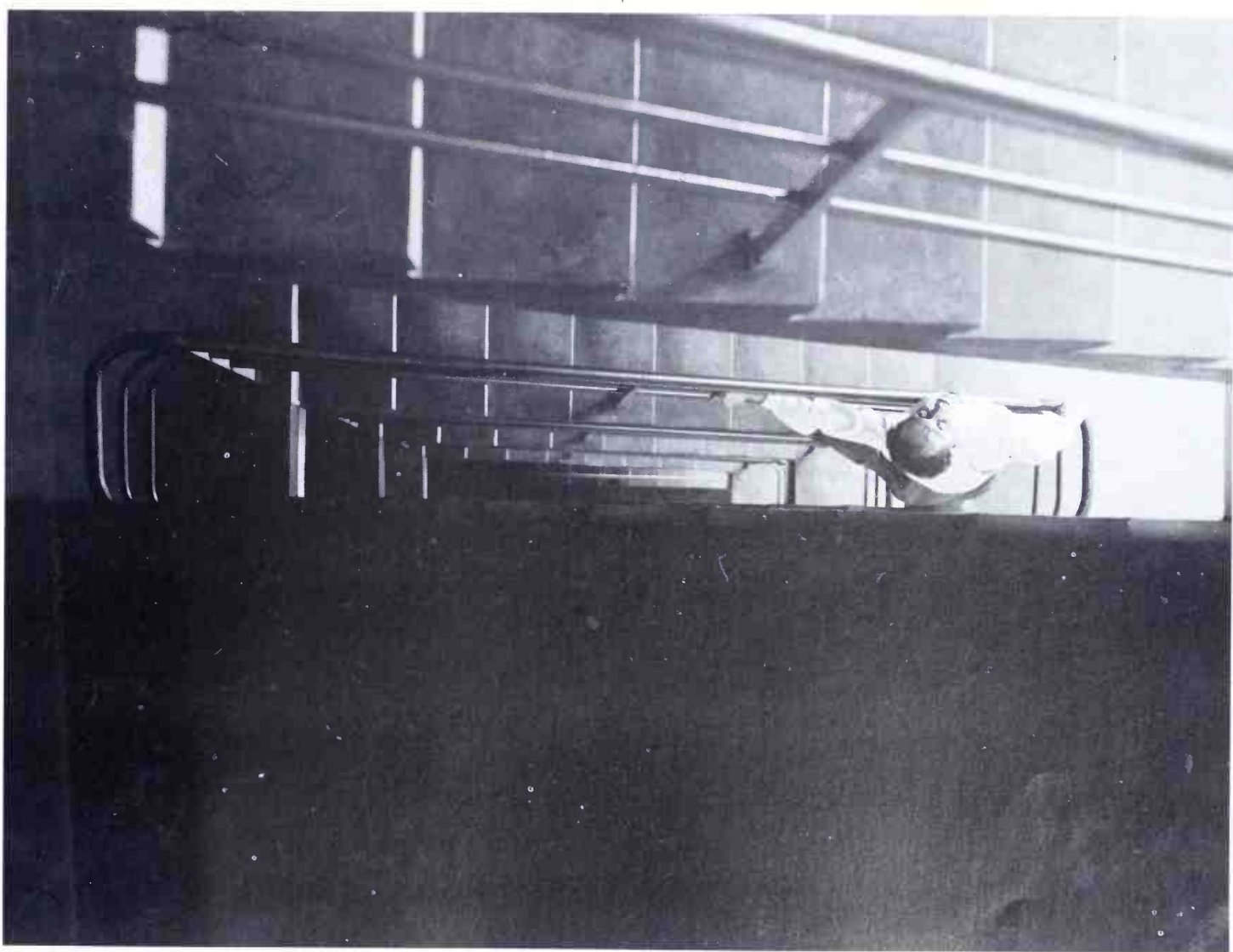
Part I: Bauhaus Photographs













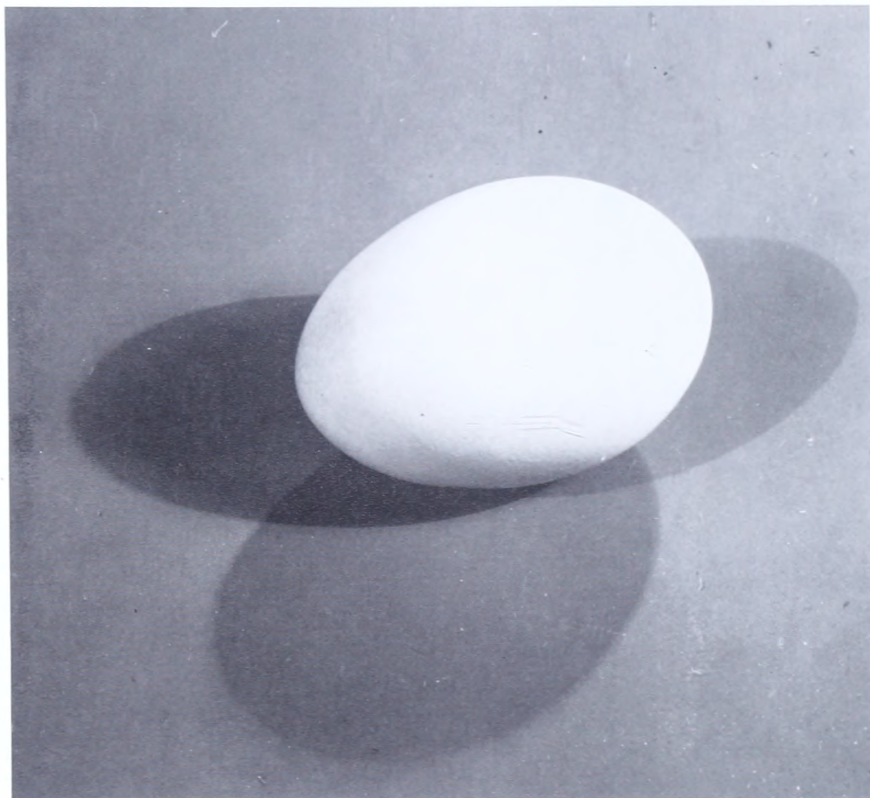
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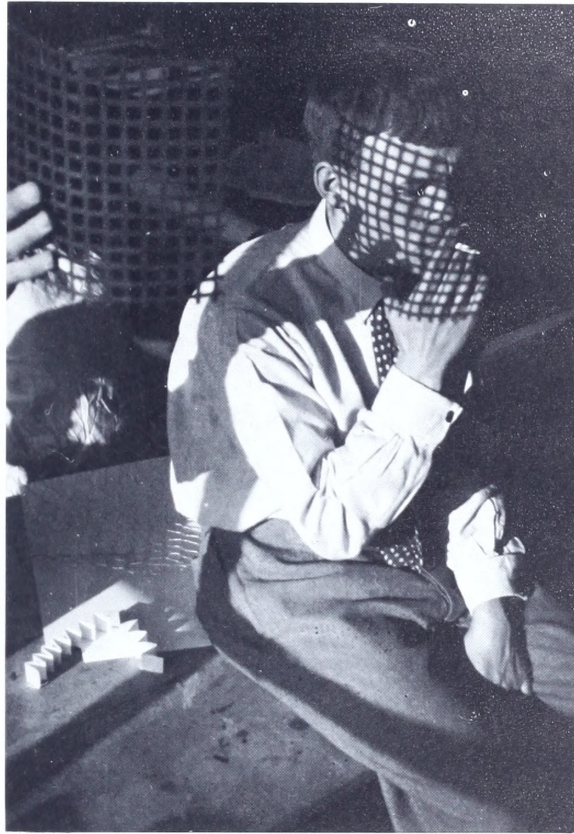








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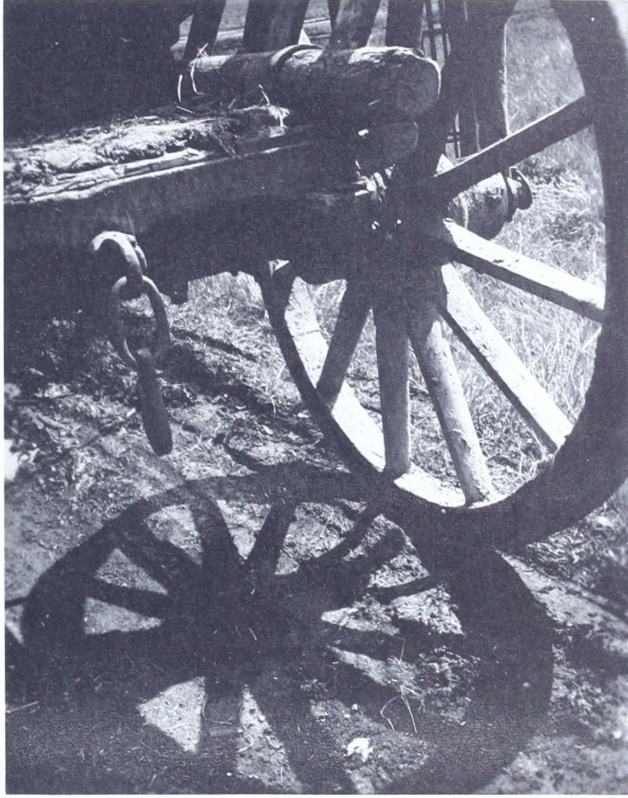


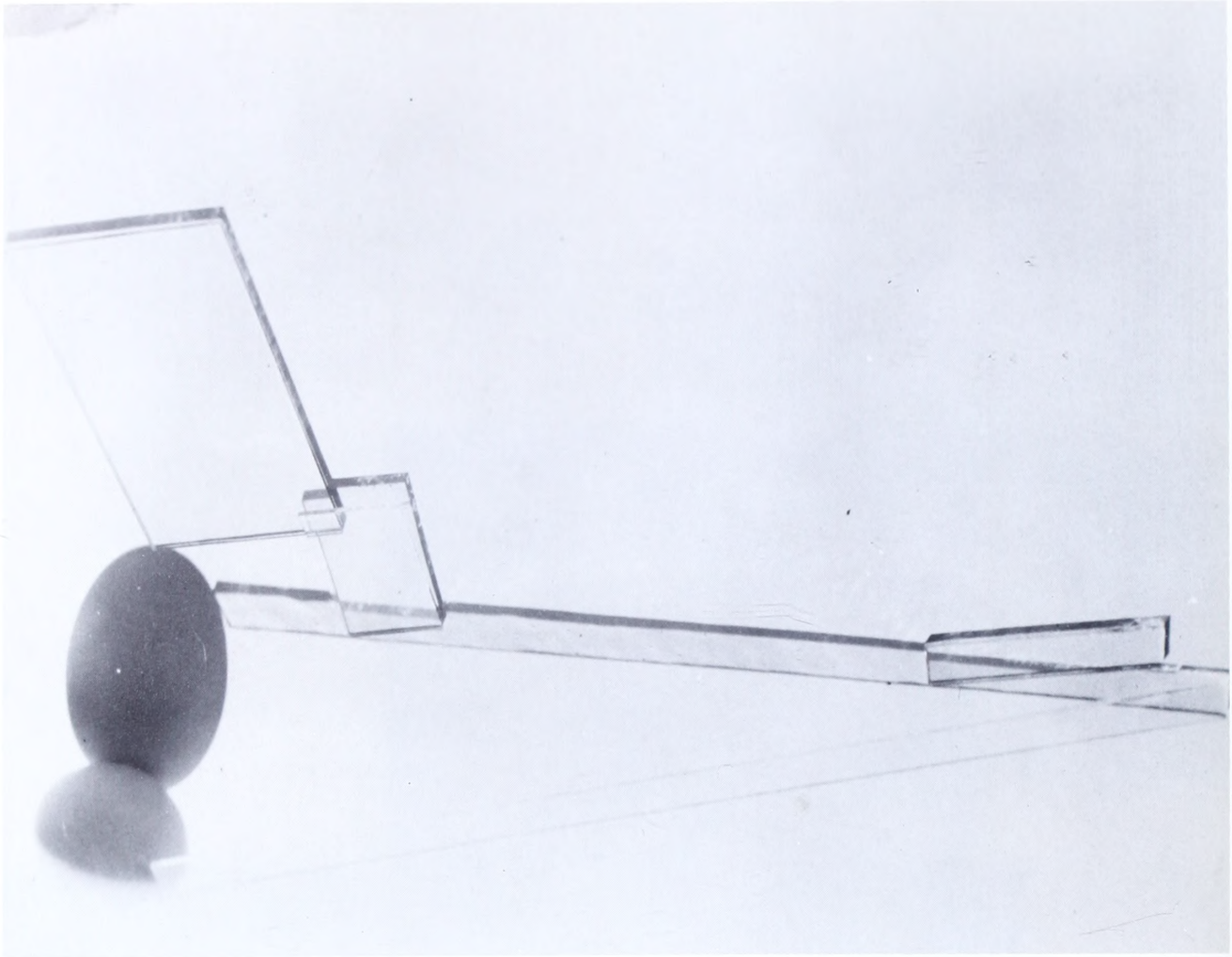


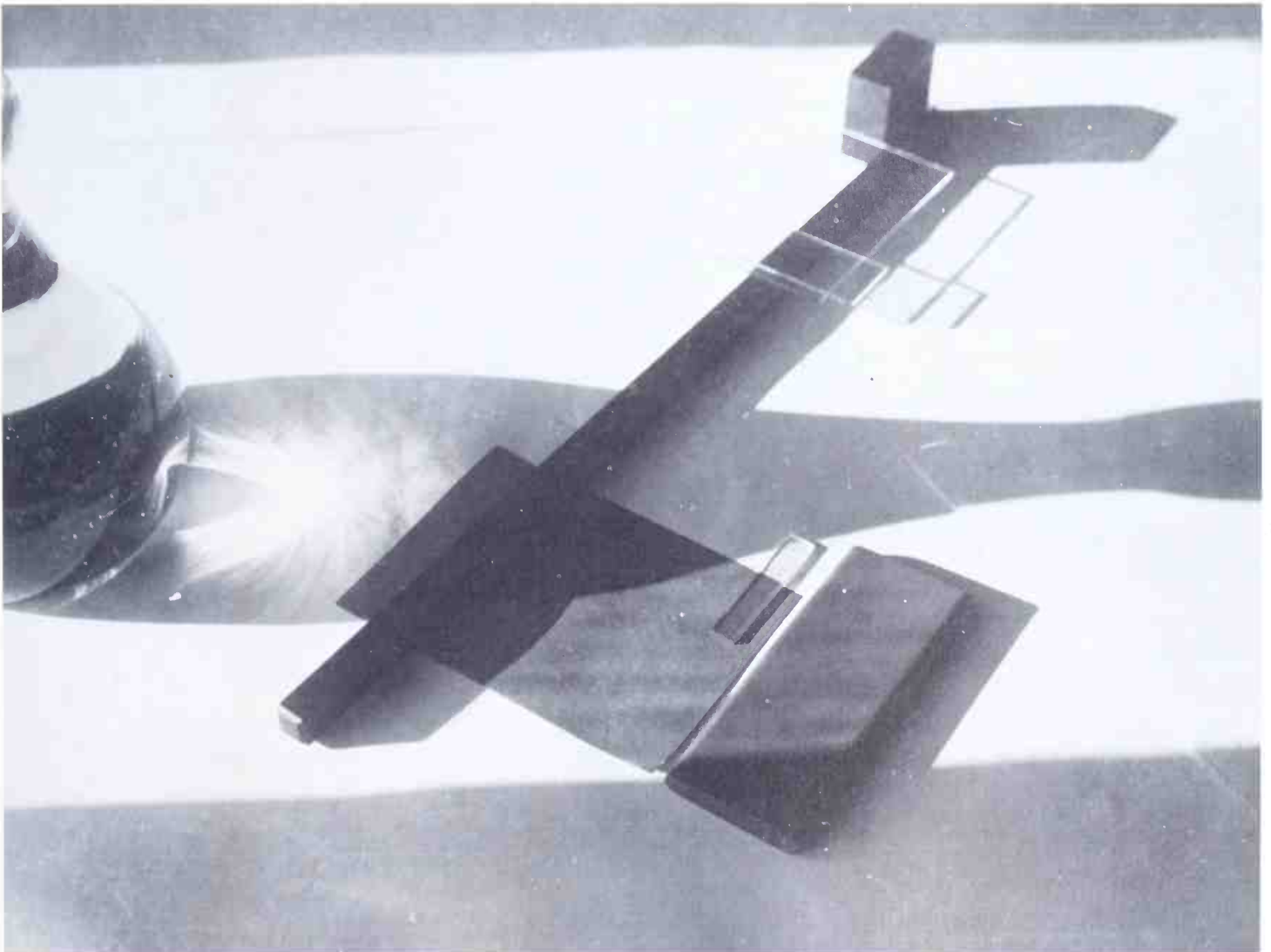
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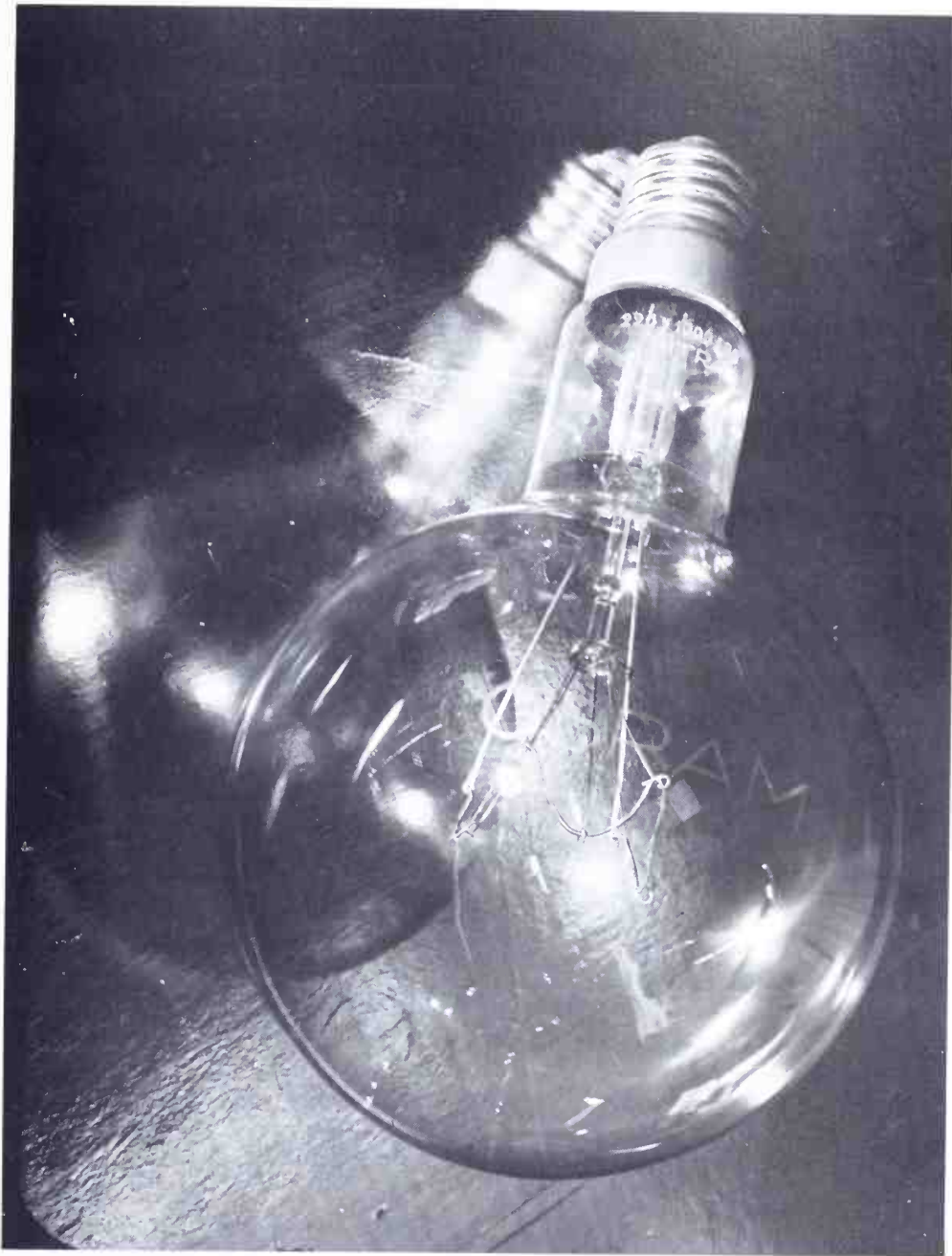
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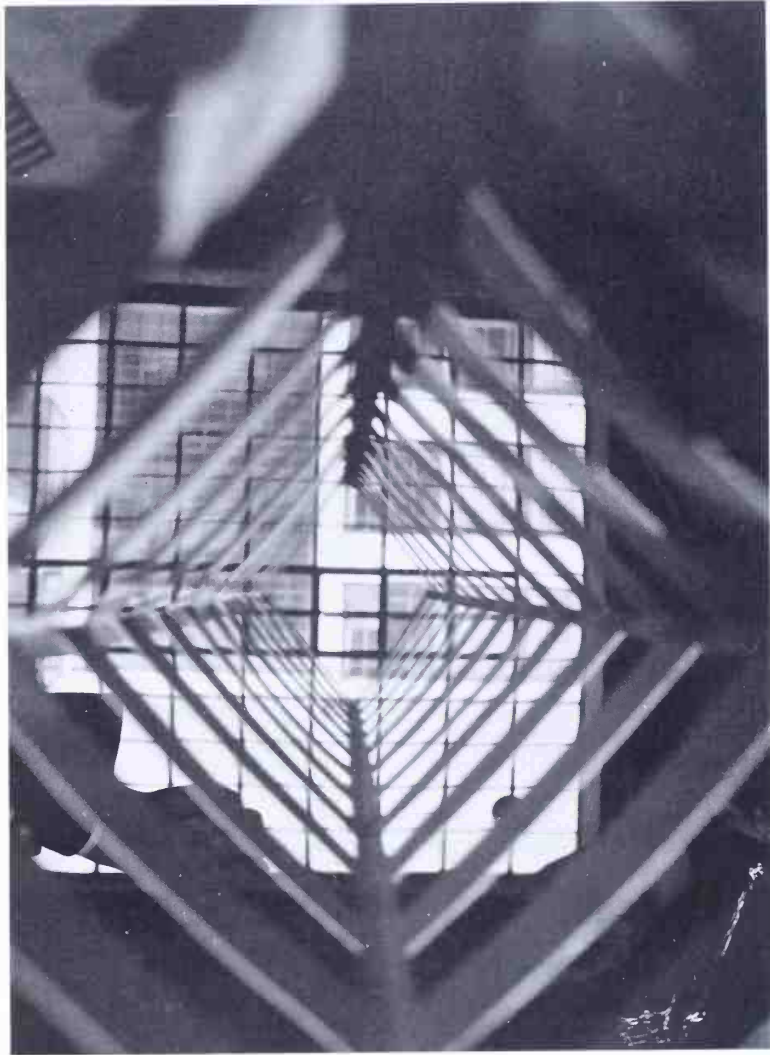


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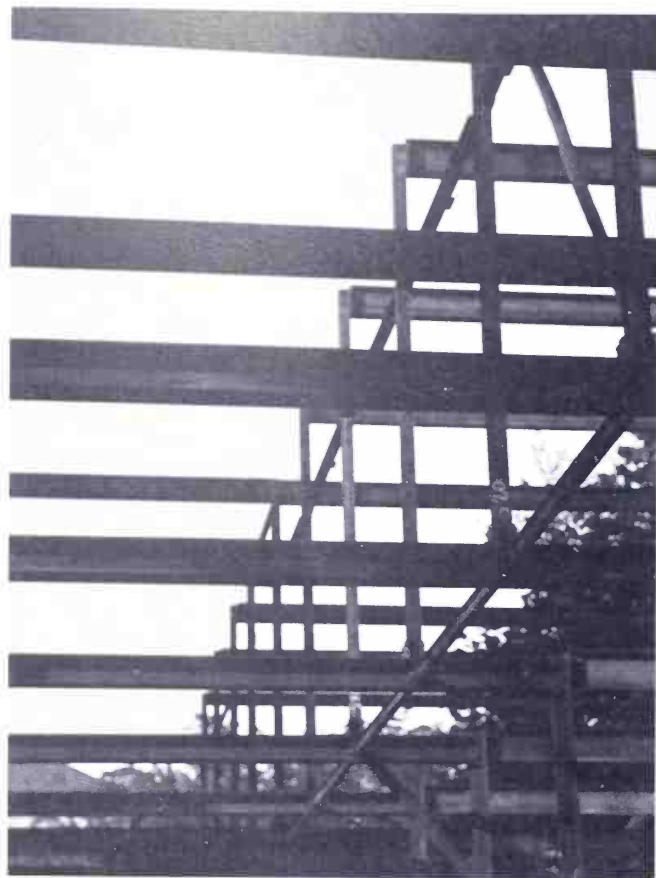








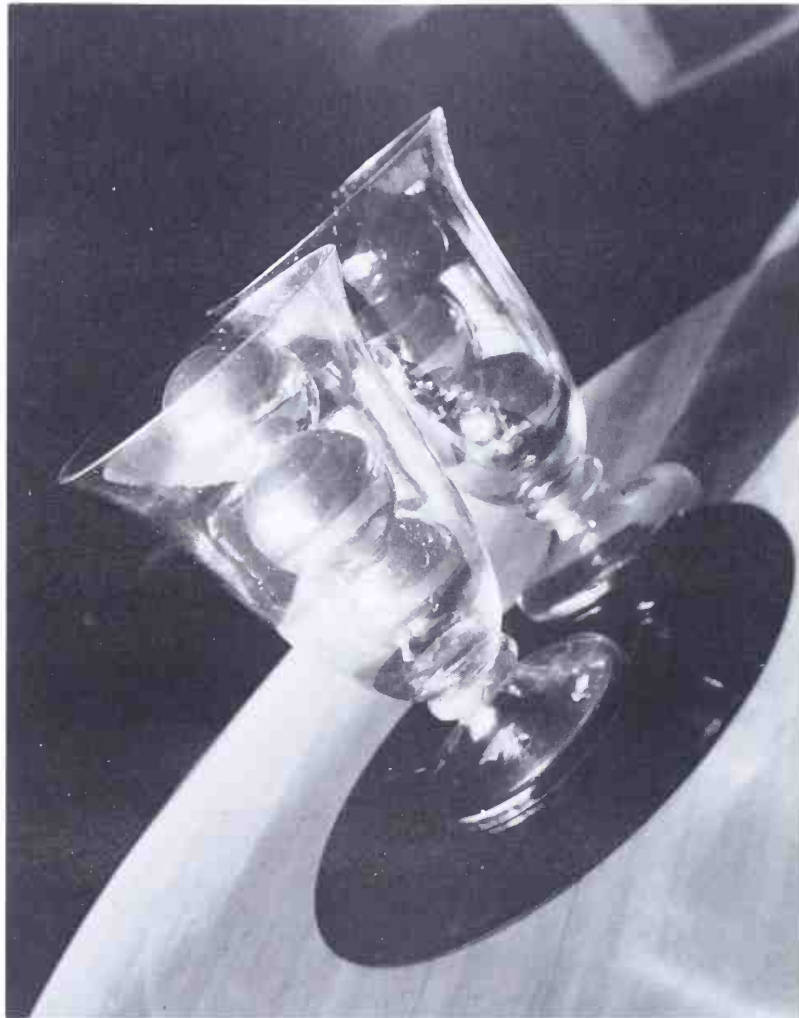
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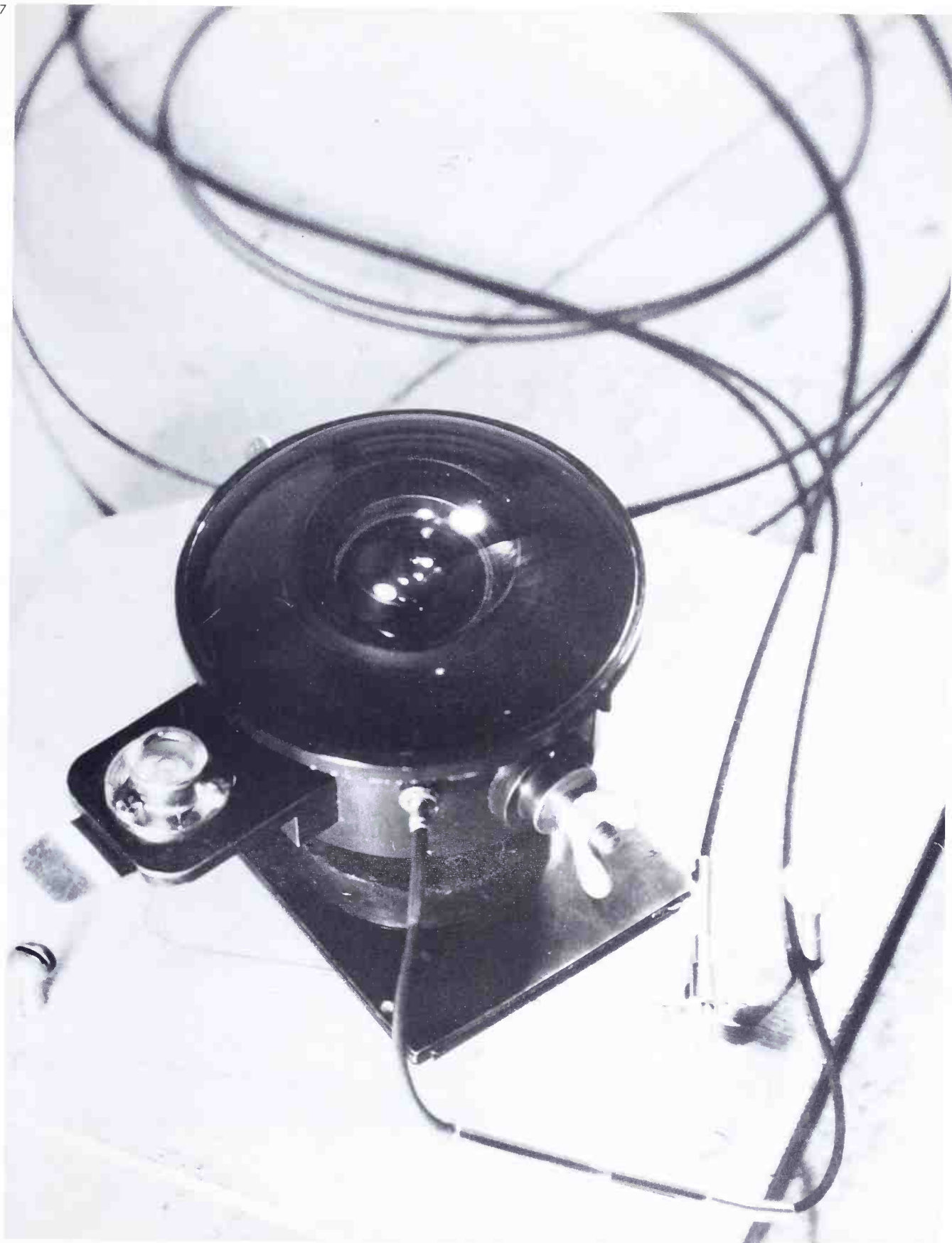


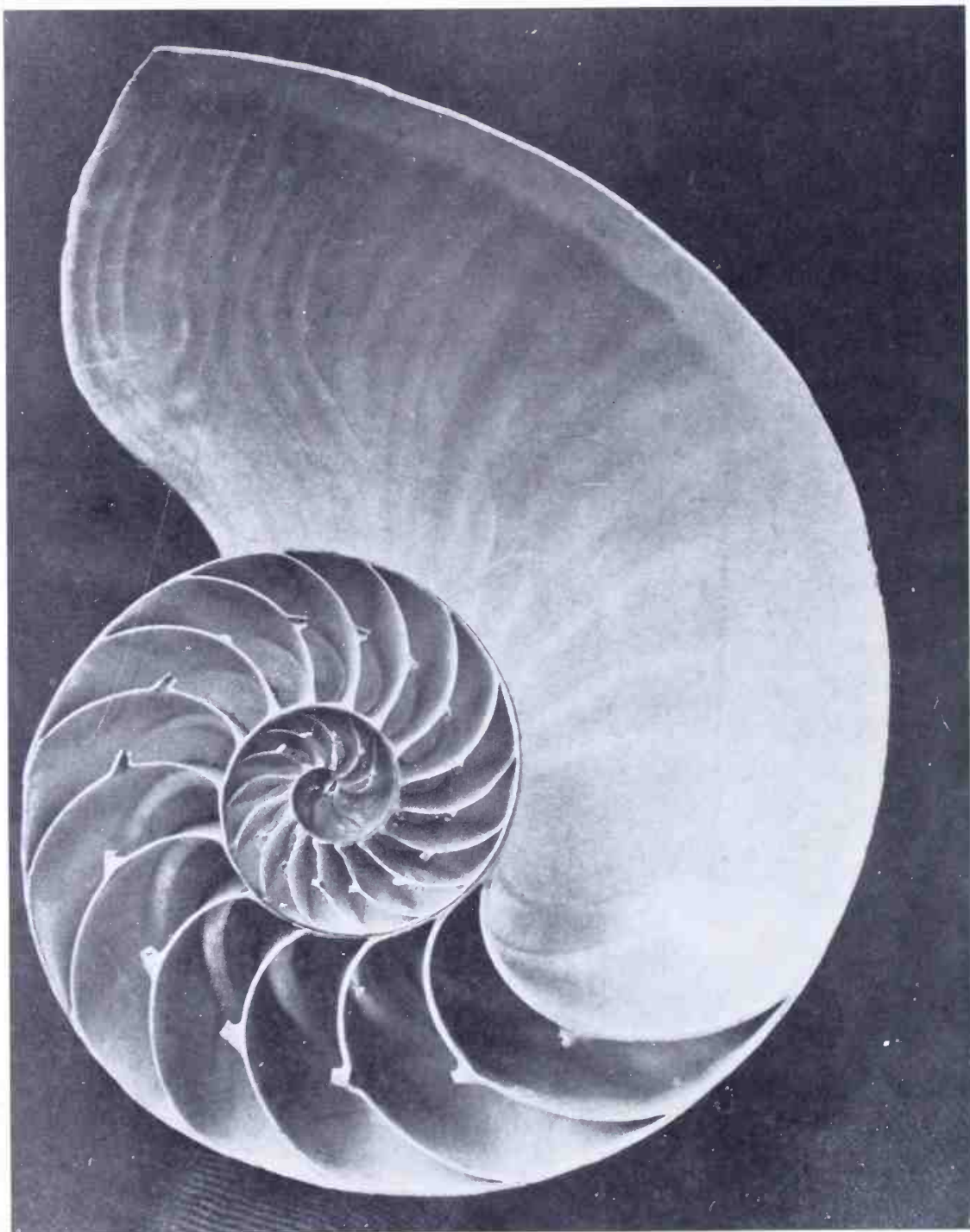
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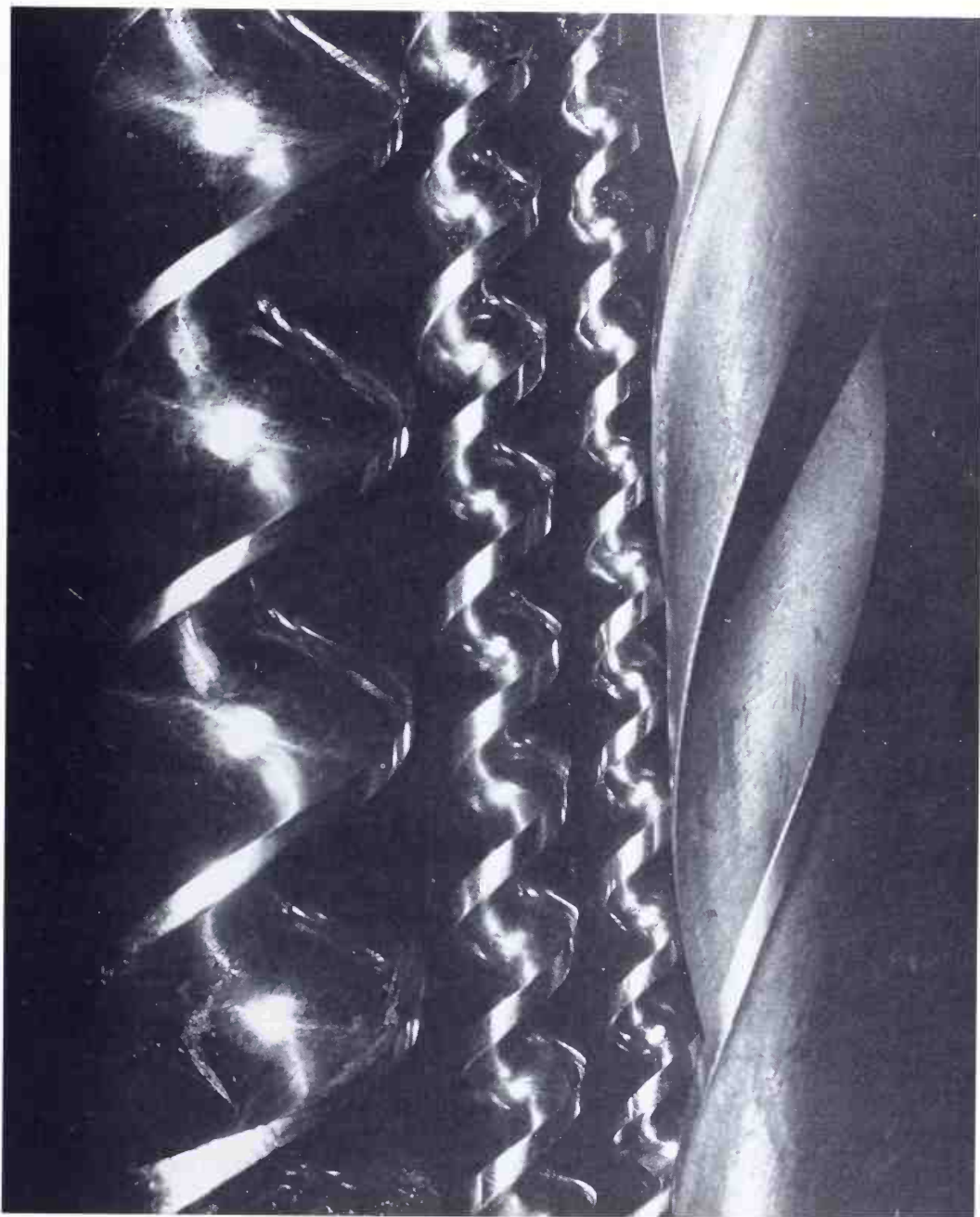


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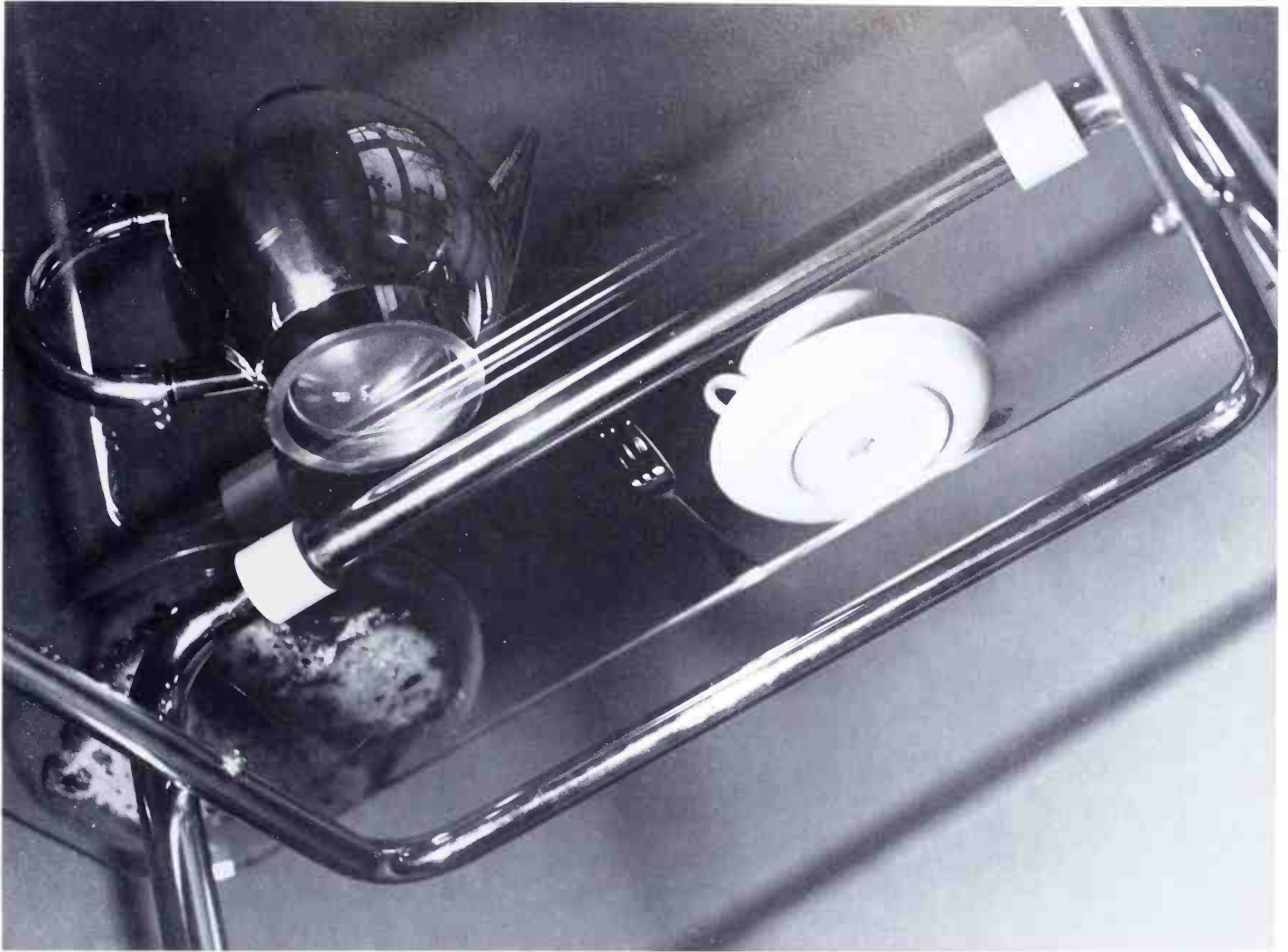




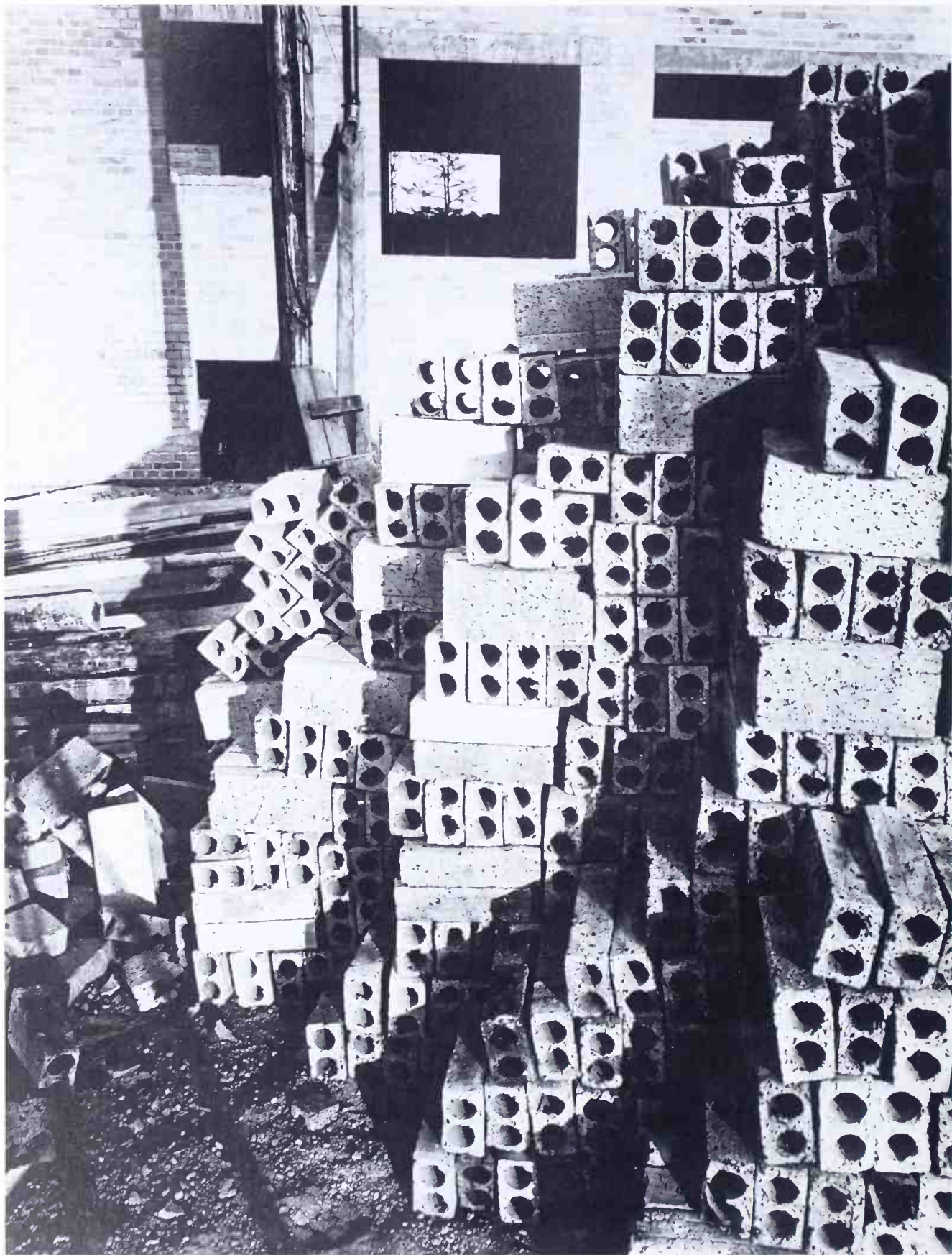


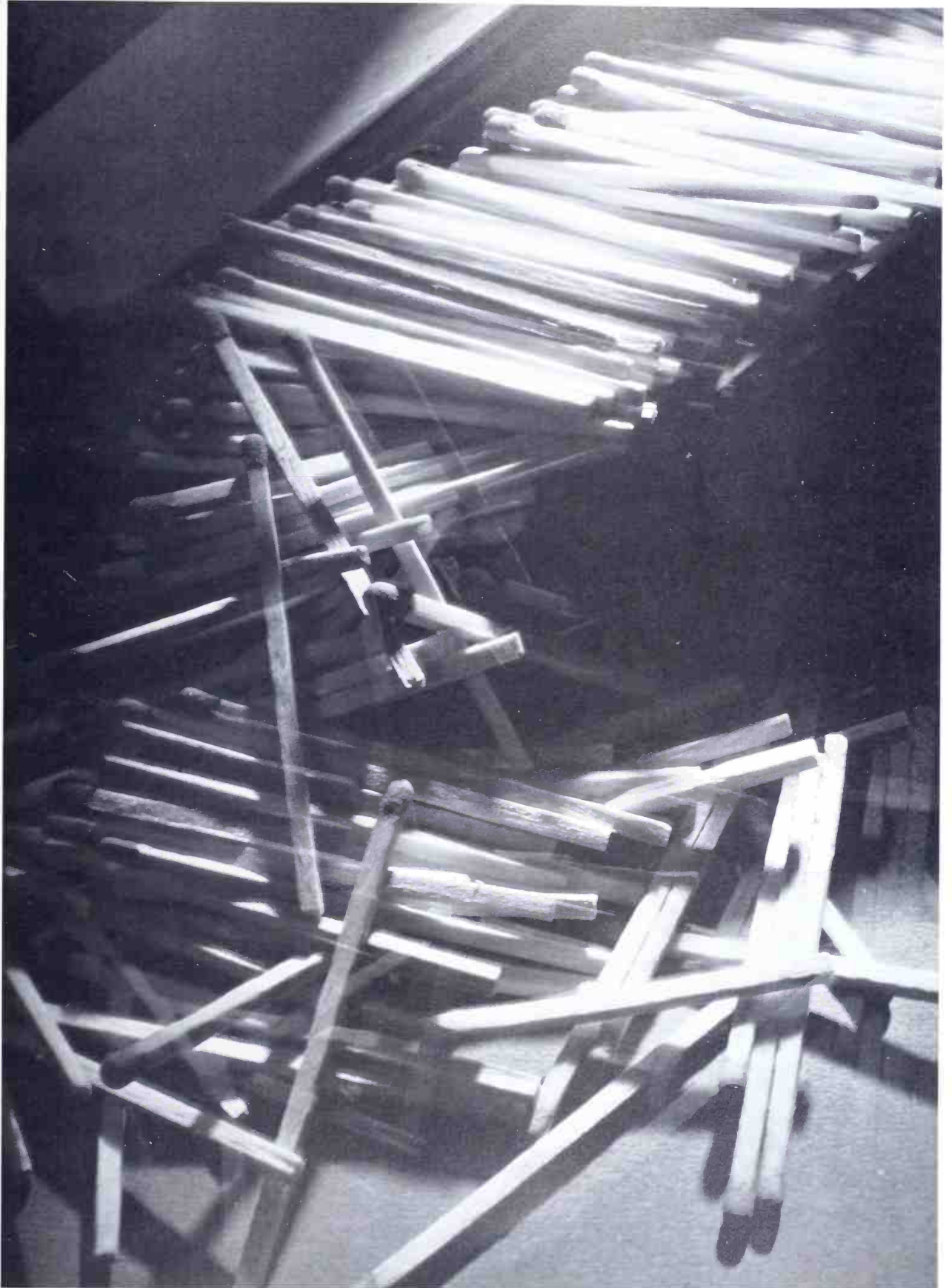






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HERB GILMAN

CRITICISM OF THE BILL

HERB GILMAN has been criticized for his criticism of the bill. The bill is the proposed government reorganization bill. Gilman has been criticized for his criticism of the bill. The bill is the proposed government reorganization bill.

PROPOSABLE TRENDS

PROPOSABLE TRENDS in the government reorganization bill. The bill is the proposed government reorganization bill. The trends in the bill are discussed in this article.

STOCK EXCHANGE

STOCK EXCHANGE CRITICISM. The stock exchange has been criticized for its role in the economy. The criticism is discussed in this article.

UNION INSURANCE

UNION INSURANCE. The insurance industry has been criticized for its practices. The criticism is discussed in this article.

MIDI POWERS

MIDI POWERS. The midi powers have been criticized for their actions. The criticism is discussed in this article.

OBITUARY

OBITUARY. The obituary of Sir Charles Merrifield is published. He was a prominent figure in the community.

SIR CHARLES MERRIFIELD

SIR CHARLES MERRIFIELD. The obituary of Sir Charles Merrifield is published. He was a prominent figure in the community.

AIR LIVER DOWN IN MEXICO

AIR LIVER DOWN IN MEXICO. A pilot has been killed in a crash landing in Mexico. The details of the crash are discussed in this article.

MR. PETER FRASER IN BERLIN

MR. PETER FRASER IN BERLIN. Mr. Peter Fraser has visited Berlin. His observations on the situation in Germany are discussed in this article.

OUR WOMEN KILLED BY GAS

OUR WOMEN KILLED BY GAS. The deaths of women in the gas chambers are discussed in this article. It is a tragic and disturbing account.

LOANS TO COLONIES

LOANS TO COLONIES. The government's policy on loans to colonies is discussed in this article. It examines the impact on the colonies.

PROPOSED GOVERNMENT REORGANIZATION

PROPOSED GOVERNMENT REORGANIZATION. The proposed government reorganization bill is discussed in this article. It details the changes to the government structure.

THE SCOTLAND COURT

THE SCOTLAND COURT. The Scottish court system is discussed in this article. It examines the role of the courts in Scotland.

