

NAZI-BANNED ART IS EXHIBITED HERE

Museum of Modern Art Honors
Bauhaus, Famous School, by
Showing Examples of Work

700 ITEMS ARE INCLUDED

Institution Had Wide Influence
on Modern Design Until It
Displeased Hitler Regime

An institution which was banned by the Nazi party when it came into power in Germany is being honored by New York's Museum of Modern Art, 14 West Forty-ninth Street, with a special and comprehensive exhibition.

That institution is the Bauhaus, famous German art school, which was founded in 1919 in Weimar by Walter Gropius, one of the world's leading modern architects and now chairman of the Department of Architecture at Harvard University. The school sought to bring into fundamental unity all branches of art, architecture and design and to train the artist to take his place in the machine age.

The success of the school was so remarkable that before it was closed in 1933 by the National So-

cialists it became a world-wide influence in modern architecture and design. Today its influence has spread throughout the world and is especially strong in England and the United States.

The school came into official disfavor because of the Nazi illusion that modern furniture, abstract painting and flat-roofed architecture were degenerate or bolshevistic.

Installed by Former Master

The exhibition is under the auspices of the museum's department of architecture and industrial art. It has been organized and installed by Herbert Bayer, one of the former masters at the Bauhaus. It will fill all the museum's galleries and will comprise about 700 individual items in wood, metal, canvas and paint, textiles, paper, glass and many other substances.

The exhibition will include paintings, architectural models and plans, original ballet costumes, photographs, typography furniture, lighting fixtures, rugs, textiles, mobile sculpture, tin and paper sculptures, metal and glass dishes and abstract motion-picture film and many other objects.

The entire installation will exemplify, as far as possible in the given gallery space, the Bauhaus principles of exhibition technique in which clarity and arresting arrangements are combined. Objects for the exhibition have been gathered both from this country and Germany. The objects illustrate the fundamental methods taught at the school—thorough knowledge of design and materials.

The Bauhaus was not merely a school in the ordinary accepted sense, but, much more, a com-

munity of architects, painters, sculptors, engineers, photographers and craftsmen who contributed their special talents and experience. The Museum of Modern Art points out in its announcement of the exhibition. The pupils studied and experimented under their direction. All, working together, continued to learn by doing, discovering new principles and developing new techniques.

Gap Bridged by Designs

“Designs created in the Bauhaus were used in mass production. In this way the Bauhaus bridged the gap between the so-called fine arts and industry. It also began to solve the problem of fitting the artist to take his place in the machine age. As it grew in influence and reputation, the Bauhaus brought together on its faculty more artists of distinguished talent than has any other art school of our time.”

During the first decade of its existence, hundreds of Bauhaus students went out into the world spreading by their works more than through their words the new doctrine of the Bauhaus unity of art, architecture and industrial design.

“Under existing conditions in Germany it was not possible to bring more actual objects to this country for the exhibition,” the museum says in its announcement. Limited to objects which were available, supplemented by enlarged photographs, the exhibition does not show the entire scope of the Bauhaus in every field of its work.

“Although most of the objects and designs shown were made more than a decade ago, they were based on such sound principles of beauty and usefulness that even today many of them seem well above the level of ordinary contemporary design.”

However, the main theme of the exhibition is the Bauhaus as an idea. That idea seems as valid today as it was in the days when the Bauhaus flourished.