THE SCOTLAND COURT

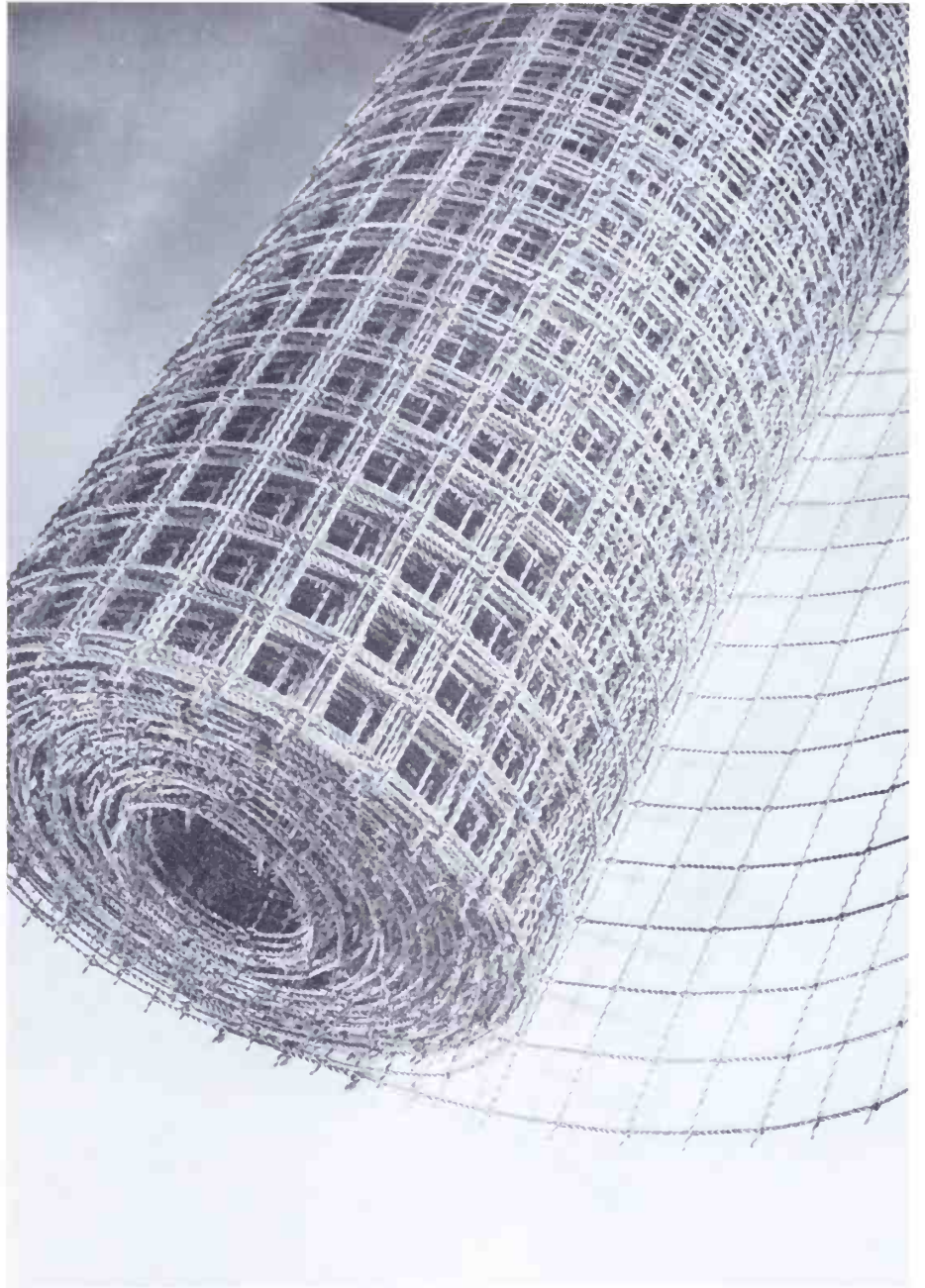
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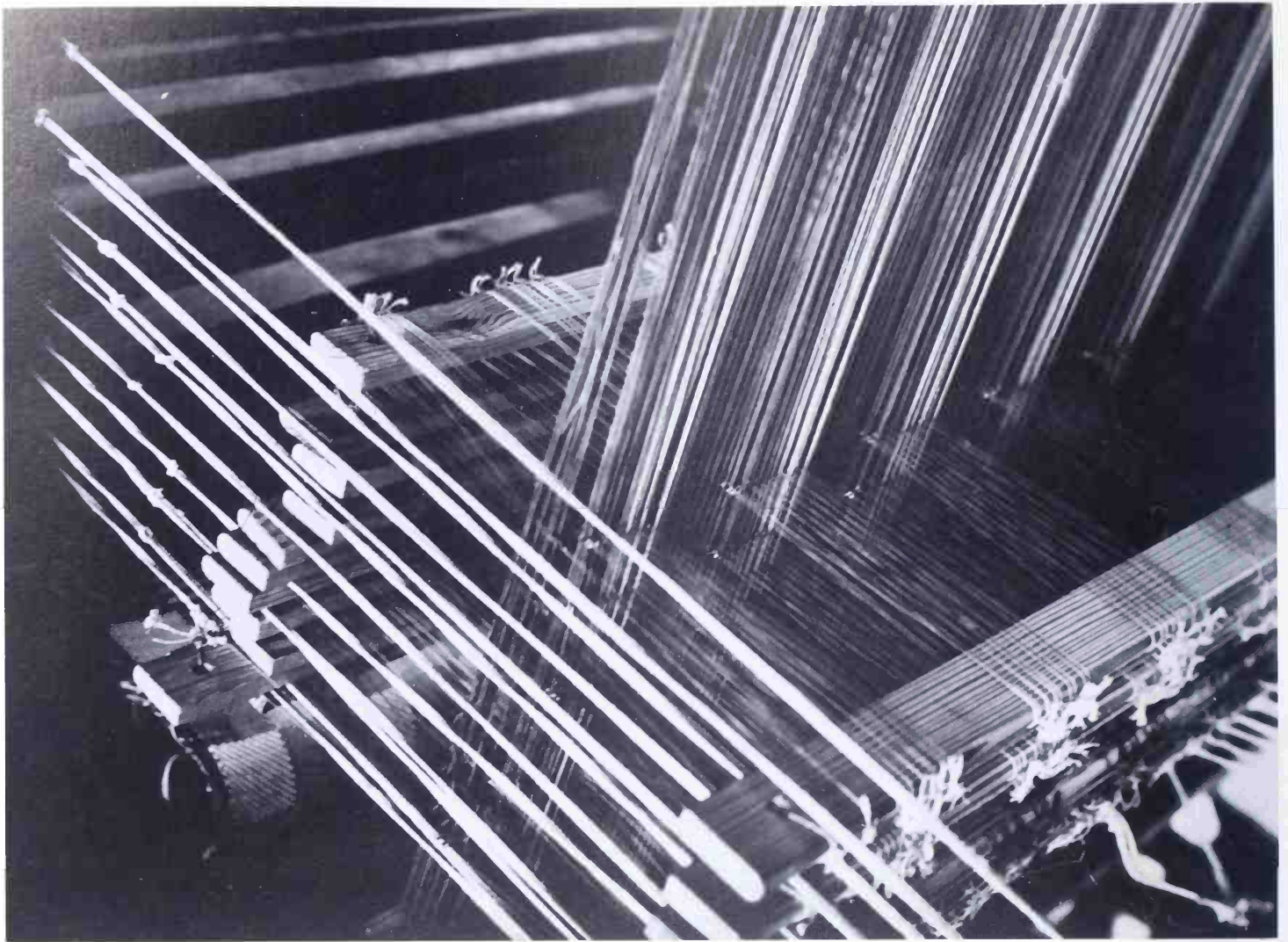
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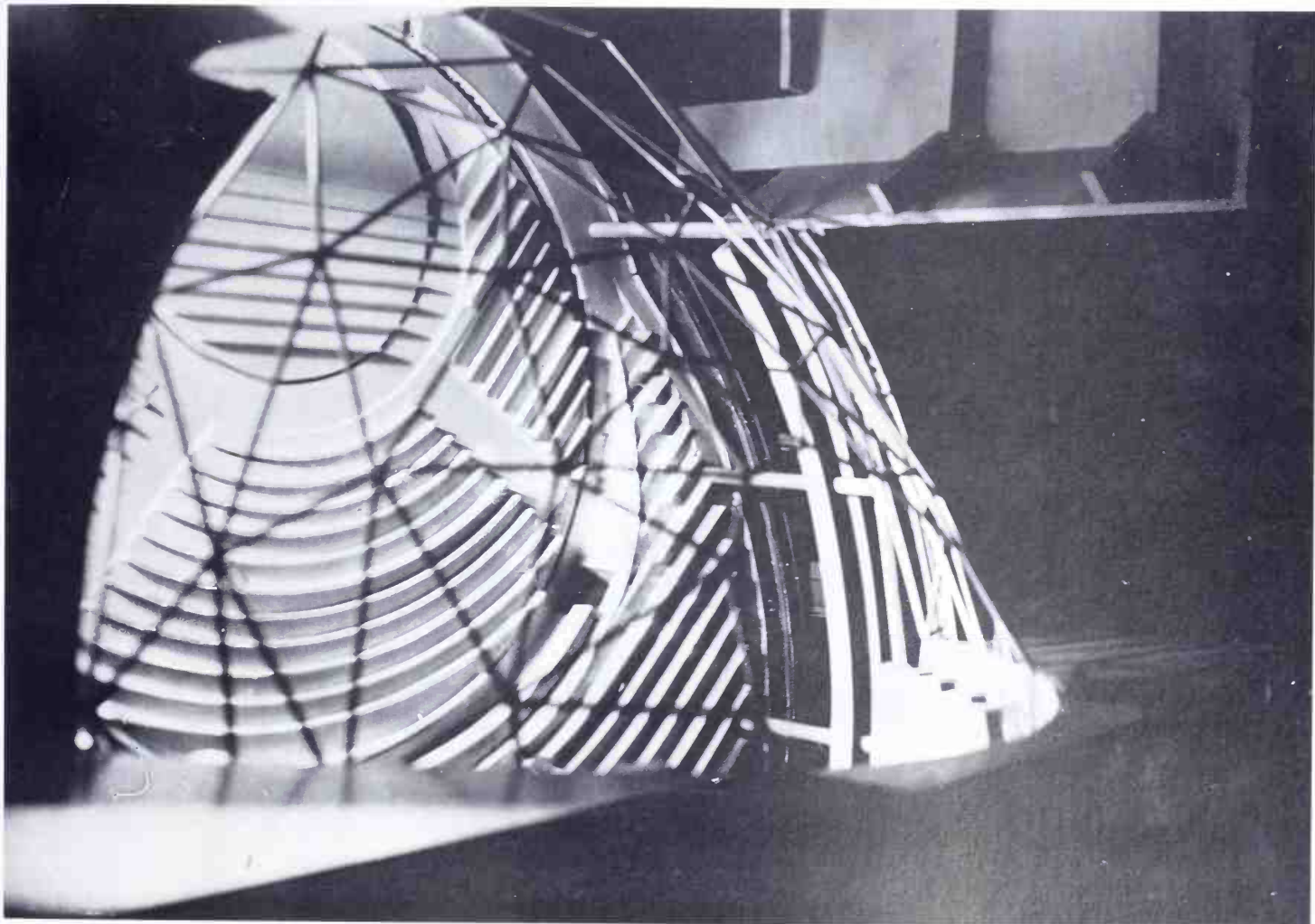
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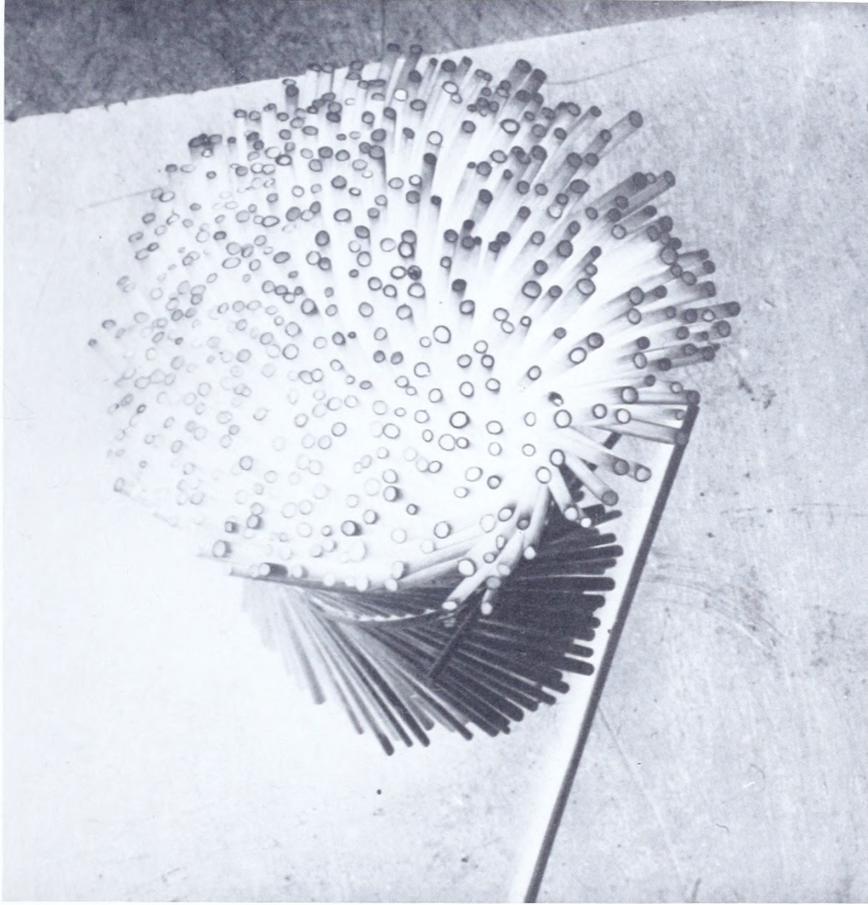


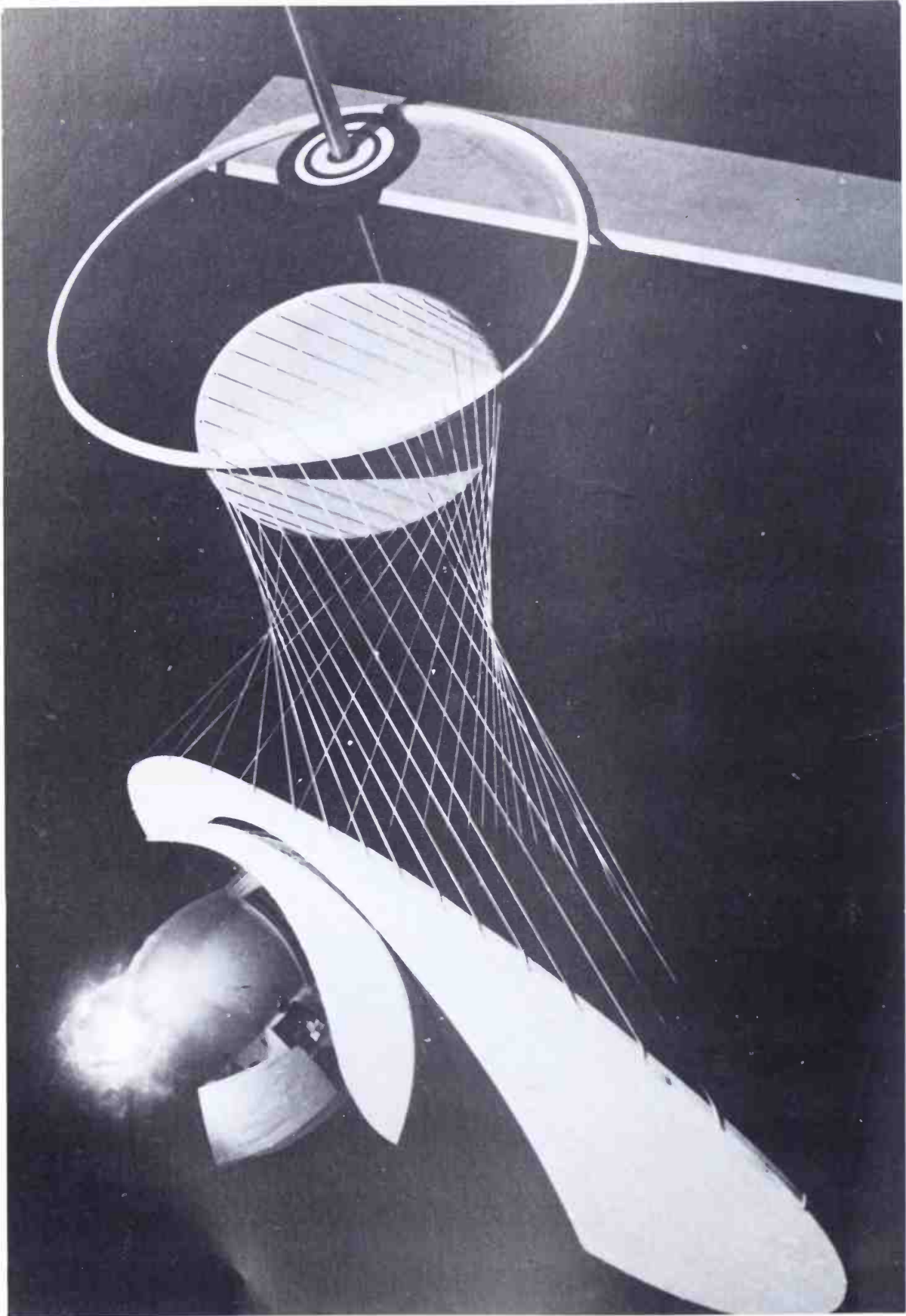


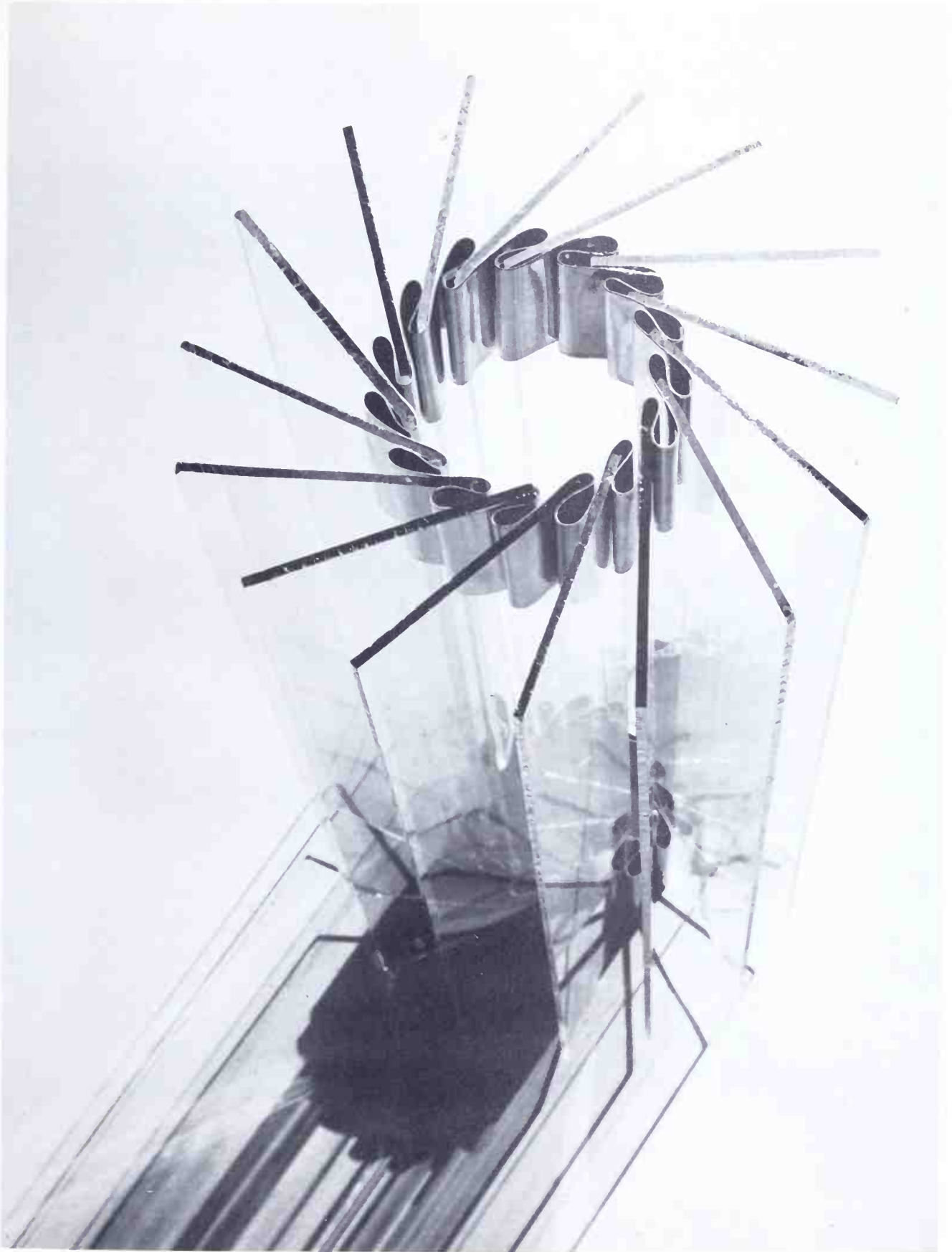
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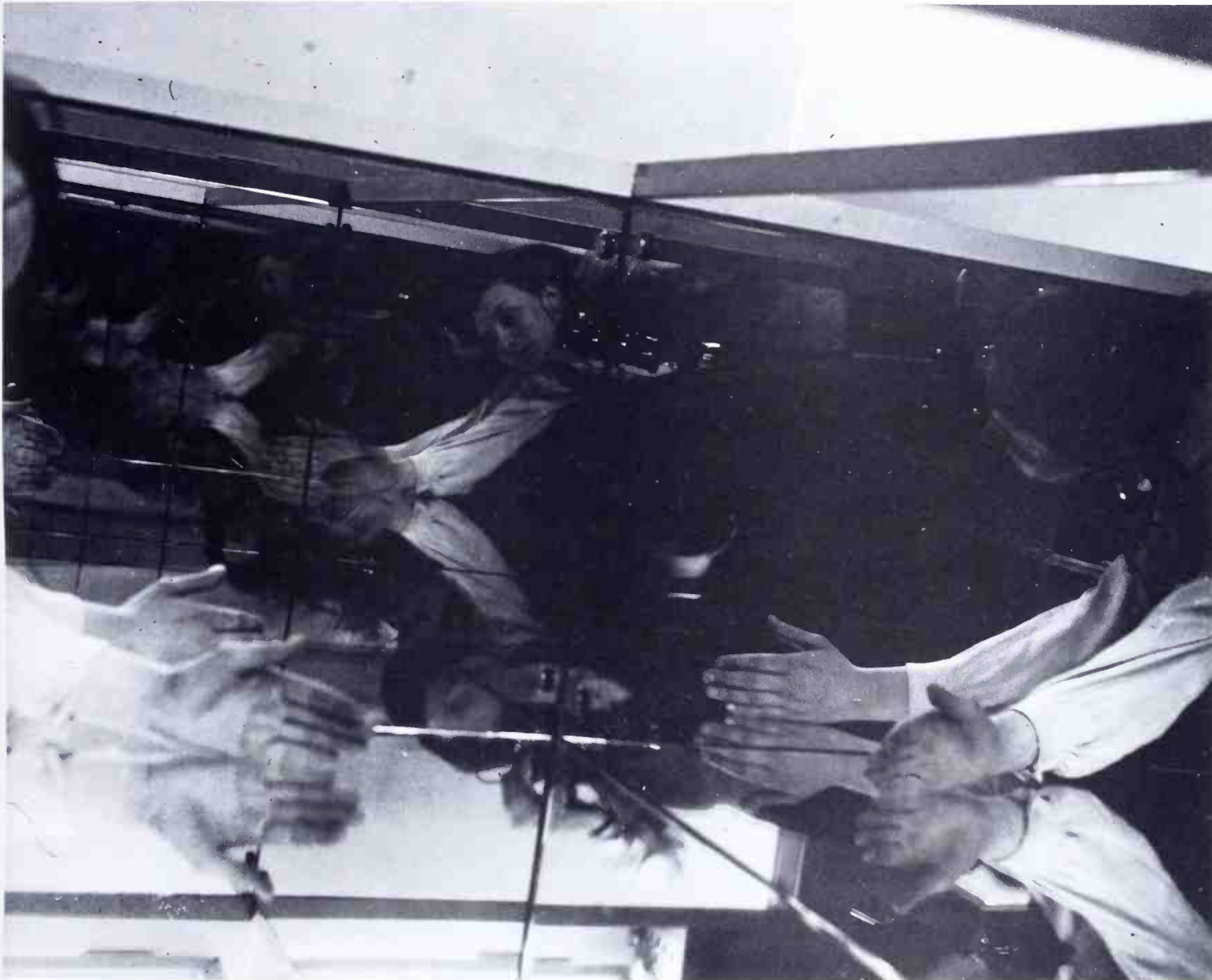






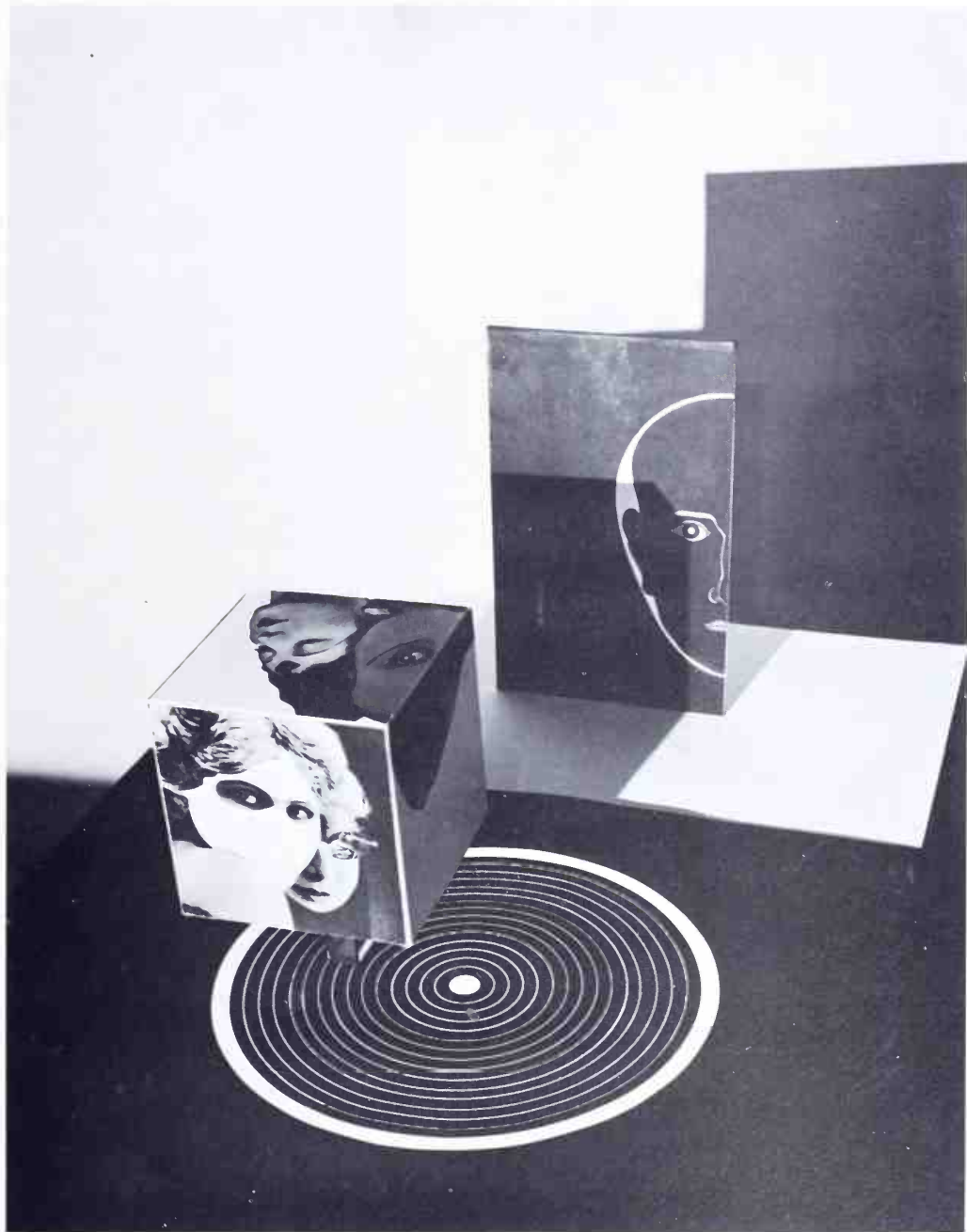




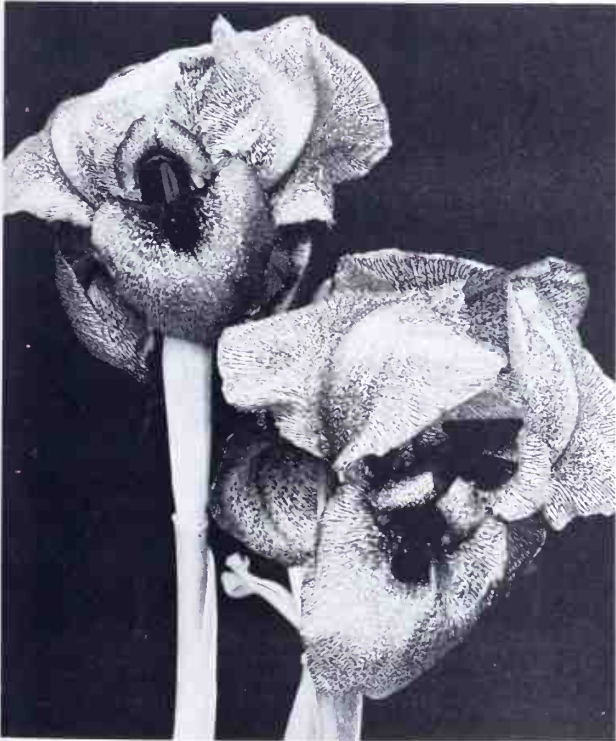
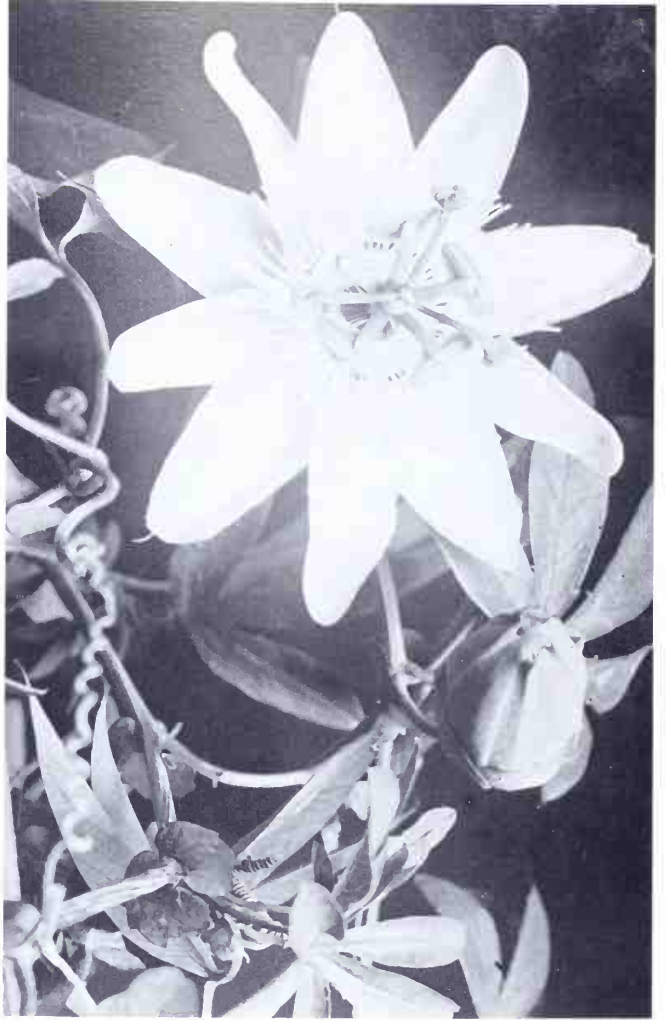




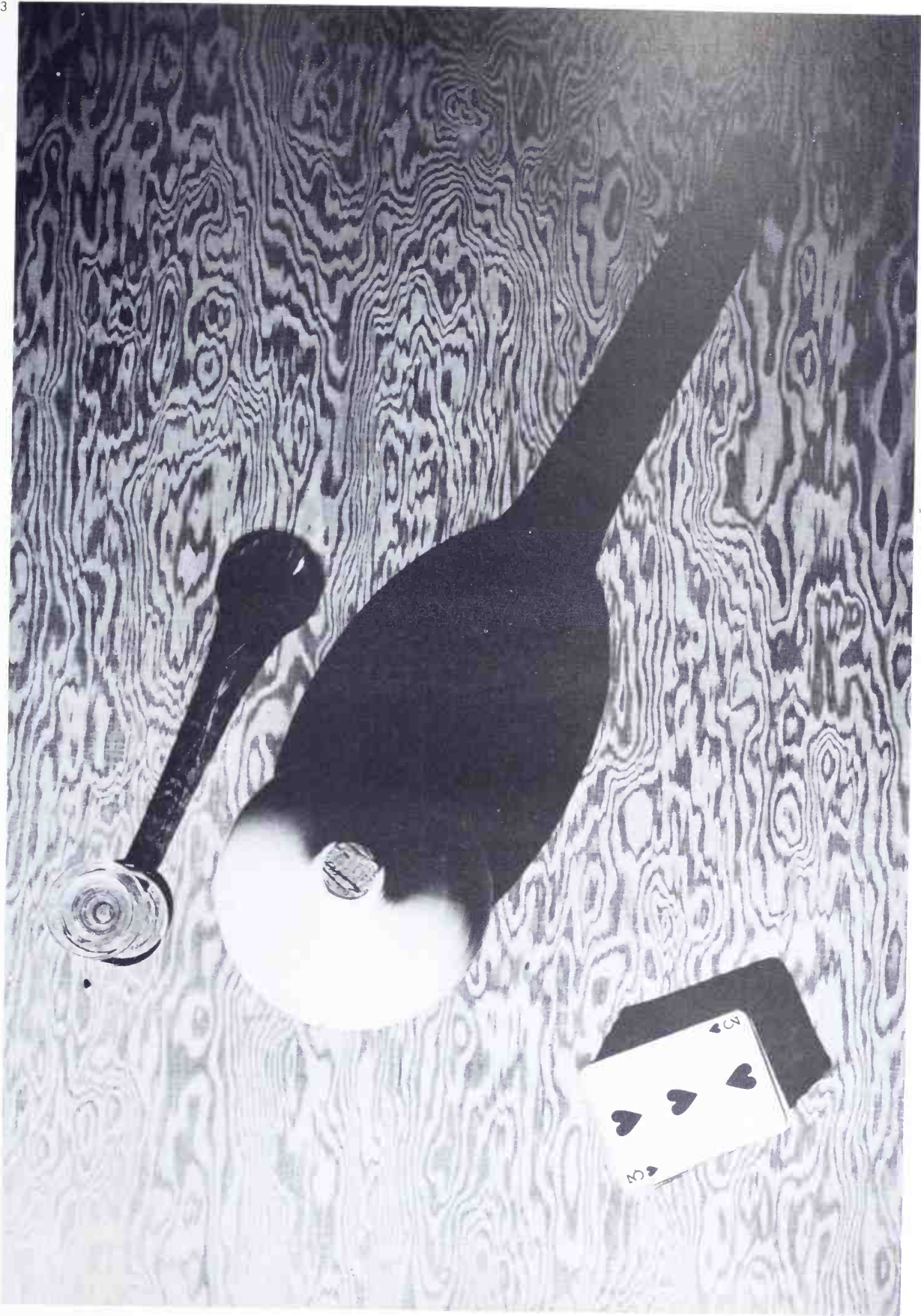














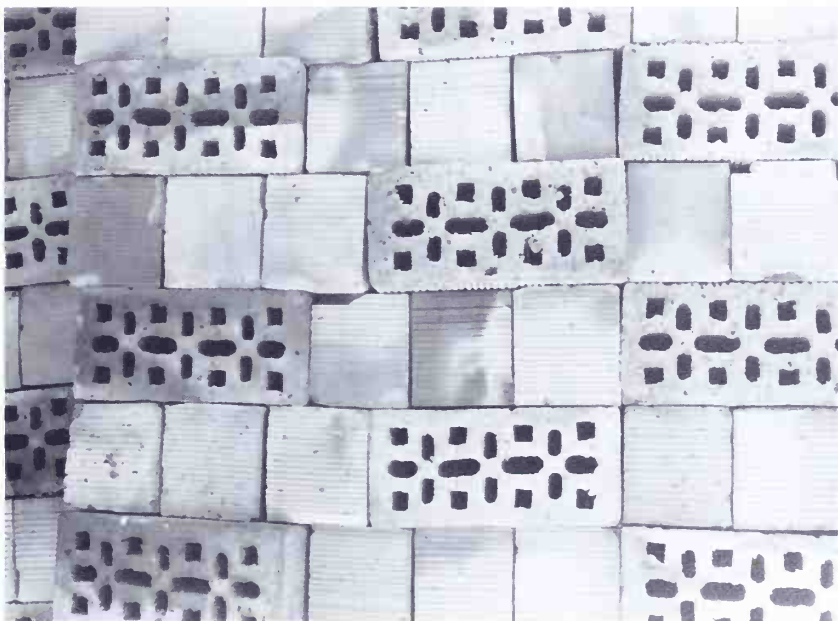
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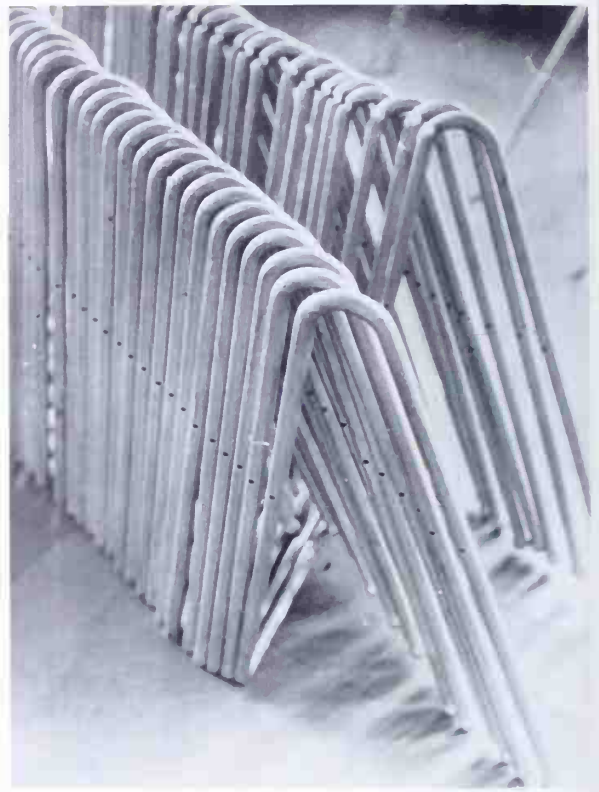
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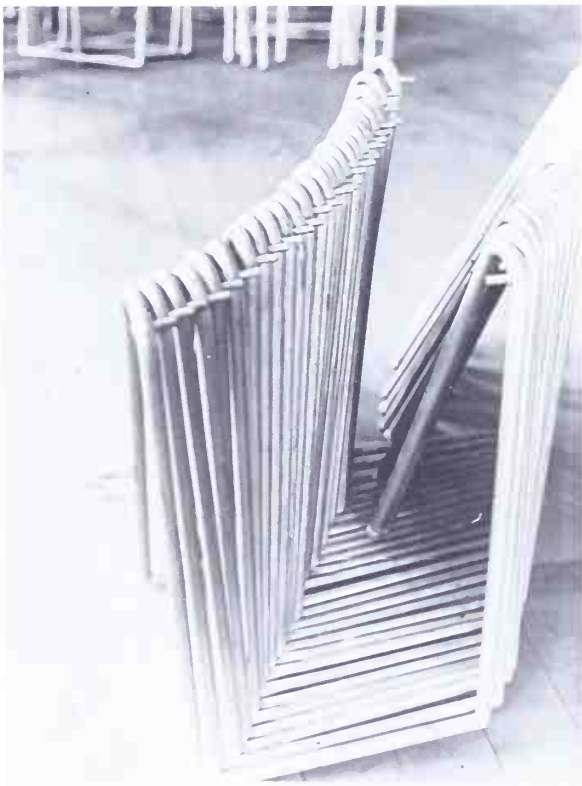




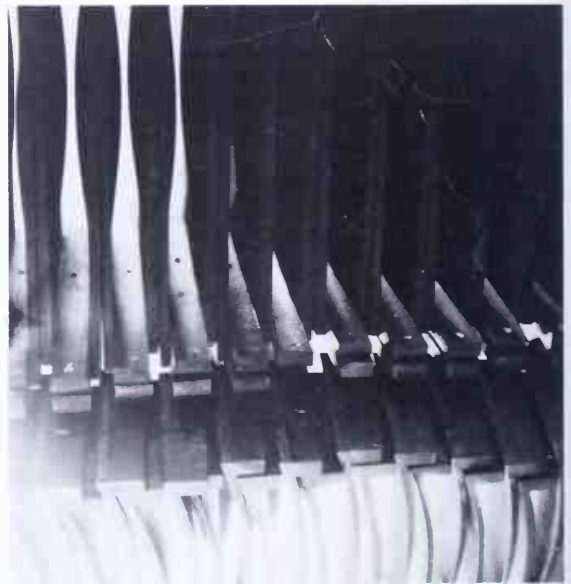
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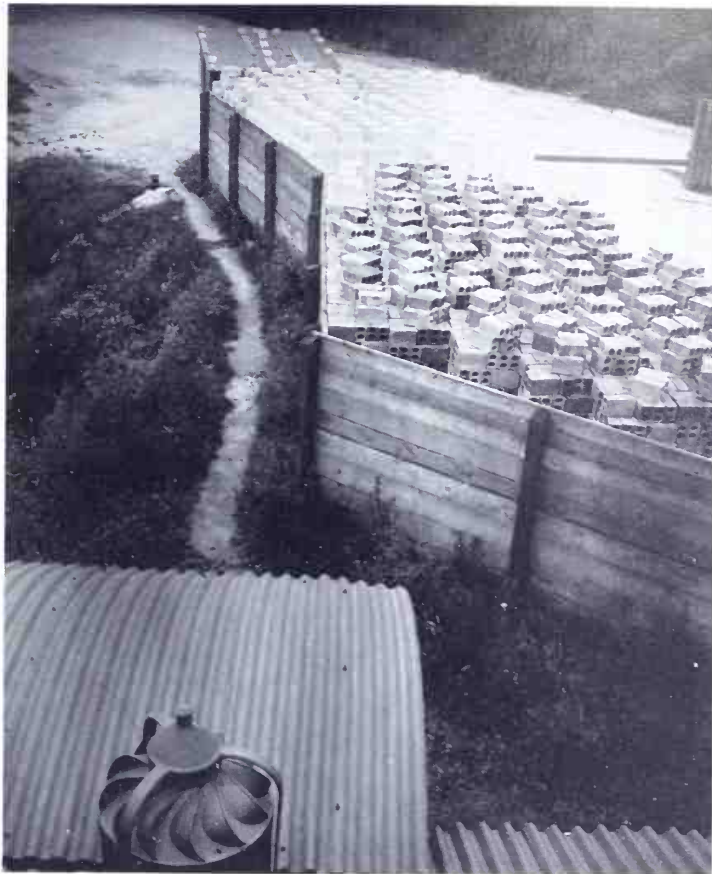
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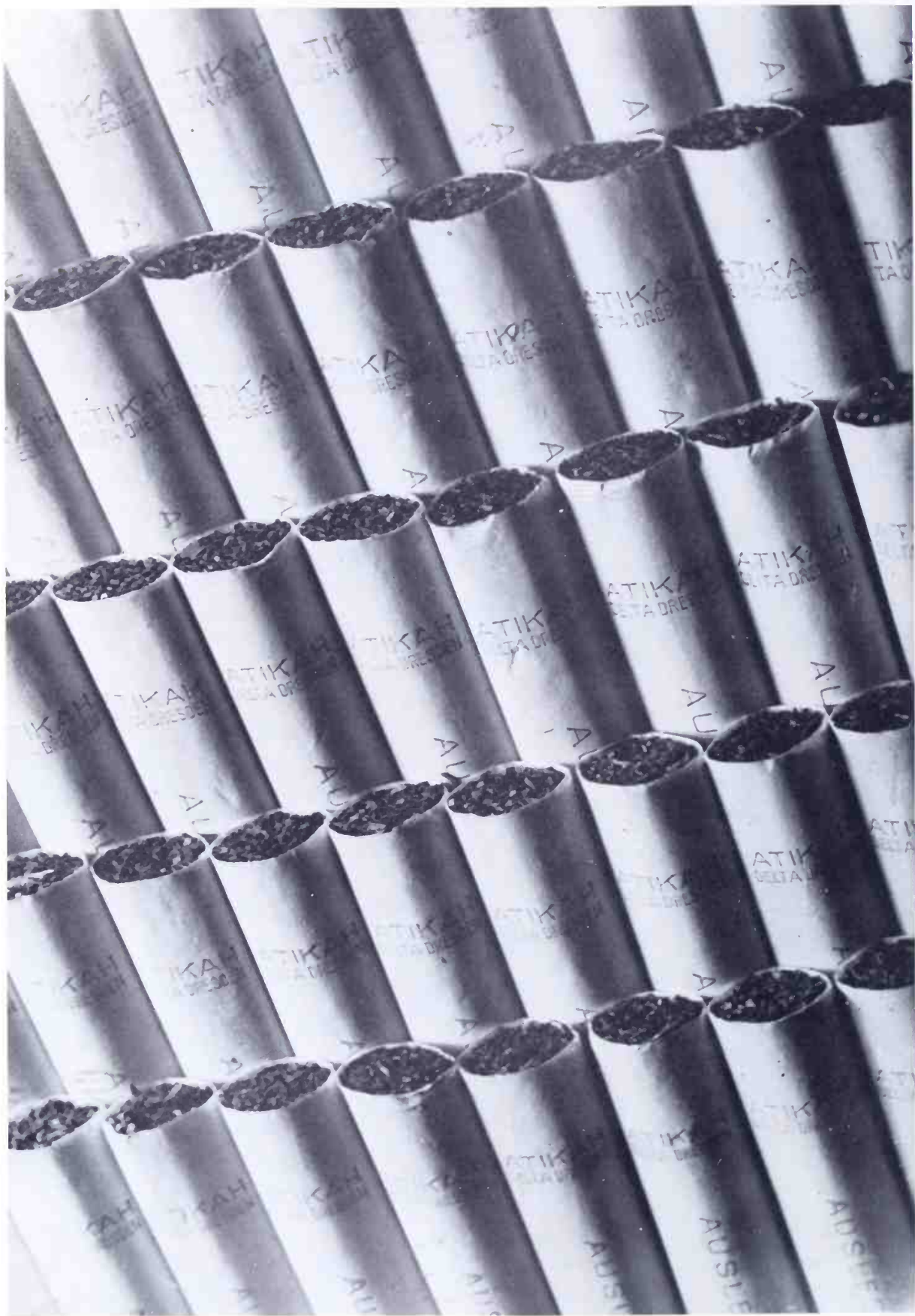
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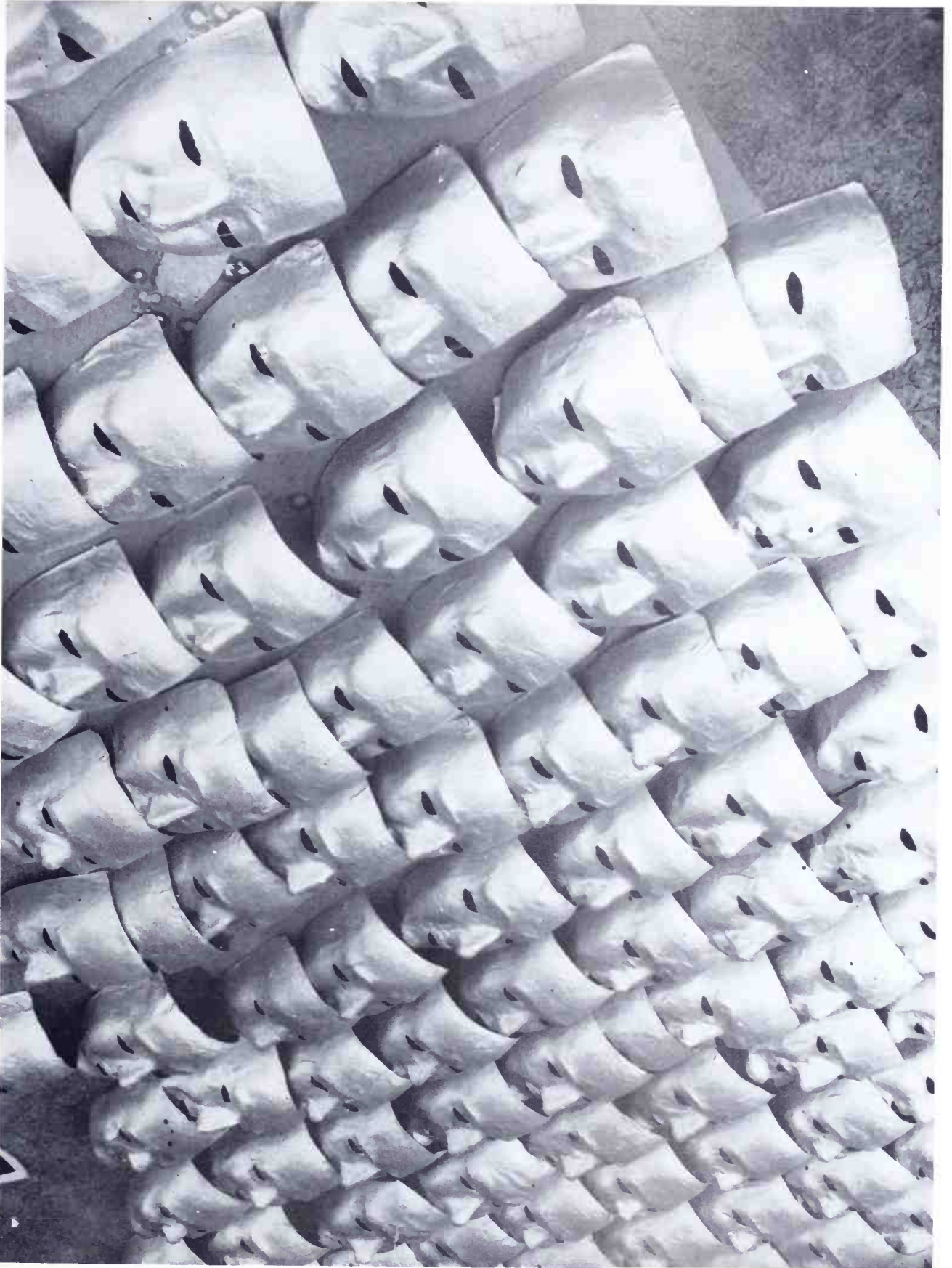


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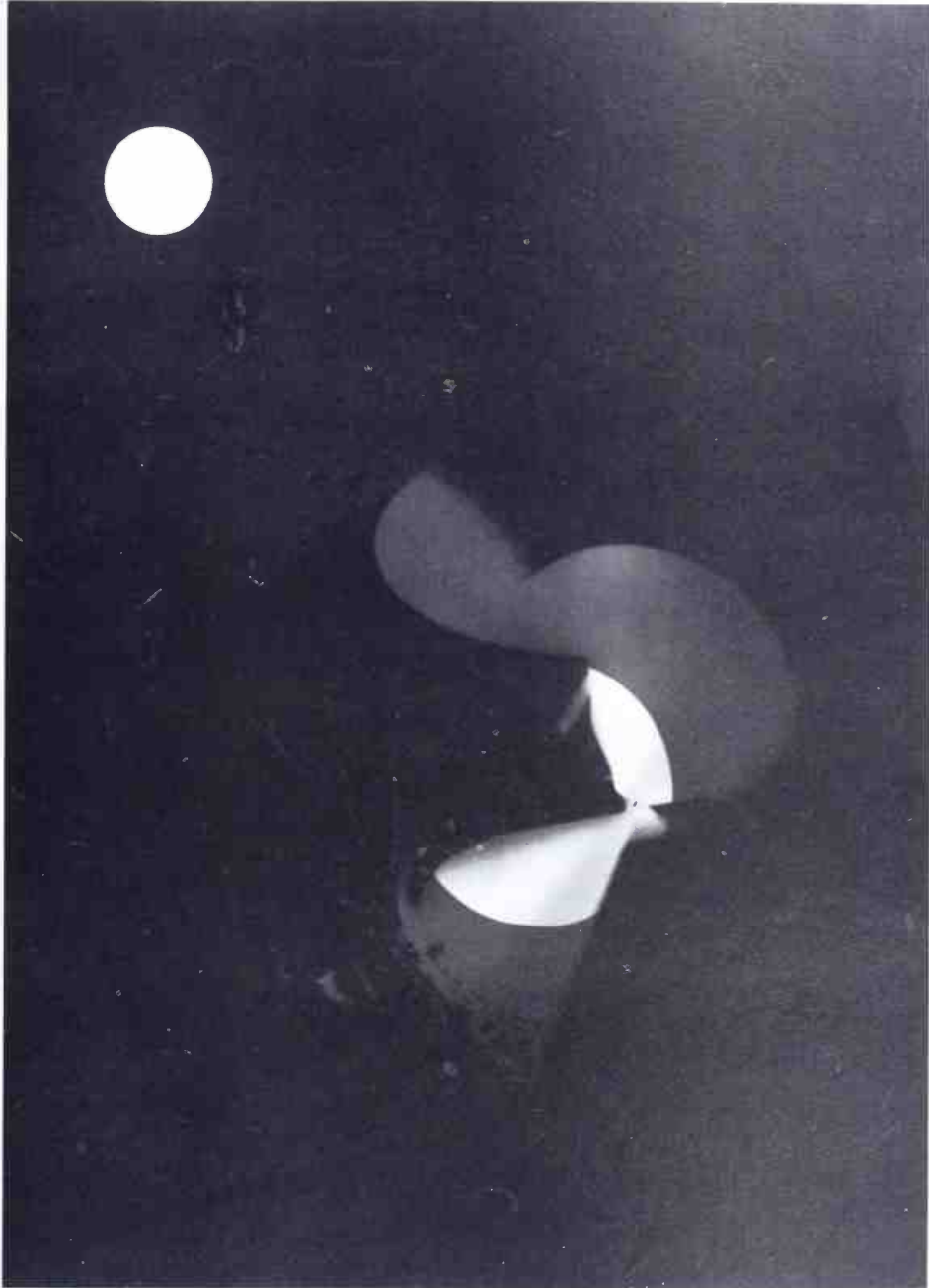
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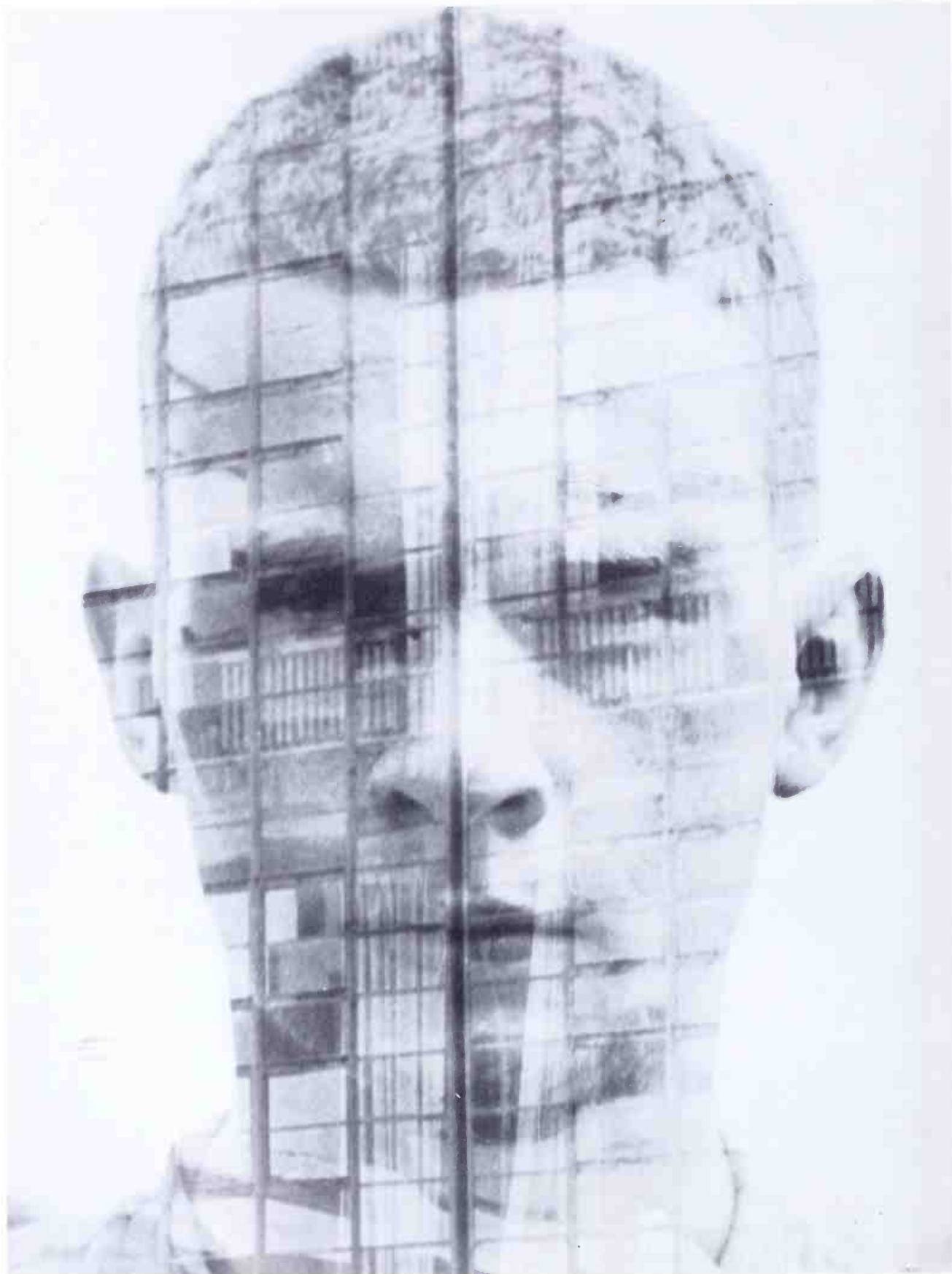


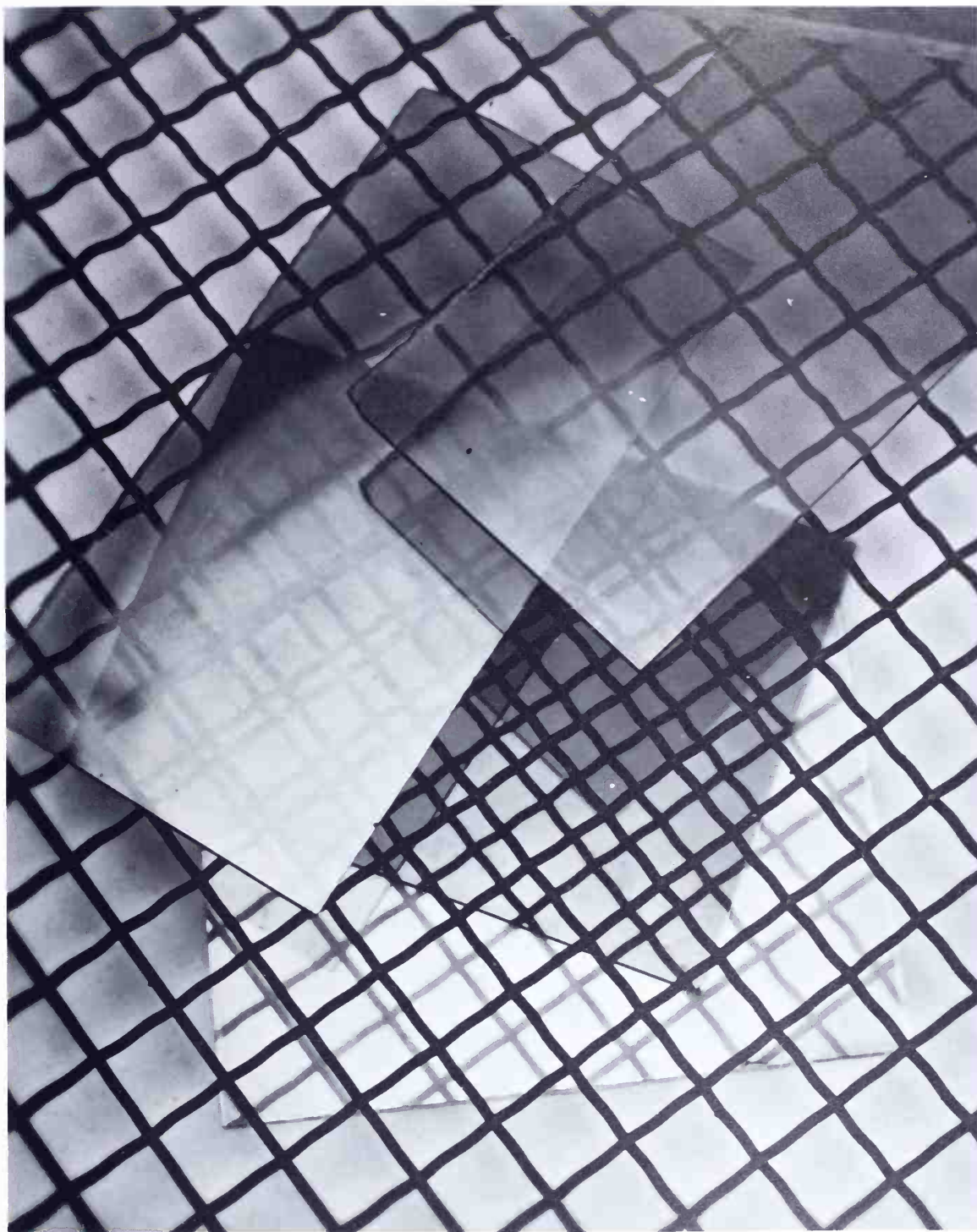




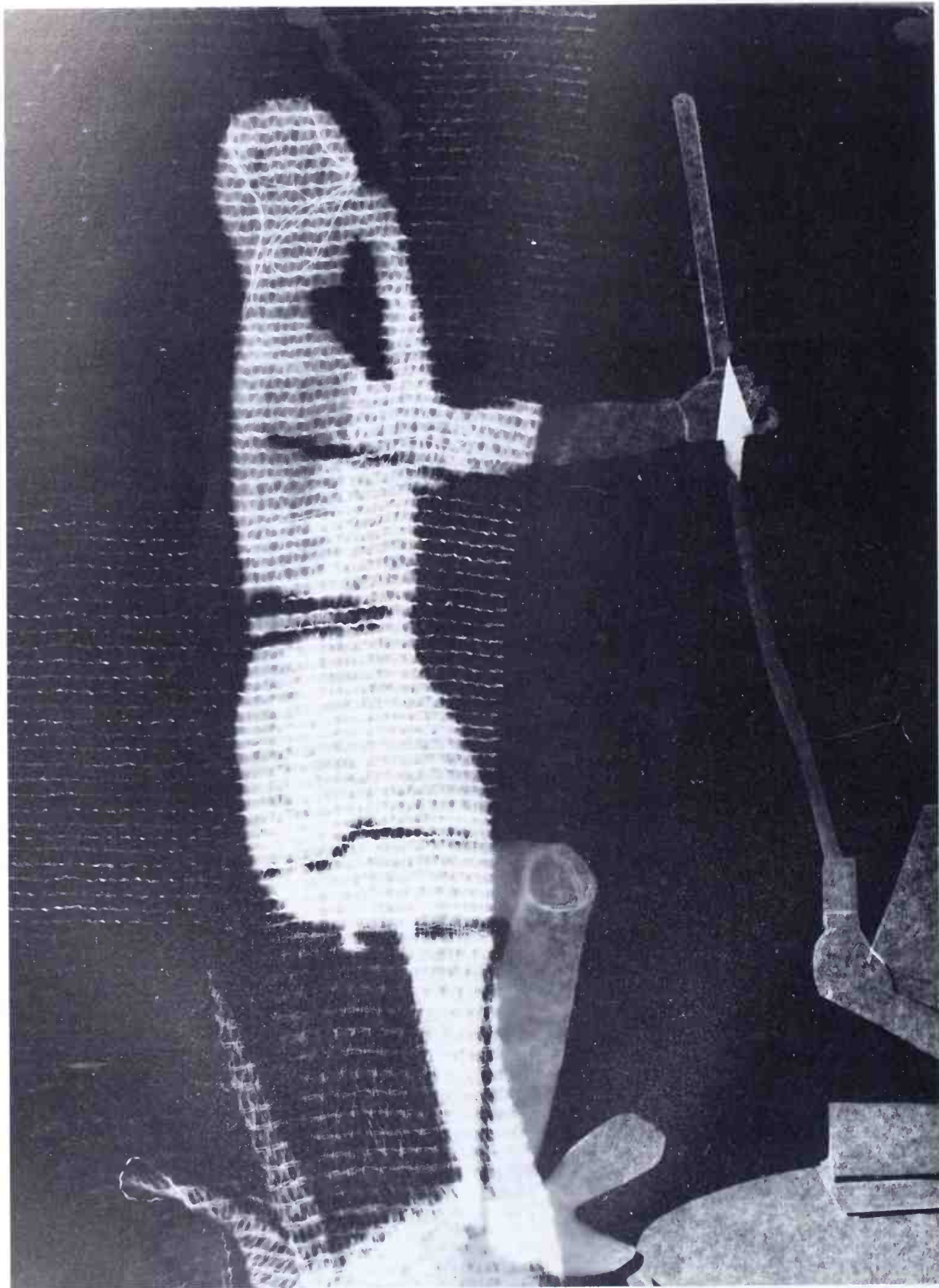


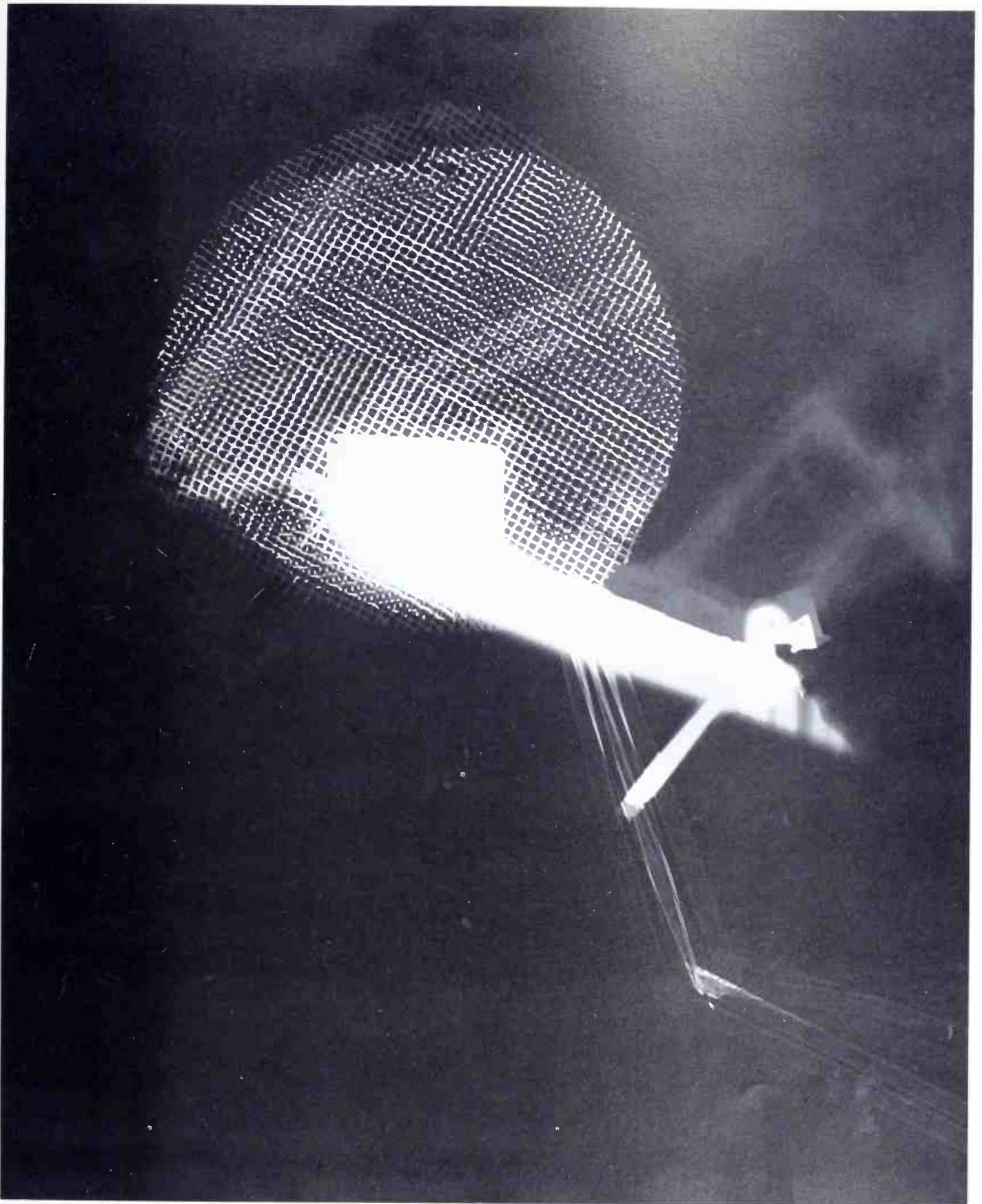




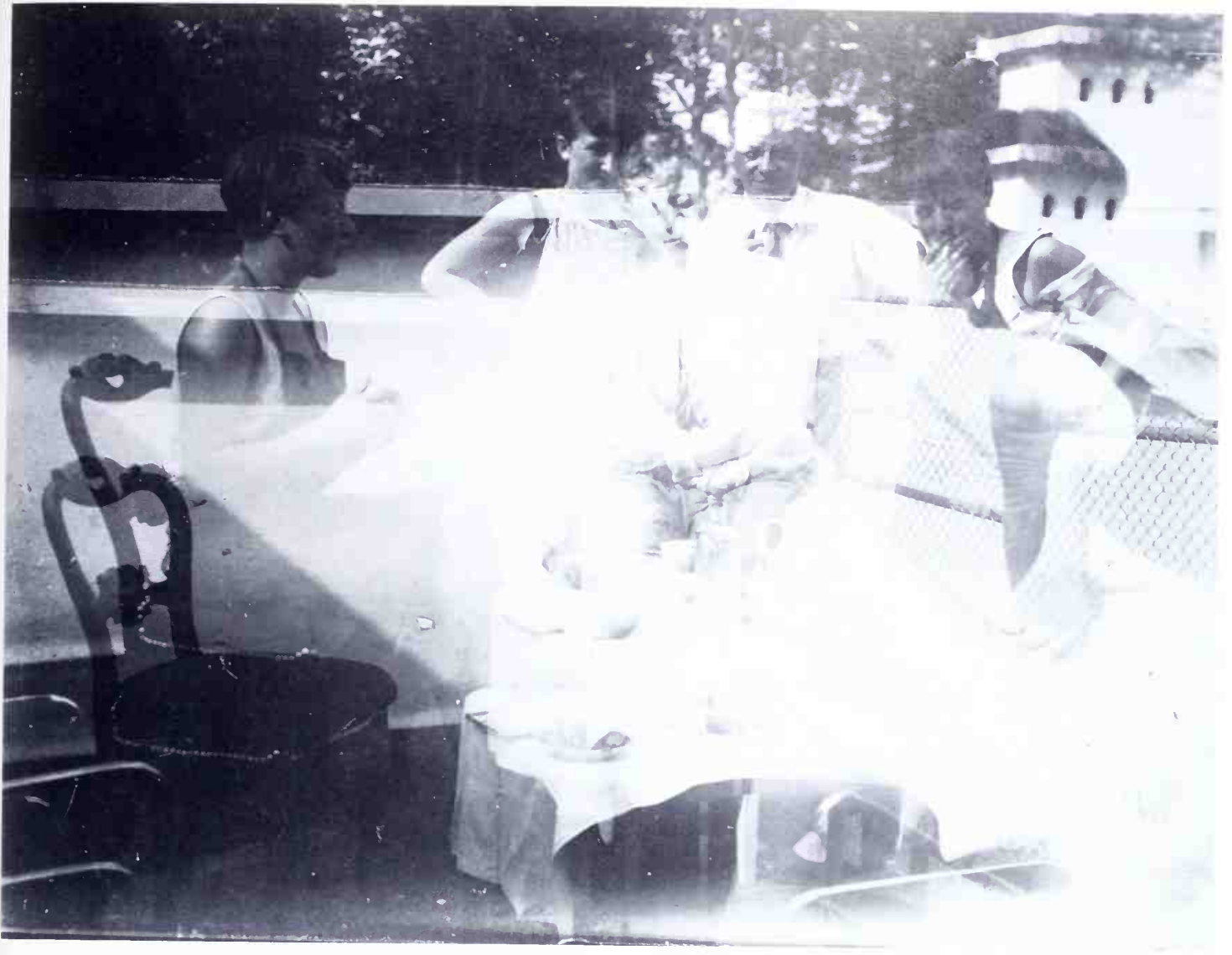




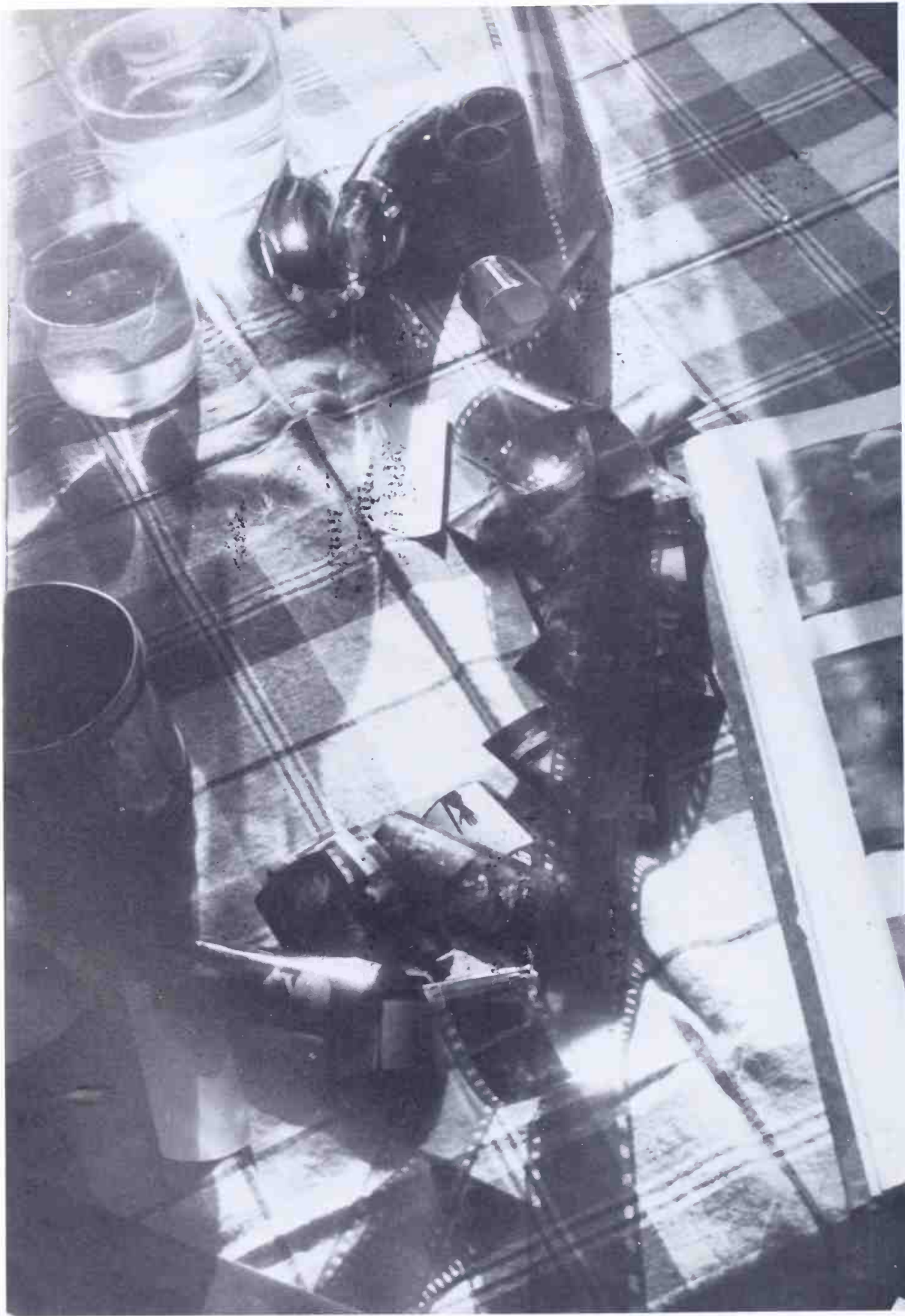


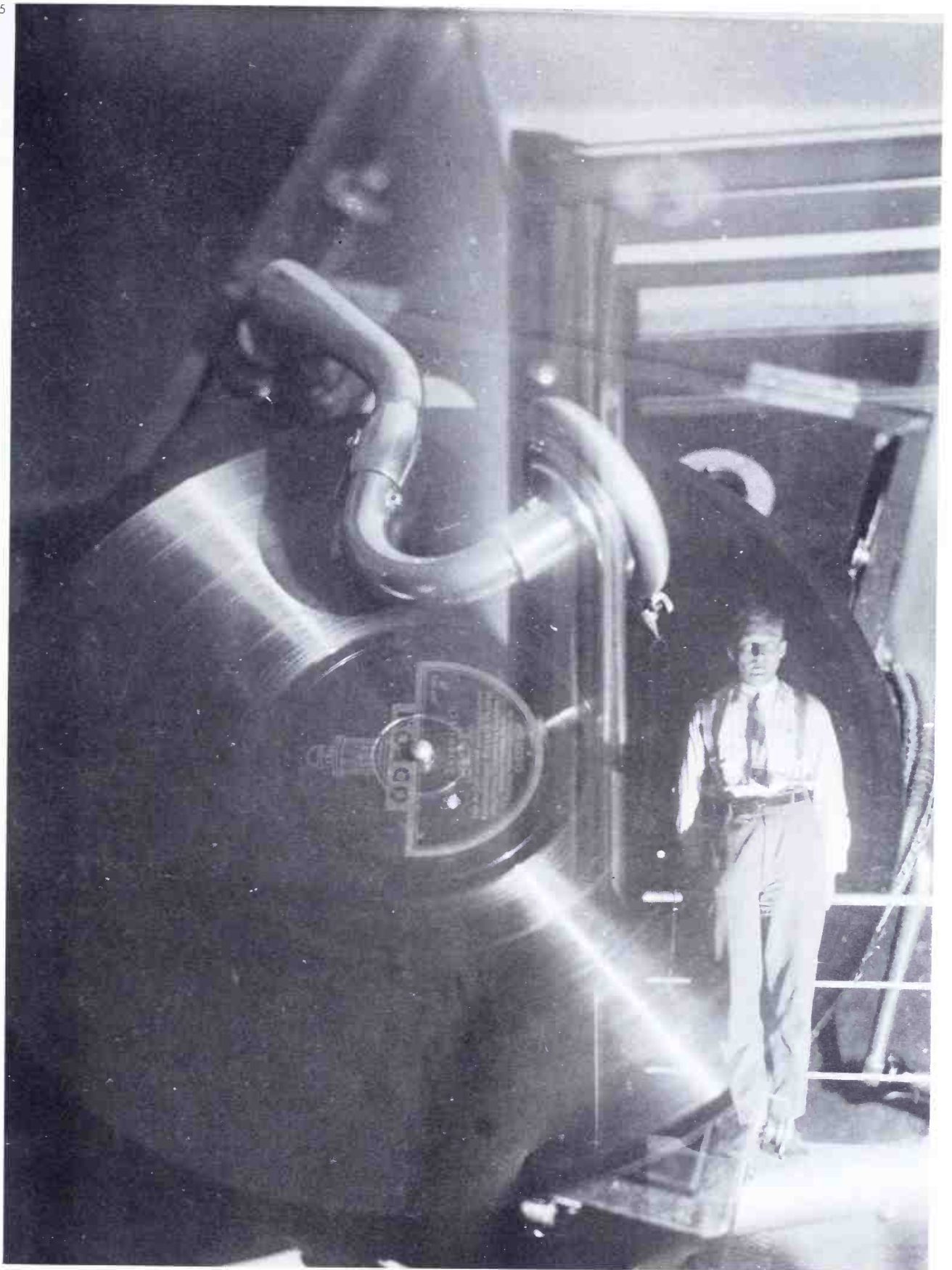


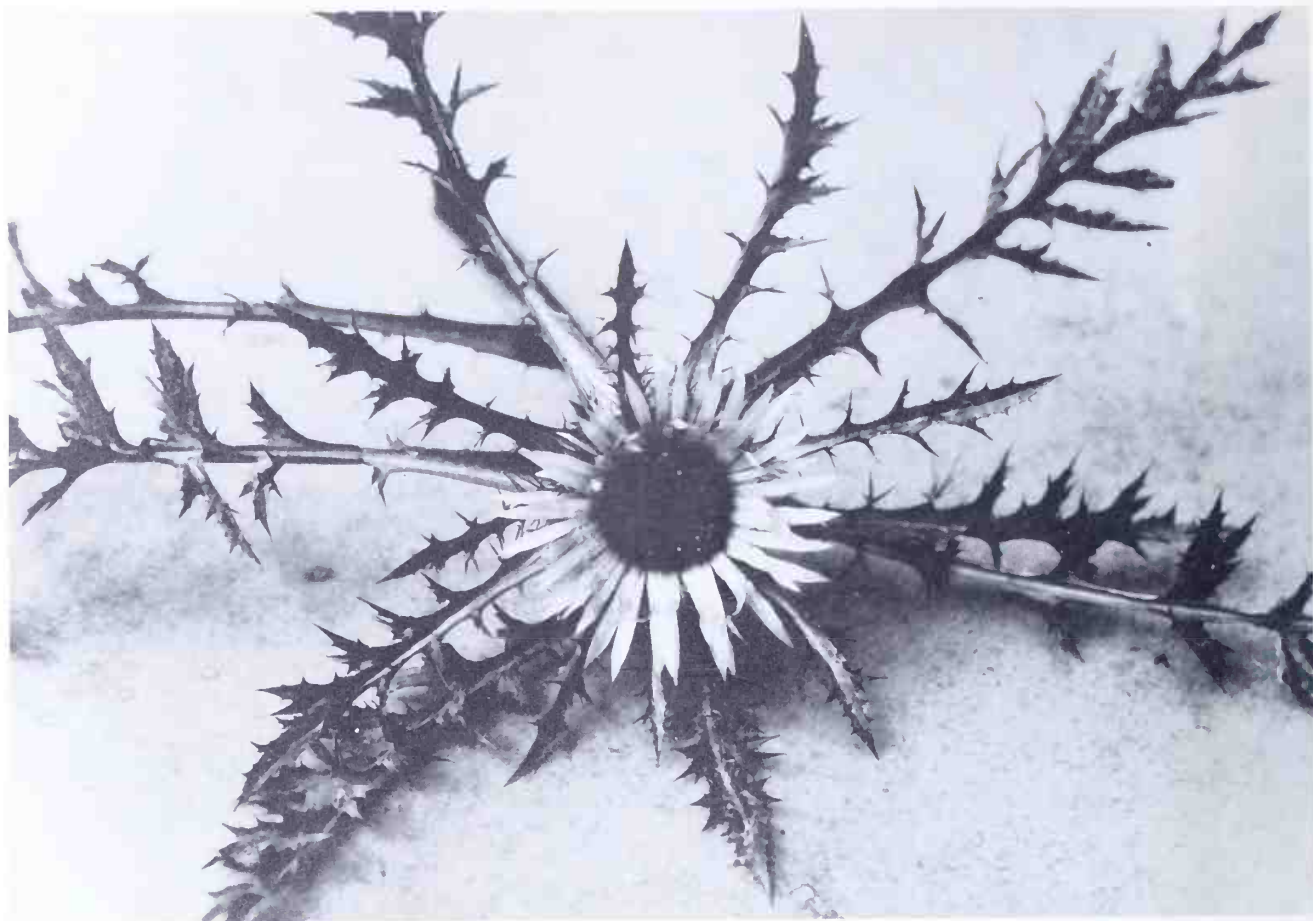




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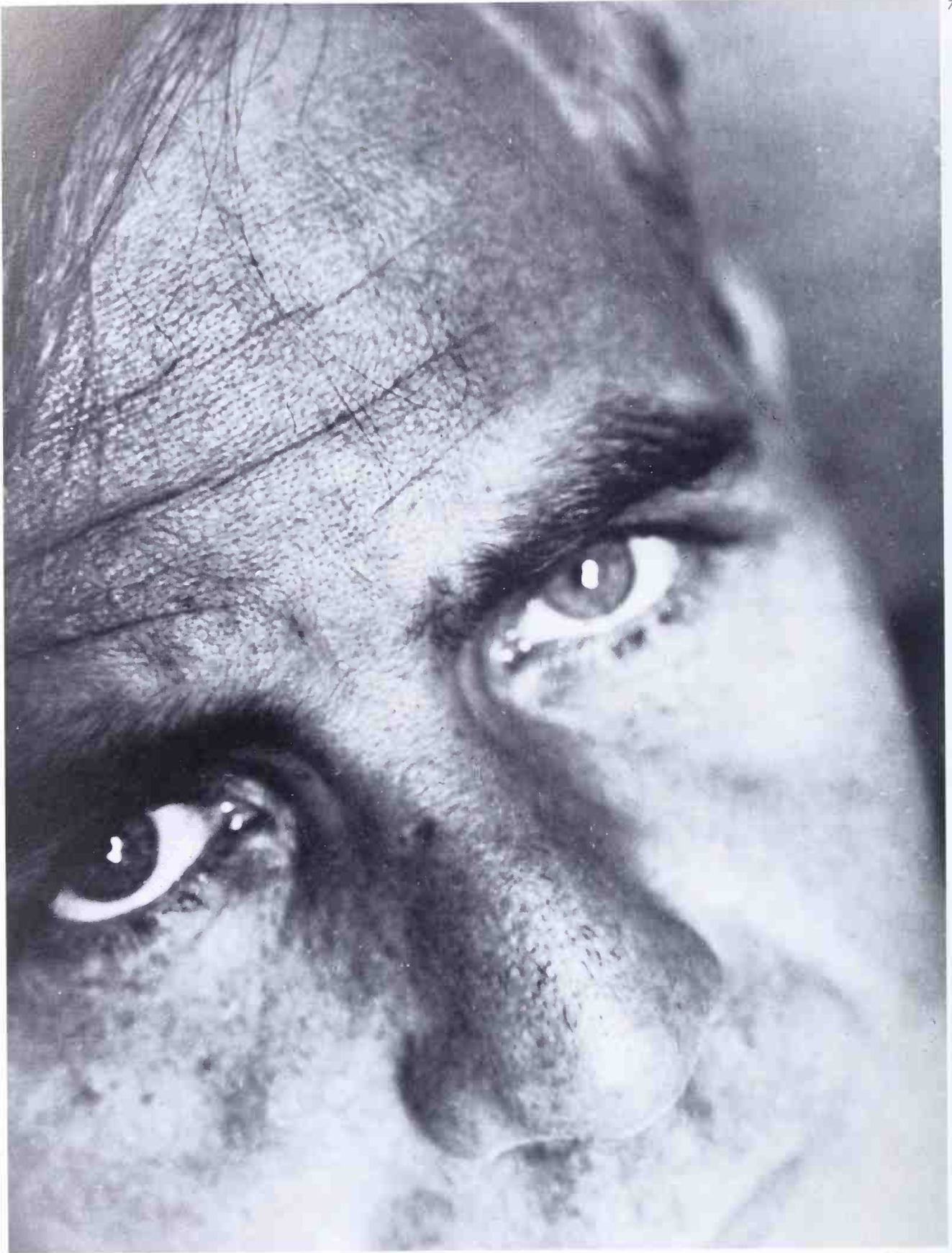




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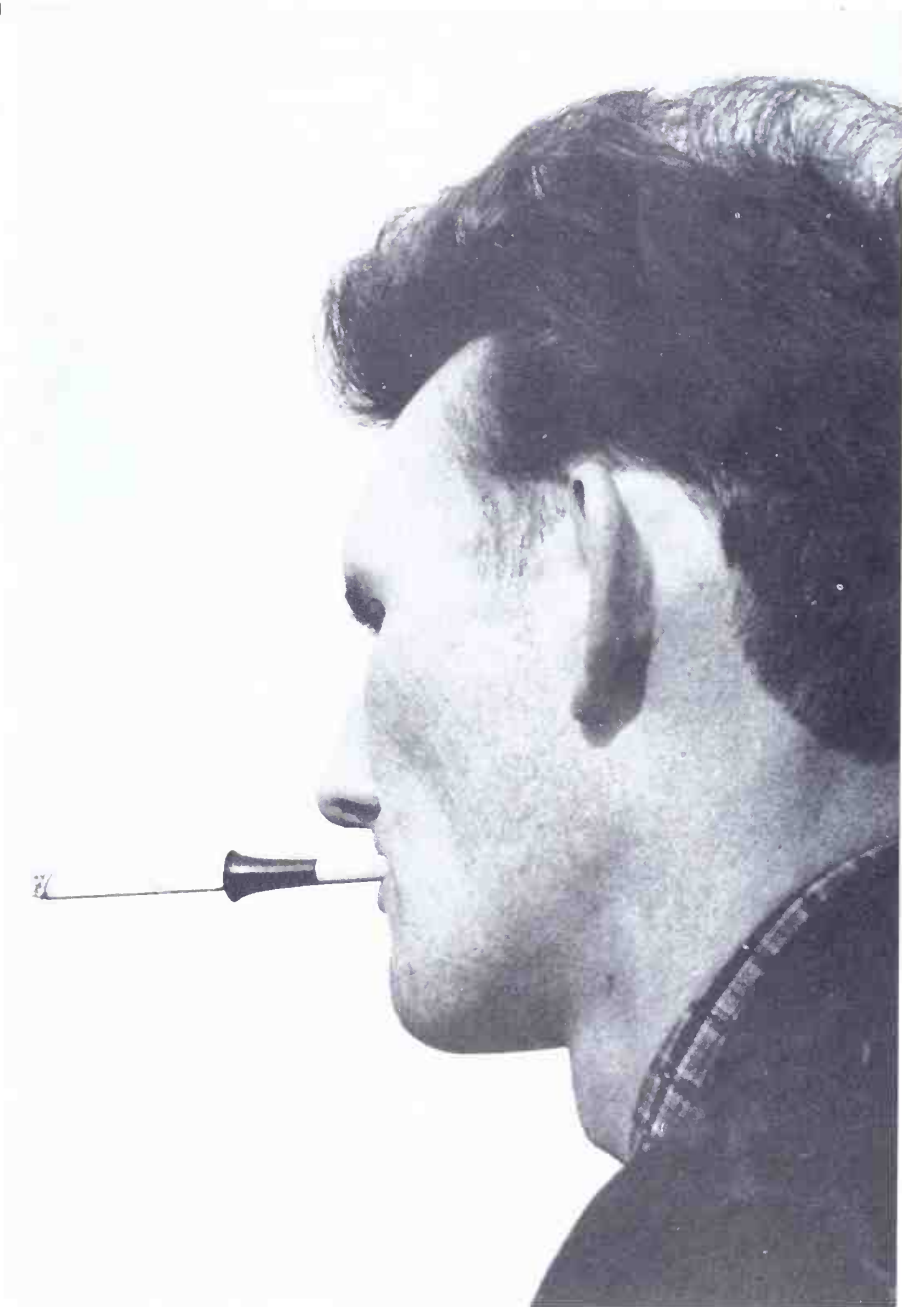


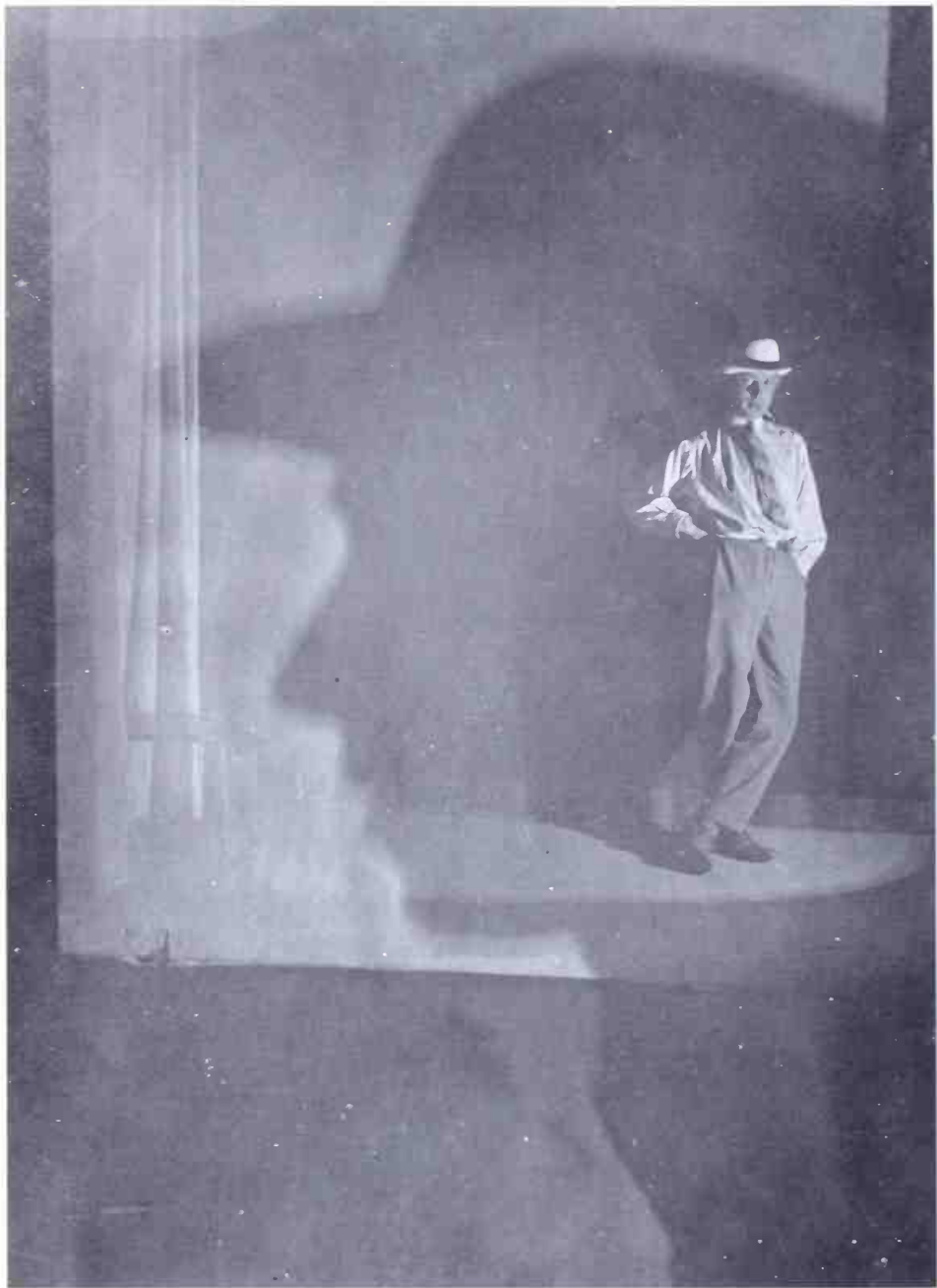


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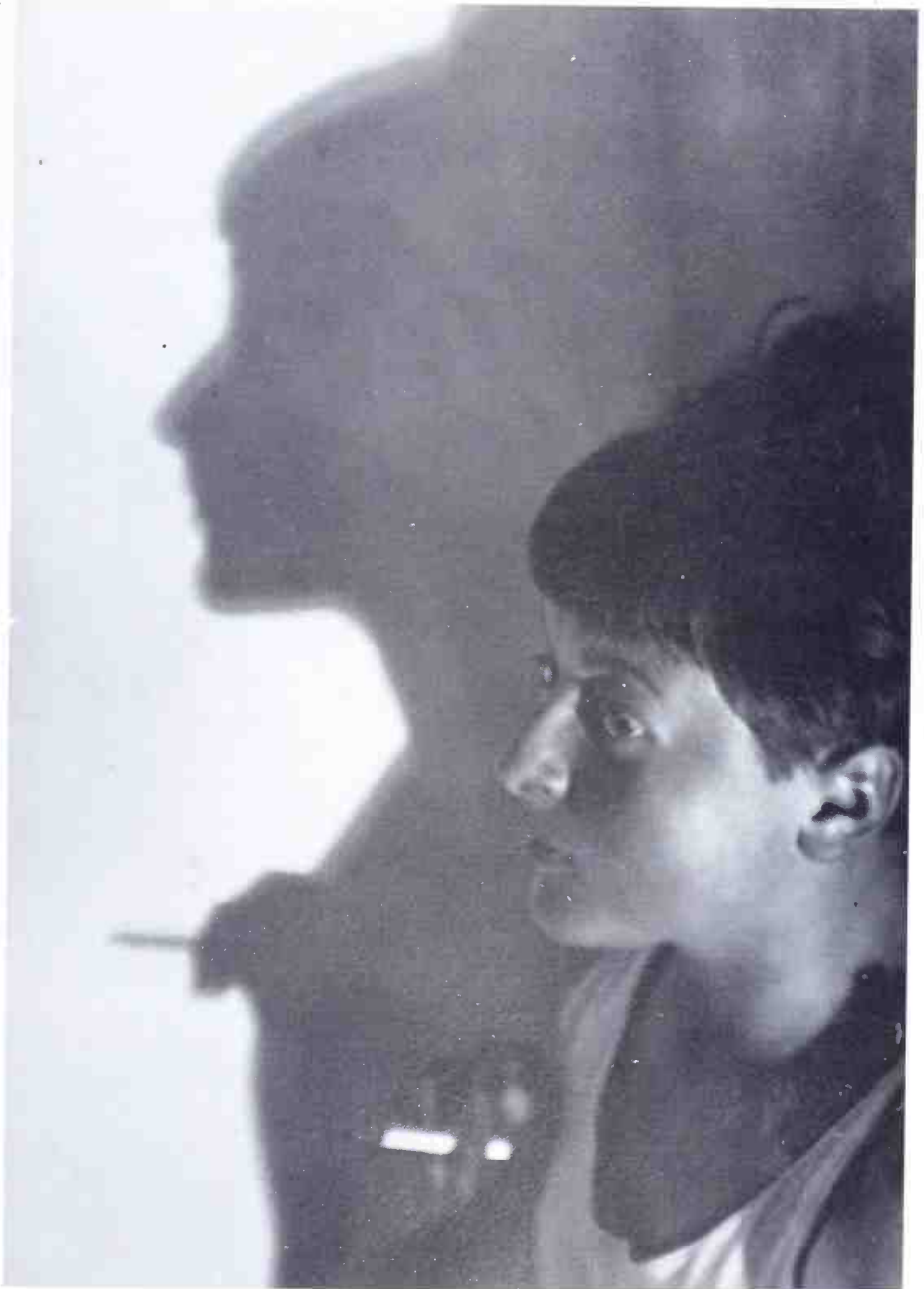






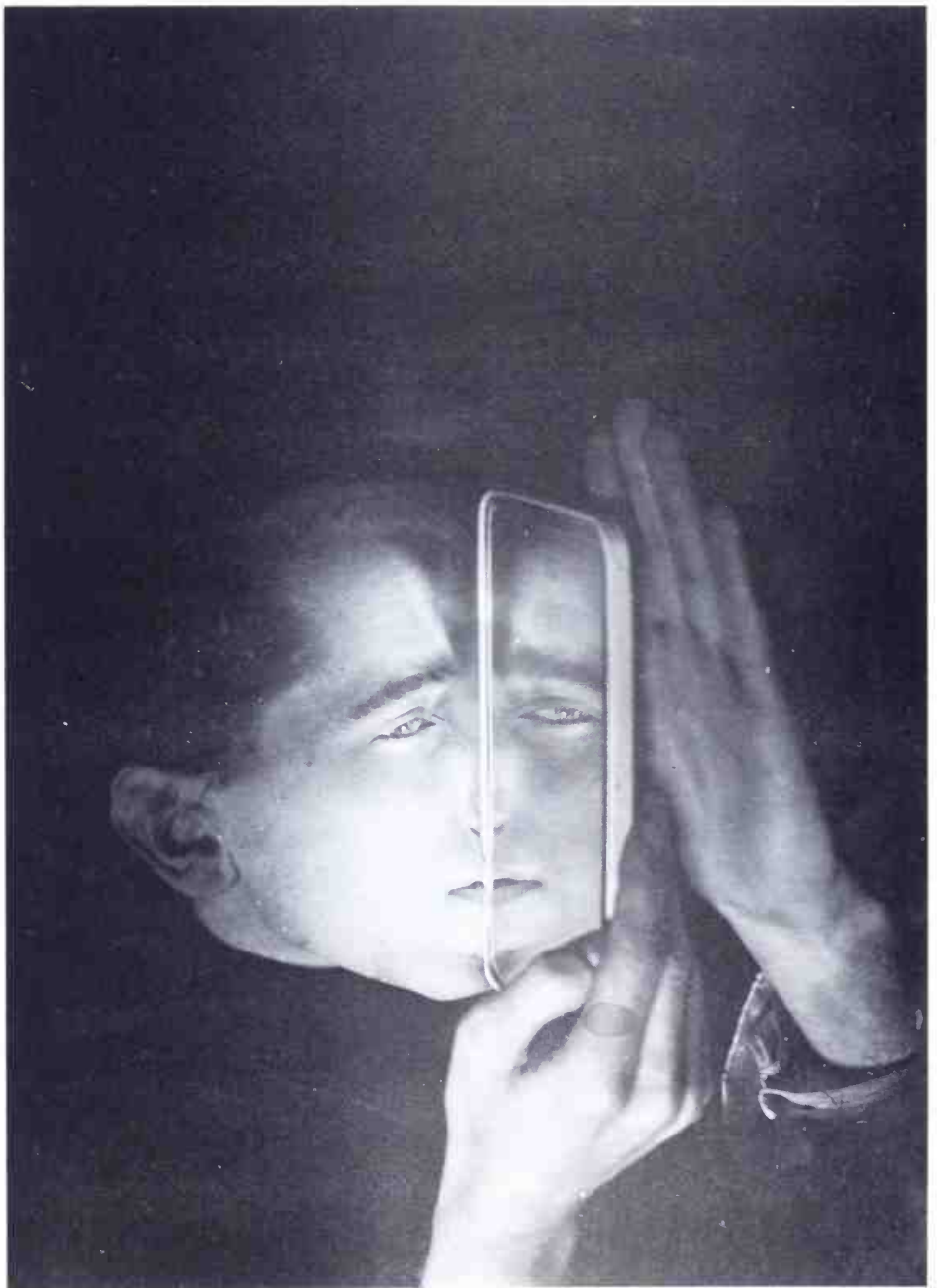
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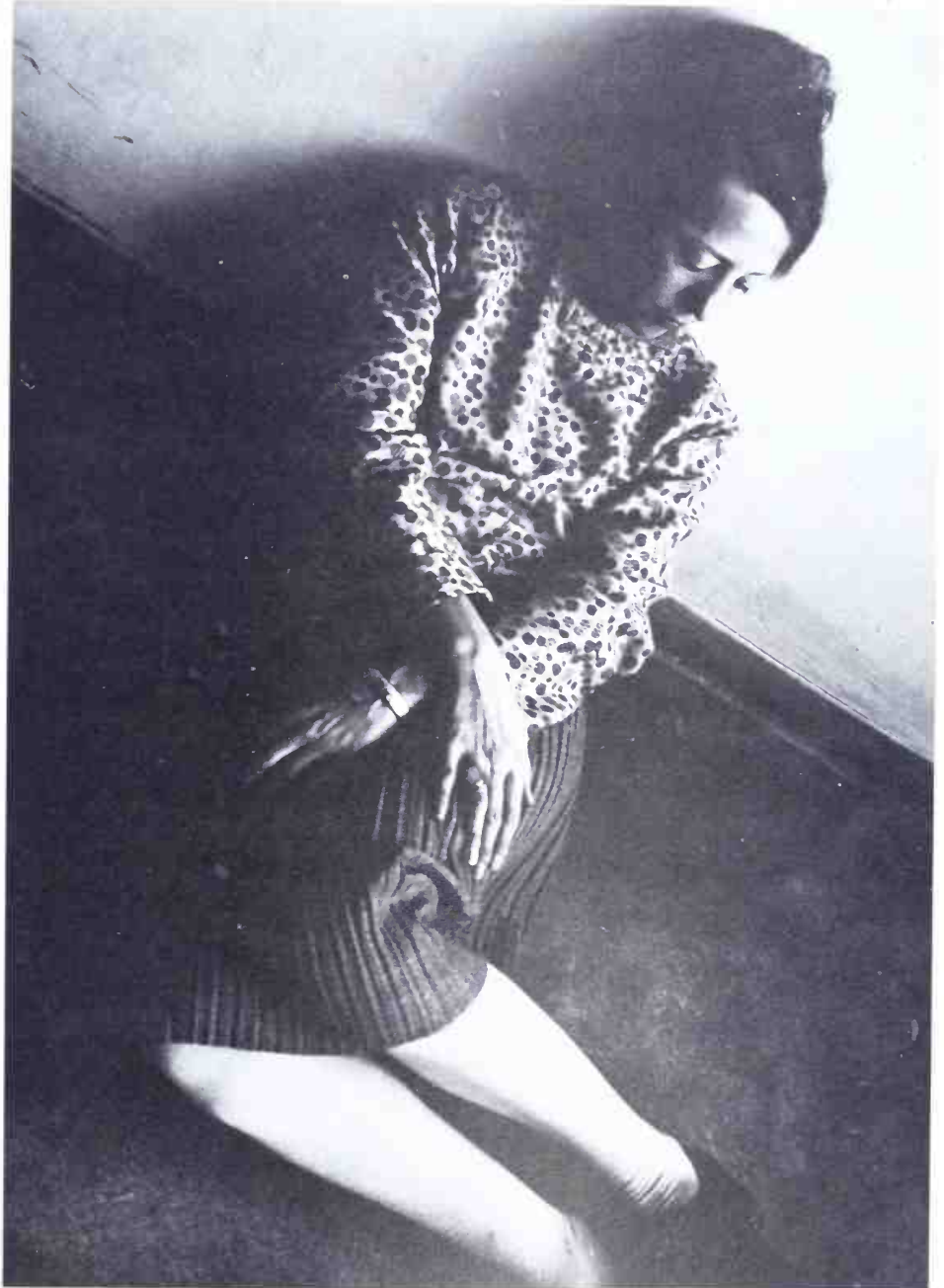


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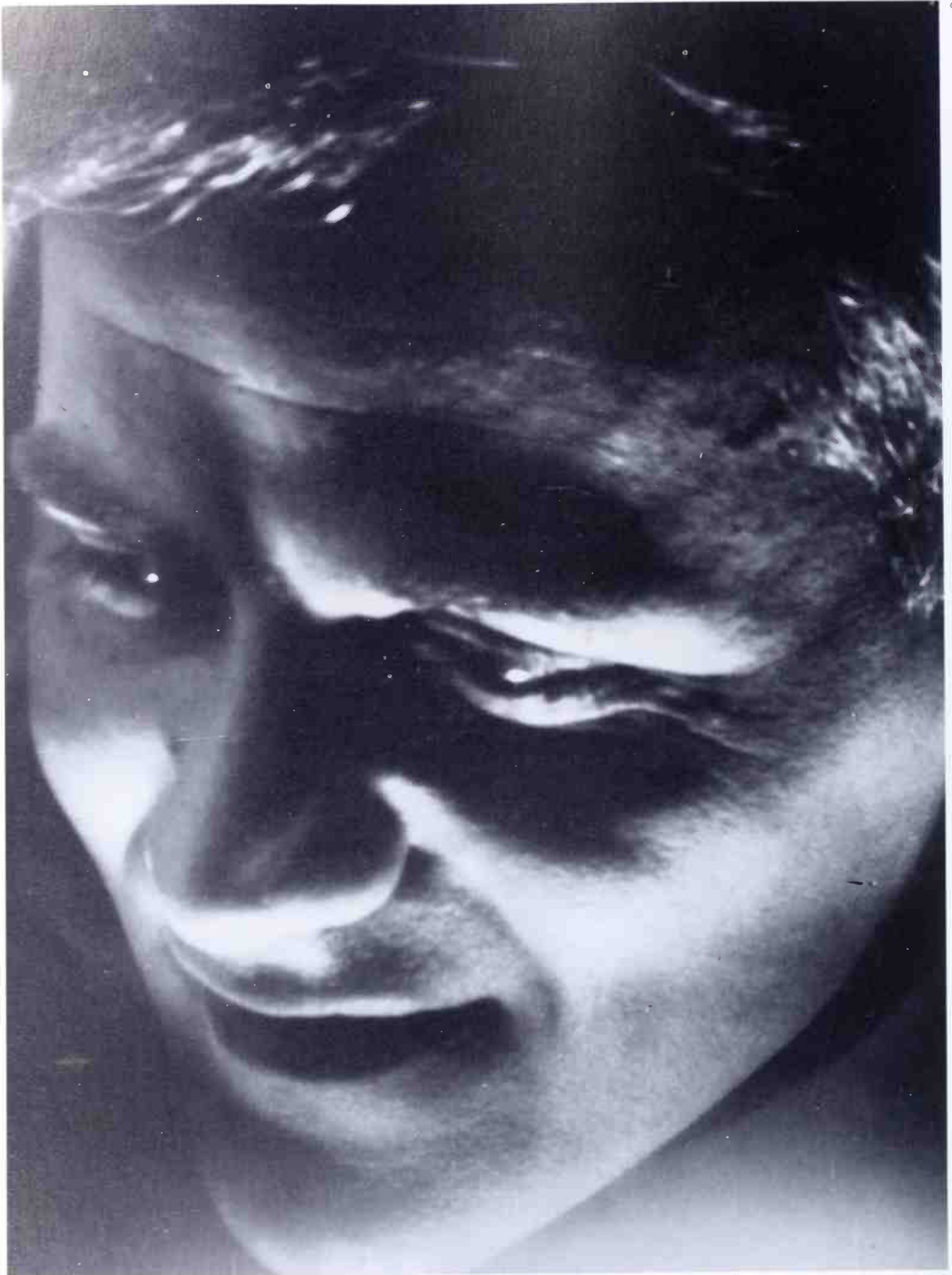


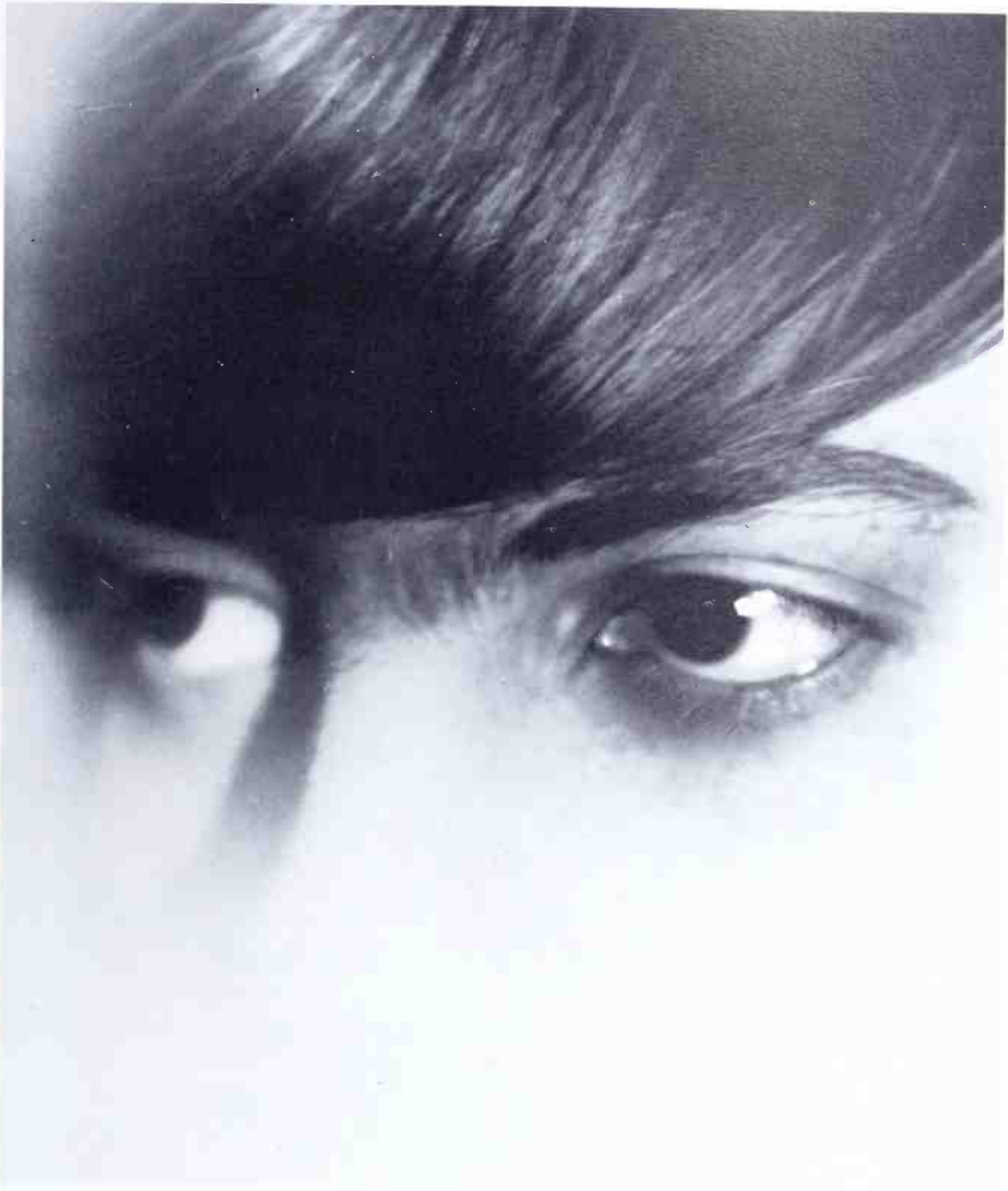




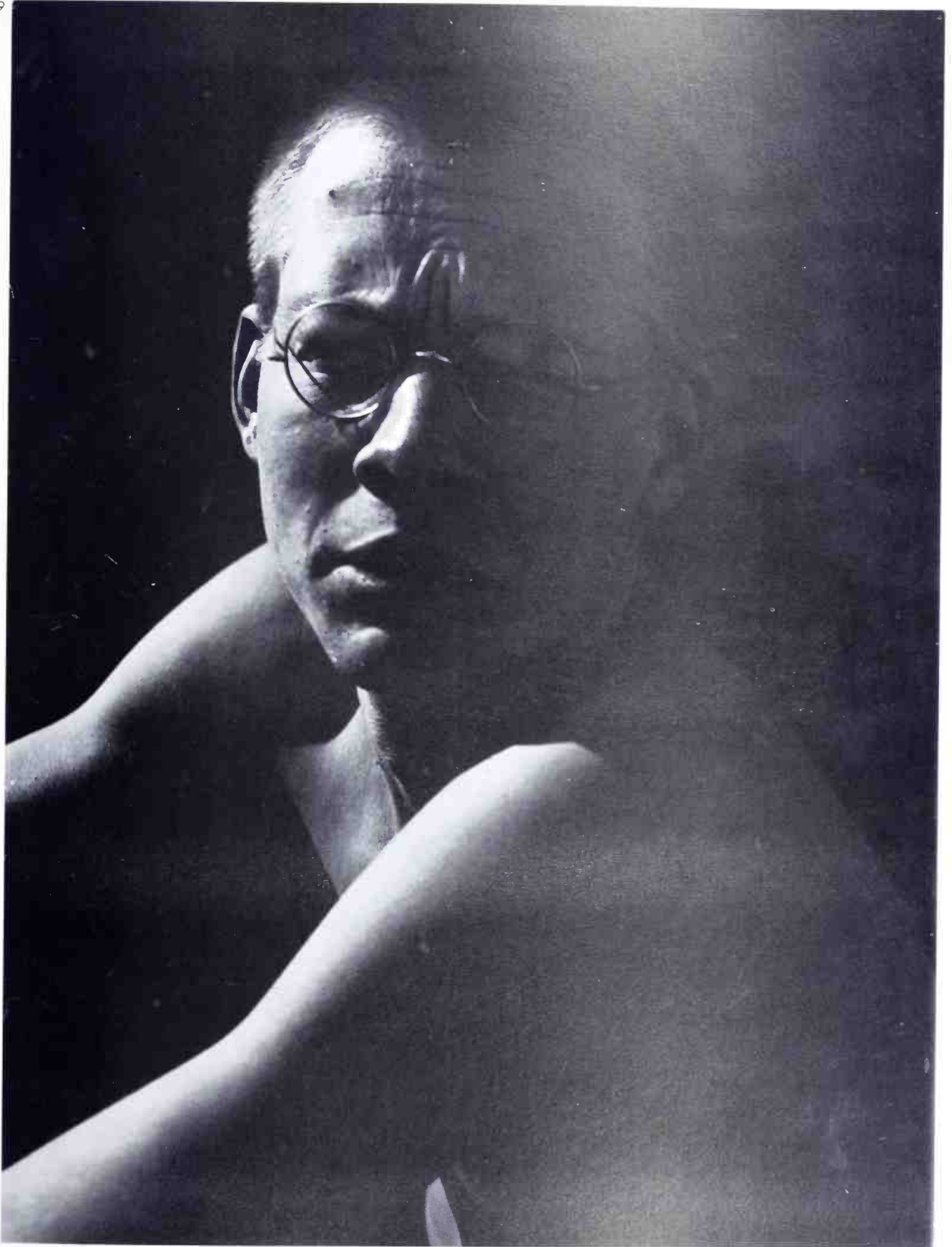
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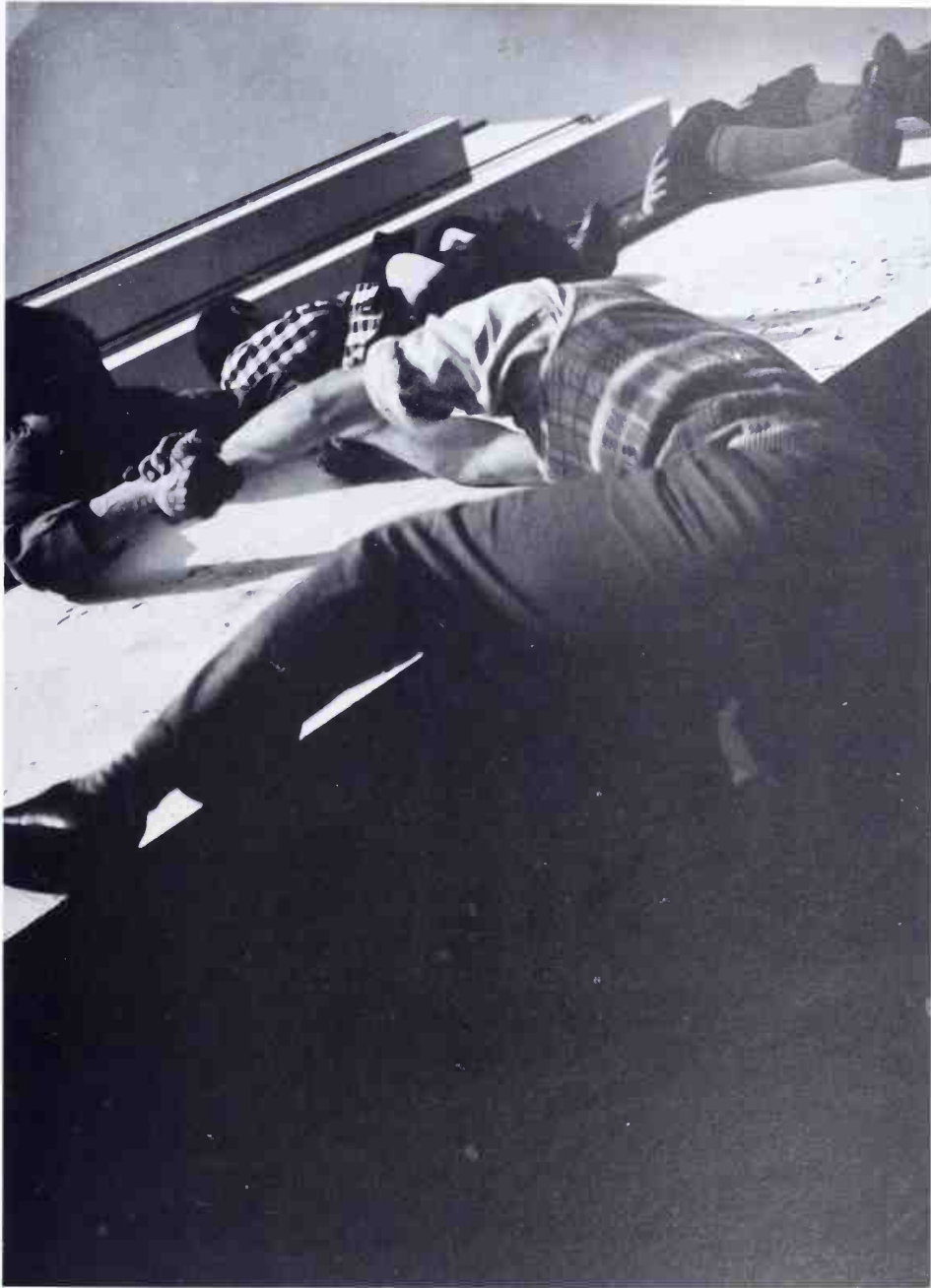


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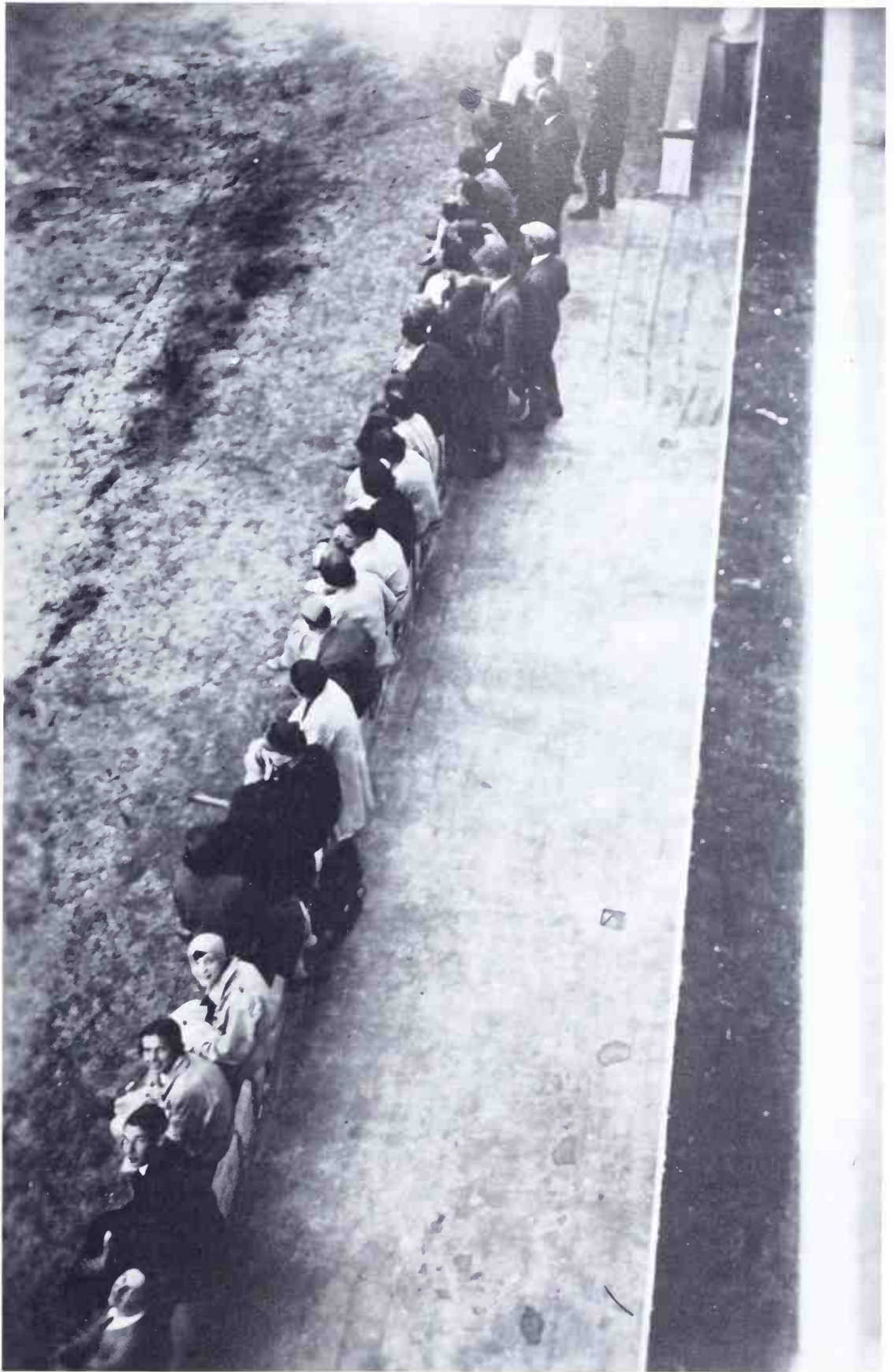














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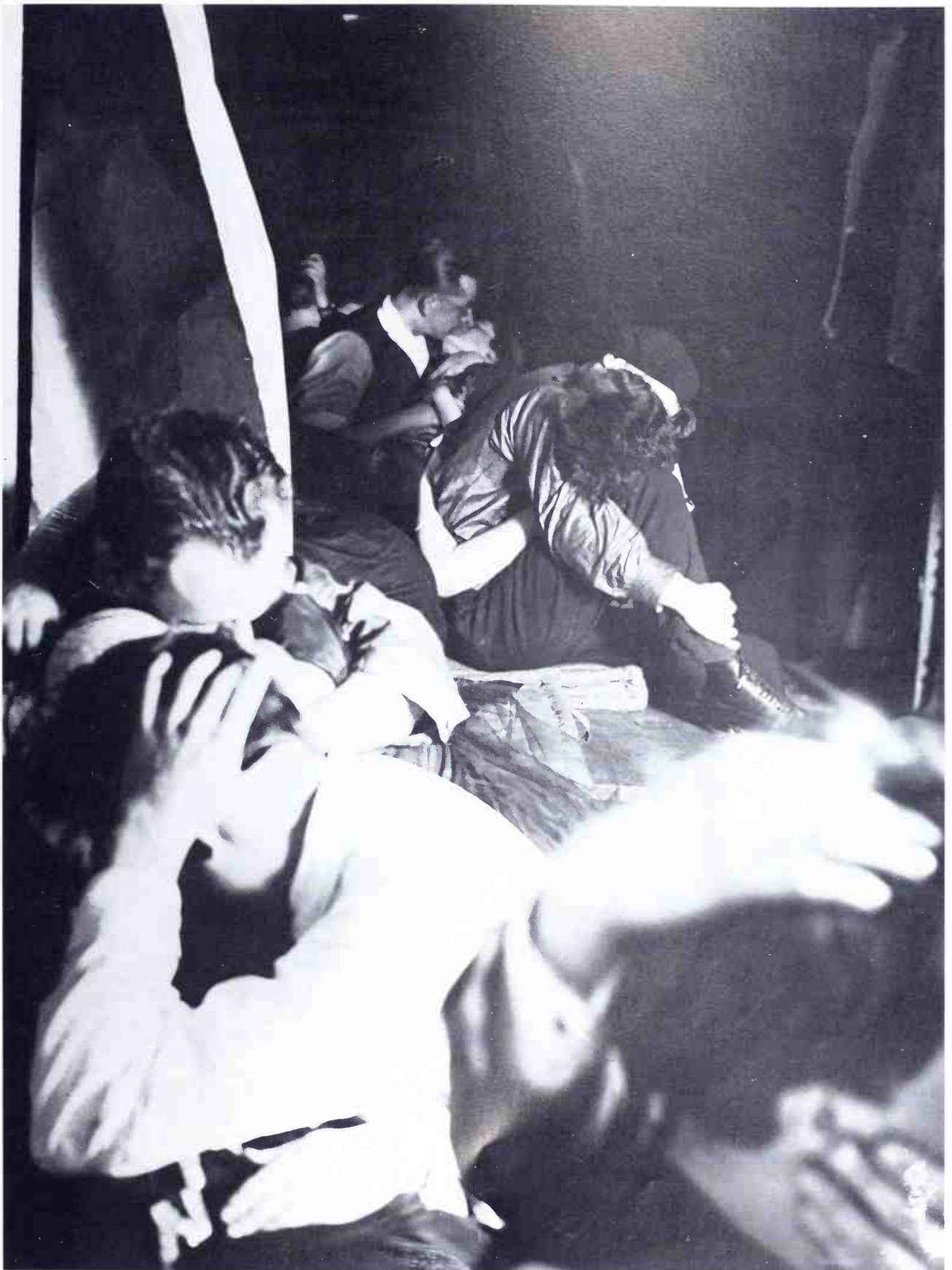


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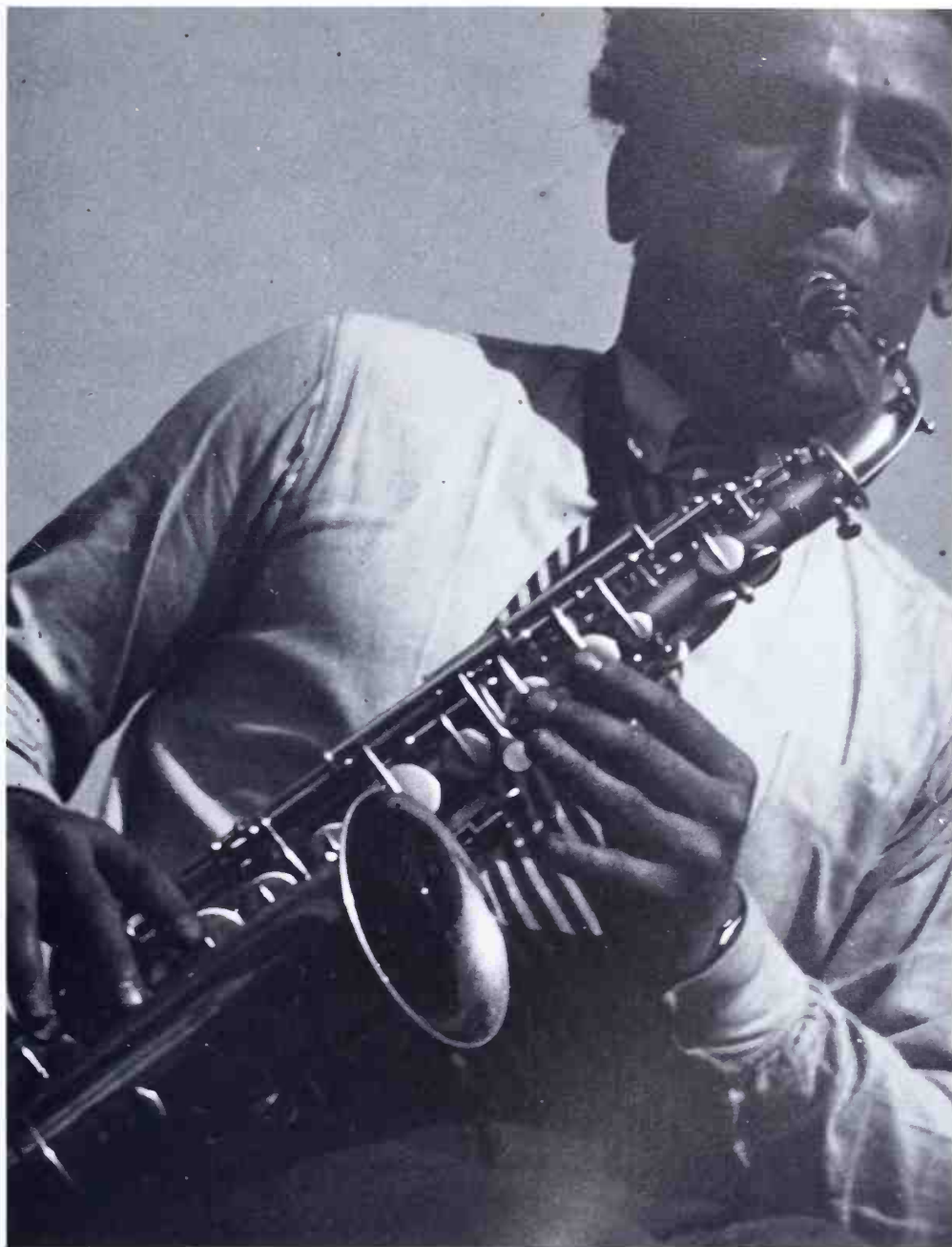








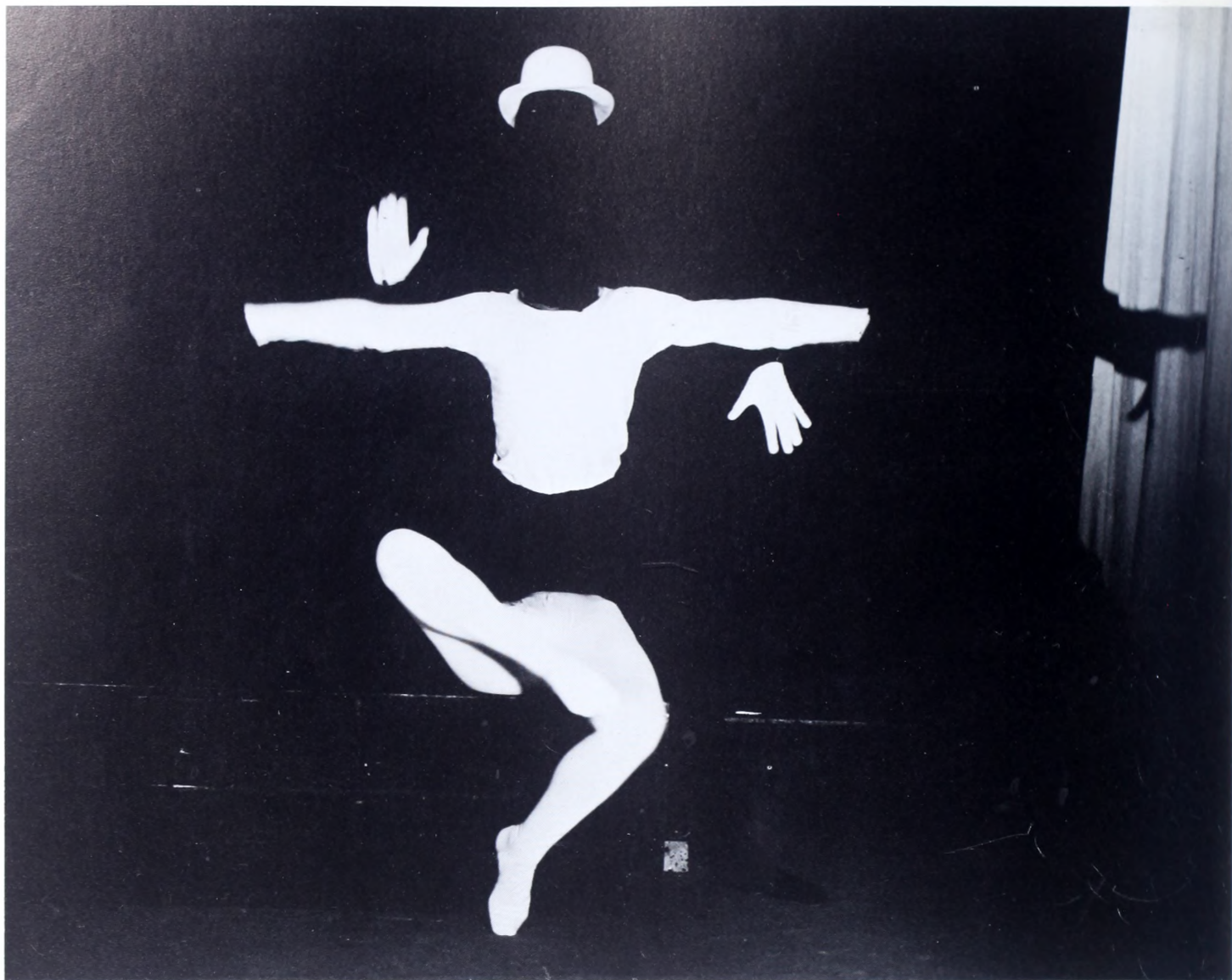












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### Selection of Photographic Exhibitions in Which the Bauhaus Dessau Participated

Deutsche Photographische Ausstellung ("German Photography Exhibition"), organized by the Messe-u. Ausstellungen-ges, G.m.b.H., Frankfurt am Main, at the Haus der Moden, Frankfurt am Main, 1926

Neue Wege der Photographie ("New Paths in Photography"), at the Kunstverein, Jena, 1928

Fotographie der Gegenwart ("Contemporary Photography"), at the Folkwang Museum, Essen, 1929

Film und Photo ("Film and Photo"). International Exhibition of the German Werkbund, Stuttgart, 1929

Das Lichtbild ("The Photograph"), International Exhibition, organized by the Münchener Bund and the Verein Ausstellungspark München, e.V., Munich, 1930

Fotomontage ("Photomontage"). Exhibition in the courtyard of the former Kunstgewerbemuseum, at the Staatliche Museen, Berlin, 1931

Die neue Fotografie ("The New Photography"). International traveling exhibition of the German Werkbund and of the "Münchener Bund," Gewerbemuseum, Basel, 1931

Exposition Internationale de la Photographie ("International Photography Exhibition"), Palais des Beaux-Arts, Brussels, 1932

Die Kamera. Ausstellung für Fotografie, Druck und Reproduktion ("The Camera: Exhibition for Photography, Printing and Reproduction"), organized by the Berliner Ausstellungs-, Messe-und Fremdenverkehrs, G.m.b.H., Berlin, 1933

# Bauhaus Dessau

Herausgegeben im Juli 1931  
im Auftrage des Kreises der Freunde des Bauhauses

Auf der zweiten Stufe werden in den einzelnen Fachgebieten folgende Gegenstände behandelt.

In

## Bau und Ausbau

Roh- und Ausbaukonstruktion in Verbindung mit konstruktivem Entwerfen, Heizungs-, Lüftungs-, Installationslehre und Beleuchtungstechnik, Veranschlagen, Statik, Eisen- und Eisenbetonkonstruktion. Diese theoretischen Lehrfächer werden ergänzt durch experimentelle Arbeiten in den Werkstätten.

In der

## Reklame

steht im Mittelpunkt ein Pflichtkurs praktischer Werkstattearbeit in der Druckerei durch einen Handwerksmeister. Hier werden gelehrt: Typographie, Druck- und Reproduktionsverfahren, Kalkulation von Drucksachen. Ferner erhalten die Studierenden Unterricht im Akt- und Figurenzeichnen, und Ausbildung in der fotografischen Technik.

In der

## Fotoabteilung

wird in der zweiten Stufe zunächst eine Einführung in die optischen, physikalischen, chemischen Grundlagen der fotografischen Technik insbesondere Belichtungs-, Entwicklungs- und Nachbehandlungsverfahren unter Berücksichtigung der Farbwiedergabe gegeben, in Verbindung mit einem fotografischen Praktikum.

In der

## Weberlei

wird mit der Materialkunde und Bindungslehre begonnen, und in die verschiedenen Webtechniken auf  
Schaftstuhl  
Scheffmaschine  
Jaquardmaschine  
Teppichknüpfstuhl  
Gobelinstuhl, eingeführt.  
Ferner wird gelehrt: Kalkulieren, Patronieren, Stoffveredeln. Außerdem werden praktische Färbereibungen vorgenommen.

Auf der Grundlage dieses technischen Wissens und fachlichen Könnens beginnt in der

## III. Stufe

die freie Entwurfsarbeit. Es wird behandelt:

In

## Bau und Ausbau

der Kleinwohnungsbau im Zusammenhang mit dem Städtebau und Siedlungswesen, der Wohn- und Geschäftshausbau, Bau von Schulen, Sanatorien, Krankenhäusern, Badeanstalten, Hotels usw. Alle diese Aufgaben werden mit Einschluß des Innenbaues bearbeitet.

In der

## Reklame

beginnt auf der Grundlage der fachlichen Voraussetzungen neben einer gründlichen theoretischen Ausbildung in der Werbelehre das freie und experimentelle Arbeiten auf dem vielseitigen Gebiete des Werbewesens, wie Entwurf und Ausführung von Werbdrucksachen, Errichtung von Ausstellungsständen usw.

In der

## Fotoabteilung

3. Stufe findet der Übergang statt von dem rein technischen Experimentieren zu dem freien Arbeiten unter Berücksichtigung spezieller Anforderungen der Reklame und Reportage.

In der

## Weberlei:

Ausführung von Textilien nach freiem Entwurf in den verschiedenen Materialien und Techniken und unter spezieller Berücksichtigung der Anforderungen des Wohnungsbaues und der Textilindustrie.

Für die freie künstlerische Betätigung besteht im Bauhaus eine **freie Malklasse** und **plastische Werkstatt** in welcher seminarartig Aufgaben gelöst werden.

Über die engere Fechausbildung hinaus wird durch

## Vorträge und Gastkurse

der verschiedensten Art eine Vertiefung in die geistigen Probleme unserer Zeit herbeigeführt. In diesem Rahmen haben u. e. im Bauhaus gesprochen:  
Dr. Adolf Behne, Berlin, Kunstschriftsteller  
Prof. Dr. Philipp Frank, Prag, von der Techn. Hochschule



## On the Present State of Photography

The transformation that is taking place before our eyes in photographic methods and their effects is critical. What does it consist of?

It is striking in the seeming unity and forcefulness of working methods and results. But really it does not exist. The illusion of similarity is based only on a rejection of traditional techniques and pictorial methods and on a turn away from the facile, and thus convincingly boring and accurate likeness of Mr. X. It is based too on a shared avoidance of manual procedures that, after the fact, deny photography's technical principle—detailed, precise reduction of the image in the film—and in its place substitute mechanical coloring. We fail to recognize the magic of its precision and detailing, thus allowing what we already possessed to disappear—all in an attempt to make it the equal of the graphic arts, which rightly display other qualities arising from their different technical means. Hence we have not even noticed that photography is capable of giving us its own new vision of things and people, a vision of upsetting forcefulness, and that it gives this through its own characteristic selection from among the abundance of existing facts, a selection made possible by the decided individuality of its technique.

Consider a ball on a smooth plane. It presents us with various views according to the illumination and the play of shadows. It is a combination of individual properties that we join out of habit. The combination changes. It is always the ball on the given plane, though our eye does not experience the intense harmony to which it gives rise. This occurs, rather, through understanding, through the concept of the ball; in other words, the combination, for the eye, is fortuitous. With manual procedures it is possible to stress the rudiments of a picture and to allow what is not appropriate to disappear. Through exaggeration, deformation, suppression, and simplification manual procedures effect the selection, the transition from object to picture. This is the process of combination from memories, from fixated portions of various views. The transplantation of this method into photography is called chromolithography and bromoil print. But, whereas there the exploitation of the brush is the technique itself, in the pigment process it interrupts the work of the quantities of light that are active at every point and obliterates the activities

appropriate to each of these two different technical methods.

We are capable, however, of renouncing the manual continuation of a process that is already completed by purely photographic means, if we simply form the object itself from the point of view of the photographic selection from among the individual facts. Through the establishment of the chiaroscuro, of the spatial order and of the distribution of the depth of field, an image appears, an image that a precise technique derives by scanning the object: the ball on the plane, touching it at only one point, forming itself in the same arc up to the opposite pole, in unstable equilibrium, in the atmosphere of the shadows, and built up in the delicacy and force of the silver gray tones. This is a picture of which it may be said, in turn, that the lights do not jump out with the abruptness of the halftones, which is what usually happens in the ordinary process where they either remain without detail, when we want to stress their purity, or else appear coated, when we want to stress their detail. A purely technical problem thus arises from the emphasis on pure lights and on the finest separation of the brightest middle tones as they lie ready in the negative, though they are not able to be copied. The solution of this problem would allow us, for example, to picture snow not only as a bright spot next to the dark spots of the shadows and the earth but in the material palpability of a heap of crystals. Here it is a question of concrete problems of photographic technique, not of Moholyian false problems of photography with distorting lenses or without perspective.

It is well known that platinotype and pigment printing are characterized by a relative abruptness or lack of differentiation. I need not point out here the difficulties that arise with the use of this procedure. It is sufficient to recall that their formal effect goes completely against what we are striving for, because it is not based on the silver particles embedded in the gelatine. Preliminarily, we arrive at the best results through fine-grained development, using amidol with excess sodium sulphate, of somewhat more delicate gradation than it should finally have. In this case the details of the lights are just hinted at and the darks are still differentiated. We produce a transformation in the silver chloride by bleaching the white parts of a head and setting it in the luminous blacks of hard developing paper, at the same time maintaining an exceptional balance in the proportions of size and structure. But this effect is not specific only to photography, and to strive for it means to renounce its greatest possible quality (which can appear fleetingly in, for example, the gray tones of the lips that part like a wilting poppy leaf), in other words, to renounce what it alone can show us. There are more than a few among the modern photographers who adopt these methods, making big and small posters, and produce

graphic, not photographic, effects. They are still new to us, and they can still be useful as a blow against the threat of lifeless sterility. And the often great sureness of taste displayed is always welcome. But the black-and-white effect of the silver, which is completely dissolved in the lights and completely reduced in the darks, can also be obtained in the lithographic process, and if the gelatinization emphasizes the glossiness and purity of the tone, we are still left with only gelatinized lithographs, crudely photographed. Consider, by contrast, the small prints that Outerbridge shows us: the subtle treatment of the darks, the sharp detailing of the brightest light tones, the broad and firm middle tones—the whole thing a set of variations on the halftone theme, yielding a delicate proximity and definiteness of the material. Anyone who sees this will never forget the deeper, characteristic results obtained by the methodical development of technical properties specific to photography.

The situation is exactly the same with regard to the photograph, insofar as it is a question of studies of light and dark based on the harmonies that emerge from combinations of the silver gray tones. They school us for the transposition of the natural tones into the silver gray scale, in that they free us from the at first bewildering fullness of the halftones occurring in the natural object. Yet what do they become when they come forth with the claim to be an end in themselves, along with X rays of lilies, orchids, shellfish, and fish? How much more magical is the fact of their connection with the object outside of us, which is beautiful in itself.

Progress can come only from the further development of a technique that is still in its infancy and that has been completely neglected by us under the influence of manual procedures. And it must come from the further development of the positive techniques that are used with developing papers. It is the form of the characteristic curve of silver chloride and silver bromide papers, with the "sudden drop-off" at its lower end, which makes these objects stand before us in their brilliance and unity; here is a vital harmony of the objects among themselves and outside of us. This method of working differs in principle from that of the manual processes. Our free work with respect to the object precedes the technical process, is guided by an exact knowledge of its productivity and of its limits, and is entirely concluded with the introduction of the latter. Thus this process serves merely to verify our notions.

Now we can return to our opening remark about the seeming unity of the different working methods and results. Photographic technique is a process of the precise detailing of the halftones. To suppress this process means to rob the result of its specific photographic qualities. It is possible, nevertheless, to proceed differently, with great

taste and artistry, employing, for example, a hot potassium bichromate bath and a second, final development to strengthen the brightest middle tones and saturate the darks, along with a complete looseness and lightness of the grain. What is threatening to emerge in modern photography, as in every movement as it grows, is nothing else than a new academicism, nourished by dilettantism, when we have scarcely freed ourselves from the old one. It is possible, however, to intensify the pictorial character of our photographs more and more, guided by a knowledge of the effects of the technical measures and doing so before their introduction. In other words, we can handle the technique flexibly, like a net that recovers treasure unharmed, allowing us to separate even within the modern trends, dilettantism and academicism from the steady work of the real enrichment of our heritage.

## Photography Is Manipulation of Light

The photographer is a manipulator of light; photography is manipulation of light.

If in photography the main point was not the changing play of light, until now hardly graspable by other means, but simply the question of the projection of objects in their formal appearance, we should then have to regard as good every flat, poorly lit and gray picture in which one could still recognize an object. However, nobody who has any understanding of photography would take such a view today.

This then is the first, most elementary piece of knowledge one has to acquire in order to manipulate a means for making pictures that has not yet been fully exploited. Above all, this knowledge is valid if one wants to take photographs without a camera, i.e., if we succeed in making use of the essence of photographic procedure, the potential of the light-sensitive layer, for purposes of composition.

It must be stressed that the essential tool of photographic procedure is not the camera but the light-sensitive layer. Specifically photographic laws and methods result from the reaction of this layer to light effects which in their turn are influenced by the material, be it light or dark, smooth or rough.

Only after the problem has been investigated—hence in the second place—will one be able to examine the characteristic aspect of photography, as it has been understood up till now, viz. the connection between the light-sensitive layer and a camera obscura; and here also one will come to the conclusion that photography must not be confused with painting or drawing, that photography has a field of its own, with its own laws governing its means, and that the point is to make use of these laws and to develop them wherever possible.

Understanding is better served by the description of some practical experiments than by long theoretical explanations. These experiments can be divided into three groups:

1. The production of photographs without a camera, "photograms," which result from the fixation of light effects in gradations of black-white-gray directly on the photographic layer. The effect is sublime, radiant, almost dematerialized. In this way the potential of working with light is far more completely exploited than had previously been

the case in painting. The contrasting relationships of the various graded values of gray, from the deepest black to the brightest white, that flow into each other, produce a penetrating light effect which is without concrete significance but a direct optical experience for everyone.

2. The production of photographs with a camera obscura on the basis of new and extended laws.

3. The production of photomontages and photosculptures: copying by superimposition, cutting and pasting, tricks.

### 1. Photography without a camera: the photogram

If one puts an object on sensitized paper and exposes it to the sun or to diffused daylight, within a short time one can observe the formation of the contours of the object and its shadow in bright layers on a dark ground. One can achieve the same effect with paper sensitive to artificial light but with the difference that one cannot observe the progress of the formation of the picture as in the case of daylight-sensitive paper.

If one chooses a transparent or translucent object in place of an opaque one: crystal, glass, fluids, veils, nets, sieves, etc., one gets, instead of the hard outlines, gradations of bright values. And if one combines these values or objects according to definite principles, the results will be clearer and richer, according to one's concentration and experience.

True, one can lay down rules for this work, though in outline only, as it is a question of a hitherto unknown field of manipulation with a completely novel aspect of optical composition and, at the same time, a reevaluation of traditional photography. Its essence is a never-failing certitude of feeling vis-à-vis the appearance of light—of its activity in brightness, of its passivity in the dark—its most delicate distribution of rays to the point of a perfect balance between the values of very small and very great tensions.

There is no possibility of a comparison with the material of other fields of composition. The laws of organization develop out of practical work, as the result of the human organism encountering newly discovered matter. So far experience teaches us that very subtle transitions can be of high intensity and that too strong contrasts of white and black weaken the effect.

A small quantity of white is capable of keeping in balance by its activity large areas of the deepest black and it is less a question of form than one of the quantity, direction and the positional relationships of the particular manifestations of light.

In addition one may note that photographs without a

camera have in their negative aspect a wonderful softness of grays flowing into each other; whereas in their positive form—which can be also produced from paper negatives—they result in harder, often pale values of gray. Their quite special character will only gradually come to be realized.

Experiments with photograms are of fundamental significance for both laymen and professional photographers. They provide richer and more important insights into the meaning of the photographic procedure than do shots often taken quite mechanically with a camera. Here the organization of the light effect is handled in a sovereign way, as it appears right to the manipulator, and independently of the limitations and chance nature of objects. The light-sensitive layer—plate or paper—is a *tabula rasa*, a blank page on which one may make notes with light, just as the painter working on his canvas in a sovereign way uses his tools, brush and pigment.

Anybody who has once mastered the meaning of writing with light in producing photographs without a camera (photograms) will obviously also be able to work with a camera.

## 2. Photographs taken with a camera

The photographic apparatus has provided us with surprising possibilities which we are only now beginning to evaluate. These optical surprises latent in photographic procedure become available to us very often through the chance results achieved by amateurs and through objective "nonartistic" pictures taken by scientists, ethnographers, etc. From them we have learned a great deal about the specific and unique character of the photographic process and about the means photography puts at our disposal.

In the extension of the field of vision even the imperfect object of today is no longer confined to the narrow limits of our eyes. No manual means of manipulation (pencil, brush, etc.) is capable of fixing segments of the environment seen in a similar fashion. It is equally impossible for either a craft tool or the eye to fix the essence of motion. The possibilities for distortion of objects—pictures normally regarded as rejects (worm's-eye view, bird's-eye view, and oblique view)—are not to be judged in a purely negative way but rather provide us with an unprejudiced optical view which our eyes, bound as they are by laws of association, cannot give us.

And from another point of view, the subtlety of the effects of gray produces a result that can be just as sublime as that produced by the most enhanced color tones.

By naming these fields, one is in no way suggesting the limits of the possibilities. Although photography is already more than a century old, it has only been possible in

recent years, as the result of new developments, to look beyond the specific and see the consequences of manipulation. Only in the last few years have we become mature enough to understand these connections.

If we want to outline a program for practical work on the basis of our so far still fragmentary knowledge, we must keep in mind, first of all, what is specifically photographic.

In the field of photography there is an enormous amount that remains hidden. In order to acquire the right fingertip feel for the specific laws that govern its means, one must conduct practical experiments, including

a. photographs of structures, textures, surface treatments with regard to their reaction to light (absorption, reflection, mirroring, dispersal effects, etc.);

b. photographs in a so far unaccustomed style—rare views, oblique, upward, downward, distortions, shadow effects, tonal contrasts, enlargements, microphotographs;

c. photographs using a novel system of lenses, concave and convex mirrors, stereophotographs on a disk, etc.

The limits of photography are incalculable. Everything here is so new that the mere act of seeking leads by itself to creative results.

The oblivious pathfinder is technology. The illiterate of the future will not be one who cannot write, but who does not know photography.

## 3. Photosculpture (photomontage)

Photomontage shows clearly how one can change imitative photographic procedure into purposeful, creative work.

Photomontage (photosculpture) goes back to the naïve, yet very skillful procedure of early photographers who produced a new picture by a combination of separate details: for instance, they had been commissioned to produce a group picture of people who, for one reason or another, could not be photographed together but only singly. They copied or pasted together single pictures in front of a common, mostly scenic, background, and no one was to notice that the group had been pieced together. That then was the first photomontage.

The Dadaists enlarged the meaning of photomontage. Partly in order to astonish, partly to give a demonstration, partly to create optical poems, they pasted together pieces of different photographs. These parts of pictures, pieced together, often achieved a rather enigmatic meaning that was difficult to unravel and yet had a provocative effect. These pictures were far from pretending to be real; they showed brutally the process, the dissection of single photos, the crude cut made by scissors. These "photomontages" were true sisters to Futurist, brutalist music which, composed of scraps of noise, in its gathering to-

gether of many elements sought to convey the exciting experience of the awakening of a metropolis and similar things.

In comparison with this, photosculture is a sort of organized apparition. Its pictures have a well-defined meaning and central idea, and though they often consist of different optical and intellectual superimpositions and interlockings, it is possible to have a clear view of the total situation. In this they correspond approximately to the construction of a fugue or the arrangement of an orchestra, both of which, though built up from more or less numerous superimpositions, produce in their totality a clear meaning. The effect of photoscultures is based on the mutual penetration and fusion of connections which in real life are not always visible, on a comprehension by means of a picture of the simultaneity of events.

Until the Futurists entered the scene, the concept of simultaneity had existed in the mind, intellectually, but it had not been experienced consciously by the senses. The Futurists touched on this problem not only in their music but also in their pictures: "the noise of the street penetrates the house" or "memory of the night of the ball," etc. But the construction of Futurist pictures was as yet not very dynamic in comparison with photomontages. Against this, Dadaist photomontage, in its unruliness, in its big leaps, was mostly too individualistic to be understood quickly. It wanted too much: it wanted to achieve on a plane, in the static stage, a kinetic motion which was reversed for film. It set itself a task that was overambitious, so vision failed.

The difference between photomontage and photosculture is already clear from their techniques. Like photomontage, photosculture is made up from different photographs that are pasted together, retouched, and compressed in one plane. But photosculture tries to remain moderate in its presentation of simultaneity. It is clear, arranged lucidly, and uses photographic elements in a concentrated way, having divested itself of all disturbing accessories. It shows situations in a compressed state which can be unwound very quickly by the process of association.

This economical method makes understanding easier and often suddenly reveals an otherwise hidden meaning.

One has confidence in the objectivity of photography of a type that does not seem to permit the subjective interpretation of an event. As a result of this confidence and by the combination of photographic elements with lines and other supplements, one obtains unexpected tensions which reach far beyond the significance of the single parts. It would be hardly possible to achieve a similar effect by using simple drawing or painting to convey forms. For it is just this integration of photographically presented elements of events, the simple, as well as the complicated

superimpositions, that produces a curious unity moving on optically prescribed paths, as if it were on rails of ideas. This unity can have various effects, amusing, moving, despairing, satirical, visionary, revolutionary, etc.

Photosculture is often the expression of a hardly comprehensible intellectual variety of combinations. It is frequently a very bitter joke, often blasphemous. Often it shows the evil side of man; often too it rebels against insufficiency: it is at once clownish and witty, tragic and serious.

Photosculture is based on visual and mental gymnastics presented in more concentrated form than that which befalls a city-dweller on his daily rounds.

Example: one rides in a tram, looks out through a window. There is a car behind. The windows of this car are also transparent. Through them one sees a shop which in its turn has transparent windows. In the shop there are people, buyers and salesmen. Somebody else opens the door. People pass by the shop. The traffic policeman stops a bicyclist. All this one grasps in a single moment because the window panes are transparent and everything that happens is seen by looking in the same direction.

A similar process occurs in photosculture—on another level—not as a summing up but as a synthesis: here the superimpositions and penetrations are formed by intellectual associations and the sense of vision.

In this way photographic methods can be used to produce experiences and intellectual associations that cannot be achieved to the same degree by other means. The visual and the intellectual become accessible in a moment; they have to become accessible in a moment if the effect is to be achieved. That is why in the composition a balance of intellectual and optical factors is especially important. However, the construction of the photosculture picture is not a composition in the earlier sense, it does not aim at a formal harmony but is rather a composition pointing to a given end, that of the presentation of ideas.

If we can assume a knowledge of the present, of different cultures, political events, current problems, etc., the speed with which optical impressions and their associations are received can be extraordinarily fast. That is why a photosculture sheet cannot be understood by an Eskimo. On the other hand, a nonobjective picture is accessible to everyone as it rests in biological laws of purely optical experiences which function in all people.

It is possible that city-dwellers, too, may have difficulties with photoscultures at first. But people who must always show presence of mind, e.g., those who often drive a car in difficult situations, will have much quicker reactions than those who are not accustomed to keenly observing life around them and to paying attention to the first sign of threatening danger.

It is therefore sensible to start a demonstration with simple superimpositions and to facilitate understanding by the use of striking, comprehensive titles.

Photosculptures can be used in different ways.

One of the many possibilities: the scenic intensification of whole sequences in theater and film; plays and filmscripts can be condensed into a single picture.

Another kind of use: the illustration of a concept or a feeling.

As illustration for propaganda, advertisements, posters.

As topical satire, etc.

The joke of the future will probably not be illustrated graphically but by means of photosculptures. Similarly the cinema posters of the future will be produced by photographic and photosculptural means which, unquestionably, correspond better to the nature of film than do today's posters which are done by drawing and are colored poetically to illustrate scenes in the film.

Only recently have people started to explore this new field. But one will soon notice that every material, however difficult it may appear, will after a little while prove easier to handle.

## Friedrich Vordemberge-Gildewart

### Optics—The Great Fashion

A great deal has already been written about photography (Who has not yet published a book about it? What subject has not yet taken you?). But, as if by agreement, no one has hit the nail on the head.

The great lie about the still greater mission of photography is thrashed out again and again. Above all, there is much excogitating about whether photography should be counted among the arts. This subject is now being argued with the greatest vanity and vehemence. "Proximity" to art always leads easily to the temptation of seeing as "artistic" results that are in fact only documentary or historical. And yet the great merit of correctly understanding photography is attributed to those who realized that the "painterly" and resemblance to watercolor is the lie of photography. Certainly not false! Yet how do things stand today? I believe that the distance has not grown the least bit greater. And there is more refinement into the bargain.

Interesting is confused with artistic, chance with the production of forms, with "creativity"!

Indeed, photography is confused with painting altogether. Thus we have the same situation as at the beginning of the movement.

For I believe that it is certainly not an instance of photography's own law when, say, a shot taken from a balloon (a landscape shot) resembles a picture by Paul Klee.

Things have turned out as they had to: soon one will no longer be able to bear the sight of a photograph. And quite rightly. Too bad!

One thinks one is seeing a new photograph, but it is always the same one. Only the subject changes. At first repeated in every direction of the compass: the slanting photo! So it began. Then in all scales of enlargement up to the point where one has to guess what the subject is. Then replaced in turn by the experiences of abstract painting (the proximity to art is still there), which in the first place brought to photography an understanding of materials (grids, contrasts, etc.). Then came the flowers. Naturally, the flowers. And now we must stand up and pray with Kurt Schwitters. Flowers are beautiful, or have you ever seen a violet doing an advertisement for the zoo? (And was it the flower that was beautiful or the

photograph?) Then came, and still come, the publishers with the penetrating glance—they stare at you! (What the sculptors do for the [Paova?] Nurmis and the other athletes—that's what the photographers do for the whole bunch of celebrities: from the slanting snapshots of government ministers' wives to the dandies of Hollywood to the grid shots of boxers' faces.)

Highly refined souls create pictures like the Rhine bridge at Cologne with the religious, veiled cathedral in the background. Another one of those "contrast compositions." Let's say, fine and coarse. Or loud and soft. Or technology and religion.

This sort of thing comes spilling out of the cameras. Some time ago an important step was taken toward giving photography a mission. Namely the affirmation and glorification of the concept of the "object" as a parallel creation to the nonobjective world of painting. This intention is the first real deed in photography!

Photography! The contrast objective—nonobjective is very important. Whereas in photography all force is concentrated on the true plastic formation of a given object, the painter, with complete discipline, renounces objective (and thus alluring) paraphernalia in favor of the concept of painting, that is, color!

This glorification of the object in photography points to something essential. What painting has never been able to do, the camera has finally done: it has made it possible to convey the "object," and this mercilessly. Here already there appear the rudiments of a law specific to photography.

Very few have persevered in this path, virtually the only correct one. Correct, that is, in its consistency and understanding, in its recognition that the question is not painting or photography. Rather, *here* is painting—*there* is photography! The slightest relationship immediately leads photography into error or kitsch!

And this is precisely what is happening. Joy in the object leads to pictures that are almost abstract. The object recedes in favor of an "order," as in cubism, though naturally in a less consistent way.

What is surprising, however, is the range of "white": photography has actually succeeded in obtaining an intensity of white that is otherwise possible only in abstract painting. Accordingly the matter can be put as follows: photography is the glorification (on principle I do not say the creation) of white; graphics, that of black.

Yet the proximity to painting is still there. And so it will always remain. In the mistaken notion that photography has historically supplanted painting.

The optical fashion imagines that it is initiating a renewal, one even equipped with a mechanical instrument. This may sound very radical, but it is only a pitiful repetition of all the mistakes of painting.

It is impossible to consider photography (in the broad sense) as "mechanical creation." And that is photography's fate. Despite mechanical instruments, the most capricious creation! Instead of liberation from chance—only chance (and thus surprises).

Precisely the opposite of conscious, absolute creation. Let us whisper to our dear "opticians": photography's own law is not to prefer the more comfortable manner of photographing to the manual procedures of art. Rather the essential thing lies in what has already been described, and then in absolutely reliable reproduction, in the most exact documentation. Accordingly the photographer is a precise chronicler but never a creator. What nonsense to try to give "artistic form" to a flower or to an architectural detail, things, that is, that have already passed through the ordering hand of a creator.

But this seems to be the upshot of the photographic era!

Ernst Kallai

## The World Is Beautiful

If we separate the review of this book with its 100 splendid photographs by Renger-Patzsch\* from the other book reviews and give it a more prominent position in the current issue, it is not only because we wish to indicate our unreserved approval. The works of Renger-Patzsch are the occasion for a more general and fundamental consideration of the current state of affairs in modern photography.

Renger's photographs are beautiful. But if they were only that, one could glance over them with the same rapidity as the great majority of that inflation of "charming" and "interesting" photographs that are regaling us with bright and eager camera buffs in the illustrated magazines. There is a zeal for taking snapshots today that in its speedy, mechanical shooting of everything in sight proceeds as casually and superficially as the devoted zealots of tripe do in the sentimental outpourings of their spiritual intestines. And then there is the cold "art for art's sake" approach, namely "photography as manipulation of light," an aesthetic of photomechanical tricks that is pleased to designate every playful maneuver, every dazzling potshot by the catchword "experiment." What for the scientific researcher is an undertaking of absolute objectivity and seriousness, and often represents a lifetime of sacrifice for his work, the experiment, there is misused by most of the artists of the black-and-white tendency as a cloak for a frivolous juggling with new possibilities that is much too easily satisfied with false solutions as long as they are in any way striking.

In this situation the publication by the Wolff Verlag of these 100 Renger photographs assumes an importance that cannot be stressed enough. They make reality visible without getting stuck at the level of the merely charming or simply conveying interesting reportage. They are filled with a steadfastly empathetic, penetrating love for things and with a reverence encountered only in deep thinkers, in wise and truly inspired artists. The ethos of the world view in these photographs is as earnest and dignified as the spiritual attitude of the old paintings and sculptures. Their exemplary unity and beauty arise from a vision that discerns the essence of the subject, and they are conveyed by a painstaking technical mastery of the highest order. The beauty of these photographs possesses an organic fullness and an inner necessity, because they have nothing in common with the "artistic bragging" of those frequently encountered photographs that a short time ago were flirting with the effects produced by Impressionism and,

in order to keep up to date, have since taken their cue from Expressionism, Cubism, Constructivism, and Surrealism. The photographers' "artistic bragging"—I take this vigorous phrase from a letter by Renger-Patzsch. This man, to whom we owe so much natural photographic beauty, has coined the right expression for the over-zealousness of the black-and-white aesthetes, with and without camera, who employ photography as a comfortable vehicle for an intellectual agility that is unburdened by any humanistic concerns. Such bustling activity cannot be contrasted enough to the solemn humanity and elevated professional sense of Renger's photographs. The penetrating and lasting effect of these works proves that ultimately, even with the use on a mass scale of the most modern technical means, it is only the strict sense of responsibility of a strong personality that is able to create something truly precious and outstanding.

## Is the World Only Beautiful?

I don't like Renger-Patzsch despite all his "nevertheless, in spite of, etc.," grunting satisfaction, or clever eagerness "at substantially reduced prices" that has the title *The World Is Beautiful!* Disgusting, or rather inexcusably tasteless.

The perspective of a reading glass: everything lying outside the focal distance is hazy, inverted, or not there at all. I suggest to Mr. Renger-Patzsch that he have a look at a hornet's nest or, indeed, at workers' or better still agricultural workers' houses. Perhaps fine little pictures could also be made of the "modern" punishments in our penitentiaries and prisons. And how about the reform schools, workhouses, hostels for journeymen, and other such dens of misery? I only wish to recall in passing the trenches, barricades (Eden Hotel, 1919), and rubber truncheons. All in all the Renger-Patzschery about the beautiful world is what one usually, and rightly calls "spiritual prostitution."

Dear Ernst Kallai, where then is the "strict sense of responsibility" of a strong personality?

Fritz Kuhr

## A Conciliatory Proposal

You are angry, Fritz Kuhr, about the title. Certainly, it does have the implication of a world view that sees only the beautiful, although, . . . , etc. But this can easily be remedied. How about a title like *The World Is Also Beautiful?*

E. K.

\*Albert Renger-Patzsch, *Die Welt ist schön*, Munich, 1928.



## Painting and Photography

The return of painting to objective representation is frequently criticized as an imitation of nature that can be achieved considerably more easily and more completely by photography. Even so convinced a theoretician of the new objectivity as Franz Roh warns Postexpressionism against falling into the external imitation of objects, because it "could thereby shrink in importance, and all of painting could be overrun by those splendid machines (photography and film) that in terms of imitation garner us such a harvest of unsurpassable things." According to this view the imitation of nature is of interest for painting merely as raw material or as the subordinate part of real pictorial creation.

If, however, the vital creative impulse in painting today can still lie precisely in this, that one brings a sense of devout admiration to even the most modest expressions of nature, then it is impossible to consider imitation and creation as irreconcilable opposites. And it is not a question of limiting the former exclusively to the field of photography while assigning the latter only to painting. All the less so inasmuch as photography, in its own special way, can be just as representational and at the same time just as creative as painting. It needs only to find its master.

We know photographic depictions, portraits, and landscapes that owe their beauty to such ingenious and delicate operations in the mechanics and chemistry of their birth that they must be judged craftsmanly creations of high artistic culture. This is the case with the photograms of such artists as Man Ray, Moholy-Nagy, and Spaemann-Straub, which have become free of restriction to the subject matter to the point of complete nonobjectivity and appear as ghostly emanations of light.

The difference between painting and photography, therefore, has nothing to do with the false alternative "imitation or creation." On both sides are to be found creatively animated, that is, creatively formed, reproductions of nature as well as creations that stand outside of any objective connection. Even the question, "handicraft or mechanical work?" is not decisive. The painter is given the possibility of bringing the lawful production of form in his domain right up to the edge of a disposition that is based simply on calculation, and he may endow his facture with a

polished evenness or the glossiness of enamel. There are sufficient pictures of this kind (Mondrian, Malevitch, Moholy-Nagy, Lissitzky, and Buchheister, among others) that, despite mechanical gestures and the theoretical attacks of their creators against this art, are paintings, indeed excellent paintings. On the other hand, the many craftsmanly possibilities available to the photographer have already been indicated.

The intrusion of facture in all the effects produced by painting has very fundamental consequences for the particular nature of the creation of images in this art and for the law governing this creation. The finest compositional techniques are absolutely demanded by the tactile values of its facture—by the material, quantity, plastic structure and surface of its physical covering. This is why the simple substitution of these tactile values by paper texture and photomechanical printing is so detrimental to the quality even of those reproductions that, in other respects, do an excellent job of approximating the original.

Through this property of the facture even the most soaring, spiritually oriented pictorial visions are connected directly into the current of our perceptions of material efficacy; they are, so to speak, incorporated into our existence. Thus arises the great, exhilarating tension between the sometimes coarse palpability of the means of creation and the spiritual intention they embody. And in this tension lies the special creative force, the real beauty of all painting. By contrast, the lack of facture removes even the clearest photographic representation of nature from our sense of material reality. It may simulate the appearance of reality ever so convincingly, yet this appearance remains incorporeal, without weight, like reflections in a mirror or in water. Here is a decisive opposition: painting is able to join the coarsest materiality of means with the most delicate spirituality of vision; photography can display the ultimate material refinements of the means of creation and can nevertheless provoke representations of the coarsest realism.

There are photographers who would like to give their picture area a flat structure. They constrict the natural view, work with interlaced diagonals that hit against the image boundaries, or with parallel lines extended across the image field that run into the perpendicular or horizontal boundary lines of the image. However, the more they take pains to build up their composition in layers and to bring it into a structural relationship with the picture plane, the more evident it becomes that all these efforts are in vain, since photographs have no facture in which such multilayered connections can be physically realized. The gelatine of the light-sensitive layer and the paper texture offer no resistance against which there could be generated an accord and a tension within the image's grain. The plane in which the photographic image forms is a pure,

transparent mirror surface where all forms and tones can come into view without resistance, though it is precisely on account of this lack of resistance that they unavoidably lose any fixed relationship to the picture plane. Their combination, effected through the action of the photographic material, is one of complete optical neutrality, and as a result even the most immediate foreground shot seems to reach back into an indefinite depth behind the picture plane. Between the most extreme photographic foreground and the picture plane there always lies the incomprehensible appearance, dull or shiny, of an air-filled interval. No photographic figure can take shape in the picture plane itself. An optical union with this plane is possible only at the price of the complete effacement and dissolution of form. The photographic picture plane has just one use, to be a resistanceless vista onto spatial emanations of light. For insuperable physical reasons its own optical appearance is without consistency or tension. Consequently all attempts to give this appearance the look of a tension-filled picture, with the kind of compression of the image found in painting, are empty and vain. They go against the creative possibilities of their material and are thus inimical to style.

Certainly photography, excluding cinematography, is motionless, like painting. But this motionlessness cannot be stiffened and expressively emphasized by a structure of mutually opposed tensions. Once again, this results from lack of facture. Like all other tensions in the picture, these static tensions, too, receive their load-carrying capacity in the last analysis from the material combination and hardening made possible by facture. The material saturation that occurs through facture endows even a completely naturalistic representation with special weight and force of inertia in the optical equilibrium of its world of illusion. Compared with such naturalistic representations in painting, all photographic compositions come across as passive tarrying in space, without any tension, no matter how richly endowed their forms may be with indications of static interlacings and combinations. A baroque painted ceiling or a suspended construction painted by Lissitzky or Moholy-Nagy will always endure in the realm of movement and countermovement governed by the force of gravity, whereas in a photographic landscape the optical equilibrium signifies no tension-filled meeting of opposites, no struggle, but rather an already anticipated state. This is due simply to a lack of facture, of real material arrangement and weighting down of forms.

Just how far the range of effects can be extended through facture has recently been demonstrated in Cubism and related artistic manifestations. Picasso, Braque, Willy Baumeister and others devote the greatest care to making their facture a composition of the most varied tactile values (rough, smooth; dense, porous; elevated, sunken) and,

what is more, a texture of the most varied materials (oil, paper, graphite, plaster, etc.). This division within the facture serves the purpose of emphasizing even further the tectonic relationships within the partial surfaces, surfaces that are determined through color and form and out of which in turn the layers of the overall texture of the picture are built up. The Russians Tatlin, Pevsner, Rosanova, and Altmann, among others, turn facture almost into an end in itself. They strive to give the picture's material composition its most intense development and to subordinate all other effects produced by the picture to this realism of facture. This results in the creation of works that, despite their uniformity and limitation to a single color, are animated in the highest degree. Effects are produced that photography, with its lack of facture, can never hope to match.

To be sure, attempts have been made to give photography the materially more vivid appearance of facture by the use of granular paper and refined copying techniques, in particular to liken this appearance to the painting of Rembrandt or the Impressionists. But such deceptions always betray the emptiness behind the dummy. A more felicitous course has been found by those artists who construct photographic compositions by pasting together various cutouts (Heartfield, Gross, Hausmann, Moholy-Nagy, Hanna Hoeh, Citroen, among others). This procedure has yielded its most truly powerful effects within the context of Futurist and Dadaist aims. These mounted photographs indisputably possess a high level of tension in their surfaces and in their static relationships. Yet even here a certain degree of contradiction persists between the photographically determined insubstantiality of the individual surfaces and the total effect, which is achieved through the presence of a true material plane that serves to hold together the mounted pieces.

Such photomontages are hybrids between painting and photography. The limits that are drawn by facture signify, however, certain restrictions even for painting. The Constructivists, in their efforts to pursue painting as the expression of a purely technical spirituality, reasonable and exulting in movement, have in this way made many experimental strides beyond the materially determined limits of their art. The attempt to achieve the greatest possible material relaxation of tension, and thus the greatest relaxation in terms of surface and static relationships, leads into the realm of photography. Such freely floating immateriality can be attained only by light emanations, in particular the nonobjective light formations of photography. And these formations point quite clearly toward the transition to movement. They strip the vision of things of its materiality, but with this loss in creative life they acquire in turn the wonderful, vibrant asset of movement and arrive at the moving photograph, that is, film. These possibilities

contain the seeds of photography's greatest threat to painting. Painting or film?—that is the fateful question of visual creation in our time. This alternative is an expression of the historical turning point in our mental existence. We stand at the frontier between a static culture that has become socially ineffectual and a new, kinetic reformulation of our world picture that is already penetrating the sensibility of a mass audience to an unheard-of degree.

## Discussion of Ernst Kallai's Article "Painting and Photography"

### Willi Baumeister

Rousseau painted a landscape in which telephone poles with white insulators are visible. No previous painter had considered such things of any use. But he was without sentimentality, concrete and more enamored of the truth than all his fellow landscape painters. His pictures even resembled photographs, and yet at the same time they were more abstract.

The quantity of his naturalism was great, the quantity of his abstraction small, but it was qualitatively intense. The painters of the synthetic tendency have meanwhile turned toward abstraction. They sought the complete negation of the imitation of nature, and that is how they attained the truth of creation in itself, that is, of means and material. Photography, as a creative means and a kind of neo-naturalism, would like to display relationships similar to those found in Rousseau, whereby, along with a large quantity of naturalism a small but intense quantity of abstraction produces the work. And photography has succeeded in this endeavor. The so-called "Sachlichkeit"\* does not display these propitious relationships. The results of "Sachlichkeit" remain vague creations. Their literary, sociopolitical value, on the other hand, is recognized.

### Adolf Behne

Kallai compares a landscape by Courbet with an ordinary landscape photograph and finds, rightly, a difference. He defines it thus: the landscape by Courbet has facture, the photograph does not; and he generalizes this (in itself debatable) assertion to a thesis: painting and photography are fundamentally and truly different because of the presence of facture in the one case and its absence in the other. He thus comes to the conclusion that Constructivist painting, which places but little value on facture (which, moreover, is scarcely true), threatens to turn into pho-

\*The tendency in painting now known as "Neue Sachlichkeit," i.e., "New Objectivity" or "New Sobriety."—Translator

tography, a reproach that earlier has been addressed rather to the crass naturalists.

Kallai proceeds according to the wrong method. Courbet's landscape has not only facture but a frame as well; that is to say, it is also—and this is decisive—an ordering of a given surface. The ordinary landscape photograph is not. (When it does contain the beginnings of an order, these come from the same source as Courbet's order and therefore have nothing to do with photography as such.) If Kallai wants to put a Courbet on one side (craftsmanly facture plus order), then on the other side he must put a work that represents mechanical facture plus order. (For, in fact, photography also has facture—only it is a technical rather than a craftsmanly one, just as, say, a machine-made cup also has a facture, just not an individual craftsmanly one.) As a first step toward "mechanical facture plus order" Kallai himself mentions the photomontage, and here he has to agree that only "a remnant of contradiction persists." (That such a remainder is still there seems quite understandable, since photography is still fighting for its own special law of creating order.)

If Kallai wishes to exclude the element of order from photography, then he must do the same with painting; otherwise, the comparison cannot yield useful results. He would then have to formulate the comparison in this way: on the one hand, the facture of the brush, and, on the other, that of light. Perhaps he would then arrive at other results.

The characteristic thrust of Kallai's work is its enthusiasm for the individual, craftsmanly work of the brush. An enthusiasm that leads him to turn facture into an independent entity unto itself.

The one-sided overestimation of facture would have to lead Kallai to the following conclusion: a photograph after a painting by Mondrian belongs with an amateur photograph from Wansee Beach, for both are without facture; while Mondrian's painting belongs with a retouched photograph from the Arthur Fischer Studio, Berlin, Passage . . . , since both possess facture.

Berlin-Charlottenburg, 26 April 1927

### Max Burchartz

To ask whether phototechnical means offer greater or lesser creative possibilities than "painting" does is to pose the question in the wrong way, if what is wanted is a basic assessment of value. An oven and a phonograph also cannot be compared in terms of value. Over broad areas of artistic creation photography is superior to painting, but certain possibilities open to painting are closed to it.

That a valuable new means of creation has been conquered is a gain for everyone.

The fact that recognition of the value of rational deliberation has once again been demanded of all creative effort is the most significant achievement of the "elementary creator." Yet there is a danger, perhaps, that the abolition of what today is a very obvious deficiency may give rise in turn to a new deficiency through overemphasis. The scarcely conscious drive toward the unchecked expression of movement is repressed and often enough clearly repudiated. But it is not to be stricken from a life of the highest quality, for it forms an aspect of things that must be taken into account even in elementary creation.

The requirement of "facture" is the expression of a need that this aspect of creative work does without. In the investigation of facture and phototechnique it remains to be observed that precisely the latest and most refined exploit of facture can obviously be carried out by photomechanical procedures. Anyone who considers the microphotographic shots of handwriting samples must agree that here indeed new fields of elementary creative possibilities lie open before us.

Essen, 30 April 1927

### Will Grohmann

If the means of communication are irrelevant for the creation of a work of art and only the result counts, then, despite all the differences in the starting and ending points, for a small plane of intersection of the intersecting circles, art and photography are identical. Obviously this does not imply an equality of creative and reproductive art, especially since the branch of photography in question, the photogram, basically represents only the result of a previous creative act, and its greater or lesser artistic effect can replace the values of facture only through composition, variations in illumination, and intuitively willed chance events. So-called "artistic photography" rules itself out as an unfair competitor, since even in the application of its most refined means it can only strive for what free creativity, conditioned by ocular considerations, has made real from among the range of possible, subjectively stressed representations. (Impressionist nature shots and portraits.) That it is occasionally of greater worth than certain academic formulations is just as clear as the fact that with this descent to a lower level we are getting further way from the fundamental issue and are straying into the realm of taste and fashion.

Dessau, 2 May 1927

## Ludwig Kassack

Once we grasp the fact that painting is the highest achievement and the individual expression of human cultural development, whereas photography, born out of the new epoch in civilization, is primarily a technical achievement and a procedure closely tied to material factors—then the ultimate difference between painting and photography stands clearly before us. And it becomes superfluous to discuss the merits of one at the cost of the other. Painting is the art of the culturally refined individual. From a certain point of view photography can also be a productive representation, but because of its striving for exactitude and objectivity, it can never become art in the classical sense of the word. Given this situation, it would be a mistake to draw conclusions on the basis of a comparison. Except for the fact that both are born from vision and are its objectification, the two phenomena have nothing in common. Where one dies, the other's life begins. The perfection of the one is determined by the chased, creative talent of mankind, the other by technical advance. The painter paints what he sees; the photographer fixes what his camera sees. If painting seeks to provide an exact likeness of a thing, it ceases to be art; the perfection of photography, however, derives from this very fact, that it gives an exact mirror image of the photographed object. Consequently, if we consider painting as an illustrative art, we see that in terms of exactitude it lags far behind the illustrative capacities of photography. If we consider a portrait by Holbein or Picasso, we immediately observe how the subjective individualism of the painter composed or decomposed the given theme. Such differences simply cannot exist in photography, unless they result directly from a conscious technical trick. The painter's eye is subjective; the camera's lens has an objective visual faculty. In our time, when we are striving for collectivity and for rigorous constructions, the camera's objective vision and antipsychological nature place photography above painting. And not only above the naturalistic painting of the past but also above the recent, overdone painting along the lines of "Neue Sachlichkeit." I cannot here go into the basic errors of "Neue Sachlichkeit." In comparison with what the camera can accomplish, however, the new direction in painting, which seems to have been inoculated with ape glands, is truly nothing other than the tortured running about of people who could make better use of their abilities. Even if we consider painting not as illustrative but as abstract painting, we can ascertain that the originative tendency of photography, the pure manipulation of light, is not inferior to the latter—looking at the question not from the artistic point of view but rather from that of objective representation.

I stress again that the comparative assessment of painting

and photography is untenable from the technical as well as the psychological point of view.

Painting as art is an expression of culture; photography is a representative of civilization. And in comparison with abstract painting the light and shadow compositions of productive photography display in an intensified manner the exact purity and aesthetic splendor of originative creation.

Budapest, 26 April 1927

## Moholy-Nagy

The way in which something has been produced shows itself in the finished product. How it shows itself is what we call facture. It would be a mistake to call facture only that which appears as palpable surface simply because most of the earlier manual techniques at the same time display a tactile value.

But precisely because, for me, facture is not the same thing as tactile value, I find Ernst Kallai's formulation of the problem unfounded. I see in it, rather, a veiled attempt to rescue craftsmanship, representational painting.

There is nothing to object to in representation. It is a form of communication that concerns millions of people. Today it is possible to obtain visual representation of unprecedented accuracy by photography and film. Manual procedures cannot match these techniques. Not even, indeed least of all, through the qualities of facture. For when facture becomes an end in itself, it simply turns into ornament.

Likewise with photography. It too should be employed—and for the moment this is a mere wish—in its primary truth. The fanatical zeal with which photography is pursued in all circles today indicates that those with no knowledge of it will be the illiterates of the future. In the coming age photography will be a basic subject like reading and arithmetic. All the wishes of the photographic gourmet will then become second nature, if not achieved automatically.

Beyond this—and despite all the prejudices on the subject—photography is justified not only as a reproductive technique, for it has already accomplished significant things in the productive realm. It teaches us how to refine our use of the medium by revealing possibilities inherent in the interplay of light and shadow. Through a chemical process, the finest tonal gradations form in a homogeneous layer. The coarse-grained pigment disappears, and a facture of light emerges. Very good results have been obtained with this black-and-white effect of the photographic layer—even without representation (in the pho-

togram). Similar things are bound to happen in the domain of color. The achievements of the color chemists as well as the discoveries of the physicists, allowing us to work with polarization, interference phenomena, and subtractive mixtures of light, will supersede our medieval pictorial methods.

This does not mean that the activity of painting in the manual fashion is doomed, either today or in the future. What "inspired" earlier times can also be a pedagogical instrument for developing a deeper, more intense understanding. But the recognition or rediscovery of an expression that develops on the basis of biological factors and is therefore self-evident ought not to be set forth as a special accomplishment. The personal evolution of an individual who gradually rediscovers through his own effort all previous forms of optical activity cannot become a constraint on those who are more highly developed, on everyone.

The "fateful question," in my opinion, is not "painting or film" but rather the advance of optical creation into all the places where it may legitimately go. Today that means photography and film, as well as abstract painting and play with colored lights.

The new generation, which does not have as much sentiment and tradition to shed as we do, will profit from the problem when it is posed in this way.

Dessau, 26 April 1927

Laszlo Moholy-Nagy

## Typophoto

Neither curiosity nor economic considerations alone but a deep human interest in what happens in the world has brought about the enormous expansion of the news service: typography, the film, and the radio.

The creative work of the artist, the scientist's experiments, the calculations of the businessman or the present-day politician, all that moves, all that shapes, is bound up in the collectivity of interacting events. The individual's immediate action of the moment always has the effect of simultaneity in the long term. The technician has his machine at hand: satisfaction of the needs of the moment. But basically much more: he is the pioneer of the new social stratification; he paves the way for the future. The printer's work, for example, to which we still pay too little attention has just such a long-term effect: international understanding and its consequences.

The printer's work is part of the foundation on which the new world will be built. Concentrated work of organization is the spiritual result that brings all elements of human creativity into a synthesis: the play instinct, sympathy, inventions, economic necessities. One man invents printing with movable type, another photography, a third screen printing and stereotype, the next electrotpe, phototype, the celluloid plate hardened by light. Men still kill one another; they have not yet understood how they live, why they live; politicians fail to observe that the earth is an entity, yet television (*Telehor*) has been invented: the "Far Seer"—tomorrow we shall be able to look into the heart of our fellowman, be everywhere and yet be alone; illustrated books, newspapers, magazines are printed—in millions. The unambiguousness of the real, the truth in the everyday situation is there for all classes. The hygiene of the optical, the health of the visible, is slowly filtering through.

What is typophoto?

Typography is communication composed in type.

Photography is the visual presentation of what can be optically apprehended.

Typophoto is the visually most exact rendering of communication.

Every period has its own optical focus. Our age: that of the film, the electric sign, simultaneity of sensorily perceptible events. It has given us a new, progressively de-

veloping creative basis for typography too. Gutenberg's typography, which has endured almost to our own day, moves exclusively in the linear dimension. The intervention of the photographic process has extended it to a new dimensionality, recognized today as total. The preliminary work in this field was done by the illustrated papers, posters, and display printing.

Until recently typeface and typesetting rigidly preserved a technique that admittedly guaranteed the purity of the linear effect but ignored the new dimensions of life. Only quite recently has there been typographic work that uses the contrasts of typographic material (letters, signs, positive and negative values of the plane) in an attempt to establish a correspondence with modern life. These efforts have, however, done little to relax the inflexibility that has hitherto existed in typographic practice. An effective loosening-up can be achieved only by the most sweeping and all-embracing use of the techniques of photography, zincography, the electrotpe, etc. The flexibility and elasticity of these techniques bring with them a new reciprocity between economy and beauty. With the development of phototelegraphy, which enables reproductions and accurate illustrations to be made instantaneously, even philosophical works will presumably use the same means—though on a higher plane—as the present-day American magazines. The form of these new typographic works will of course be quite different typographically, optically, and synoptically from the linear typography of today.

Linear typography communicating ideas is merely a mediating makeshift link between the content of the communication and the person receiving it: communication—typography—person. Instead of using typography—as hitherto—merely as an objective means, the attempt is now being made to incorporate it and the potential effects of its subjective existence creatively into the contents.

The typographical materials themselves contain strongly optical tangibilities by means of which they can render the content of the communication in a directly visible—not only in an indirectly intellectual—fashion. Photography is highly effective when used as typographical material. It may appear as illustration beside the words, or in the form of "phototext" in place of words, as a precise form of representation so objective as to permit of no individual interpretation. The form, the rendering is constructed out of the optical and associative relationships: into a visual, associative, conceptual, synthetic continuity: into the typophoto as an unambiguous rendering in an optically valid form.

The typophoto governs the new tempo of the new visual literature.

In the future every printing press will possess its own block-

making plant, and it can be confidently stated that the future of typographic methods lies with the photo-mechanical processes. The invention of the photographic typesetting machine, the possibility of printing whole editions with X-ray radiography, the new cheap techniques of block making, etc., indicate the trend to which every typographer or typophotographer must adapt himself as soon as possible.

This mode of modern synoptic communication may be broadly pursued on another plane by means of the kinetic process, the film.

## Photography as Typographic Means

Bauhaus-Zeitschrift, no. 4, 2nd year, Dessau 1929

Cover by Lotte Beese

Bauhaus-Zeitschrift, no. 1, 2nd year, Dessau 1928

Cover by Herbert Bayer

Bauhaus-Zeitschrift, no. 2, Dessau 1931

Cover by Walter Peterhans

Bauhaus-Zeitschrift, no. 2, 3rd year, Dessau 1929

Cover by Lux Feininger

Publicity Flyer for the Bauhaus, 1929

Bauhaus Printing Co-op, Design by Hannes Meyer

Publisher's Flyer, 1929

Bauhaus Printing Shop, Design by Laszlo Moholy-Nagy

Photo Exhibition, Stuttgart 1929

Design ?

Catalog on the Bauhaus, ca. 1929

Design Herbert Bayer

Exhibition Catalog, Basel 1929

Design by Walter Funkat and Erich Mende

Exhibition of the Société des Artistes Décorateurs  
Paris 1929

Design by Herbert Bayer

Bauhaus Exhibition in Moscow 1931

Design by Max Gebhard

Theater Almanac, Dessau 1929

Catalog of Metal Furniture by Marcel Breuer, Dessau  
ca. 1929

Design by Herbert Bayer



# bauhaus

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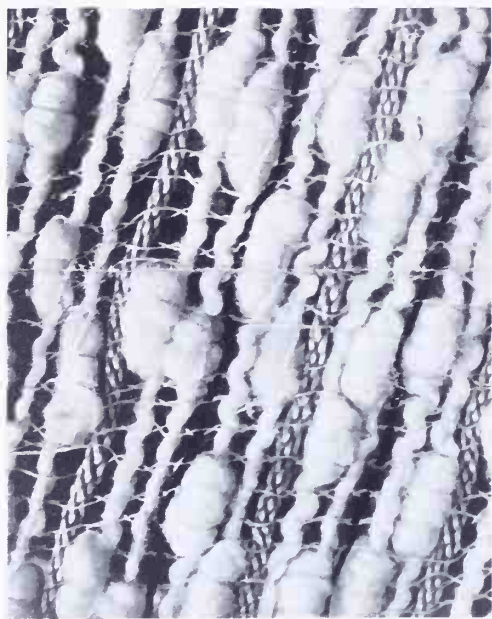
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## bauhaus zeitschrift für gestaltung 2, 1931

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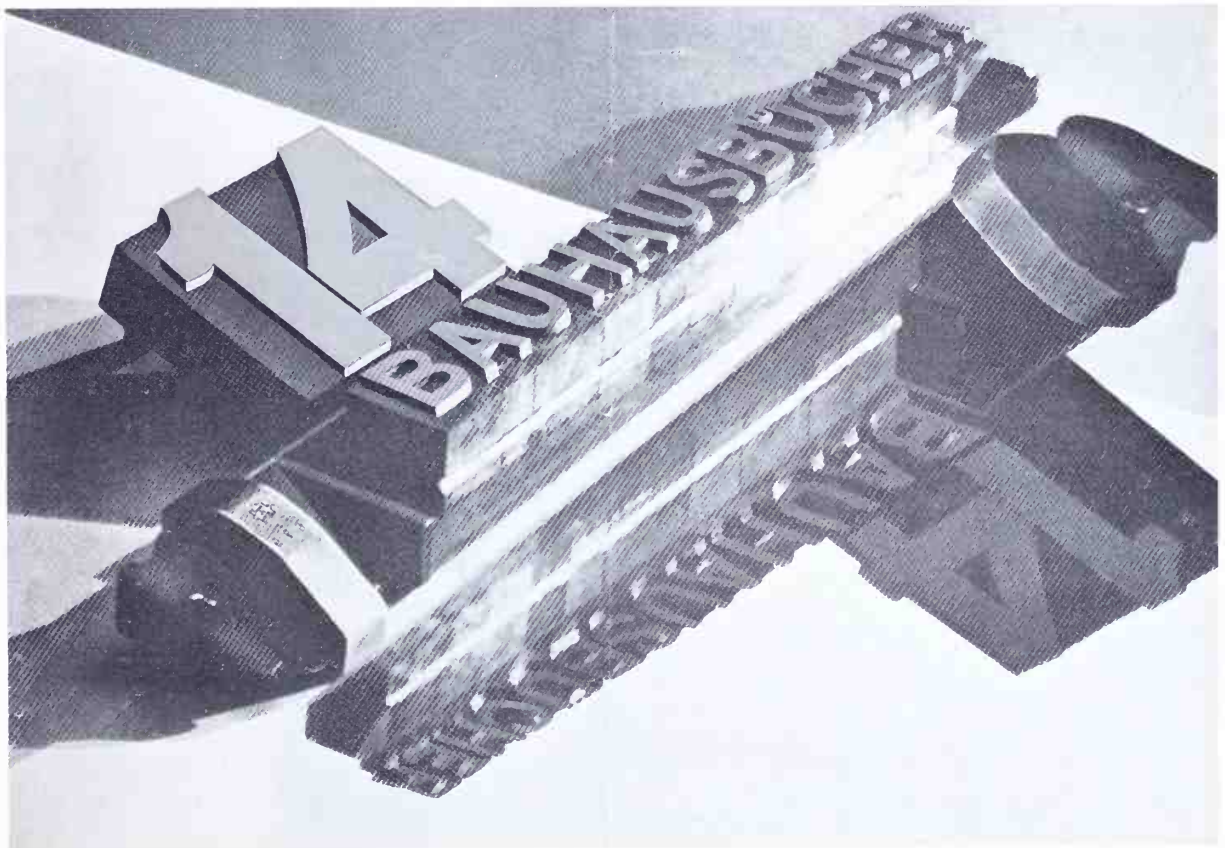
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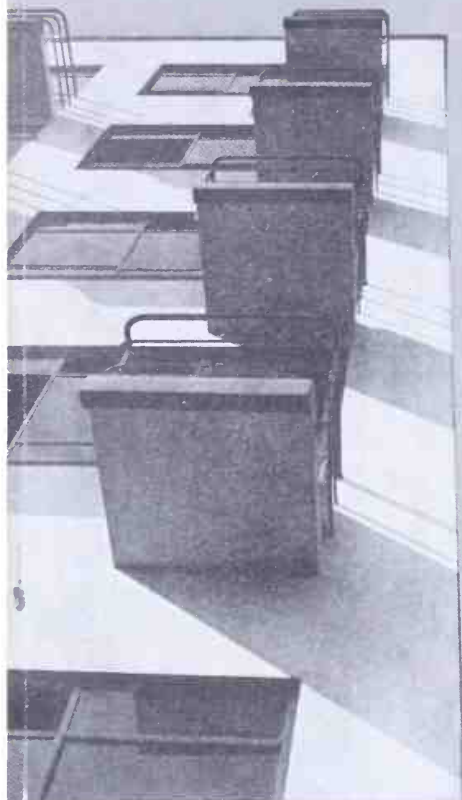
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**junge menschen  
kommt ans bauhaus!**



**bauhaus dessau**



BauhausFoto für Feininger

**das bauhaus dessau**

**ausstellung**

21. april - 20. mai 1929

**gewerbemuseum basel**

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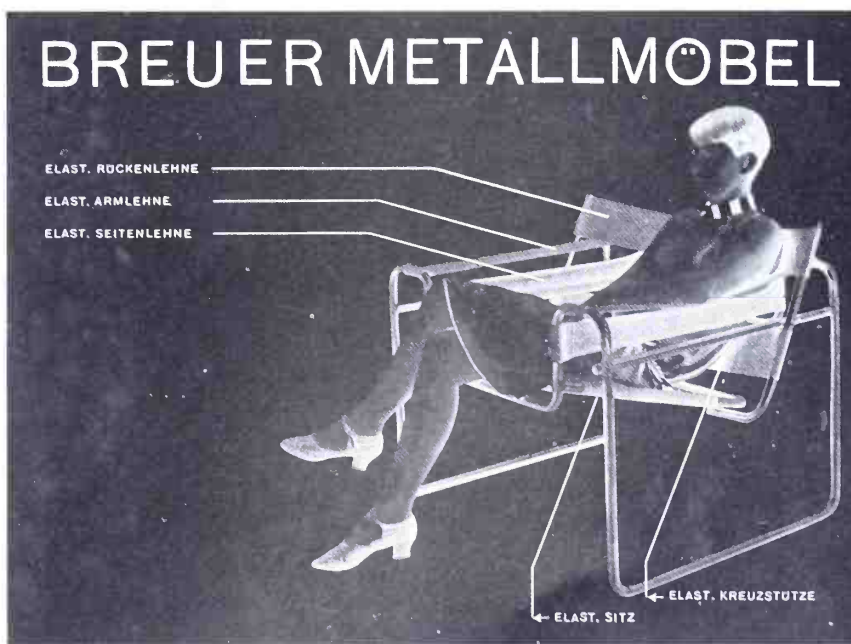
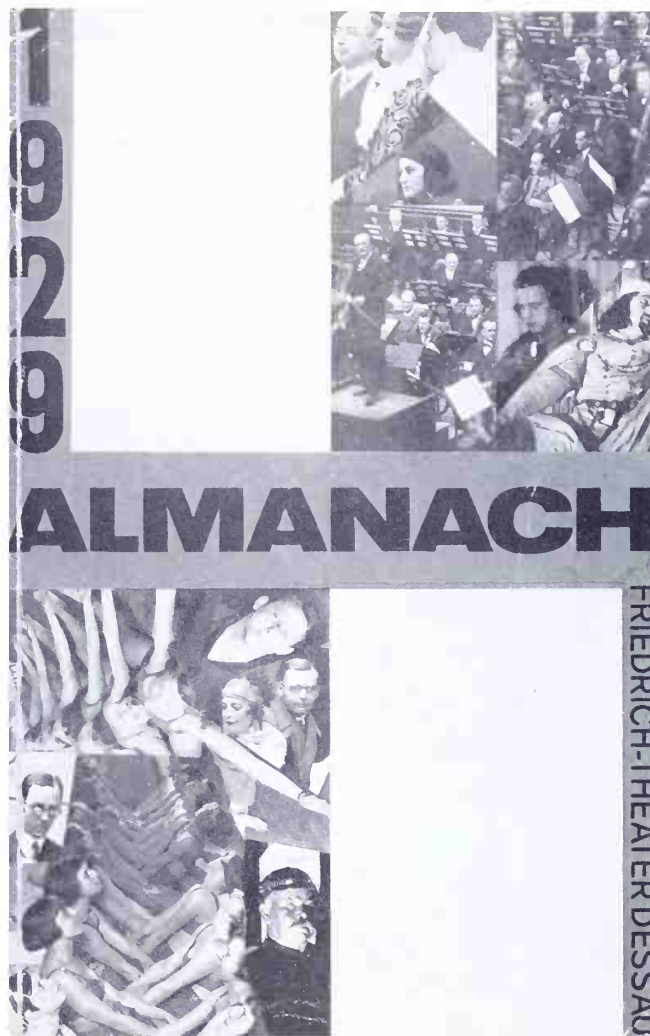


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# БАУХАУЗ ДЕССАУ 1928—1930



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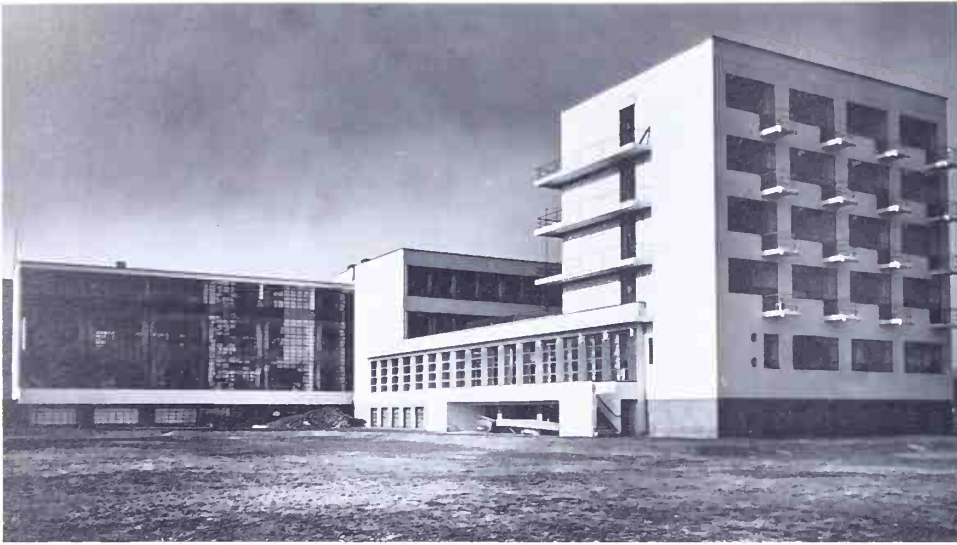
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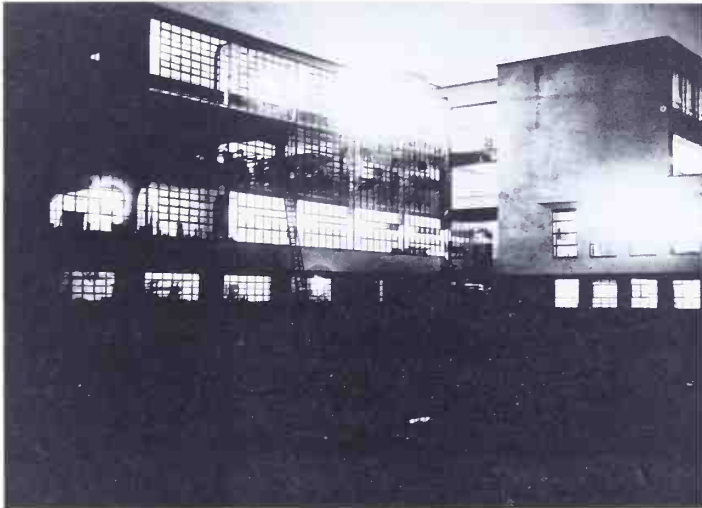
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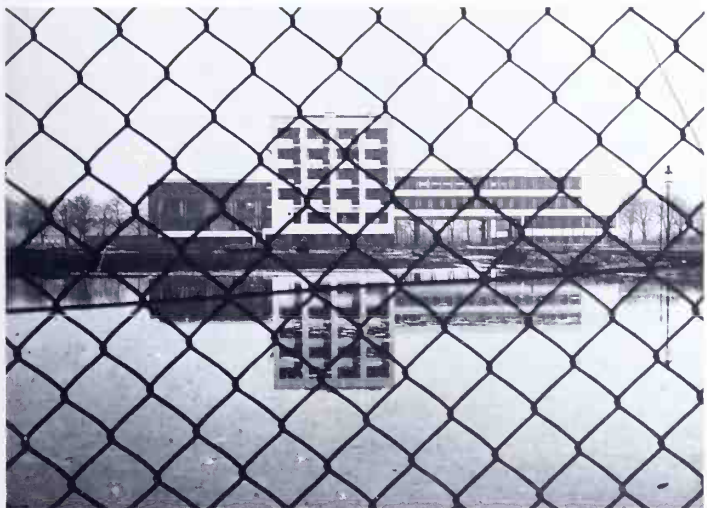
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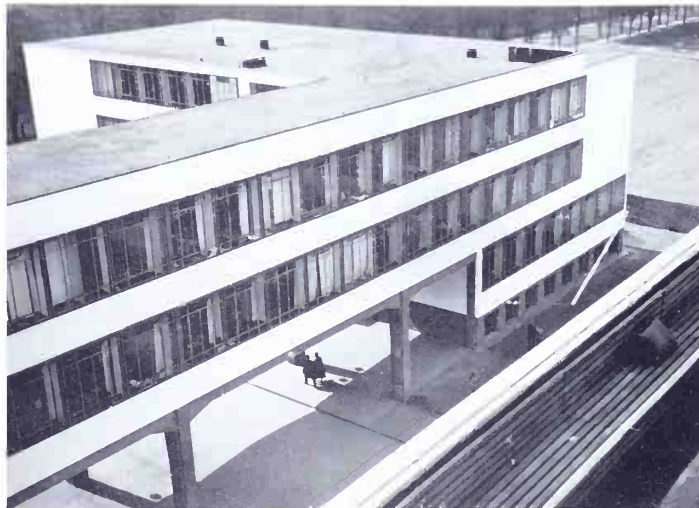
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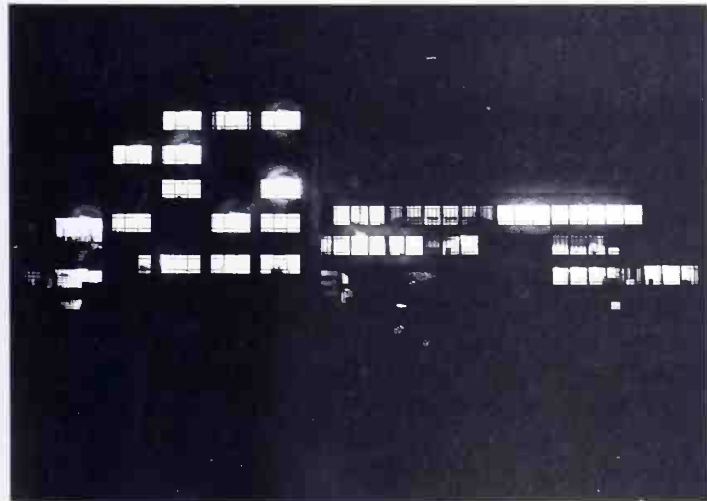
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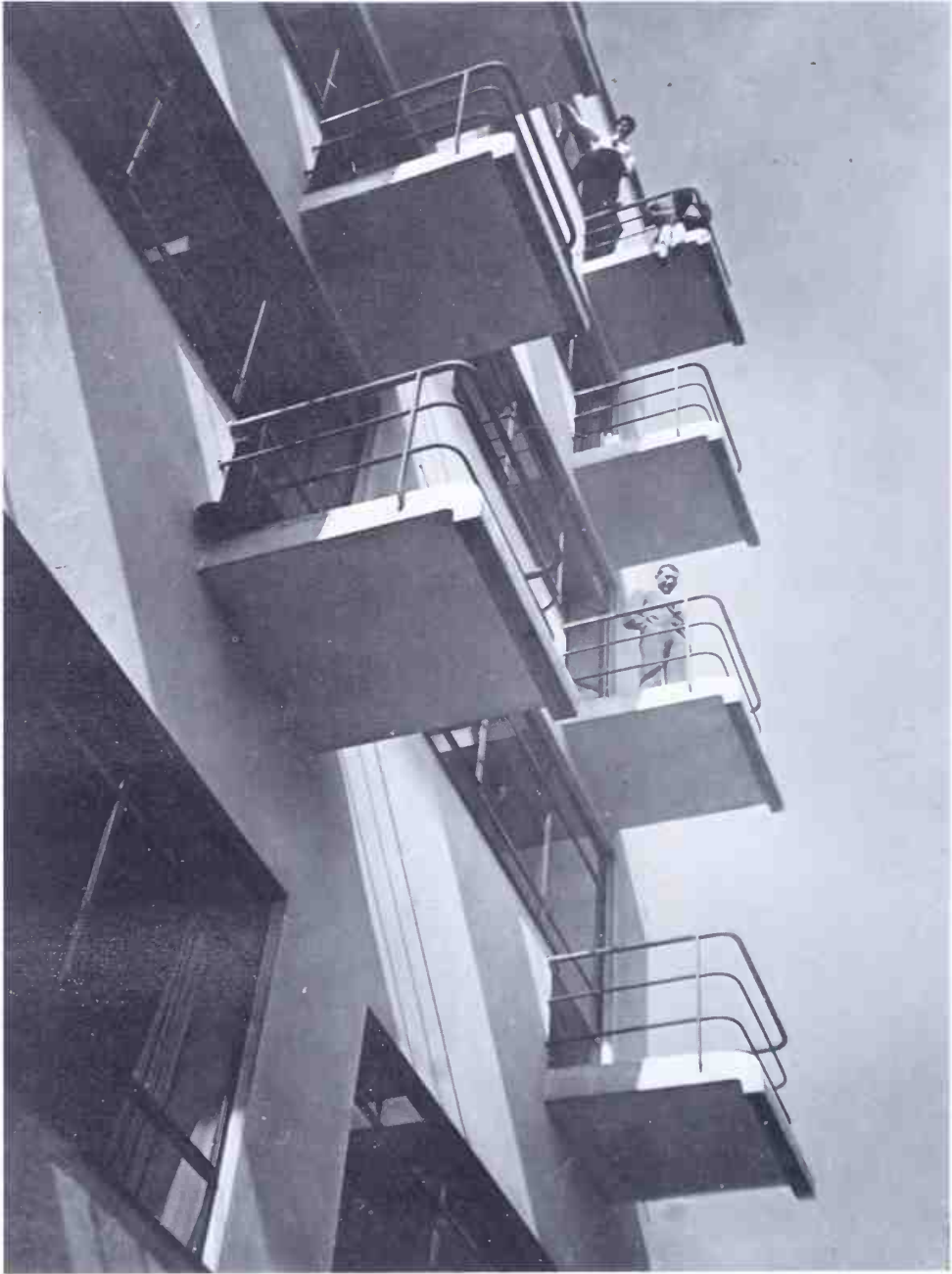


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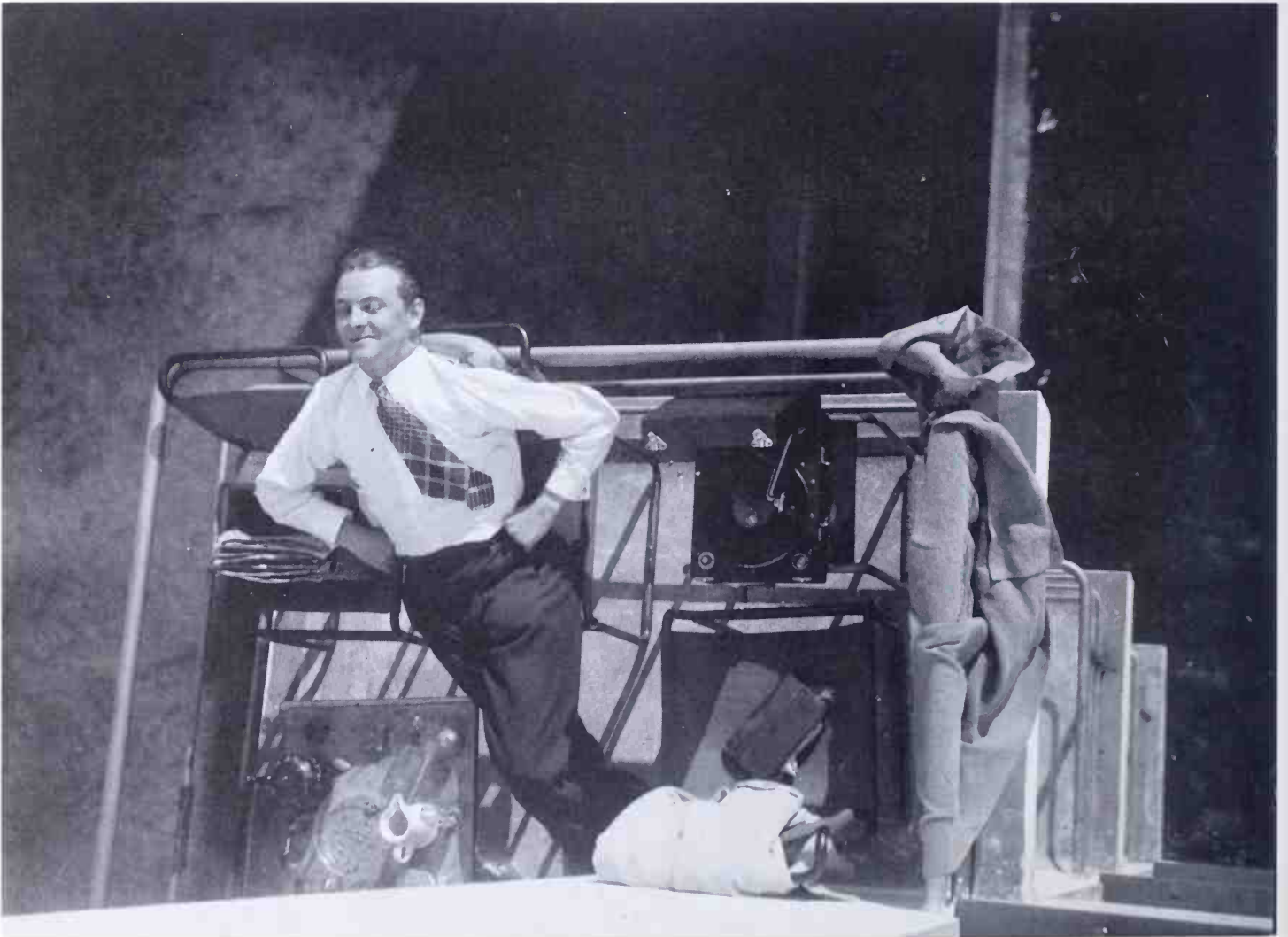


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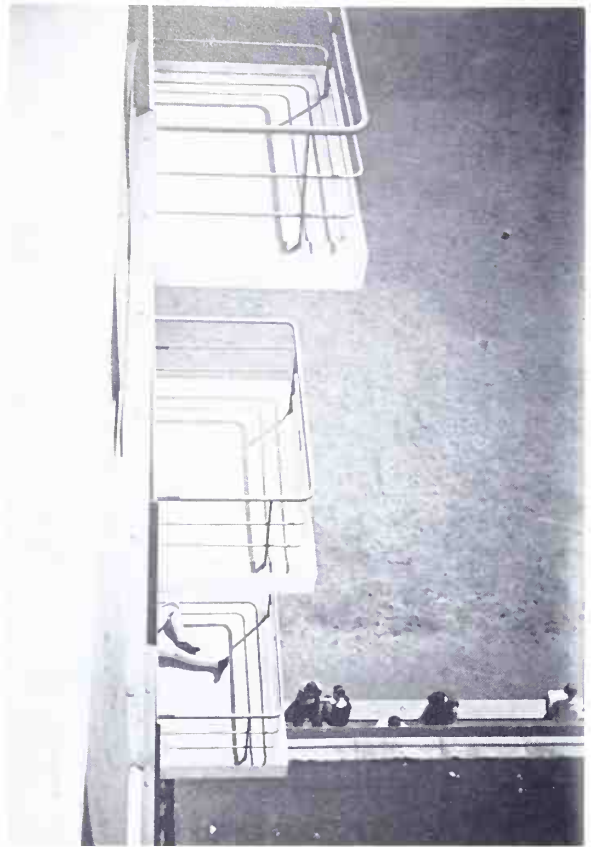


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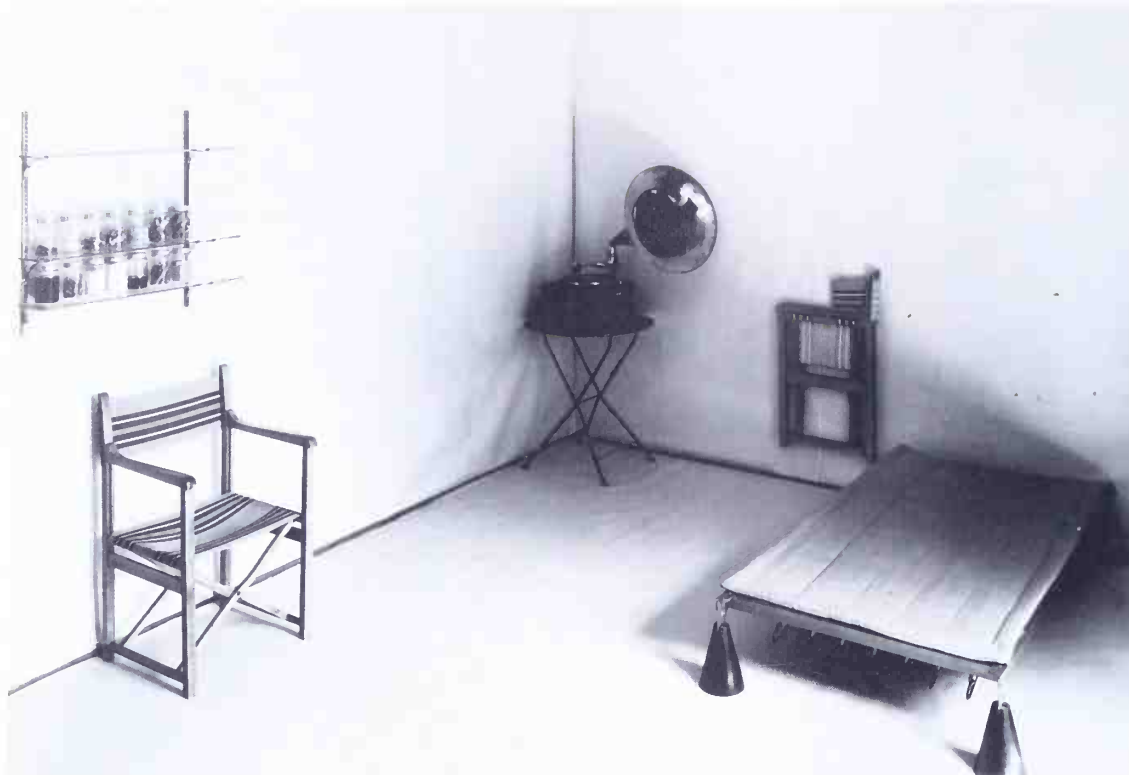
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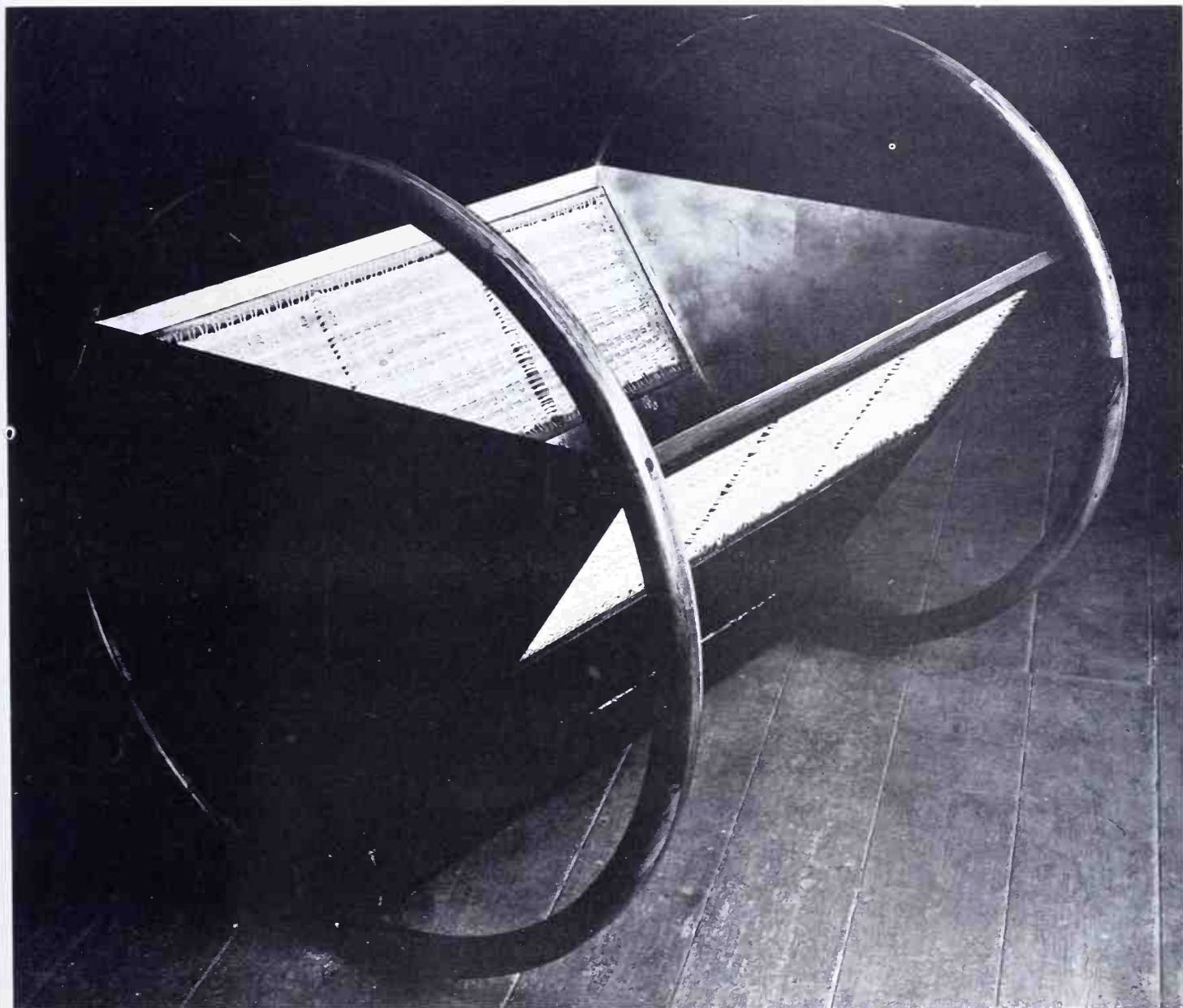
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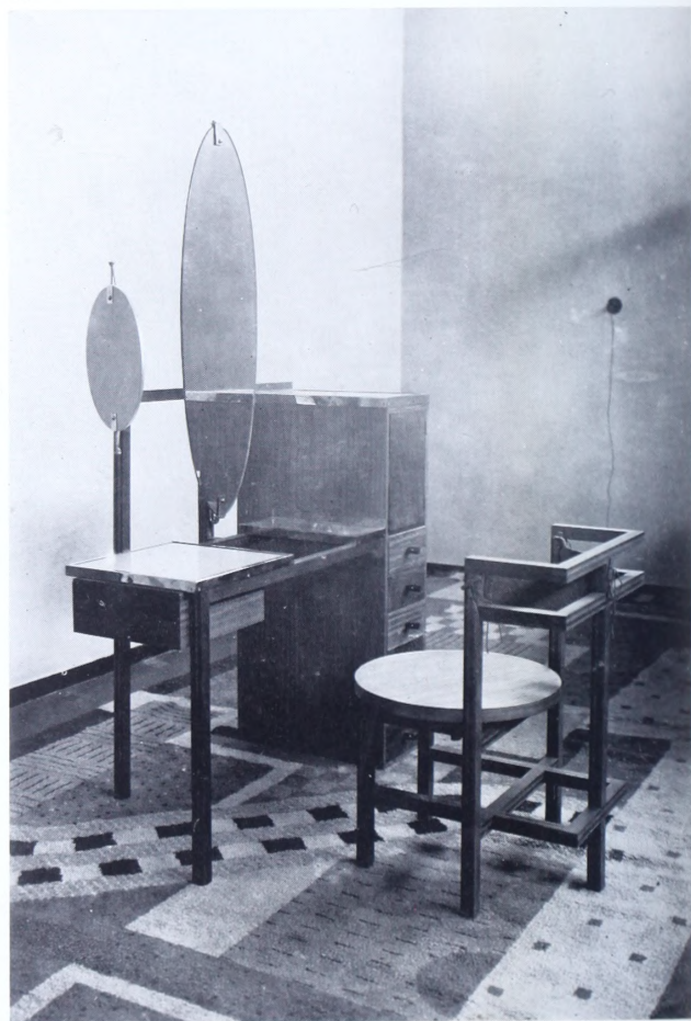
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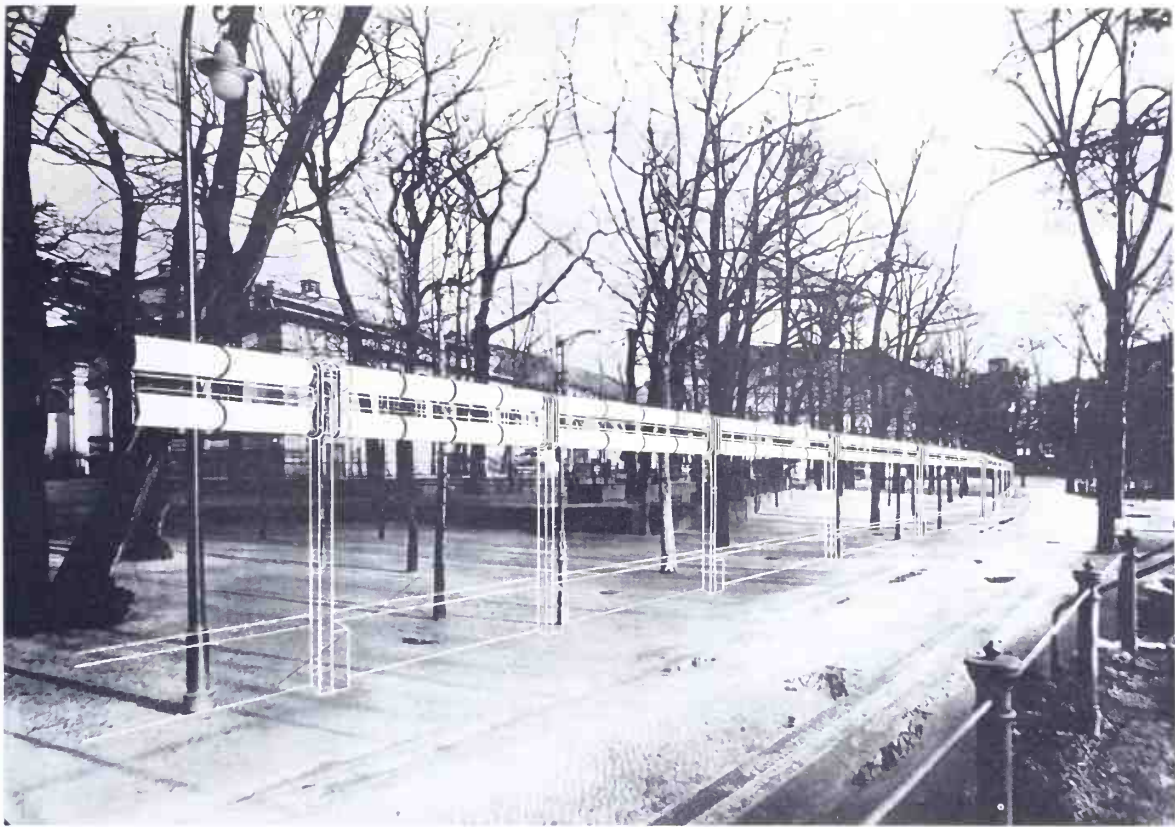
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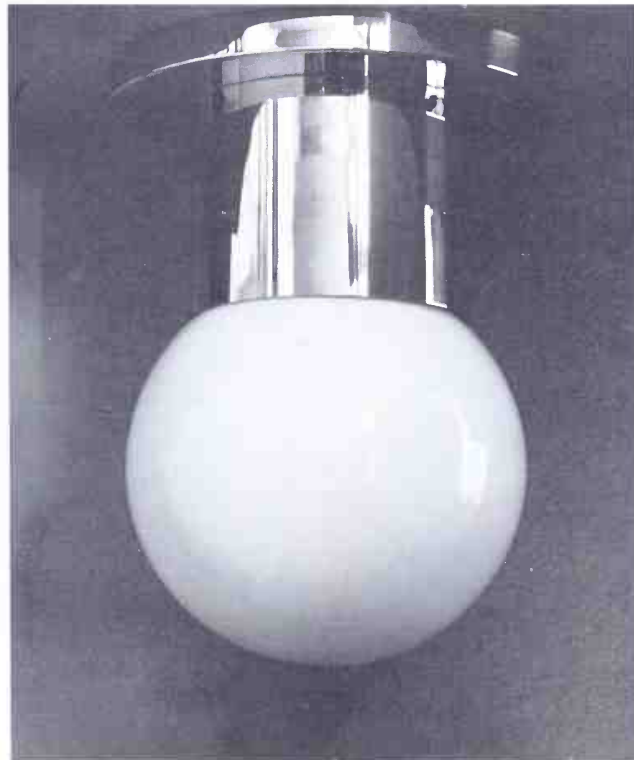


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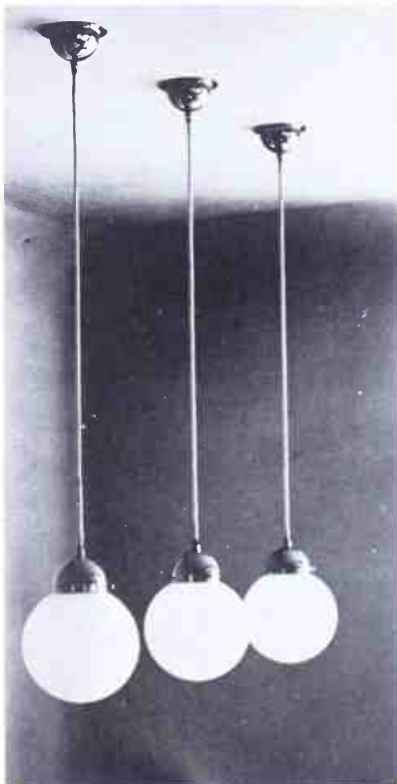
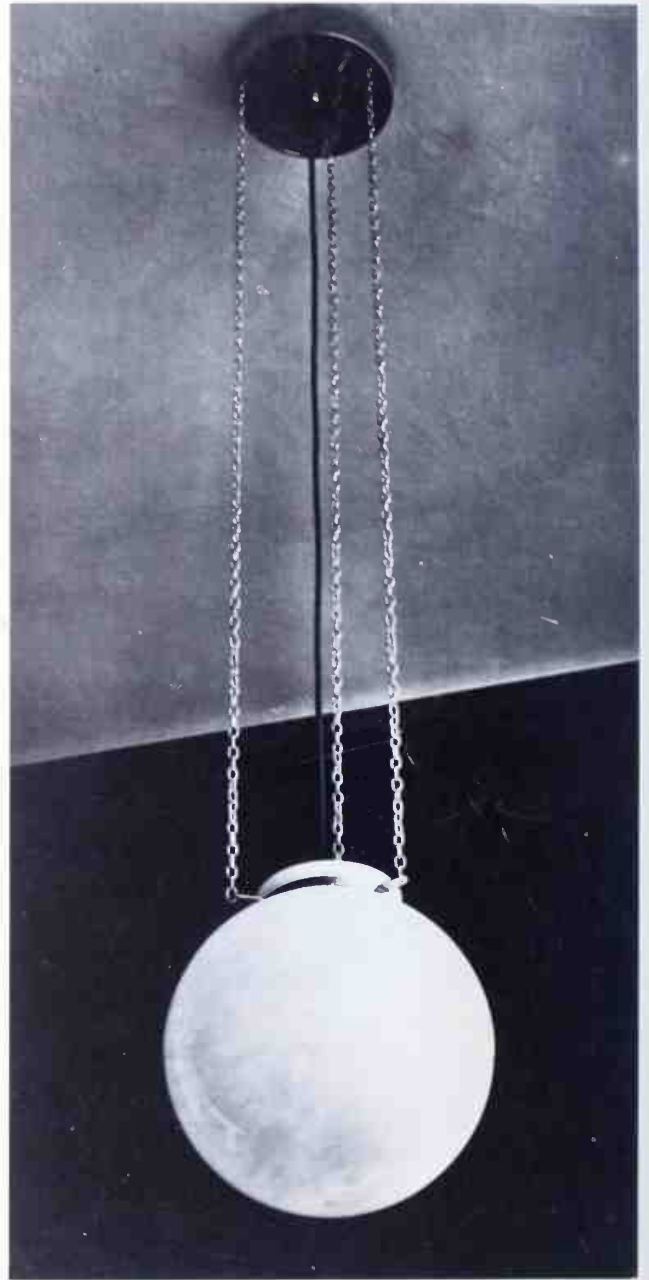
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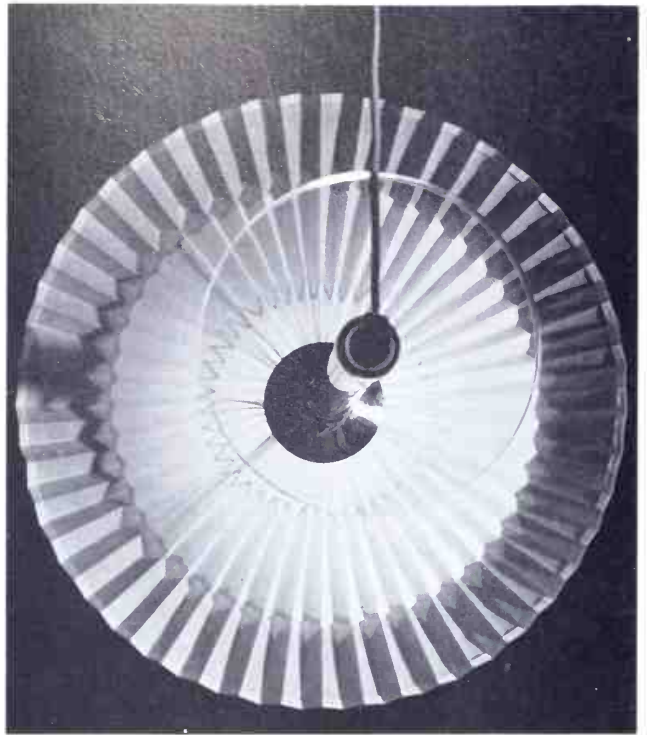
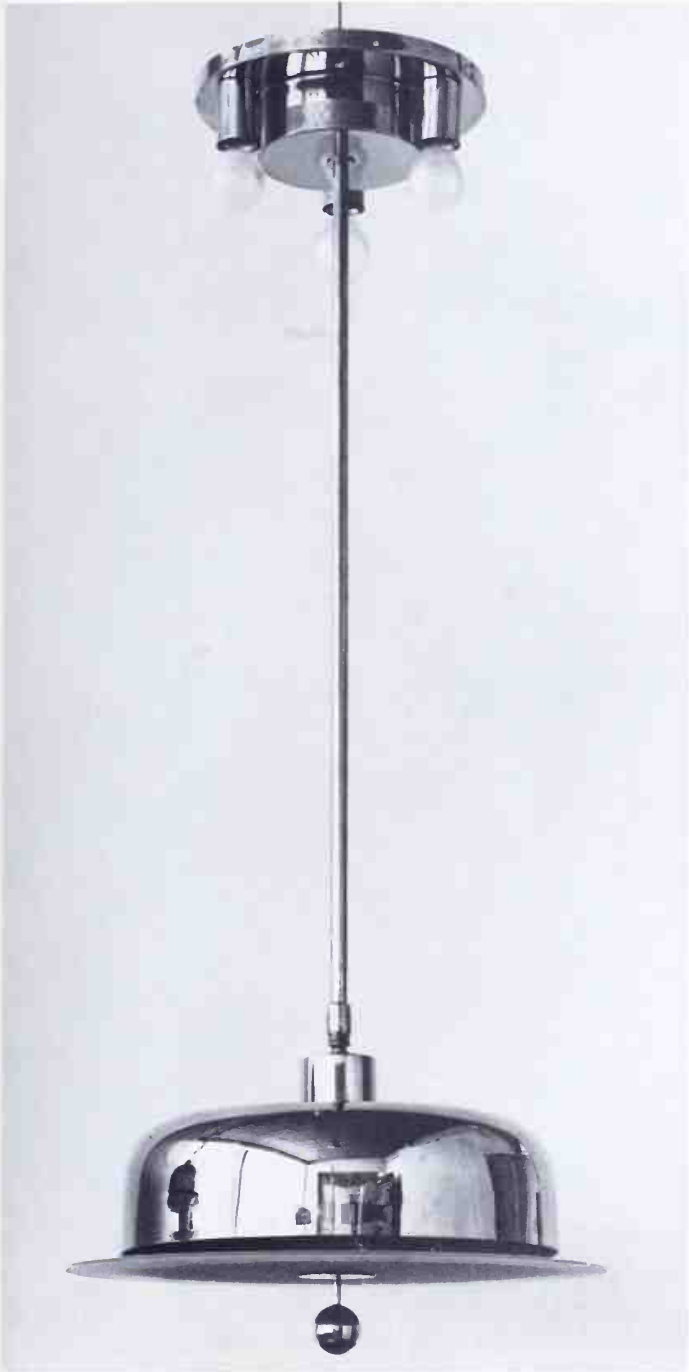
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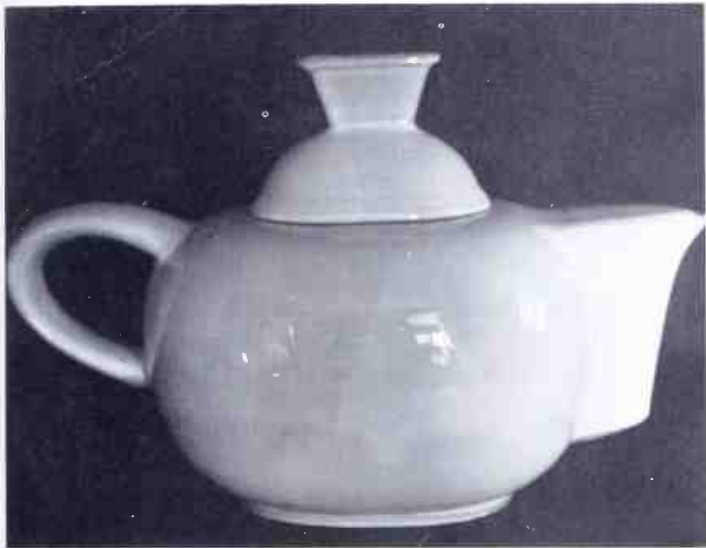




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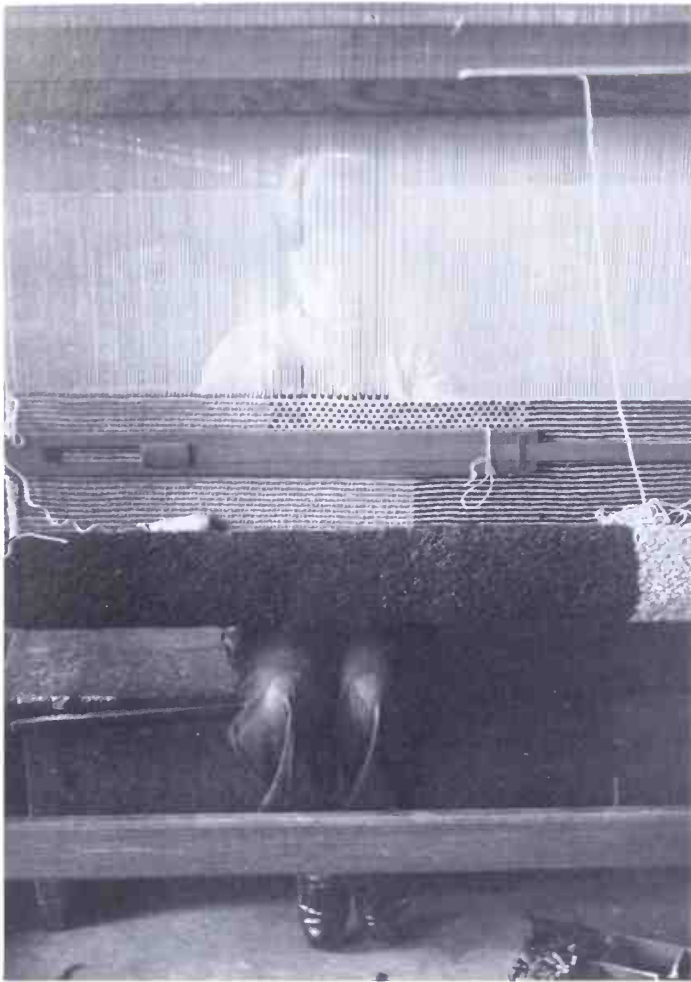




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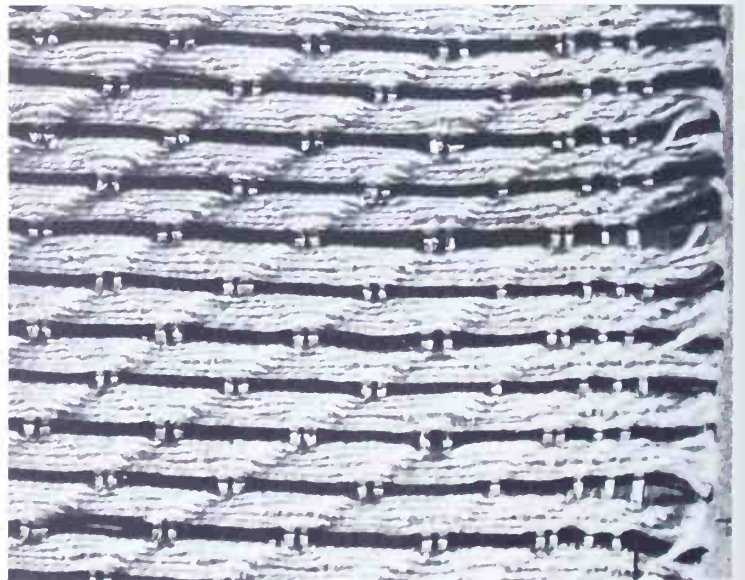


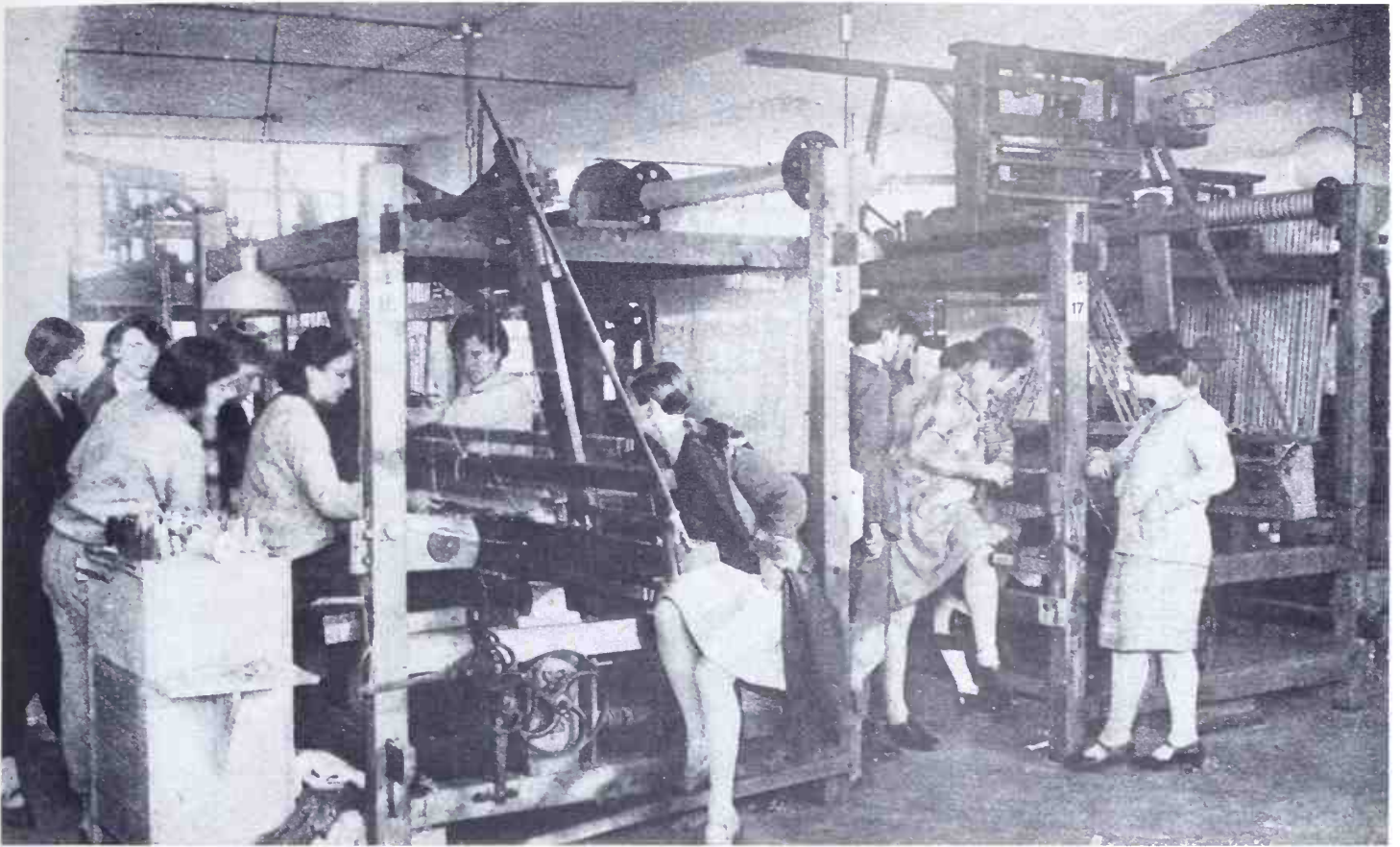
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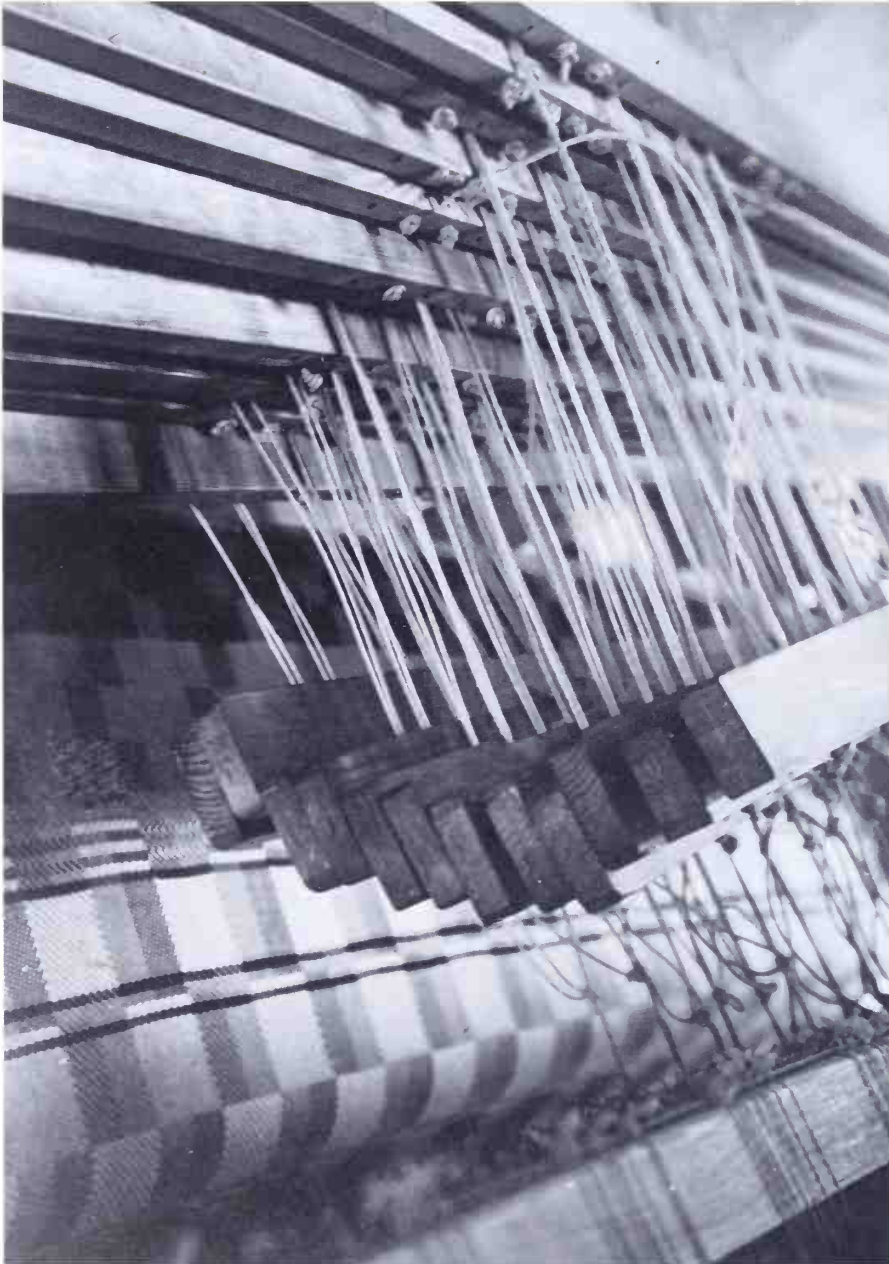
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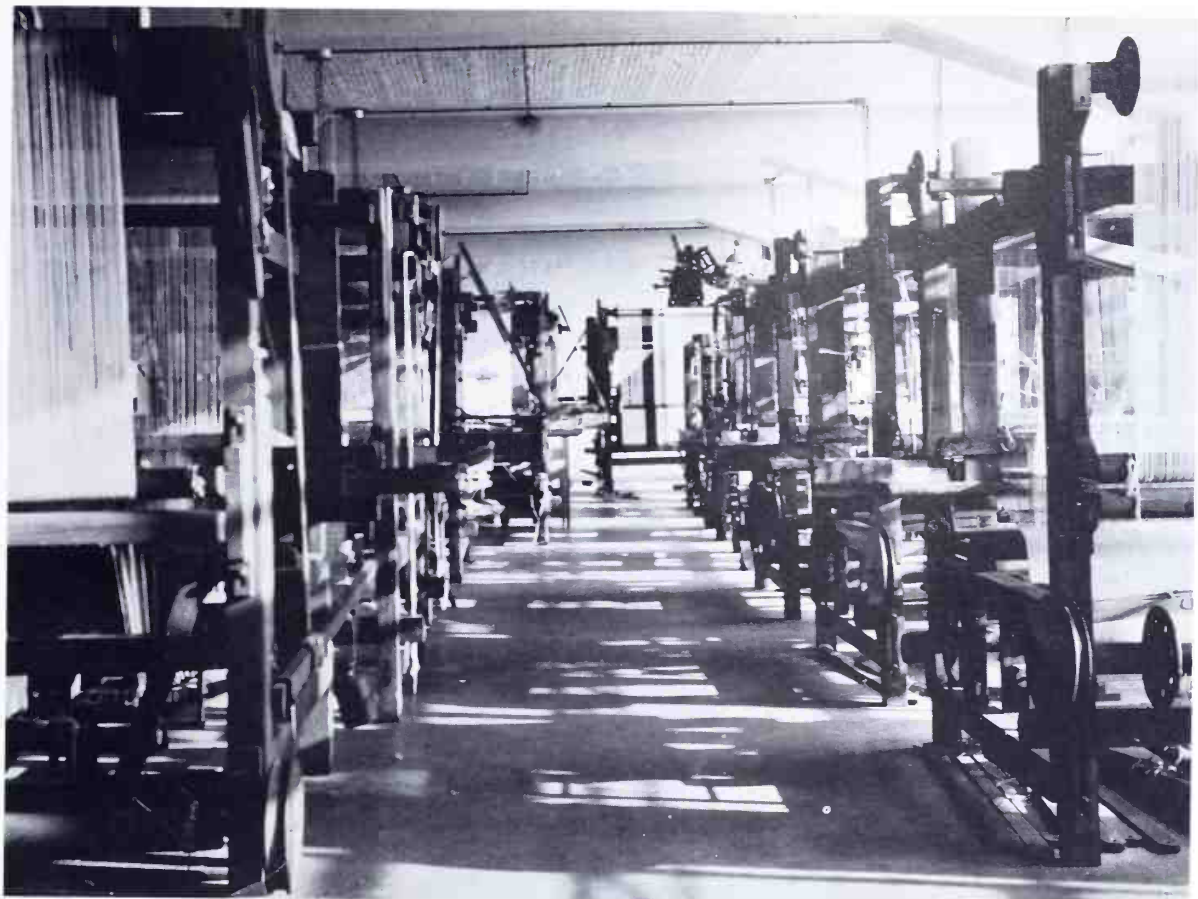


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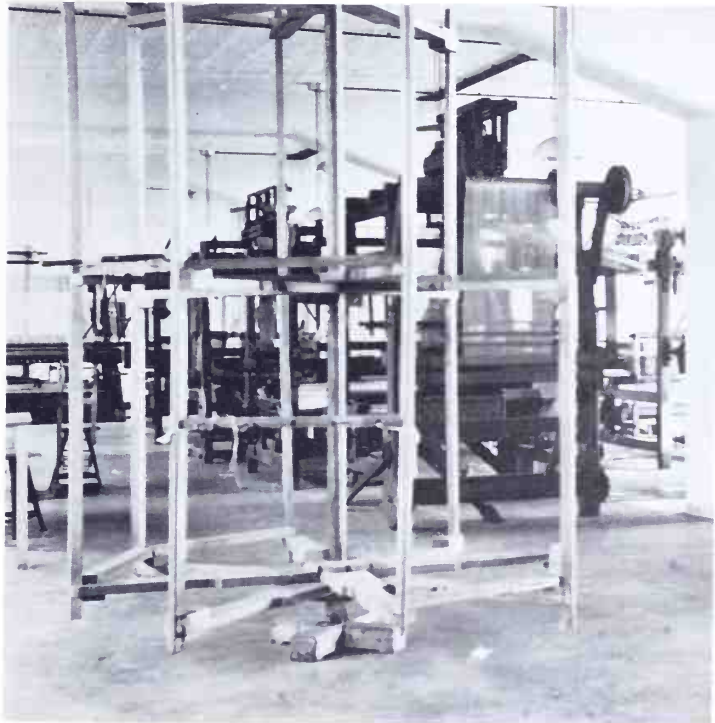


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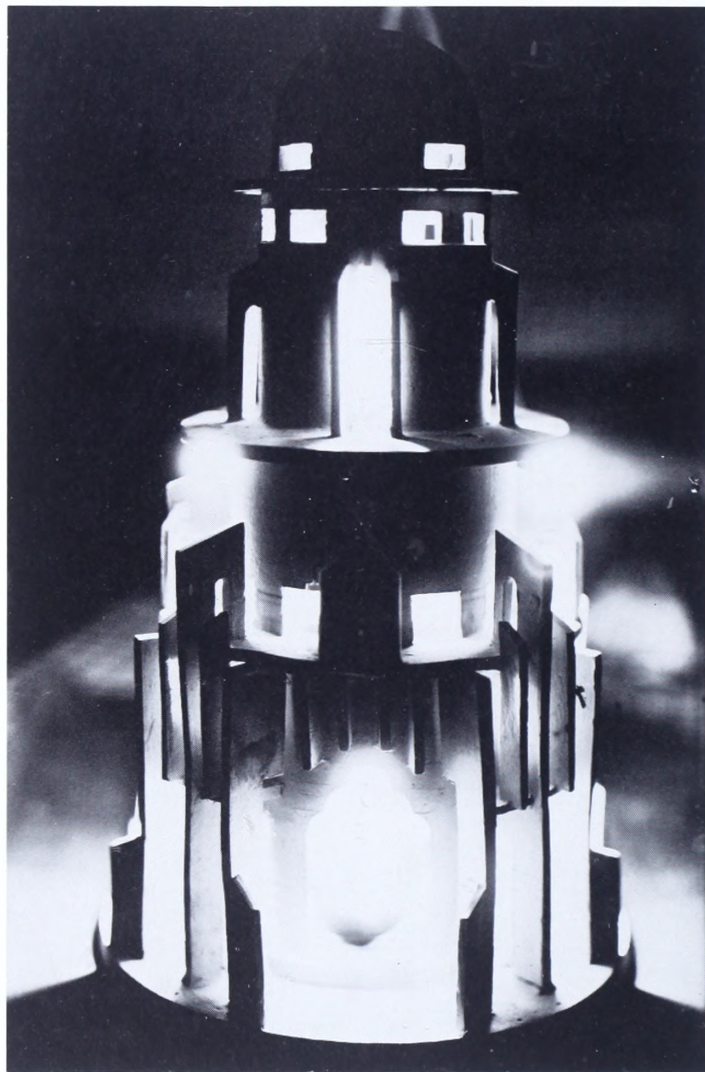


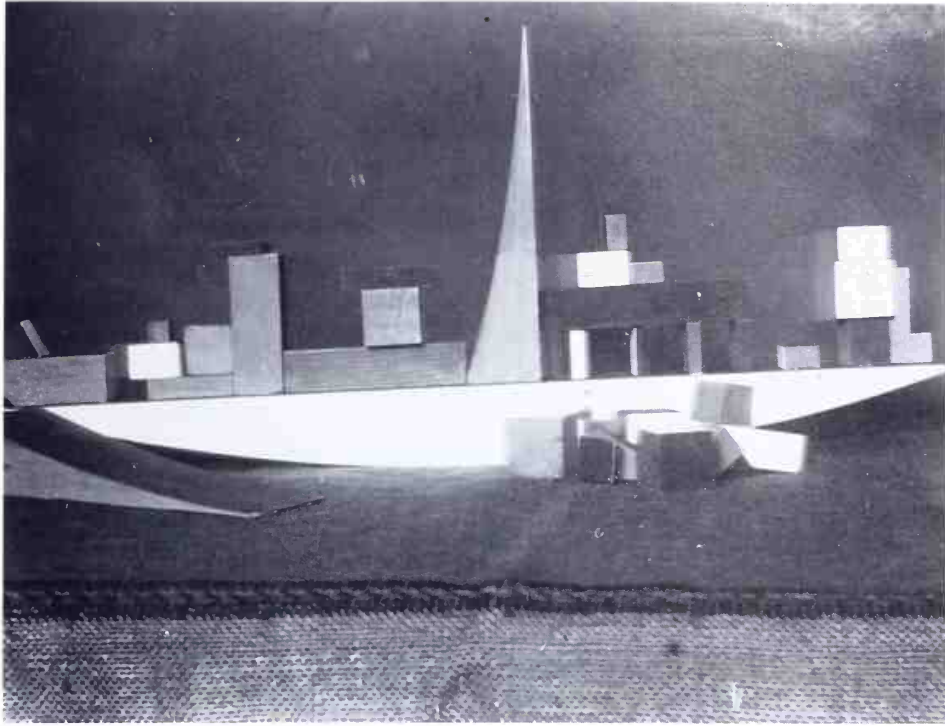






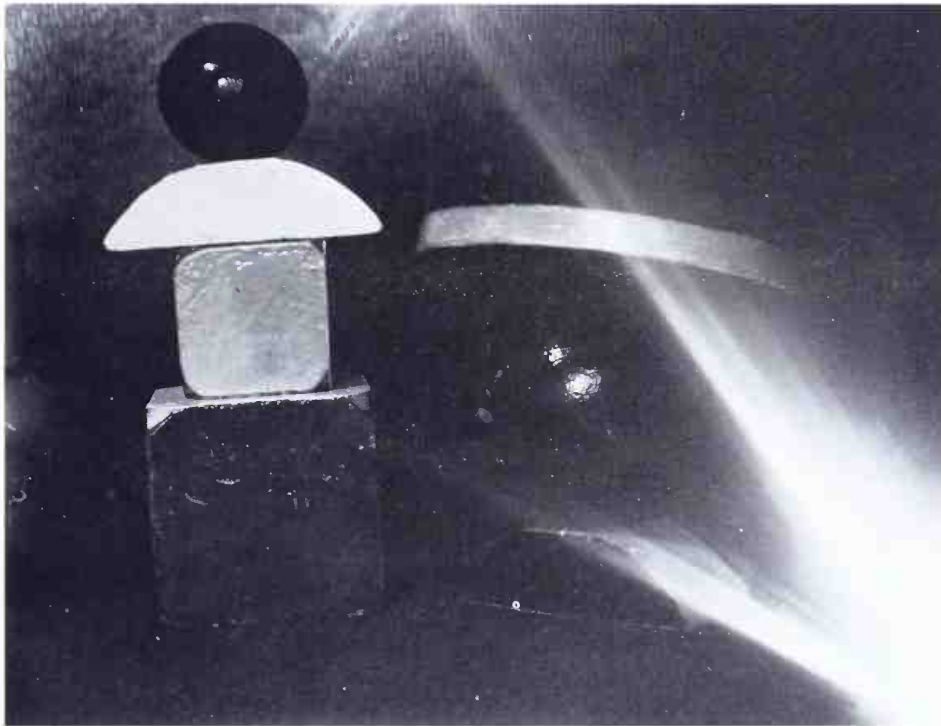
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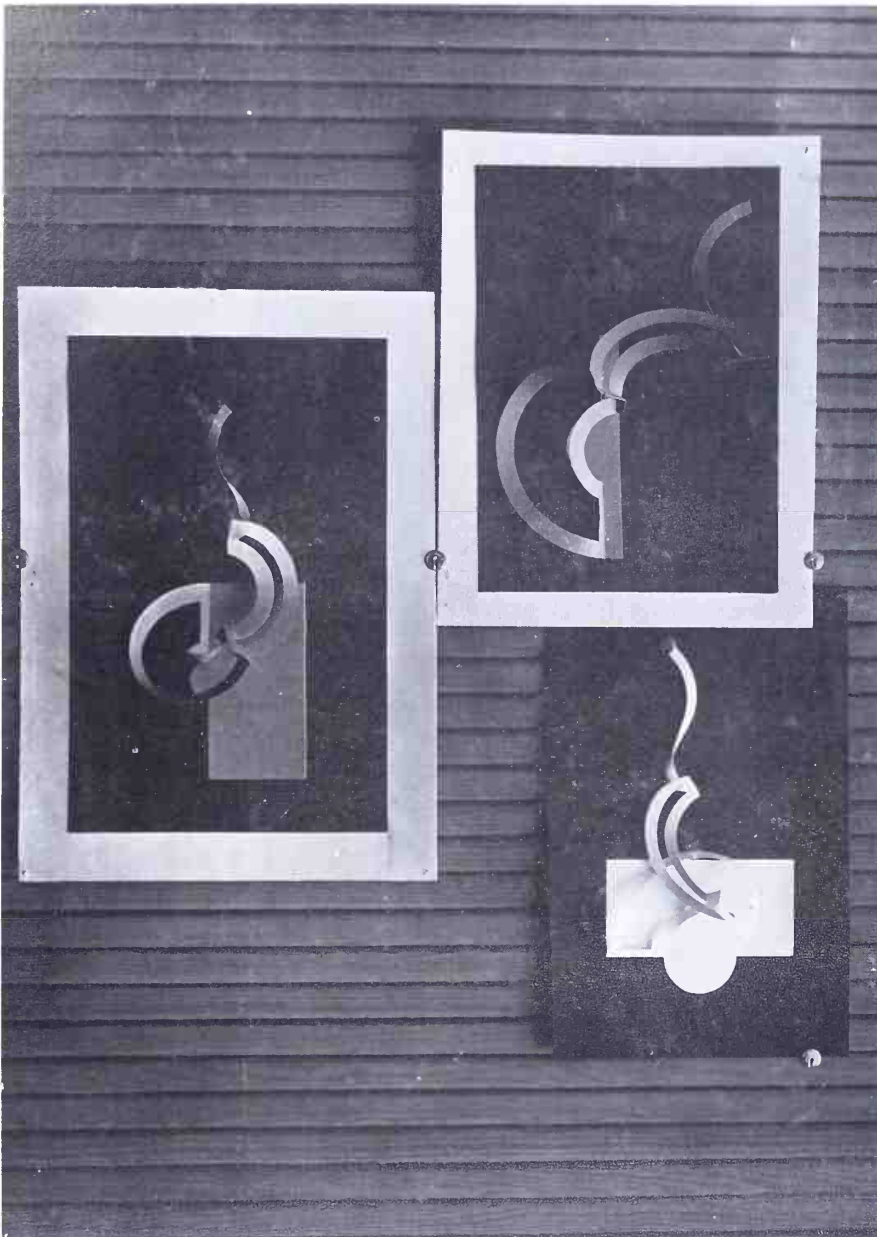




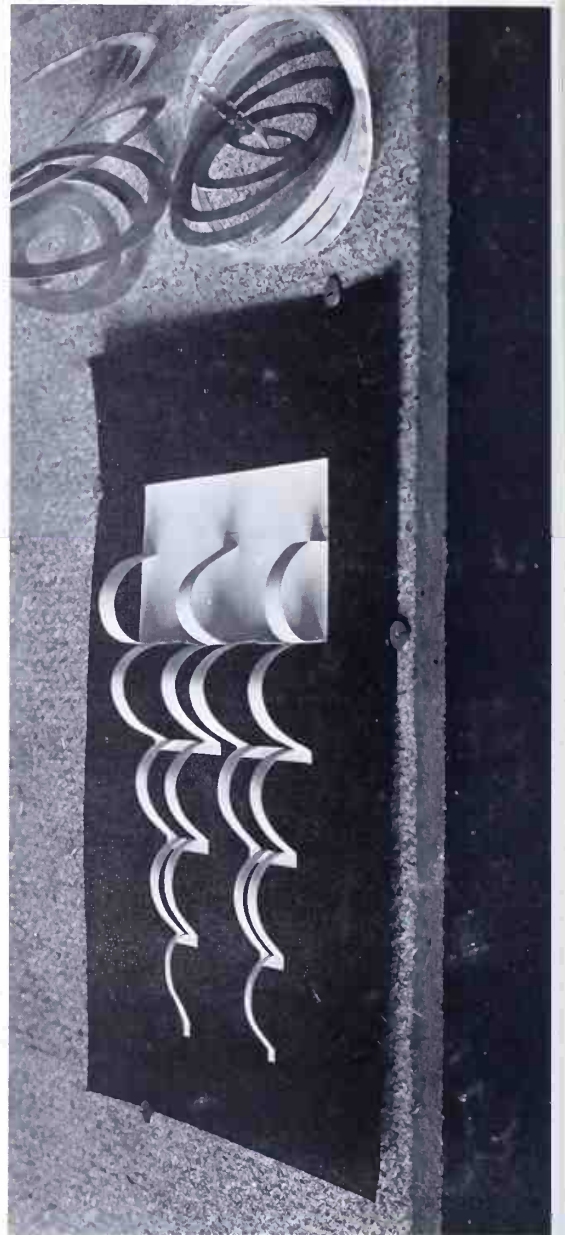
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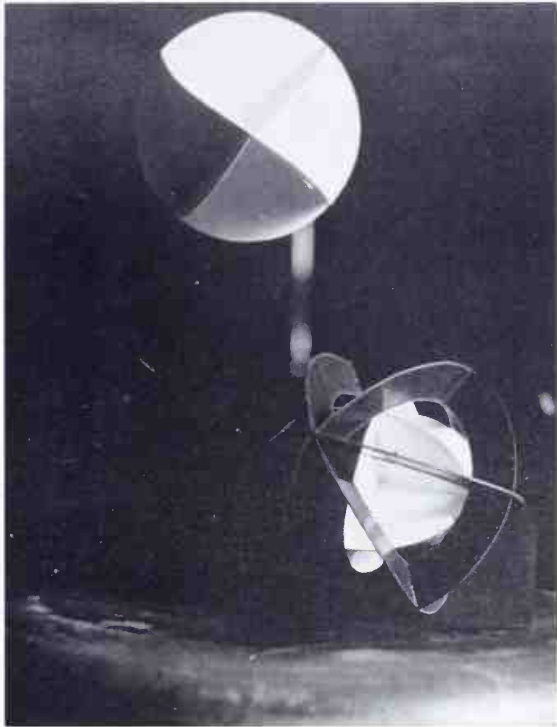




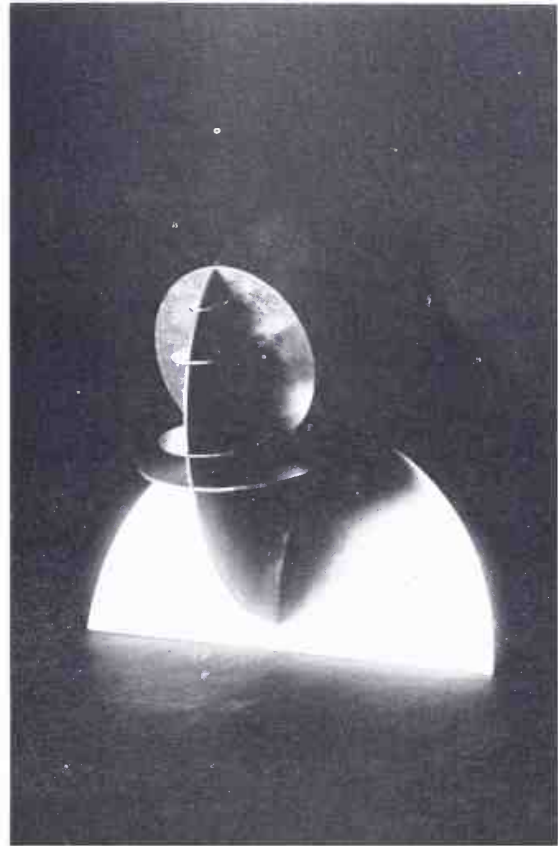
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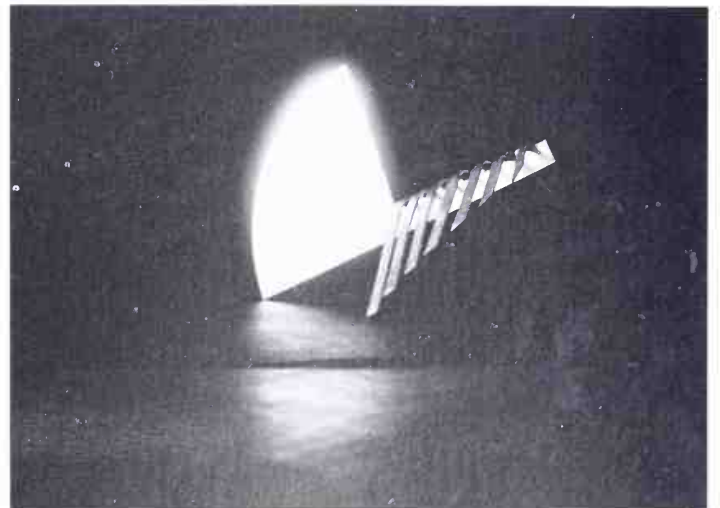
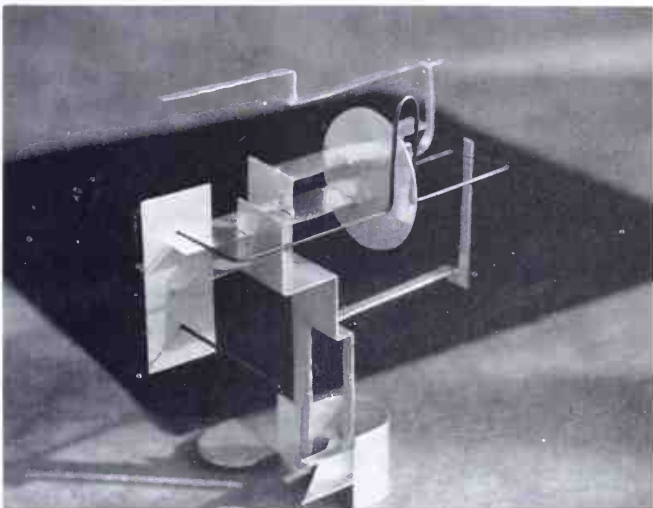
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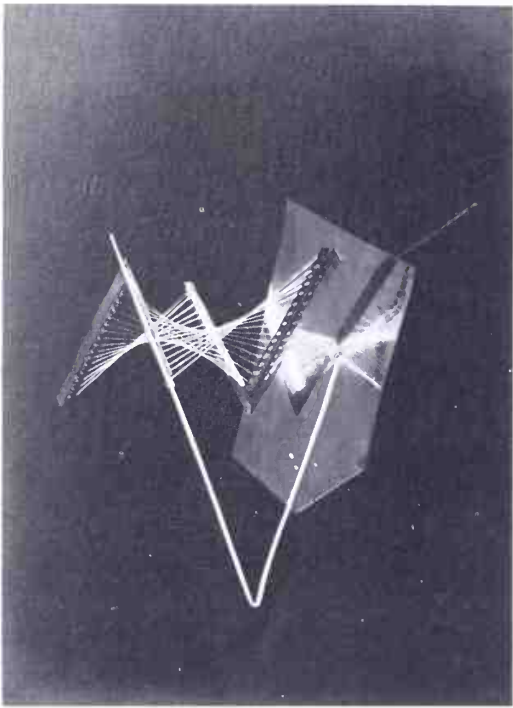


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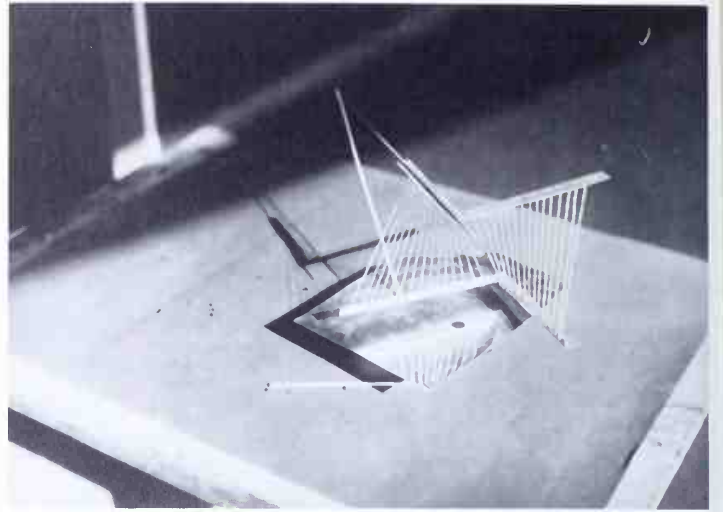
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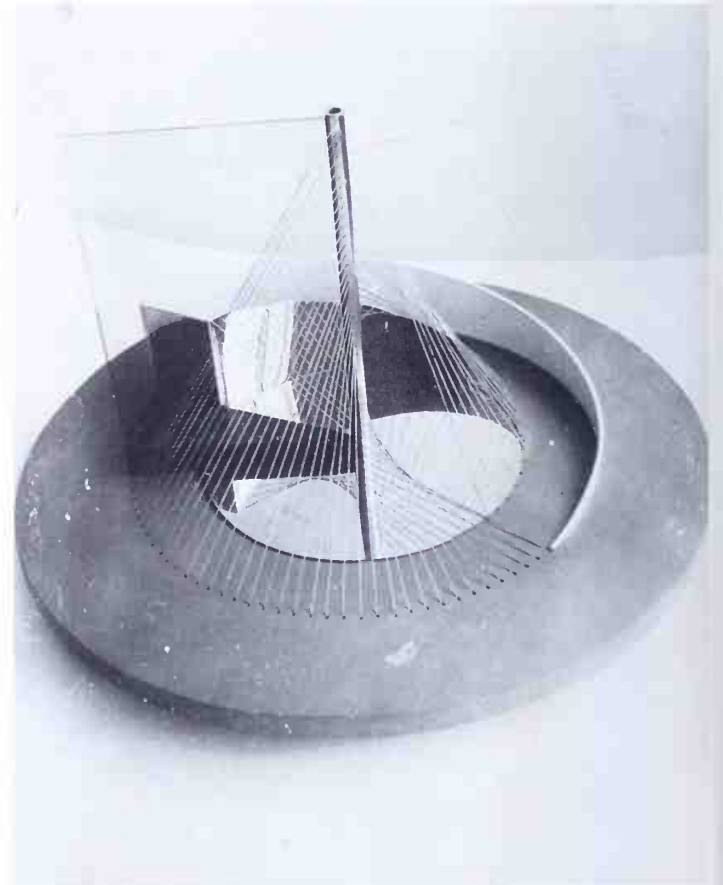


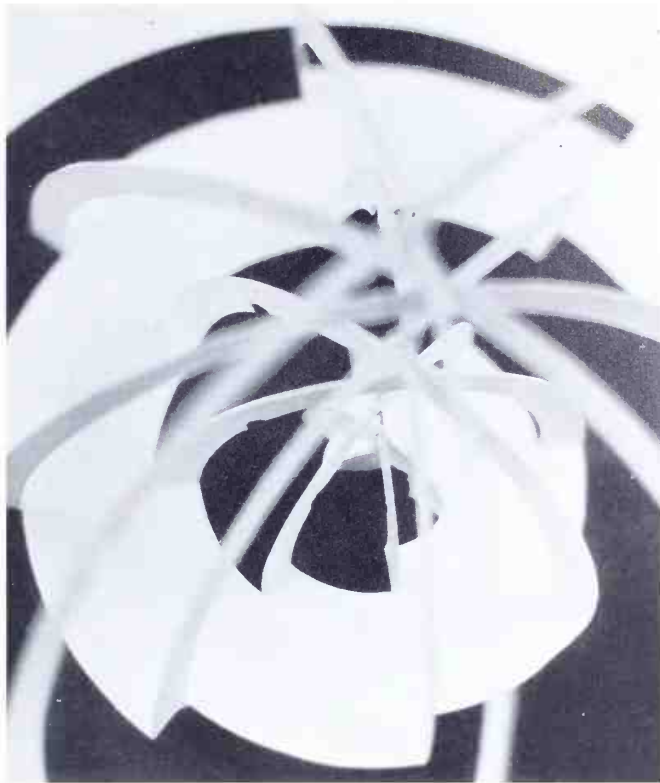
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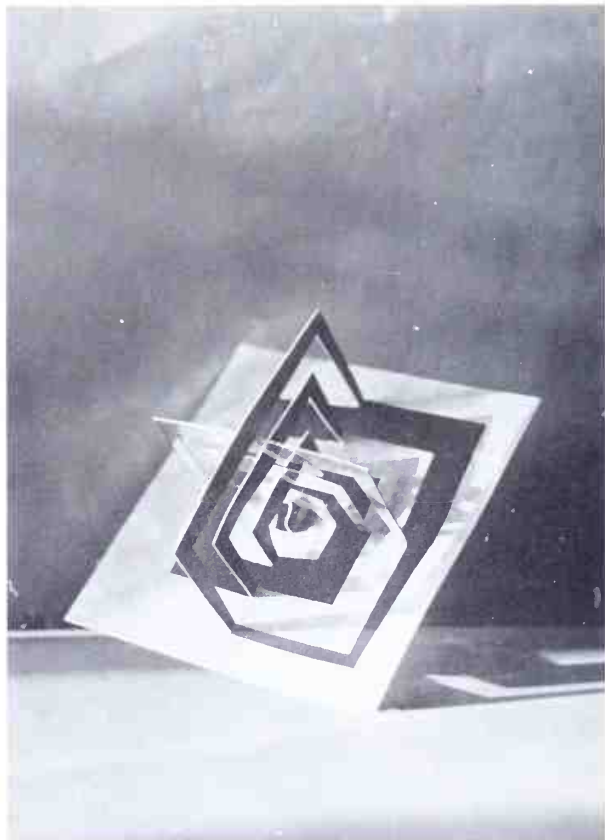


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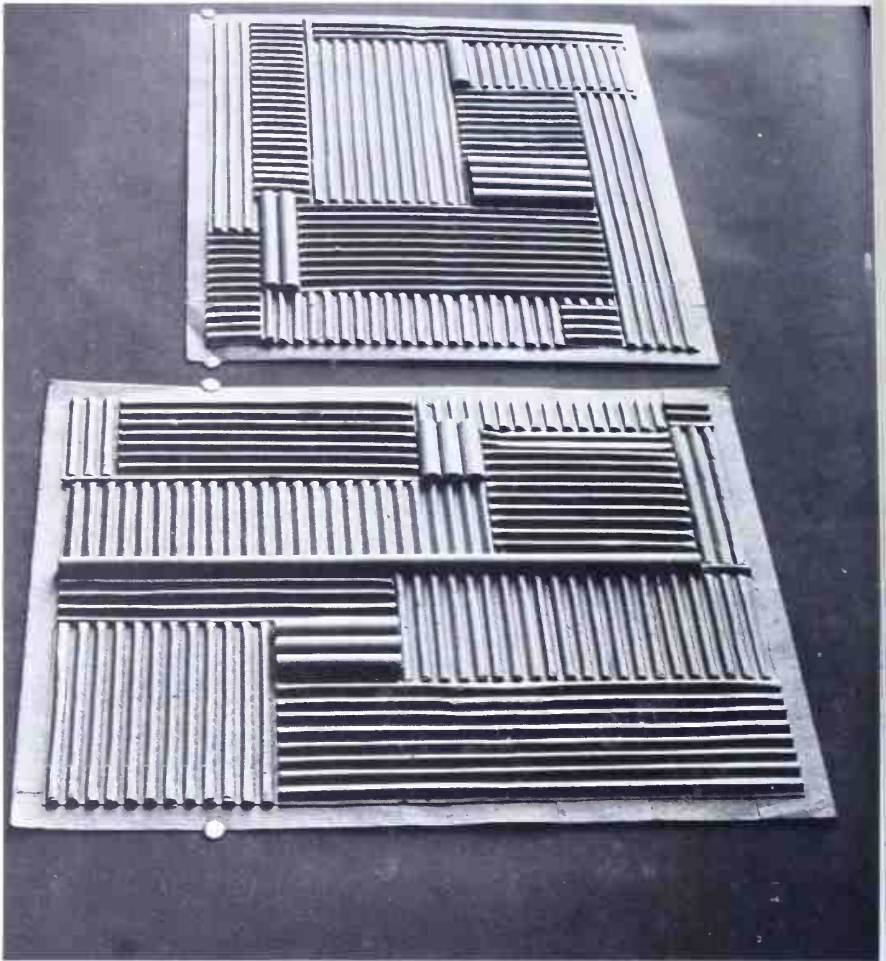


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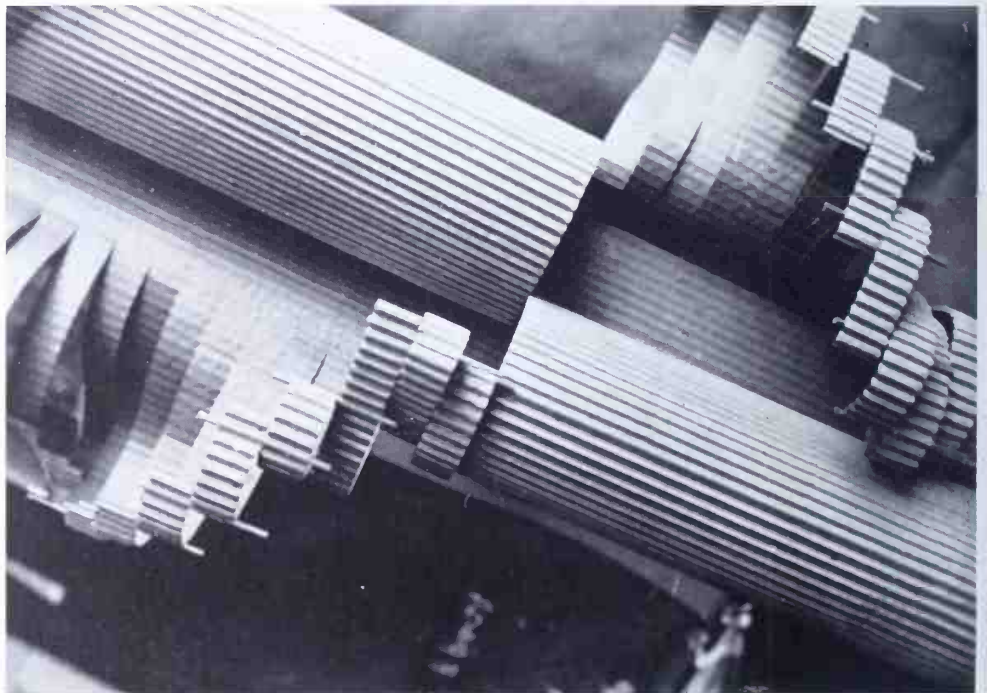
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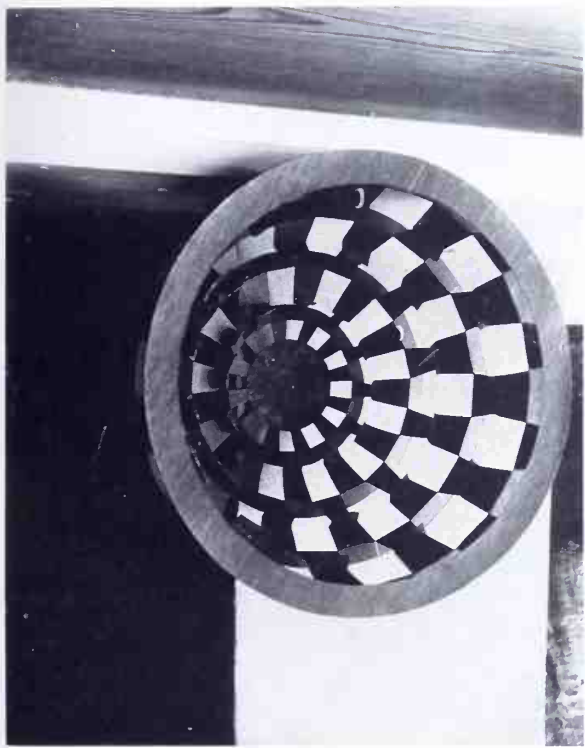




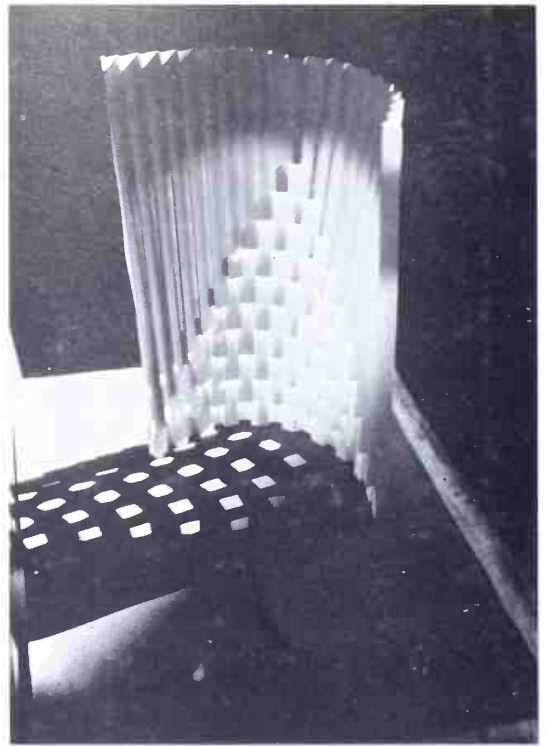
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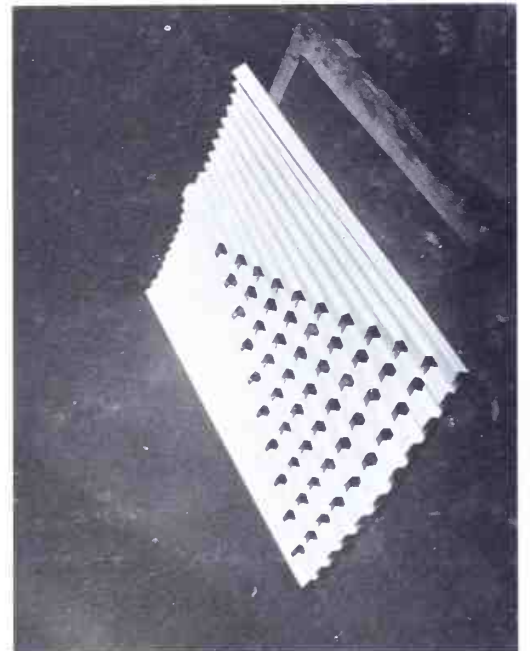


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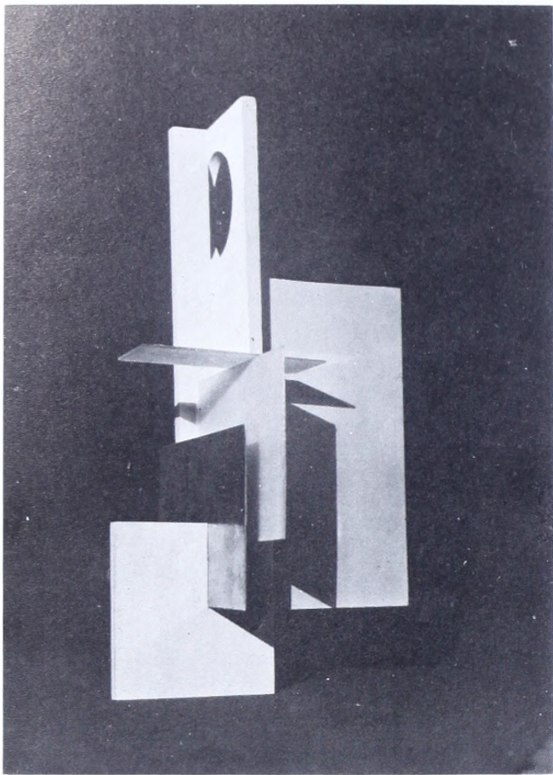


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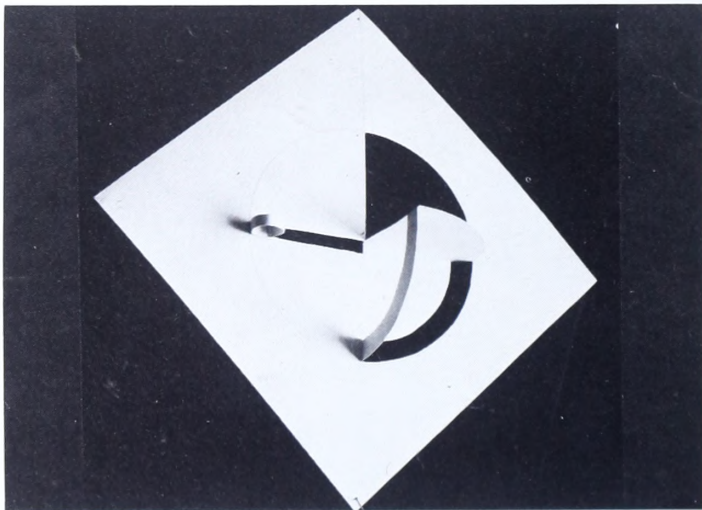


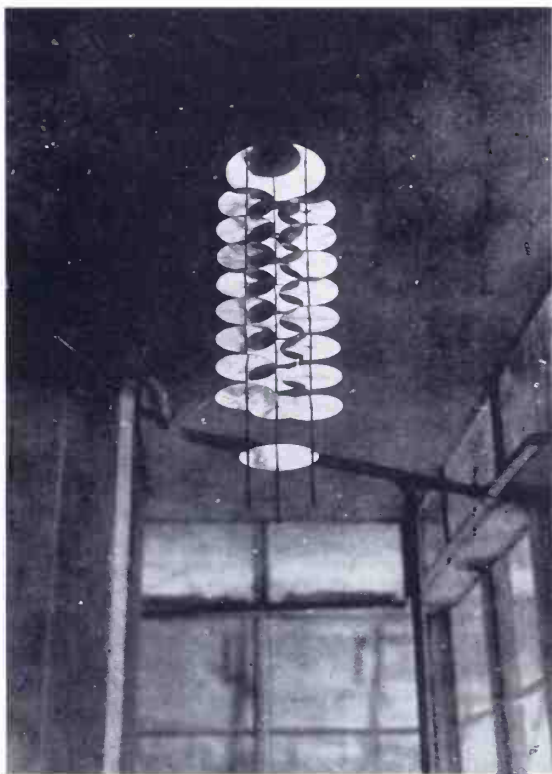
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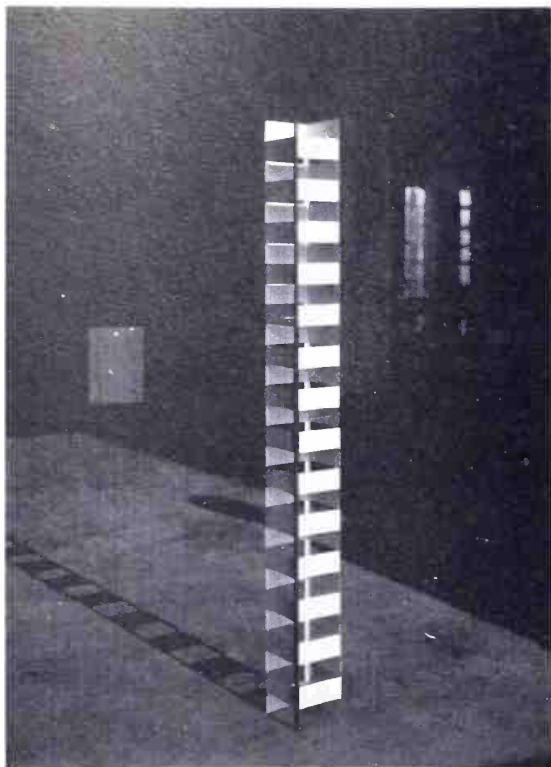
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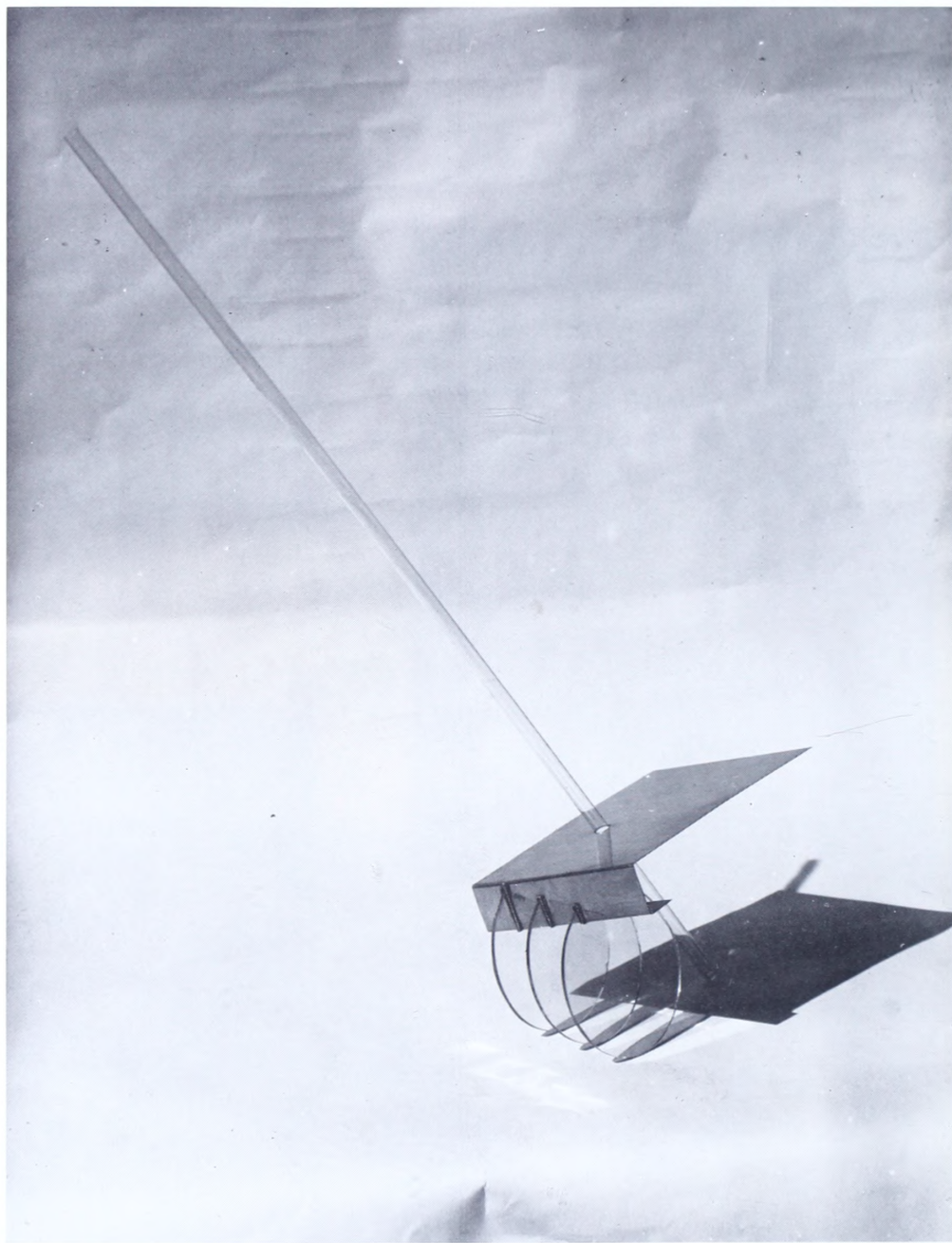


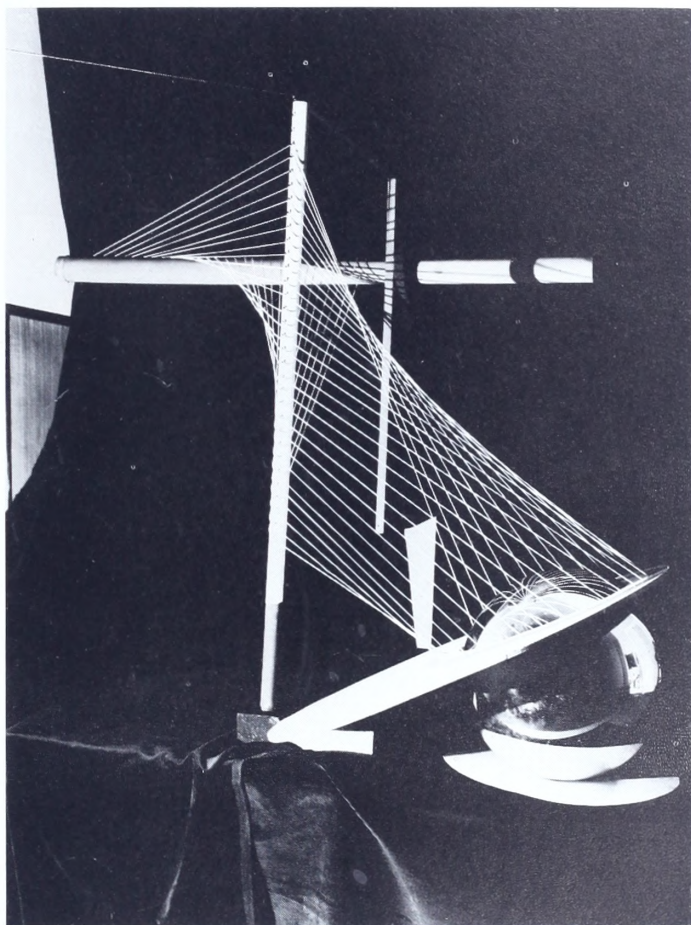
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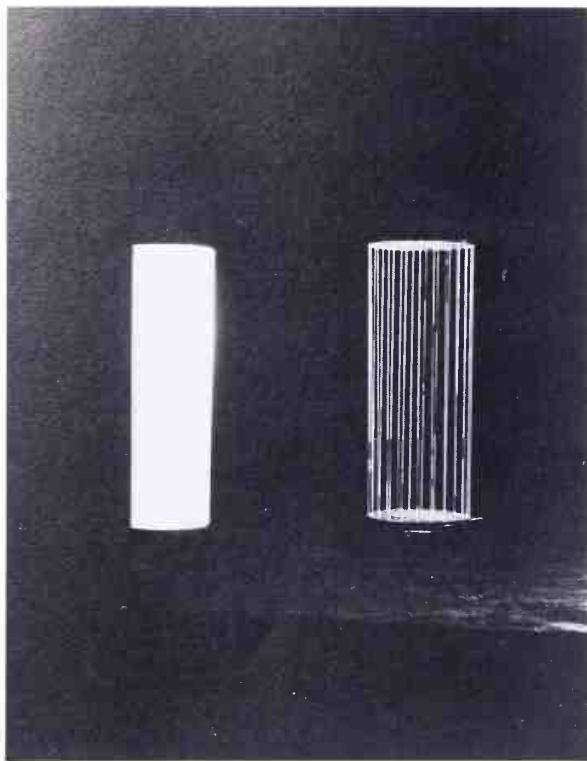
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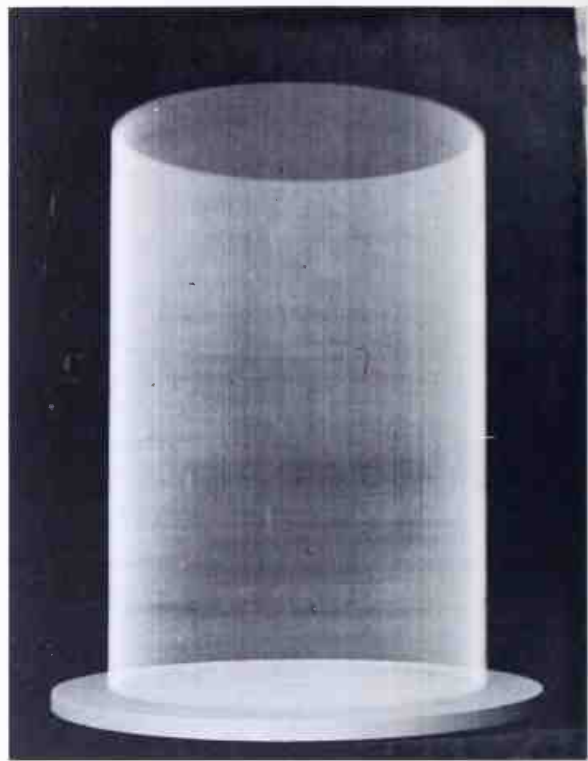
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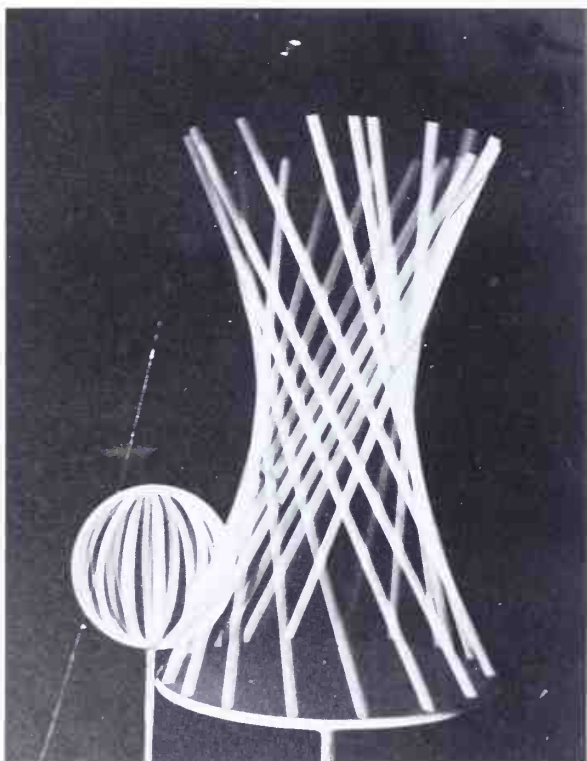




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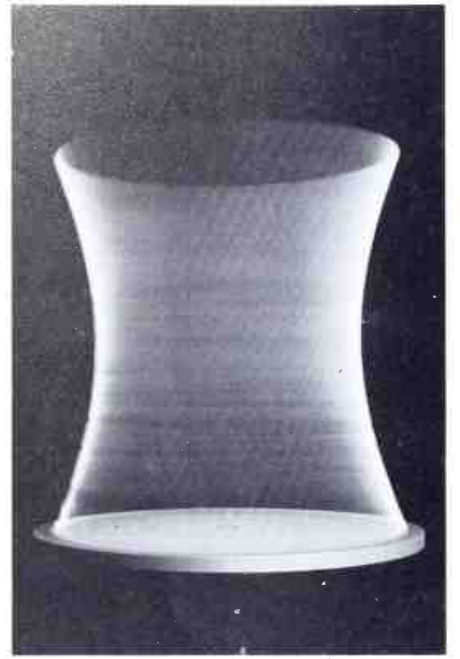
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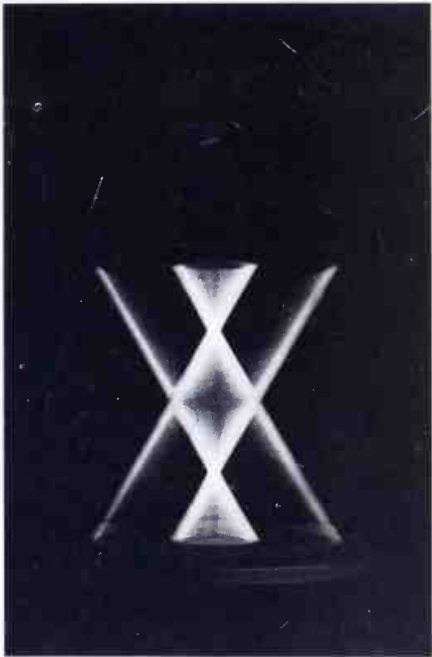
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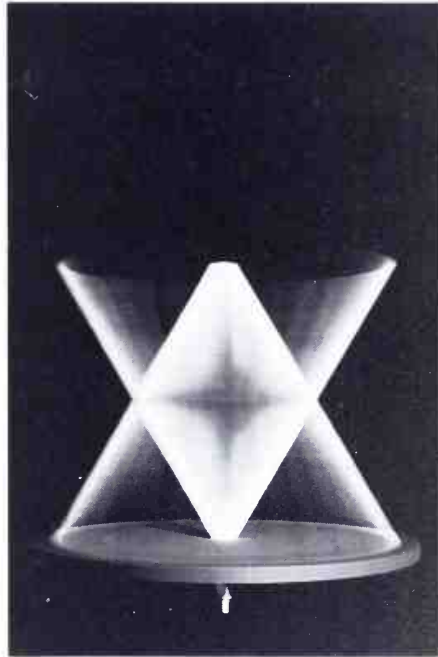
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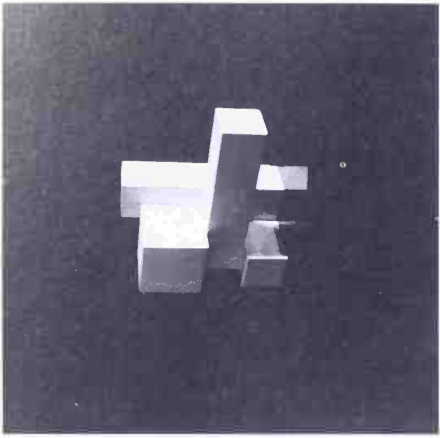


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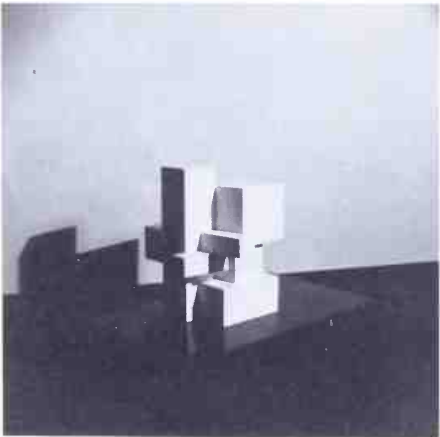


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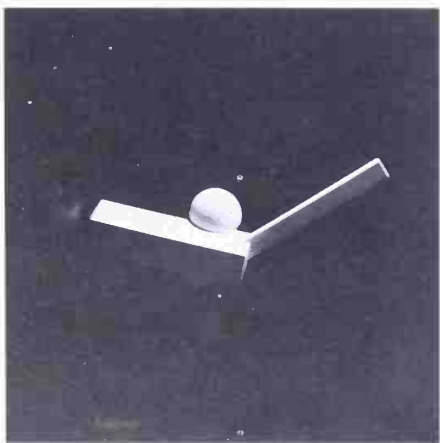




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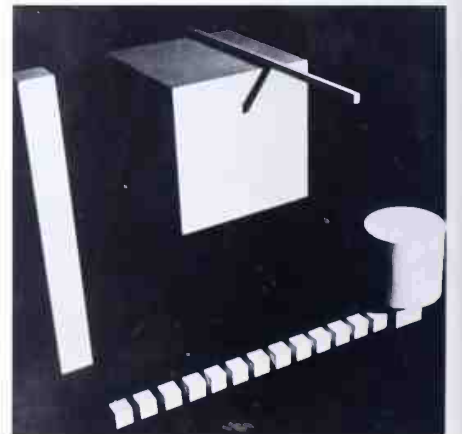
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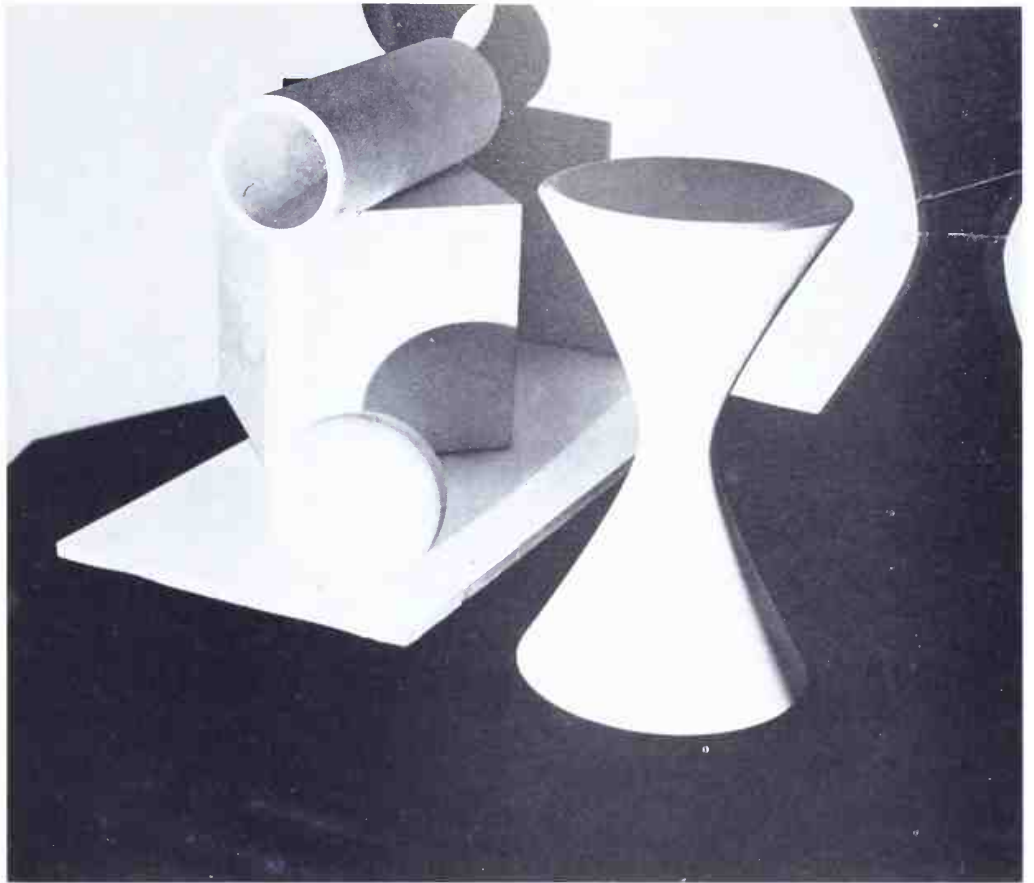
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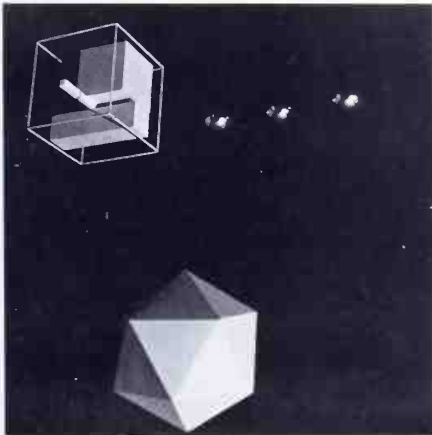


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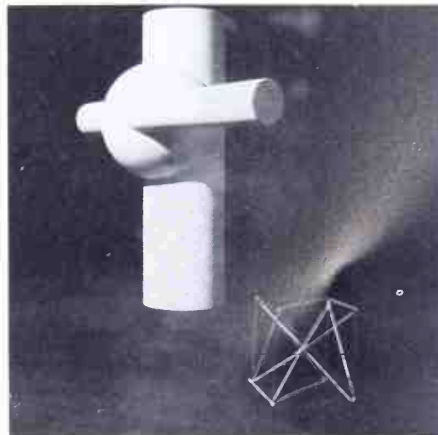


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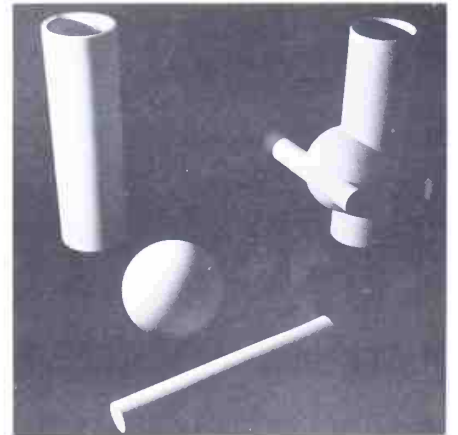
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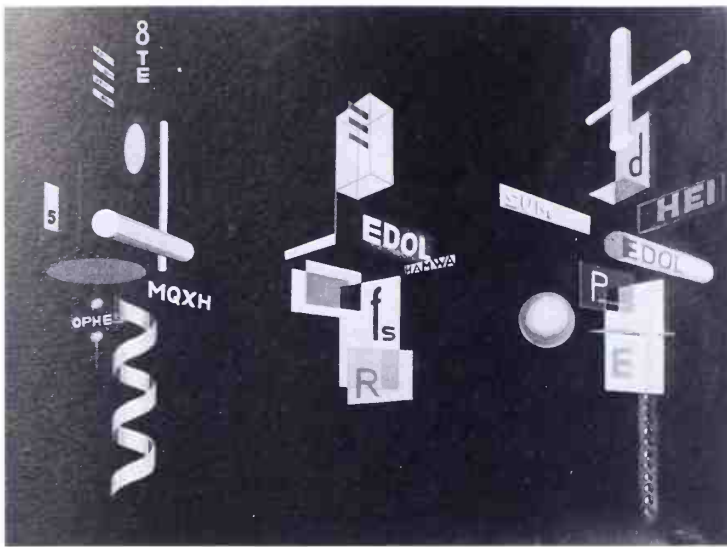


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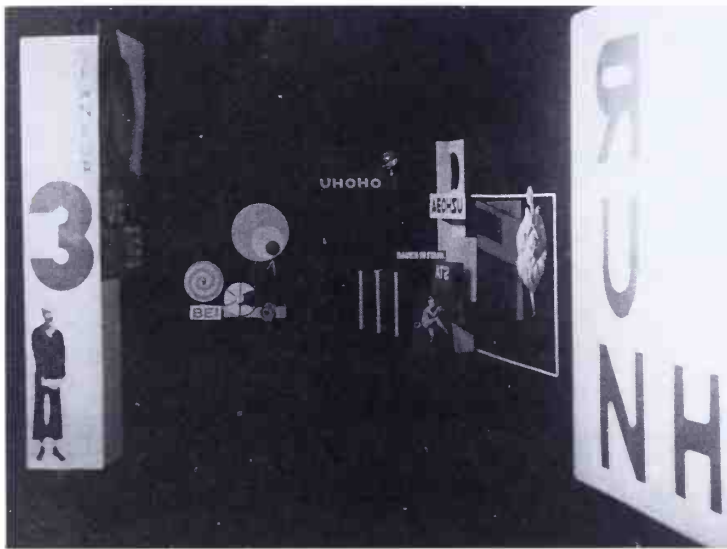


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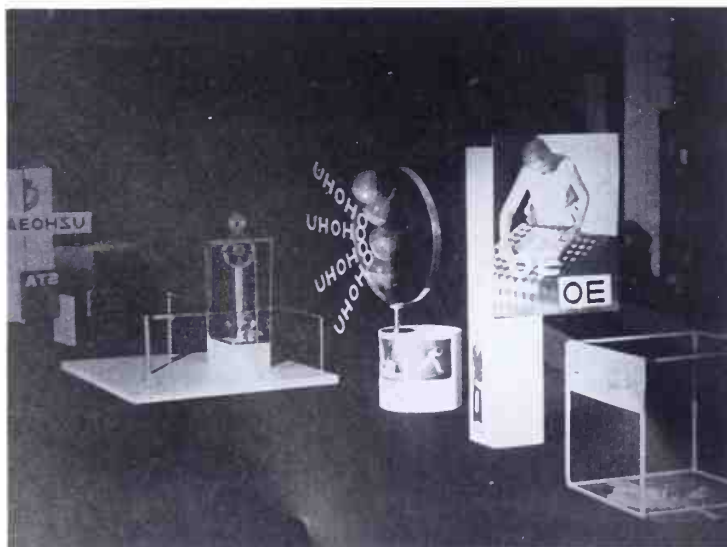




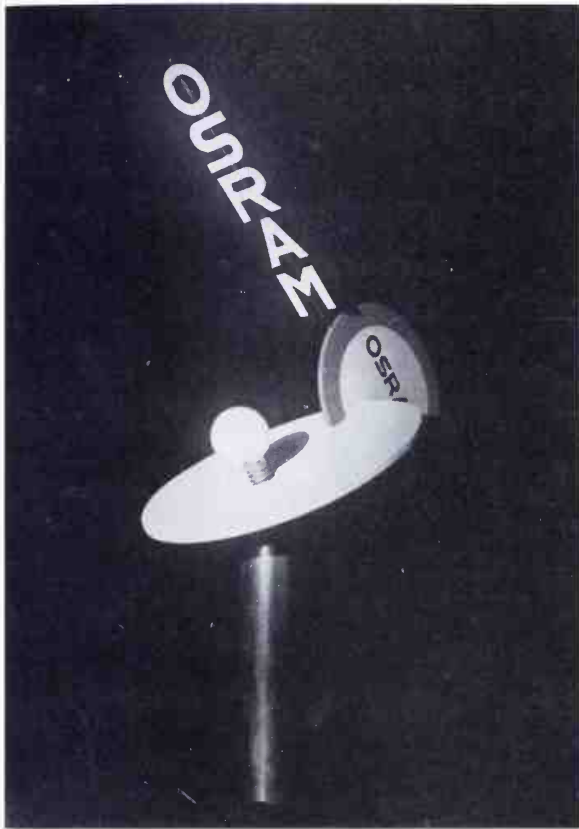
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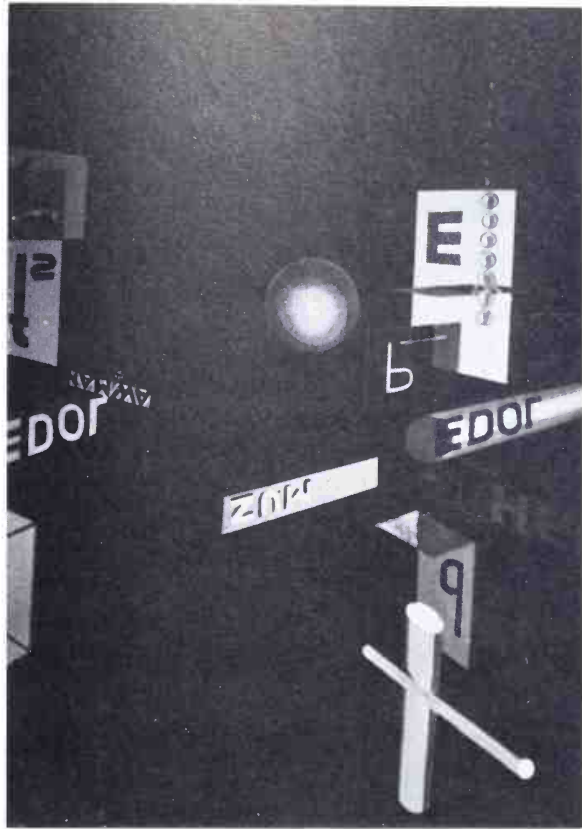
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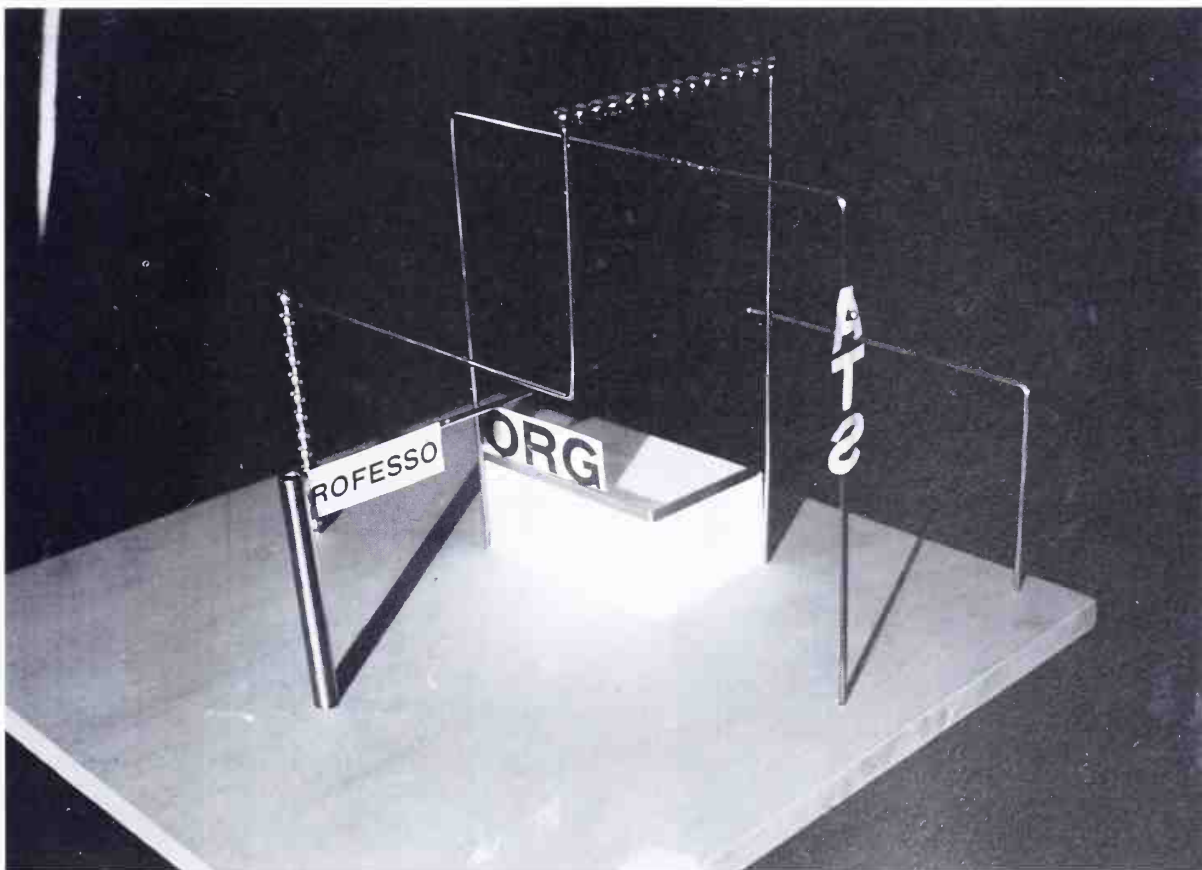


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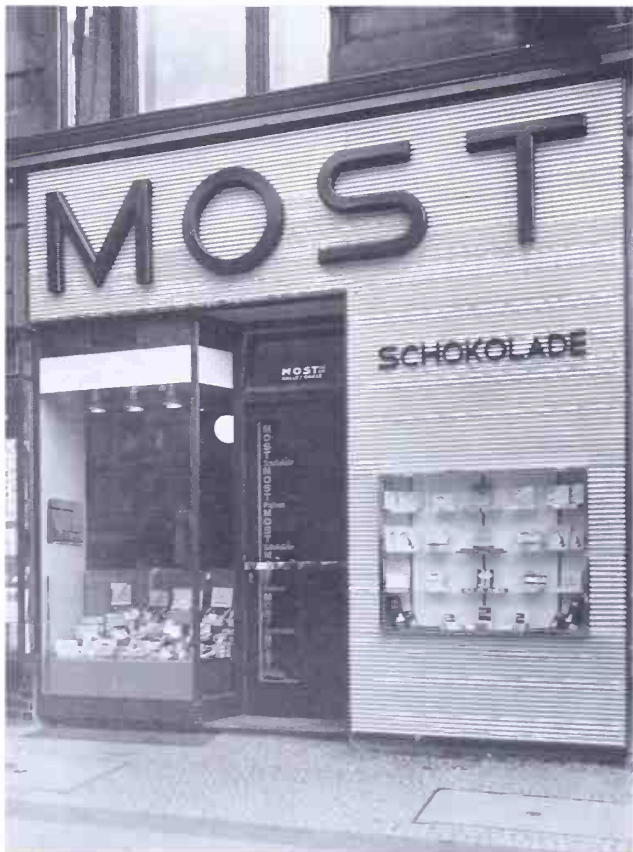
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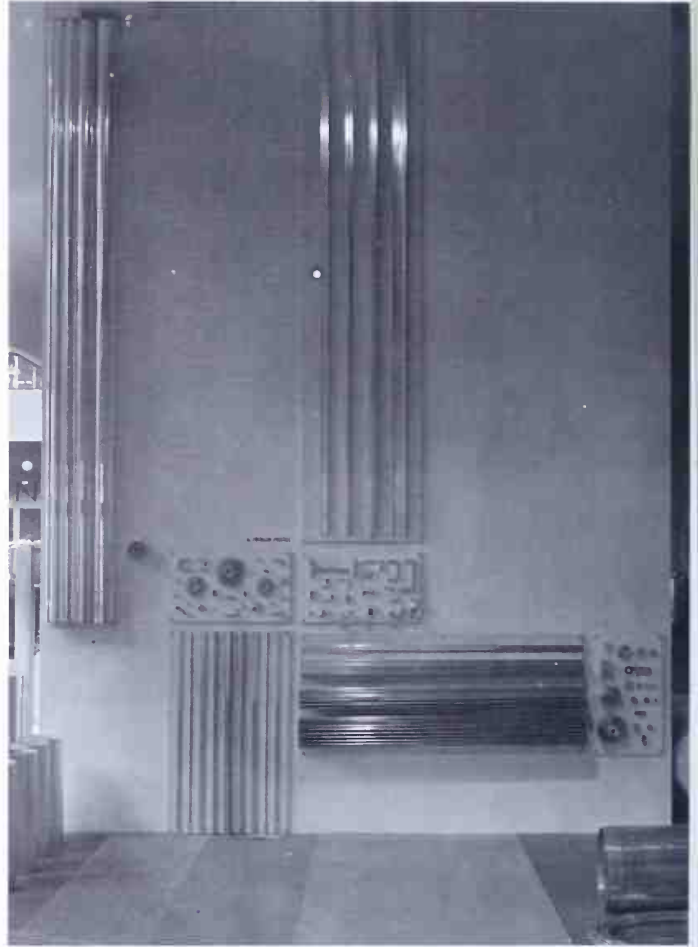
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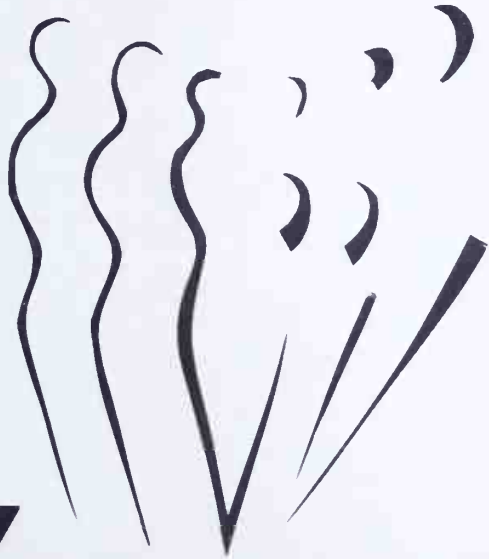


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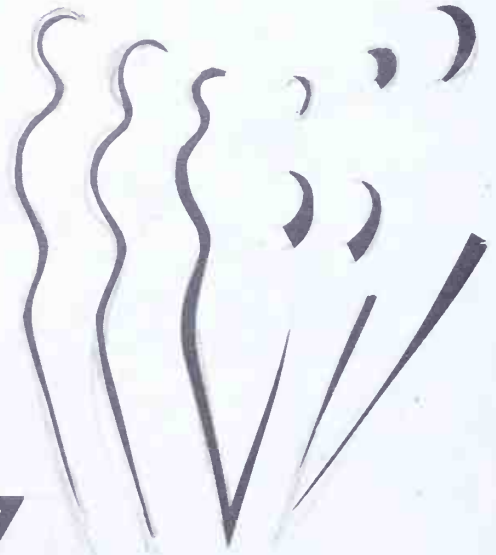
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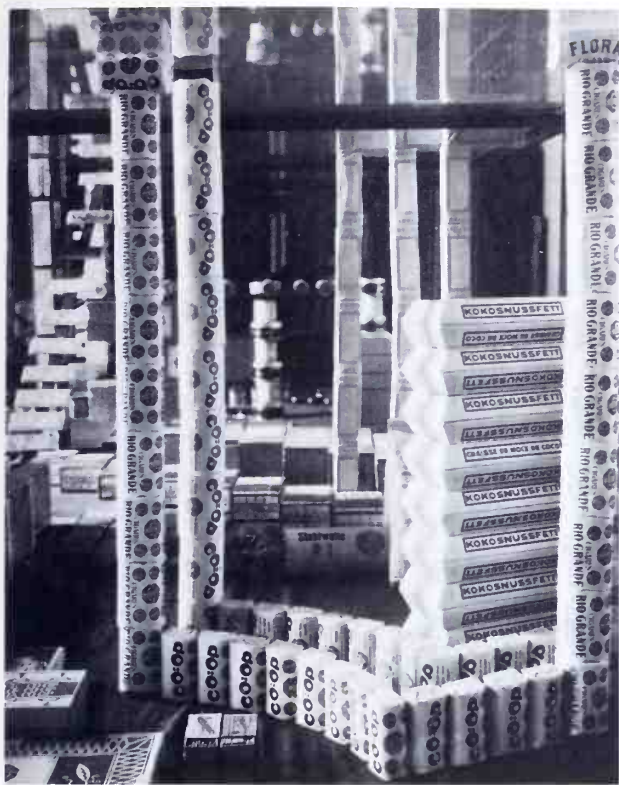
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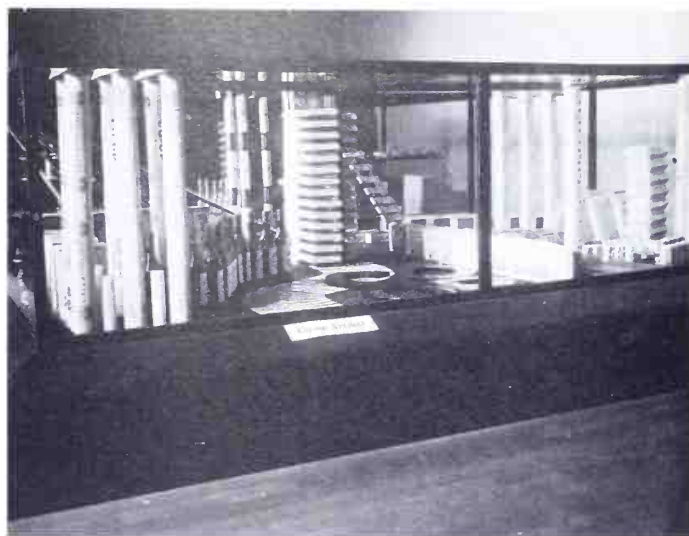
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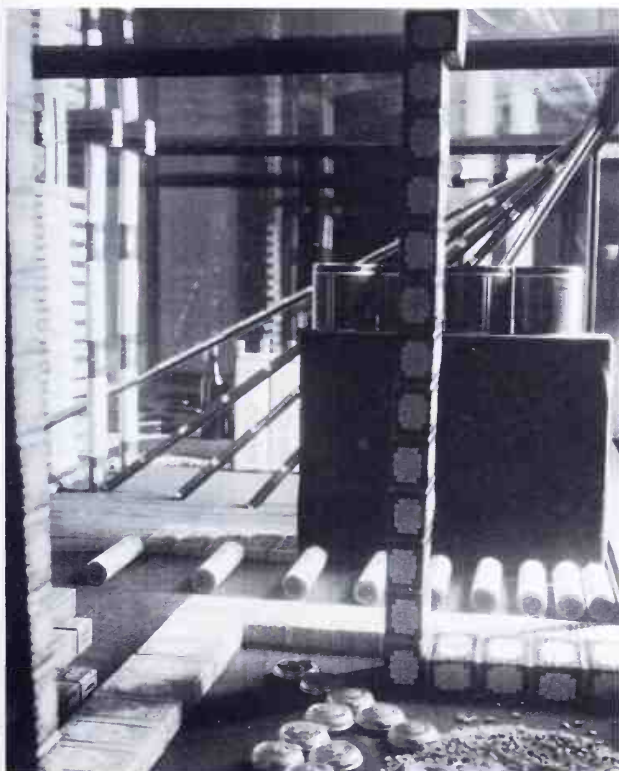




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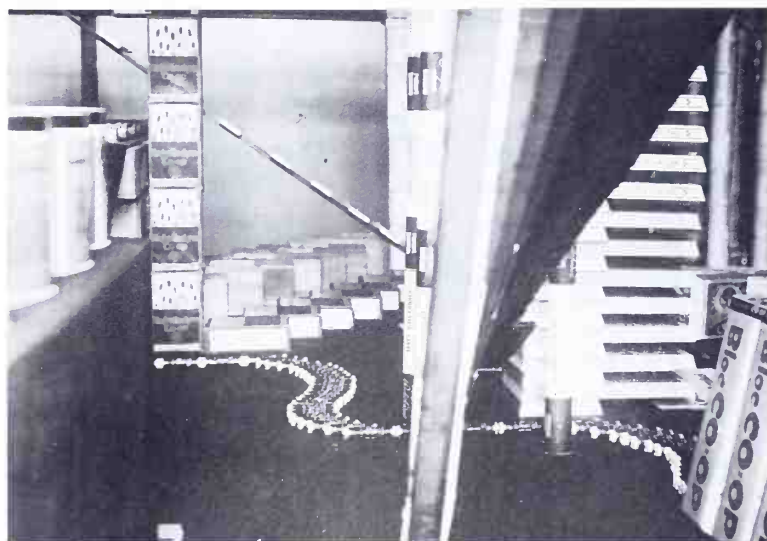


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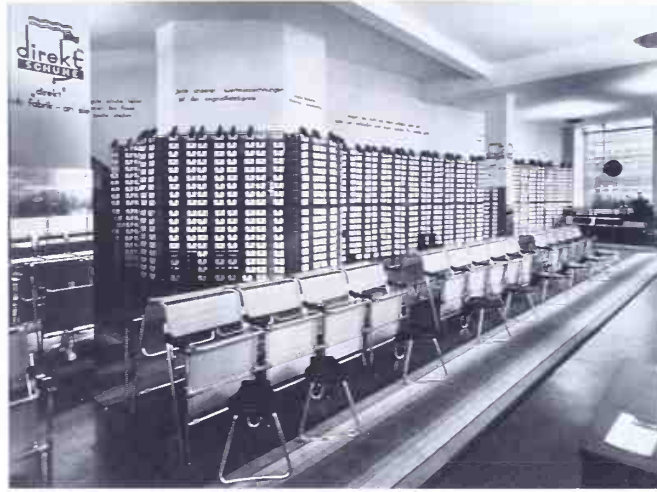
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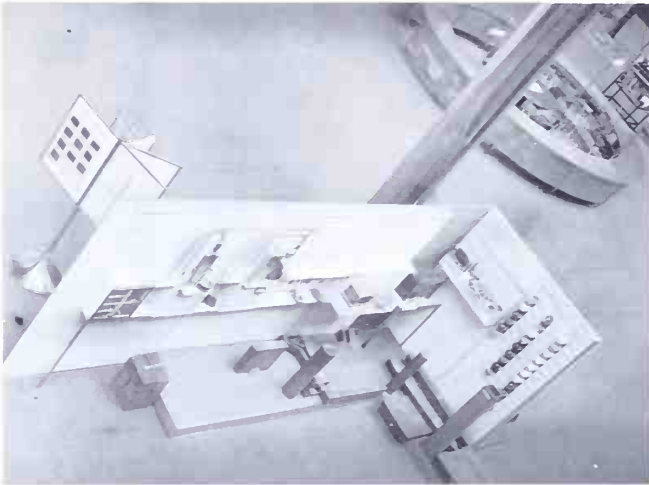
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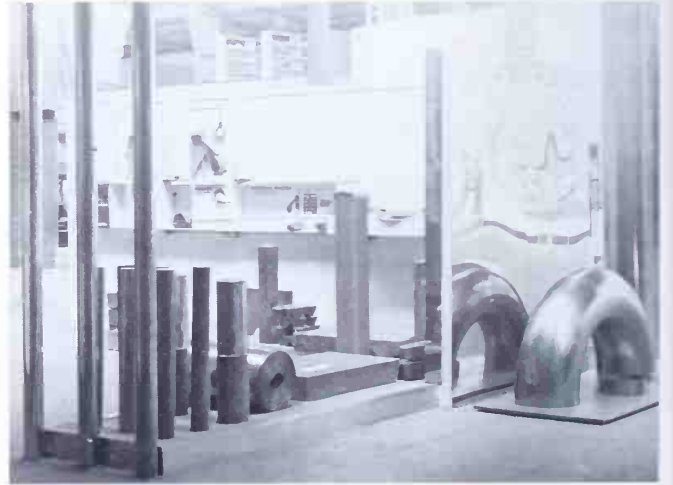


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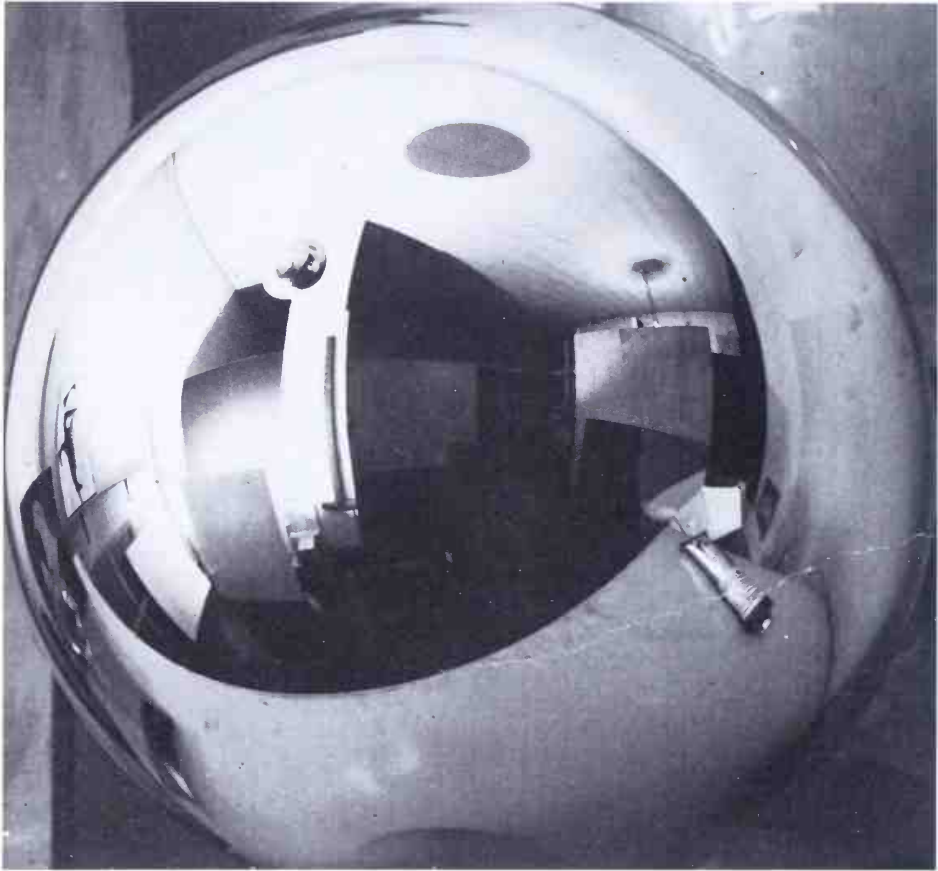


204

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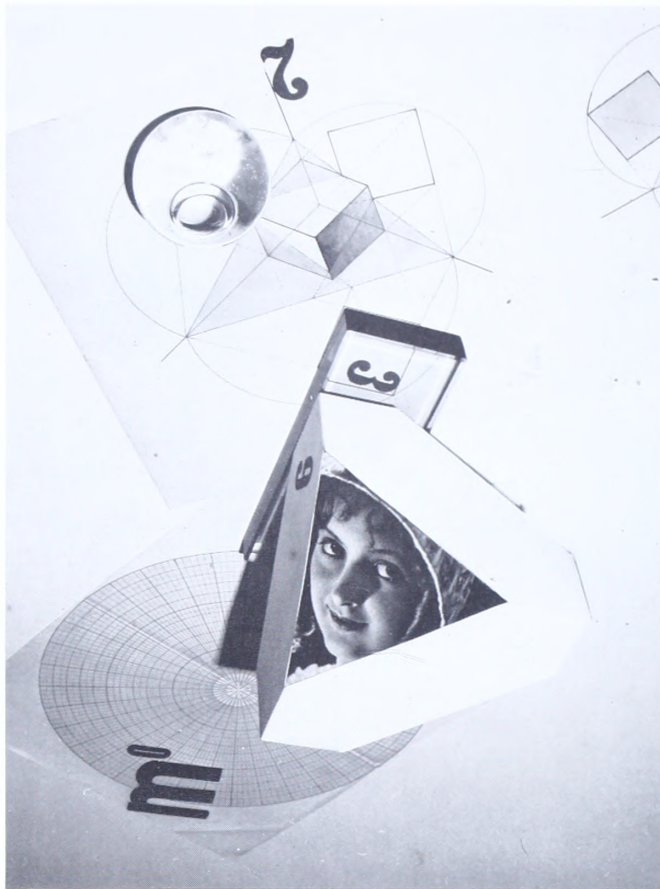
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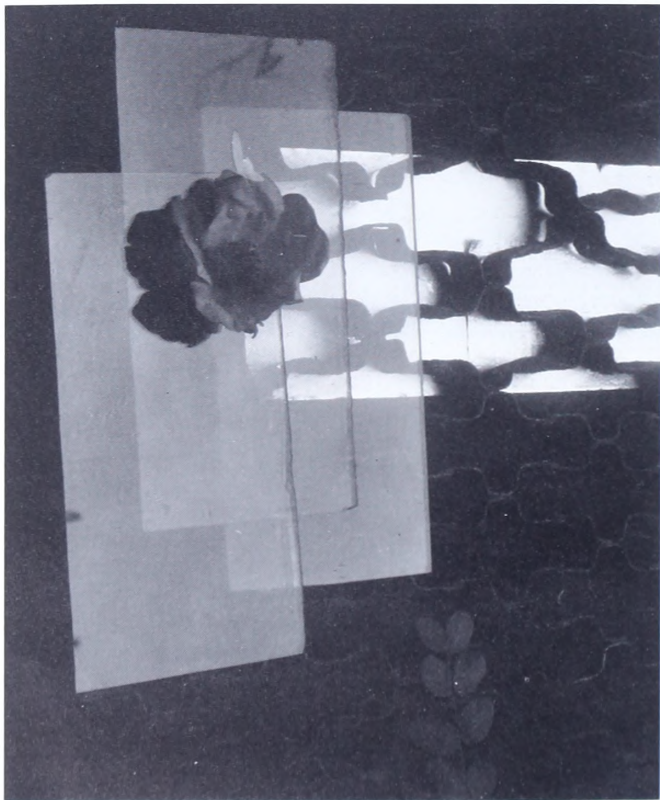


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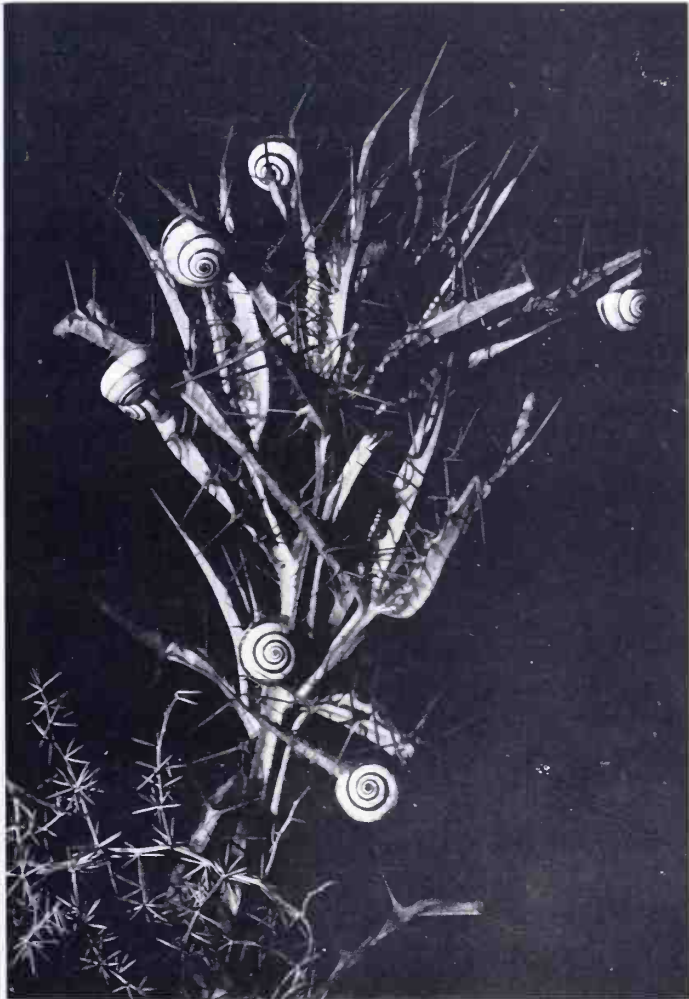


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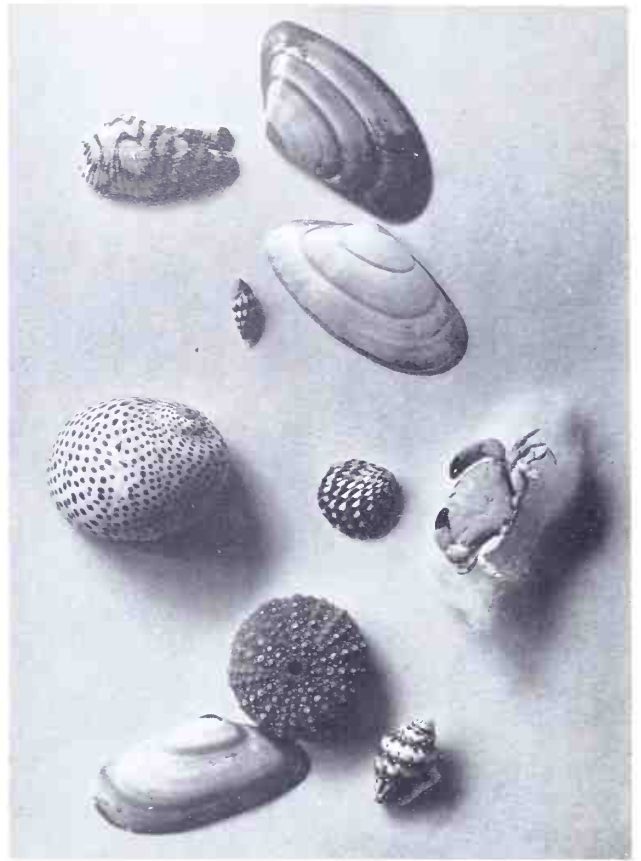
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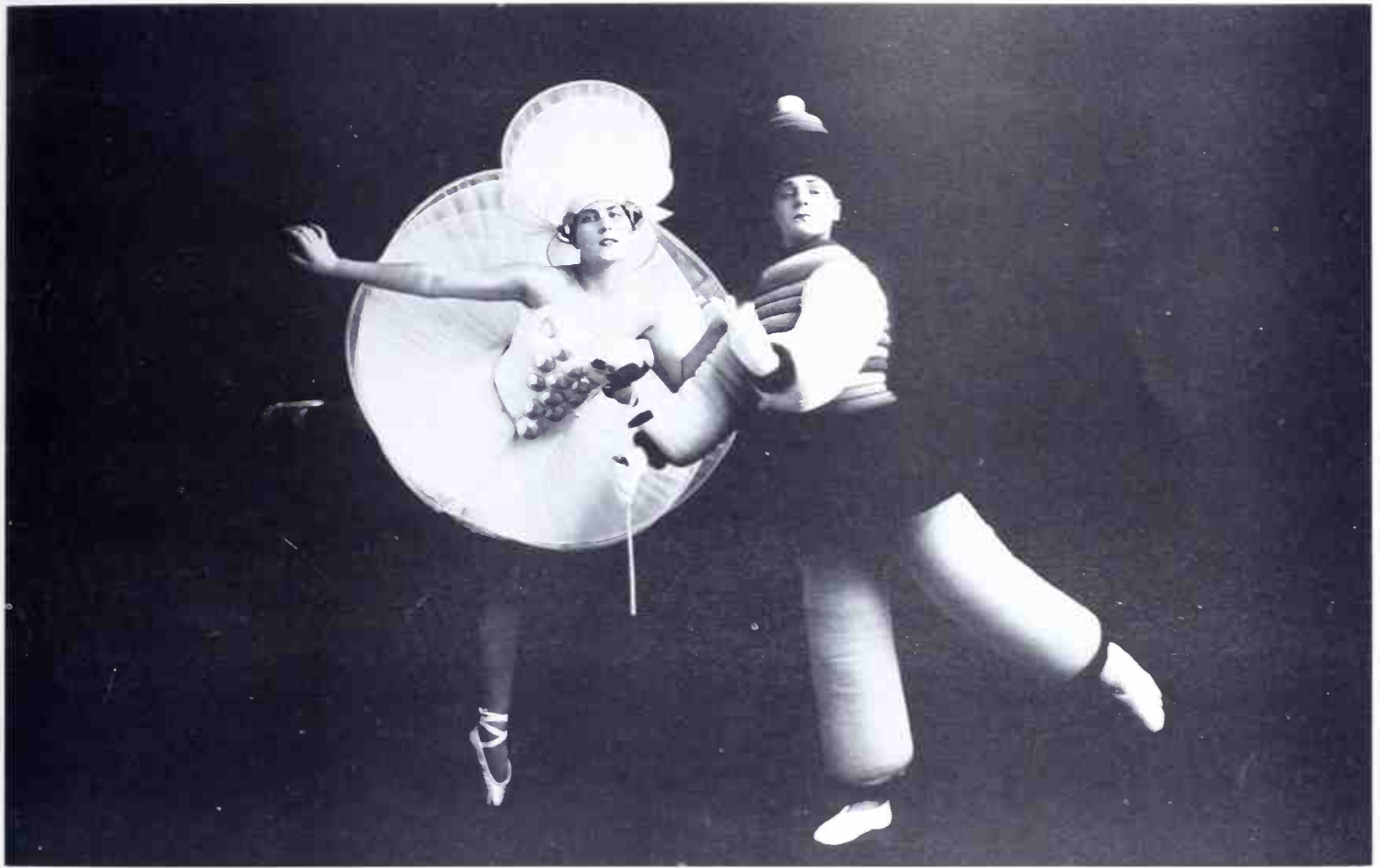
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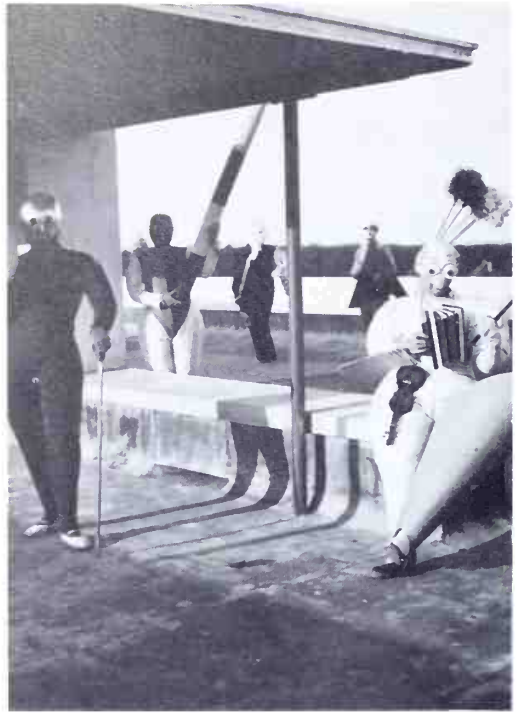
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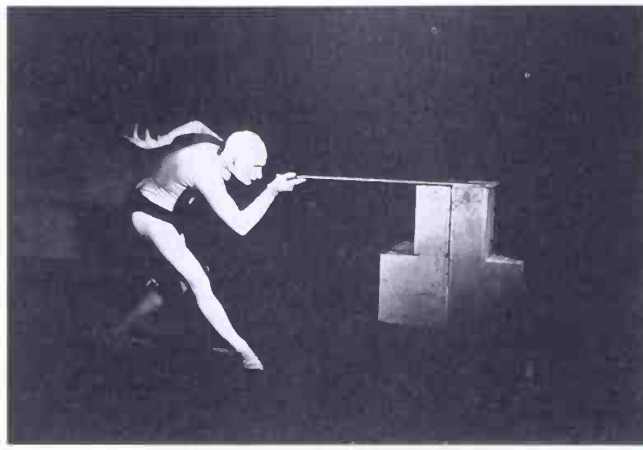
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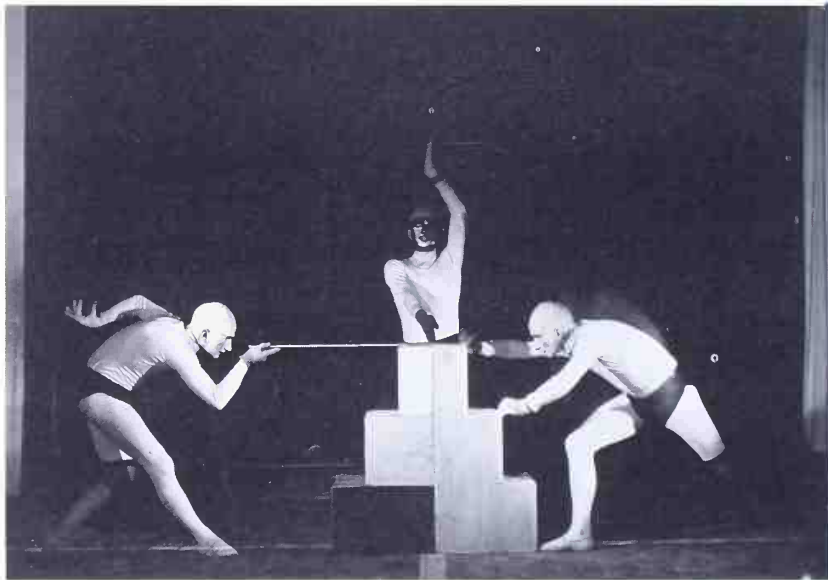
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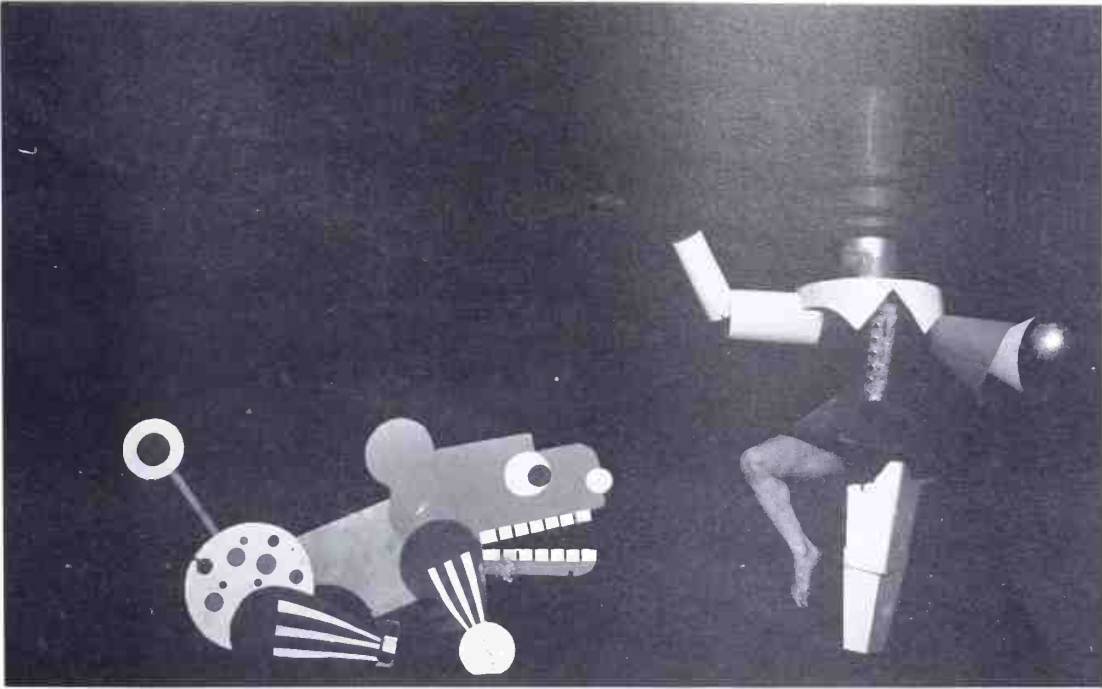
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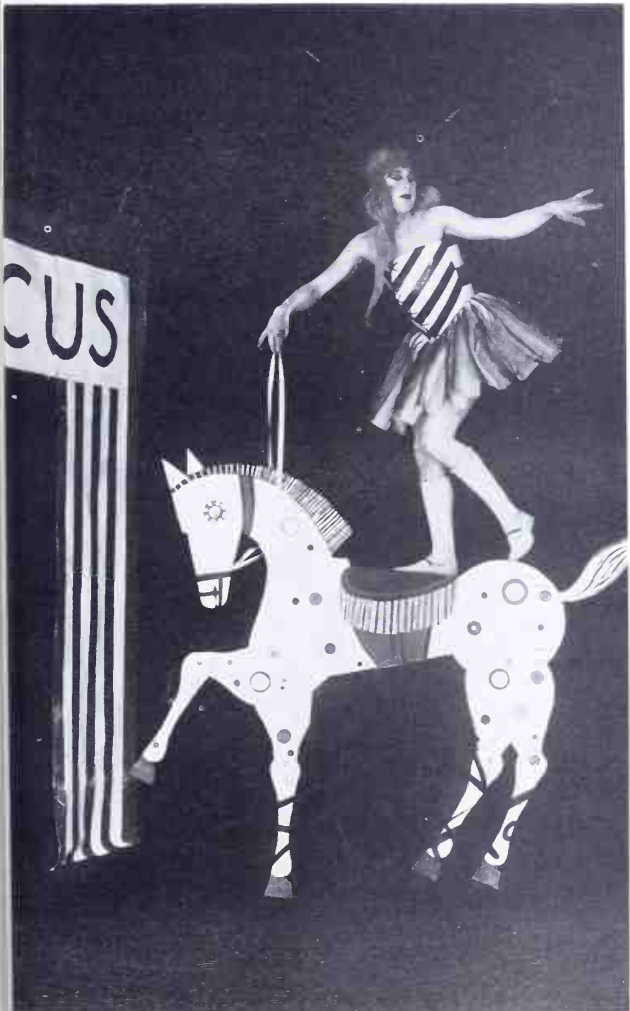
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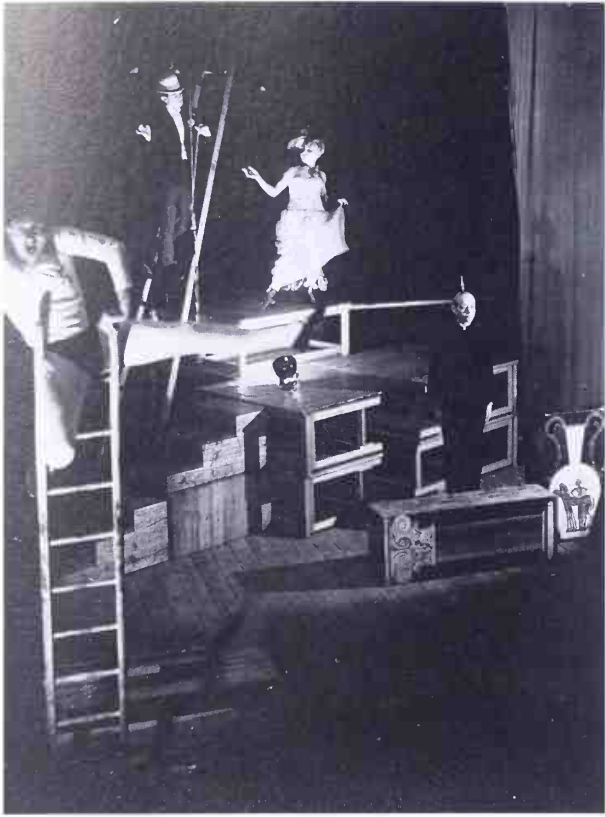
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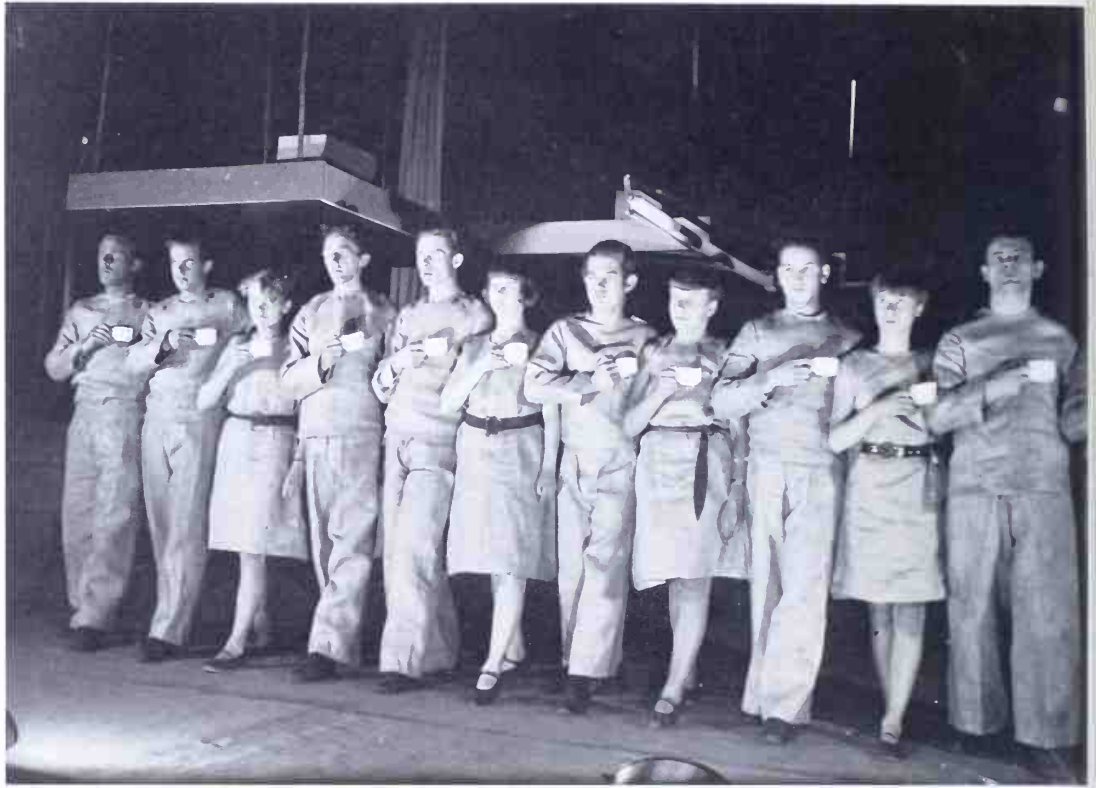




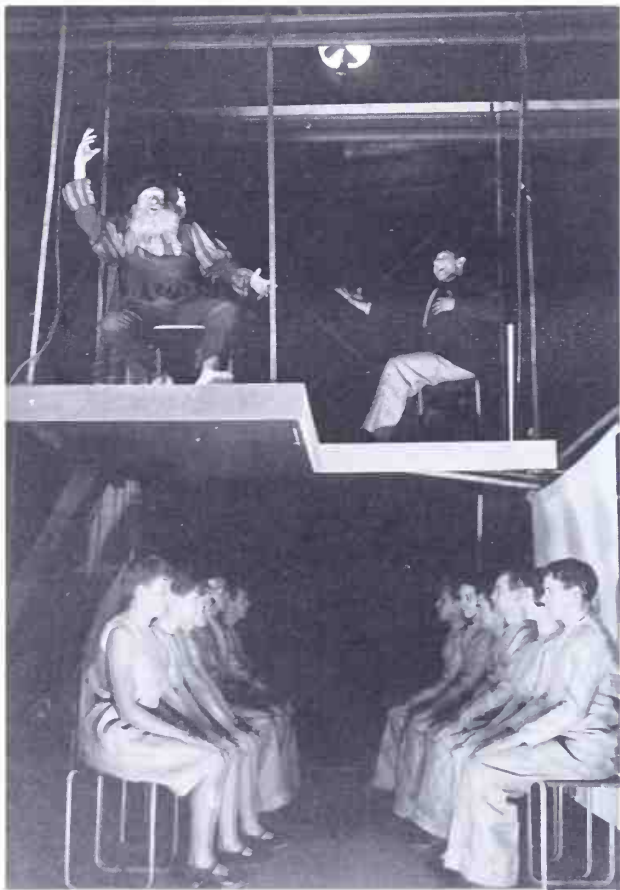
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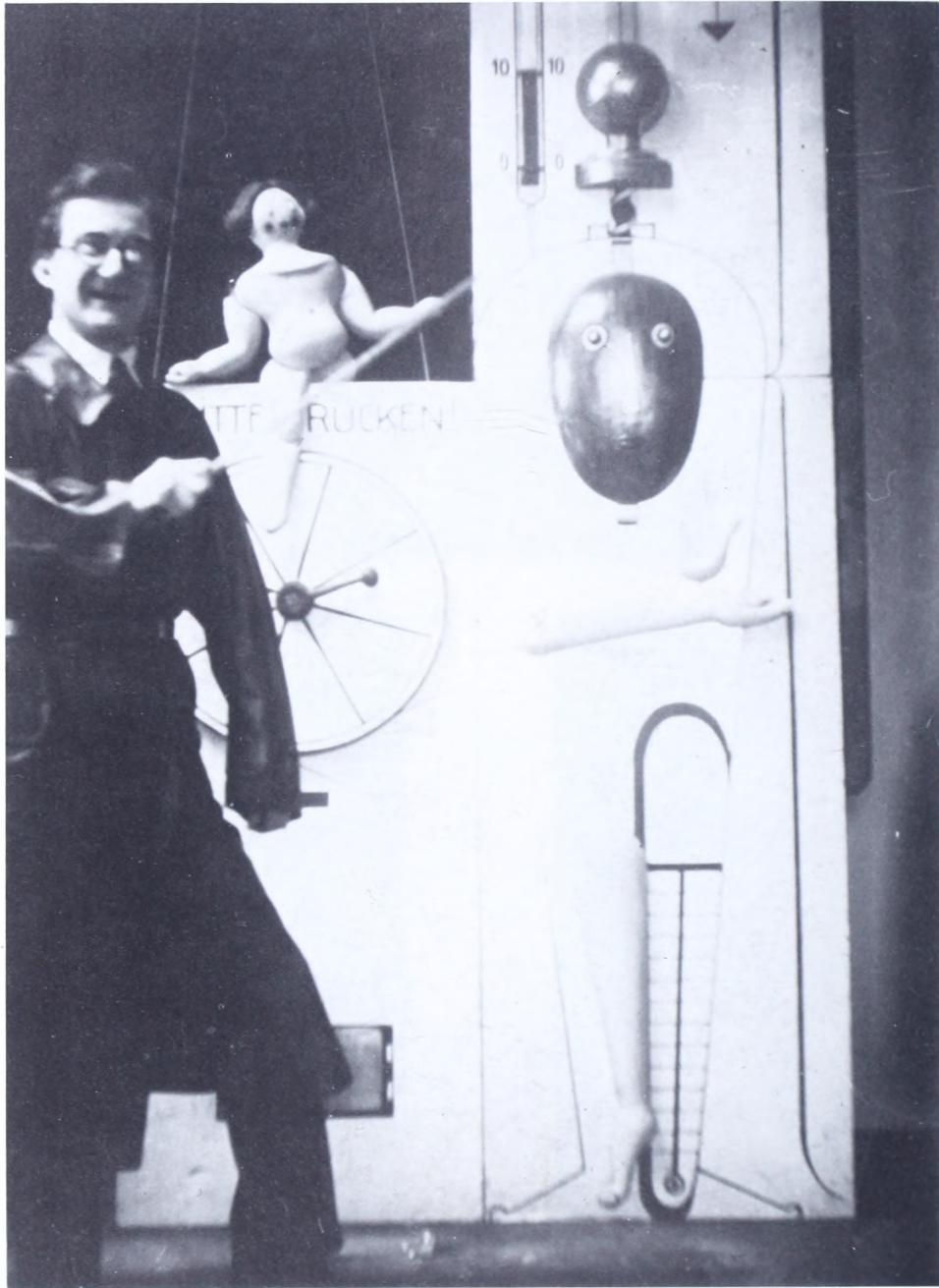


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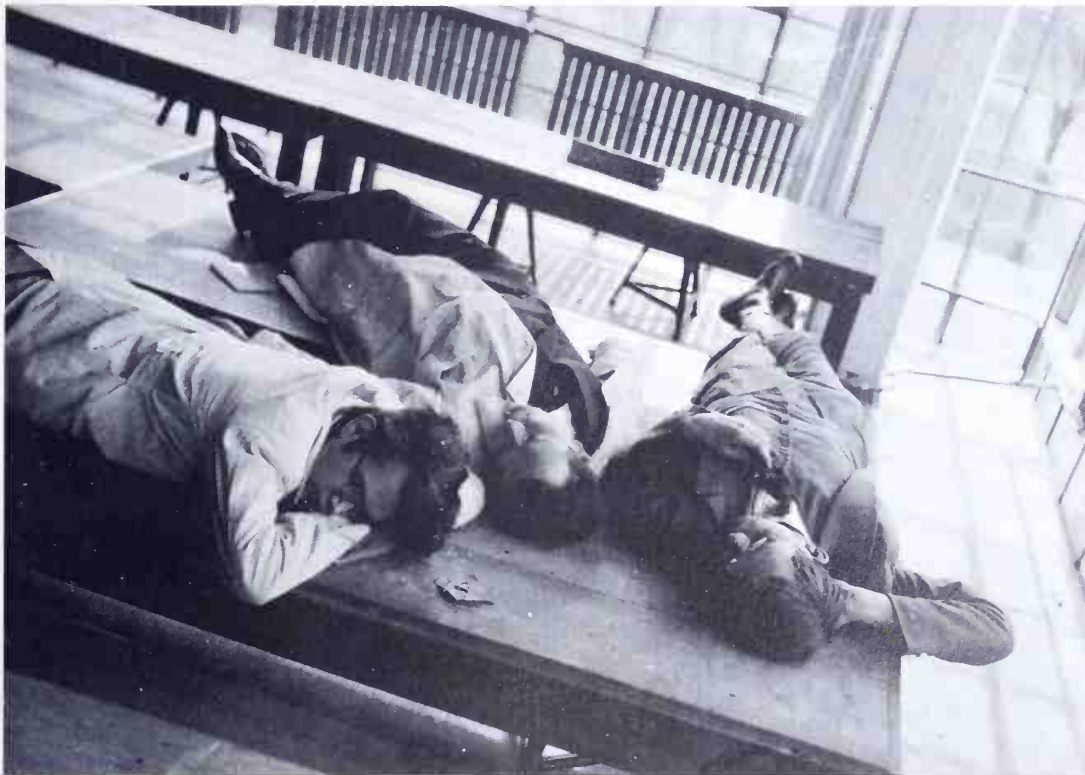


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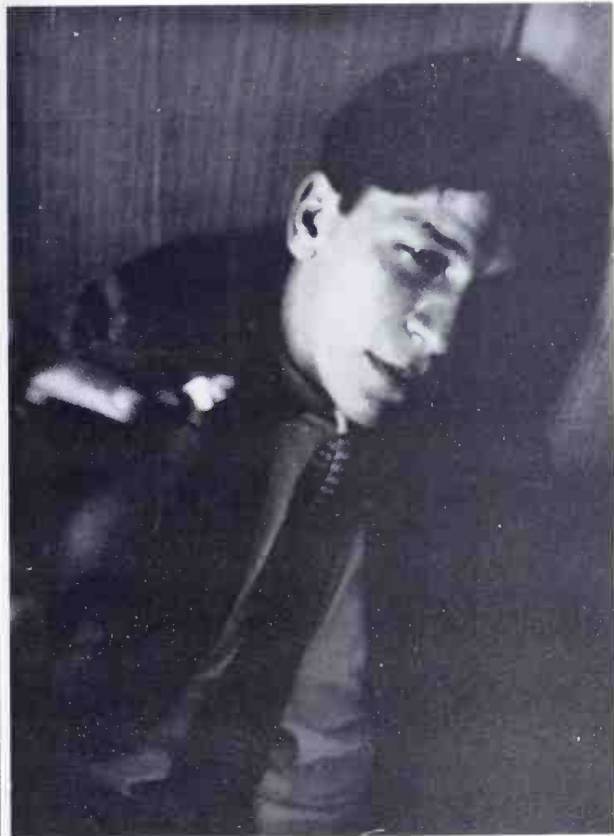
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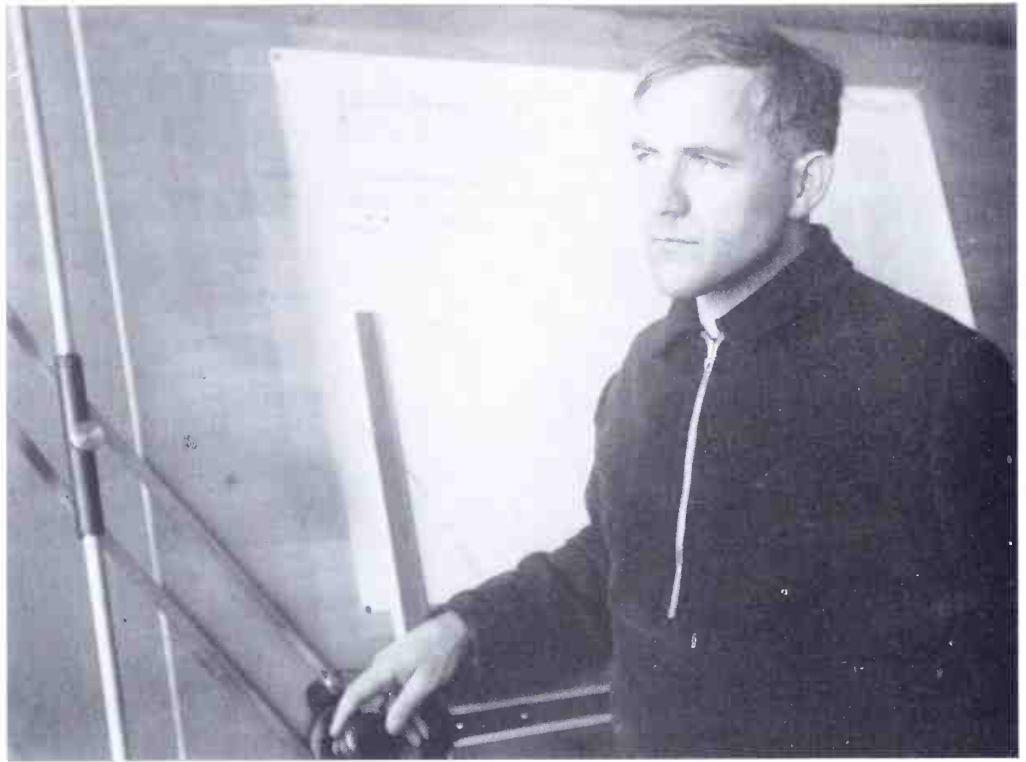
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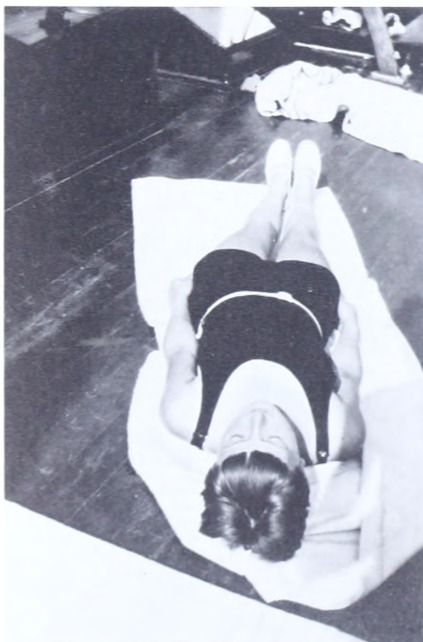
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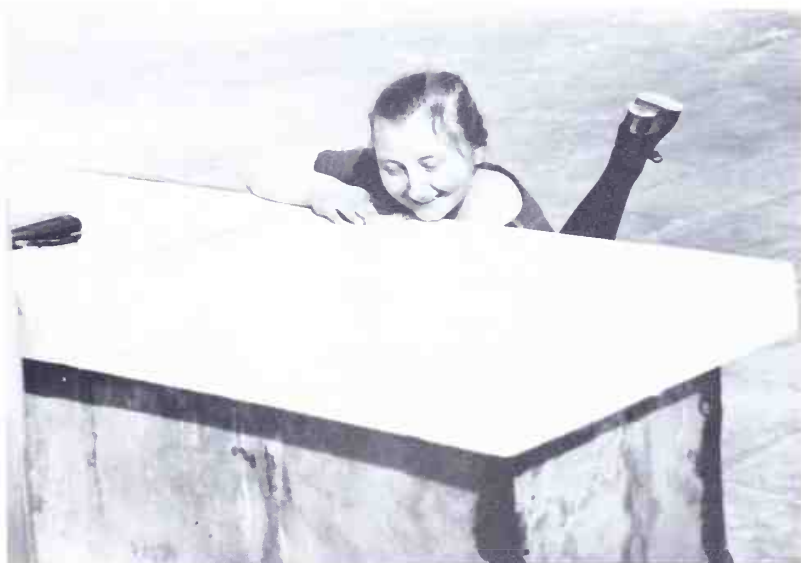
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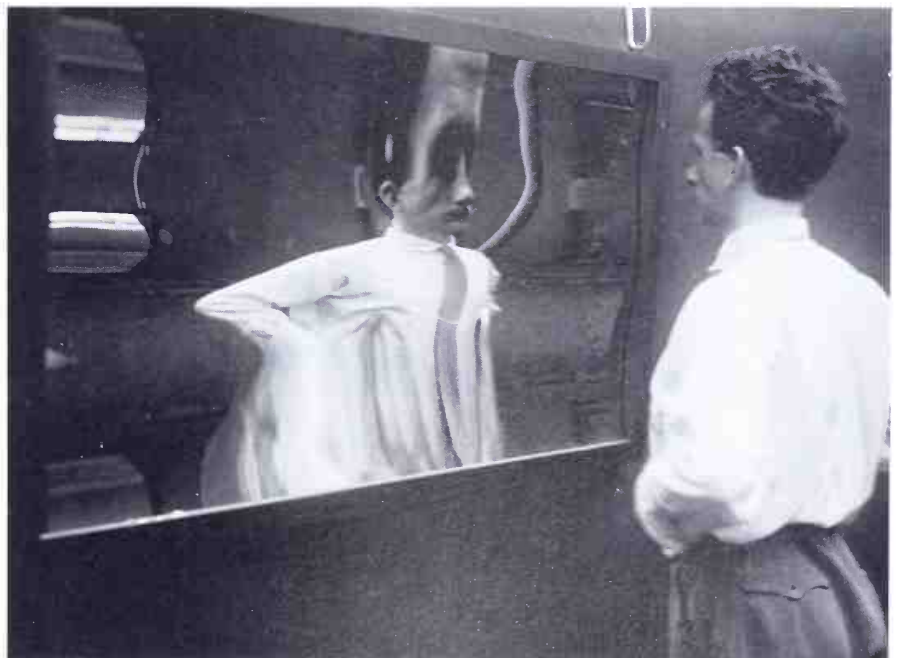


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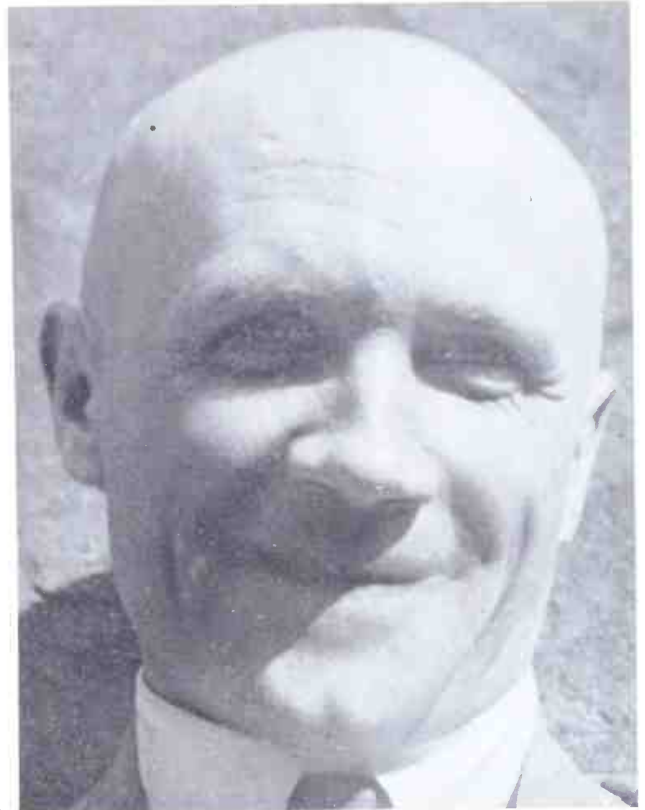




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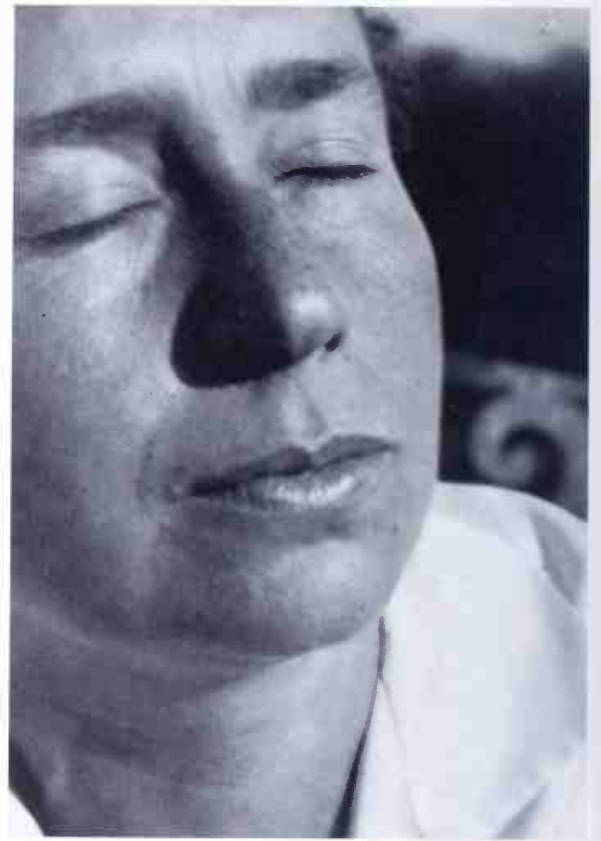
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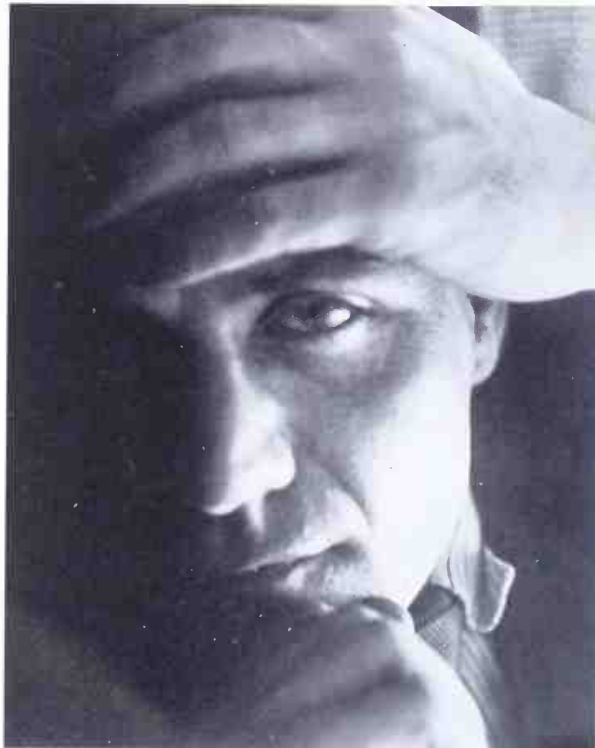
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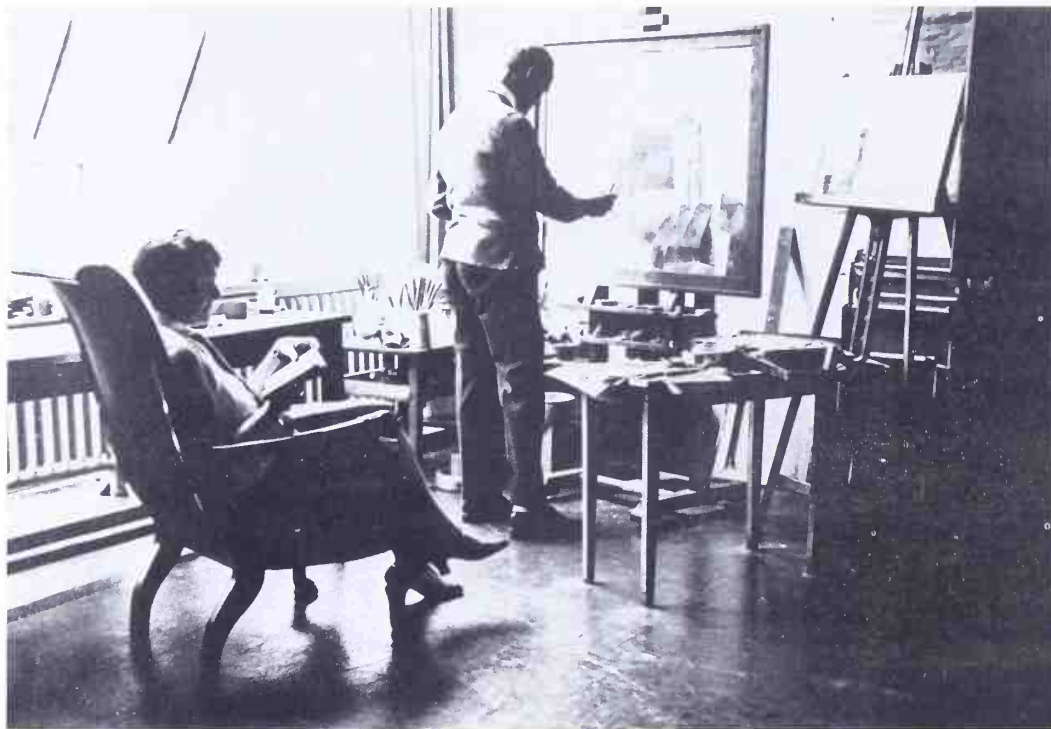


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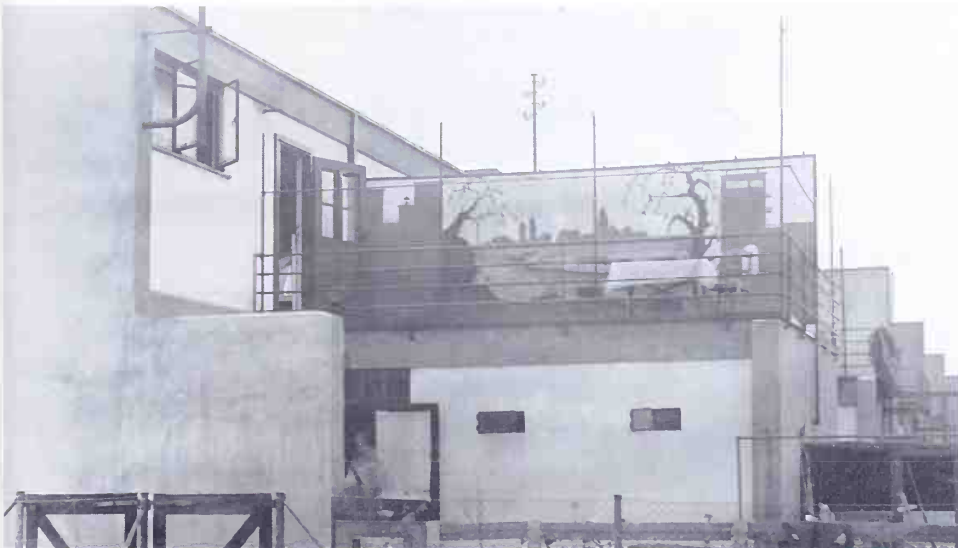
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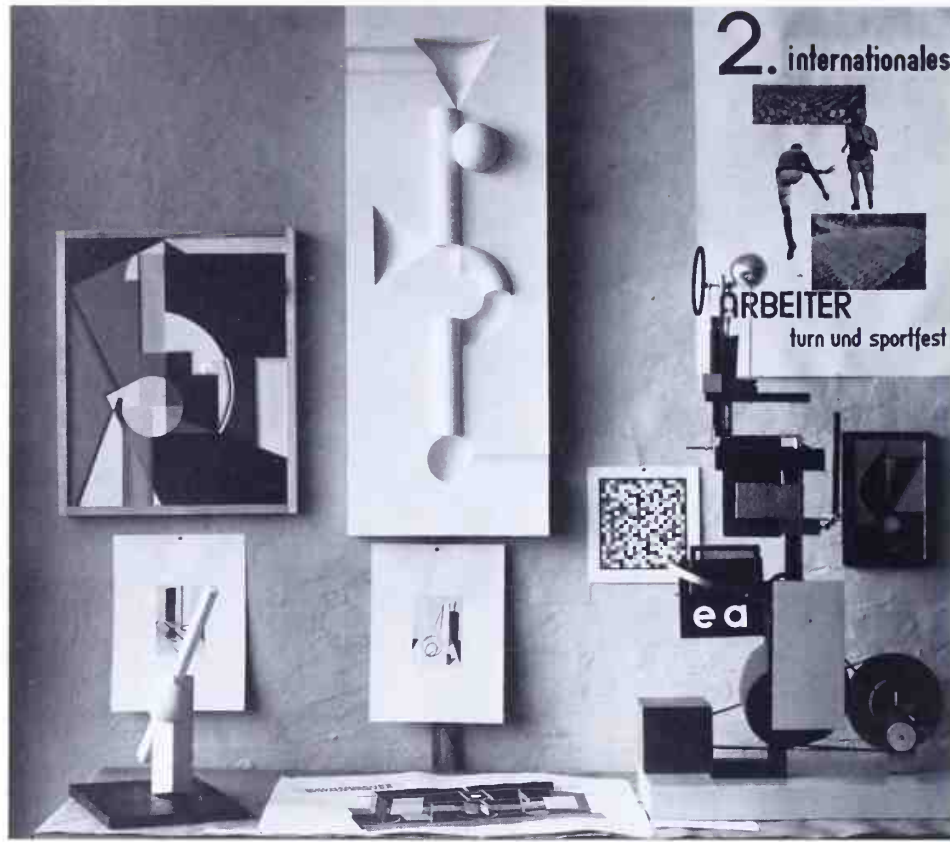




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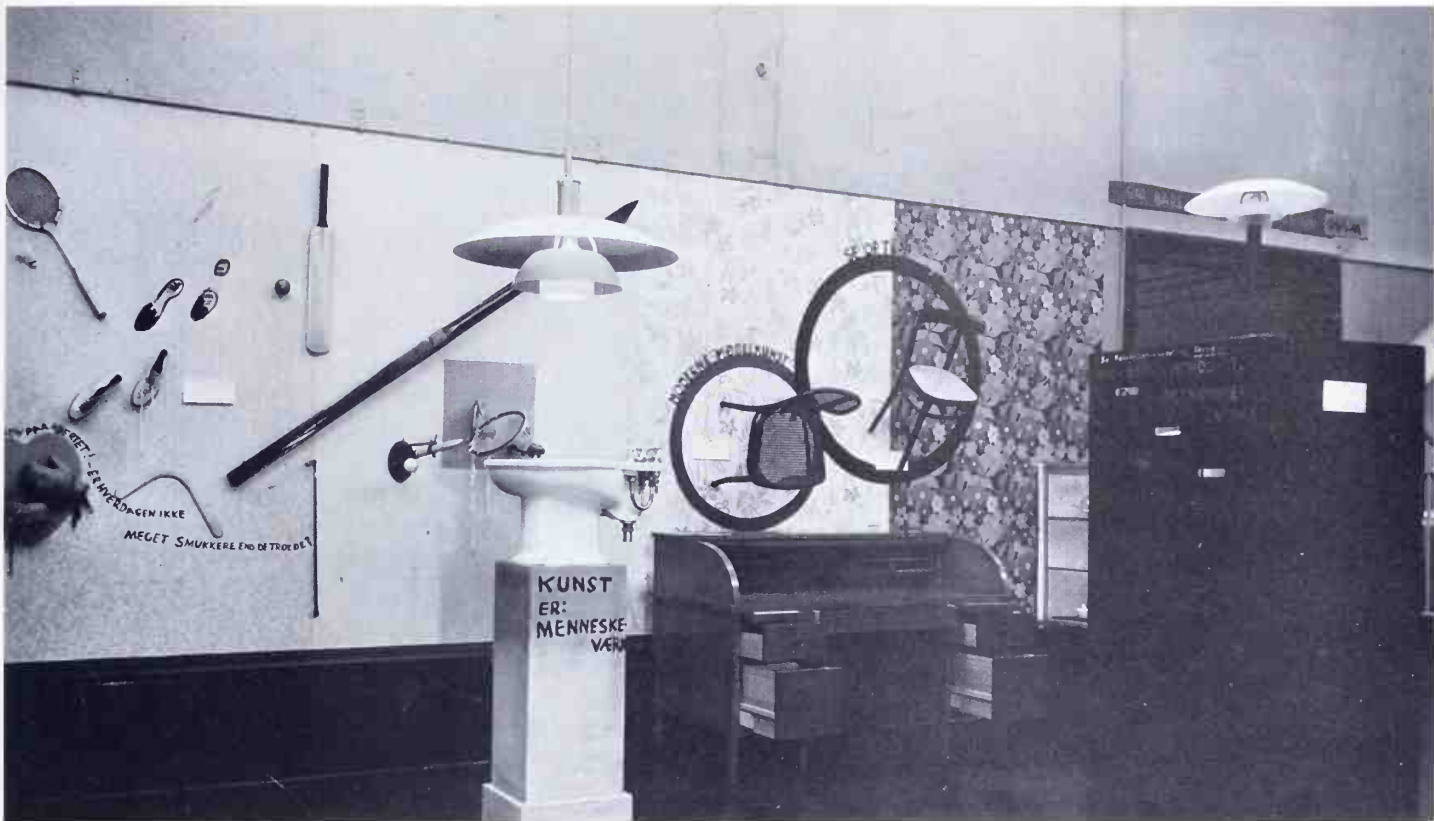




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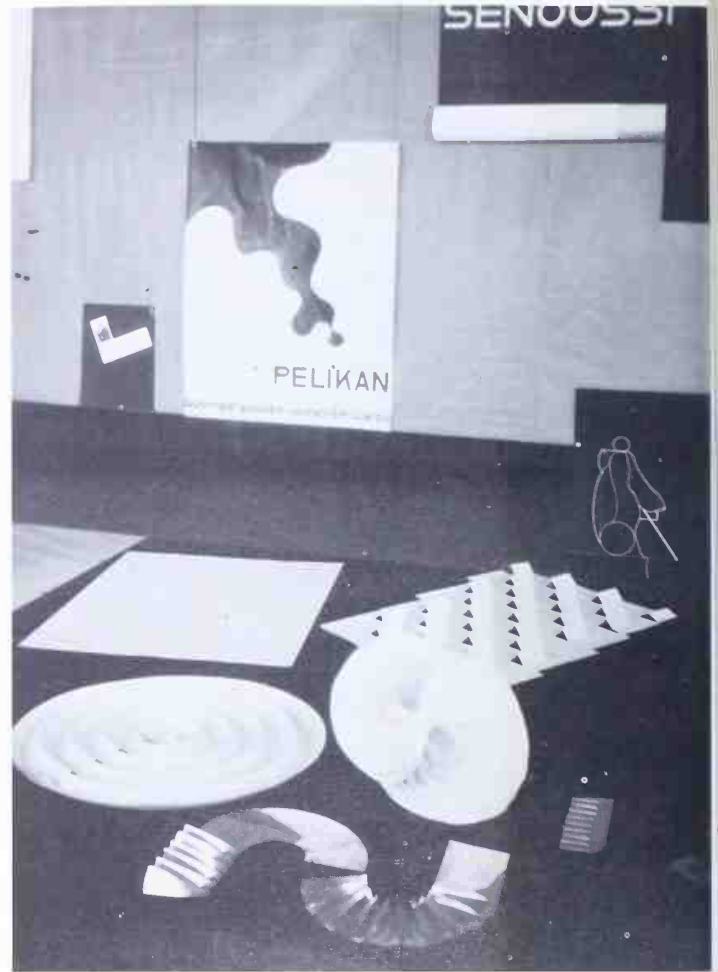
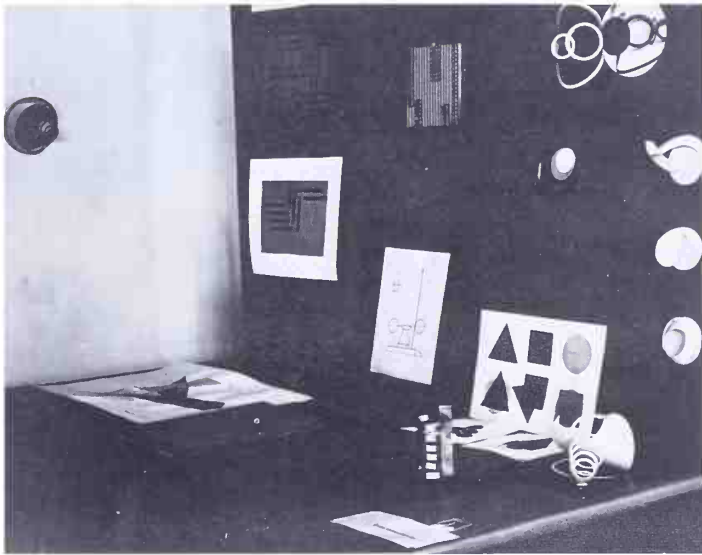


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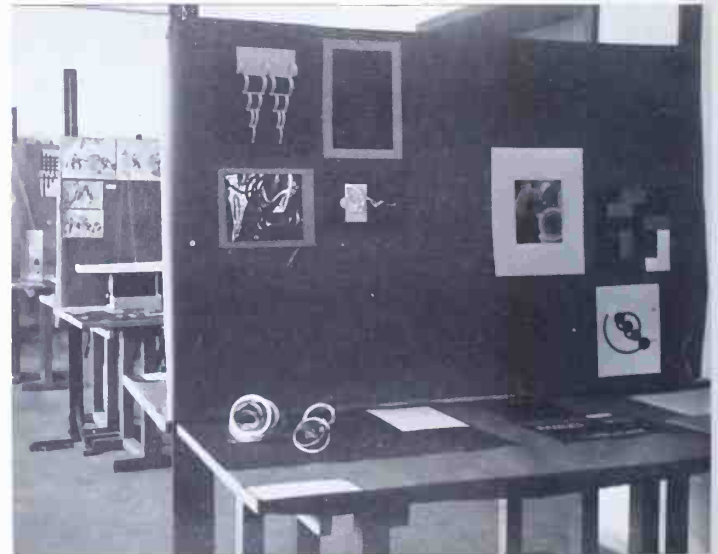
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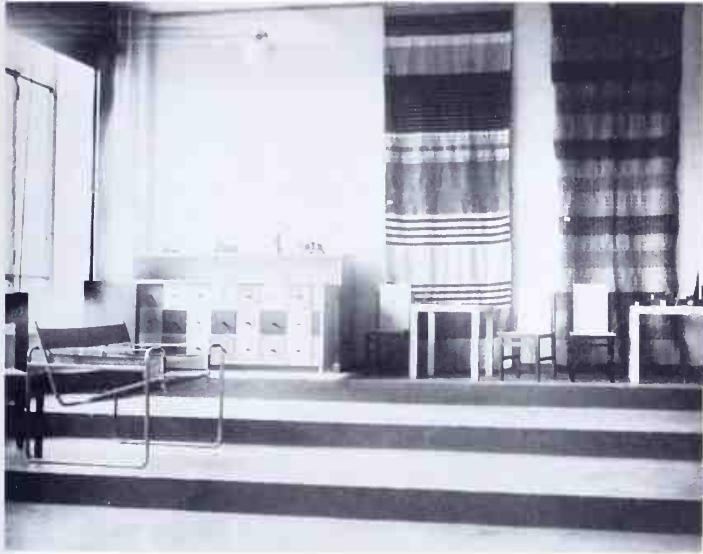
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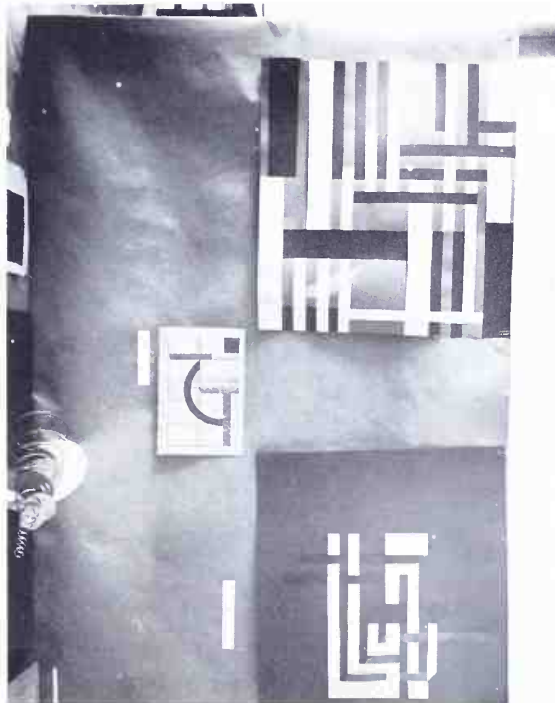




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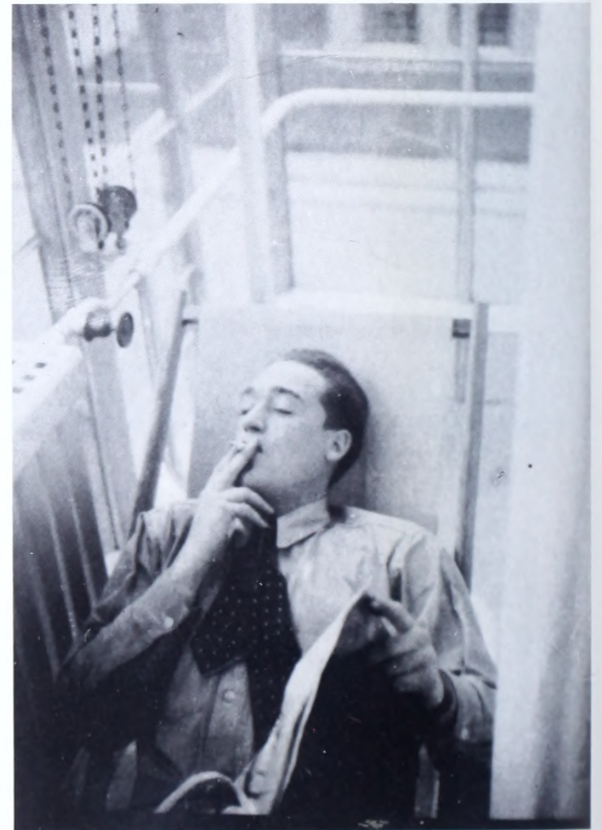


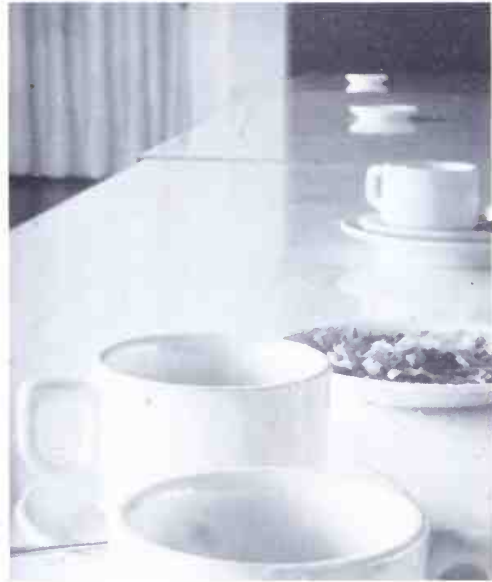
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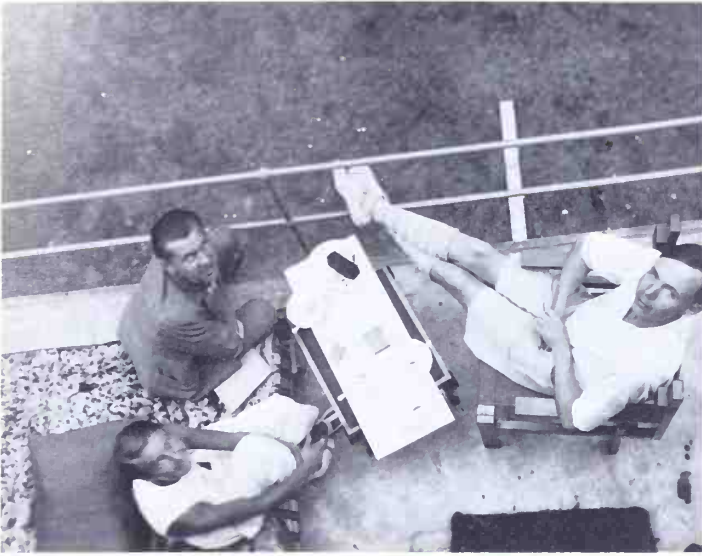


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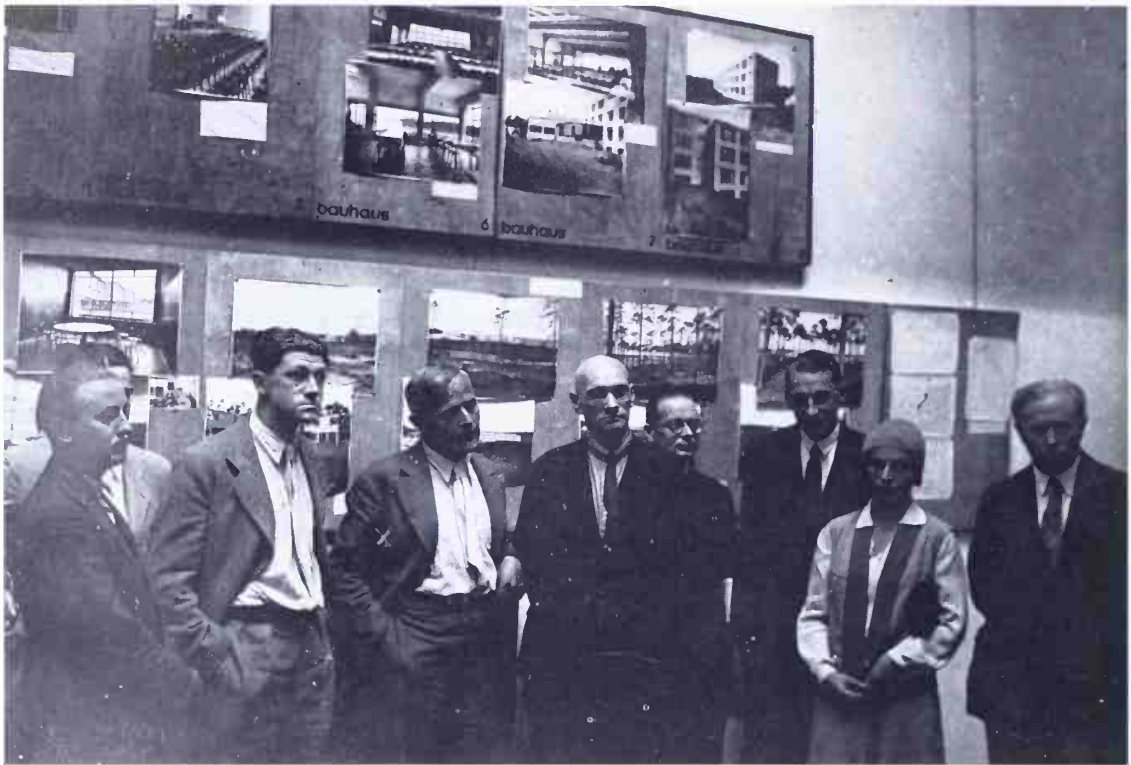
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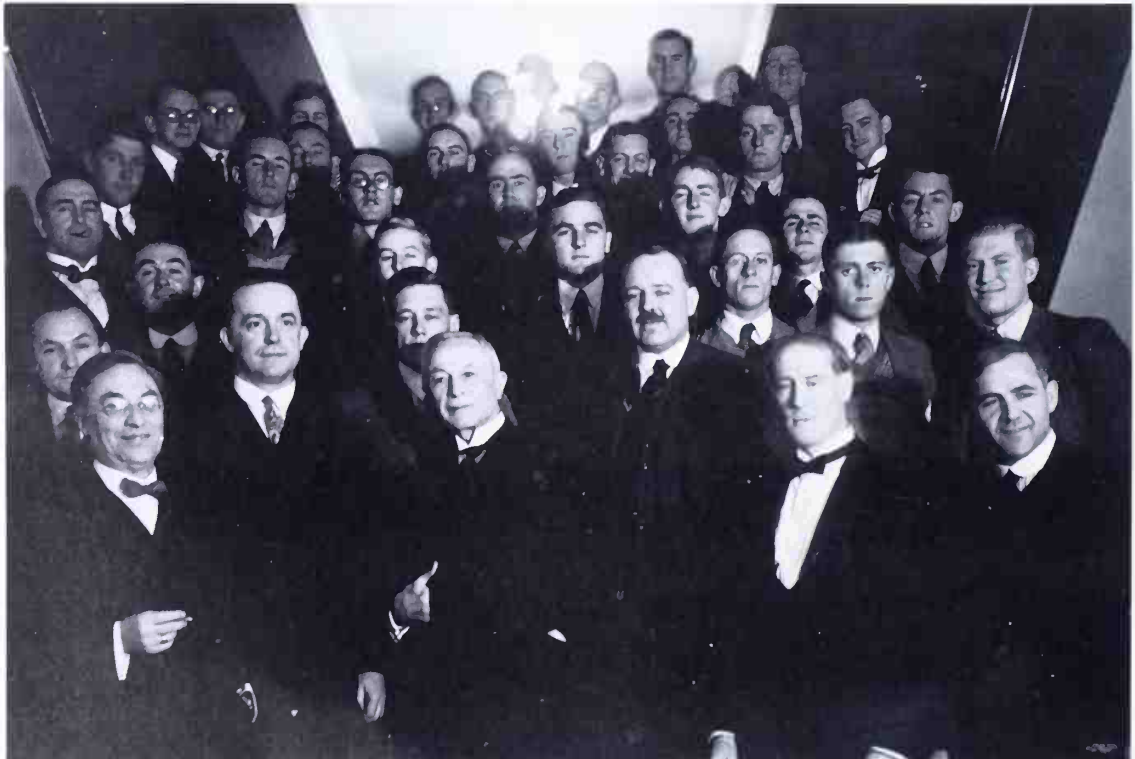


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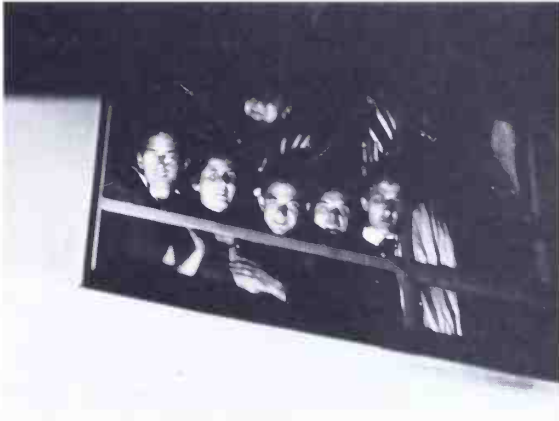
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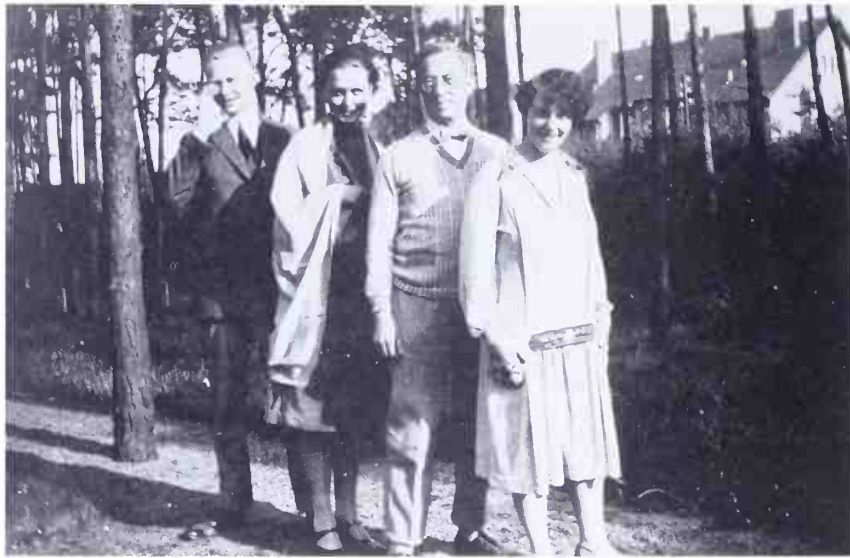
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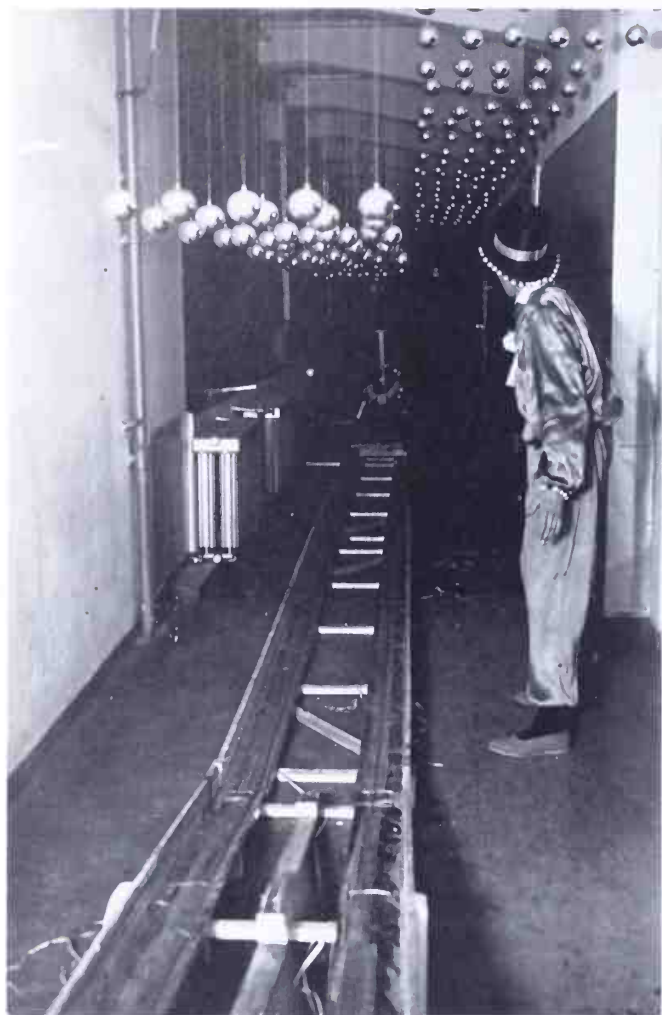


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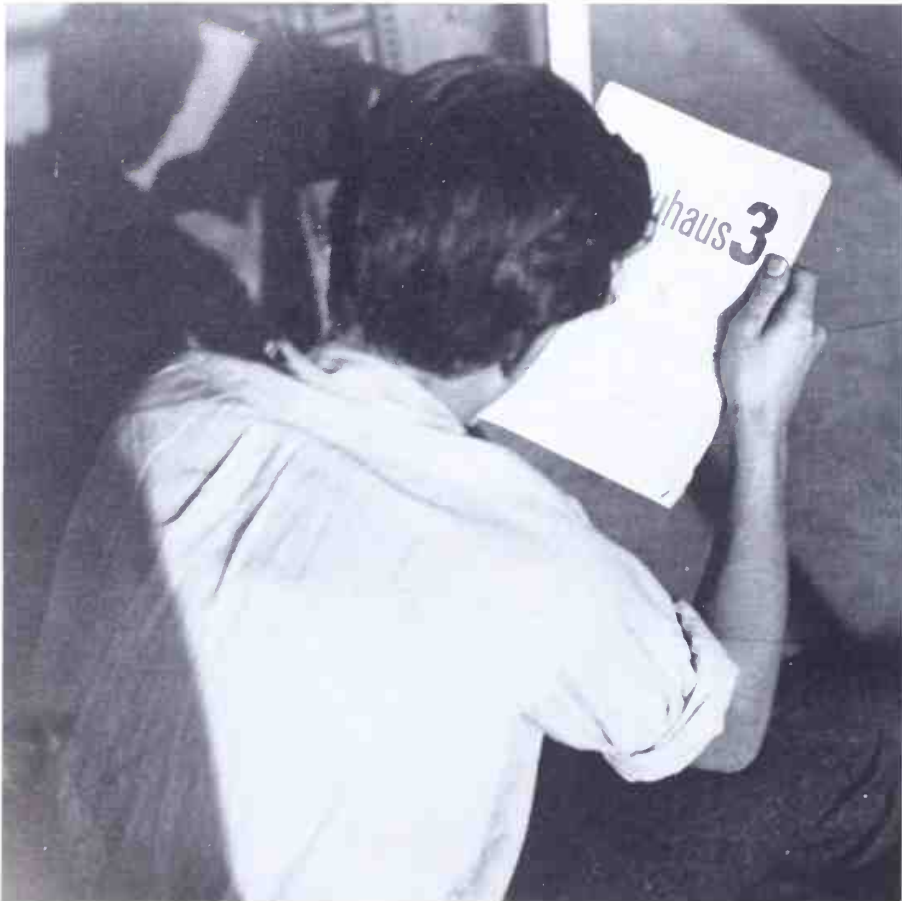
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### Abbreviations

f.l.t.r.—from left to right  
f.a.t.b.—from above to below  
f.r.t.l.—from right to left  
f.b.t.a.—from below to above  
f.f.t.b.—from front to back

All proper names and original designations are placed in ". Designations and names that could not be precisely established are indicated by a ?. Pseudonyms and changes of name are, as far as could be established, placed in ().







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## **Bauhaus Photography**

edited by Egidio Marzona and Roswitha Fricke

translated by Harvey Mendelsohn and Frederick Somson

Foreword by Eugene Prakapas

These five hundred photographs are a unique and exuberant record of Bauhaus activities and experiments during the 1920s and early 1930s. Significantly, most of the photographs were taken by artists—painters such as Fritz Kuhr and Werner Siedhoff, designers Heinz Loew and Herbert Boyer, Bauhaus masters Hannes Meyer and Joosst Schmidt—who were not self-conscious photographers but wanted to work with a new technological product.

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