

---

## Online Library Pdf Art More Pdf Bauhaus

---

Yeah, reviewing a ebook **Pdf Art More Pdf Bauhaus** could add your close associates listings. This is just one of the solutions for you to be successful. As understood, exploit does not suggest that you have wonderful points.

Comprehending as competently as contract even more than new will present each success. adjacent to, the declaration as skillfully as perspicacity of this Pdf Art More Pdf Bauhaus can be taken as capably as picked to act.

---

### KEY=PDF - LORELAI WILLIS

---



---

### THE NEW VISION

---



---

### FUNDAMENTALS OF BAUHAUS DESIGN, PAINTING, SCULPTURE, AND ARCHITECTURE

---

*Courier Corporation* This book, a valuable introduction to the Bauhaus movement, is generously illustrated with examples of students' experiments and typical contemporary achievements. The text also contains an autobiographical sketch.

---

### THE THEATER OF THE BAUHAUS

---

*Wesleyan University Press* Few creative movements have been more influential than the Bauhaus, under the leadership of Walter Gropius. The art of the theater commanded special attention. The text in this volume is a loose collection of essays by Oskar Schlemmer, Laszlo Moholy-Nagy, and Farkas Molnár (who in an illustrated essay shares his vision of a total theatre space), with an introduction by Bauhaus leader Walter Gropius. Originally published in German in 1924, *Die Bühne im Bauhaus* was translated by A. S. Wensinger and published by Wesleyan in 1961. It was prepared with the full cooperation of Walter Gropius and his introduction was written specially for this edition. From Bauhaus experiments there emerged a new aesthetic of stage design and presentation, a new concept of "total theater." Its principles and practices, revolutionary in their time and far in advance of all but the most experimental stagecraft today, were largely the work of Oskar Schlemmer, Laszlo Moholy-Nagy, and their students. Profusely illustrated and startling in its typography (the work of Moholy-Nagy), the 1924 volume quickly became a collector's item and is now virtually unobtainable. Those interested in the stage, the modern visual arts, or in the bold steps of the men of genius who broadened the horizons of aesthetic experience will appreciate that this translation is available again.

---

### THE NEW ARCHITECTURE AND THE BAUHAUS

---

*MIT Press* One of the most important books on the modernist movement in architecture, written by a founder of the Bauhaus school. One of the most important books on the modern movement in architecture, *The New Architecture and The Bauhaus* poses some of the fundamental problems presented by the relations of art and industry and considers their possible, practical solution. Gropius traces the rise of the New Architecture and the work of the now famous Bauhaus and, with splendid clarity, calls for a new artist and architect educated to new materials and techniques and directly confronting the requirements of the age.

---

### FROM BAUHAUS TO OUR HOUSE

---

*Farrar, Straus and Giroux* After critiquing—and infuriating—the art world with *The Painted Word*, award-winning author Tom Wolfe shared his less than favorable thoughts about modern architecture in *From Bauhaus to Our Haus*. In this examination of the strange saga of twentieth century architecture, Wolfe takes such European architects as Ludwig Mies van der Rohe, Le Corbusier, and Bauhaus art school founder Walter Gropius to task for their glass and steel box designed buildings that have influenced—and infected—America's cities.

---

### BAUHAUS WOMEN: A GLOBAL PERSPECTIVE

---

*Bloomsbury Publishing* Forty five key women of the Bauhaus movement. *Bauhaus Women: A Global Perspective* reclaims the other half of Bauhaus history, yielding a new understanding of the radical experiments in art and life undertaken at the Bauhaus and the innovations that continue to resonate with viewers around the world today. The story of the Bauhaus has usually been kept narrow, localized to its original time and place and associated with only a few famous men such as Walter Gropius, Marcel Breuer, Paul Klee, Wassily Kandinsky, and László Moholy-Nagy. *Bauhaus Women: A Global Perspective* bursts the bounds of this slim history by revealing fresh Bauhaus faces: Forty-five Bauhaus women unjustifiably forgotten by most history books. This book also widens the lens to reveal how the Bauhaus drew women from many parts of Europe and beyond, and how, through these cosmopolitan female designers, artists, and architects, it sent the Bauhaus message out into the world and to a global audience.

---

### BAUHAUS WEAVING THEORY

---



---

### FROM FEMININE CRAFT TO MODE OF DESIGN

---

*U of Minnesota Press* The Bauhaus school in Germany has long been understood through the writings of its founding director, Walter Gropius, and well-known artists who taught there such as Wassily Kandinsky and László Moholy-Nagy. Far less recognized are texts by women in the school's weaving workshop. In *Bauhaus Weaving Theory*, T'ai Smith uncovers new significance in the work the Bauhaus weavers did as writers. From colorful, expressionist tapestries to the invention of soundproofing and light-reflective fabric, the workshop's innovative creations influenced a modernist theory of weaving. In the first careful examination of the writings of Bauhaus weavers, including Anni Albers, Gunta Stözl, and Otti Berger, Smith details how these women challenged assumptions about the feminine nature of their craft. As they harnessed the vocabulary of other disciplines like painting, architecture, and photography, Smith argues, the weavers resisted modernist thinking about distinct media. In parsing texts about tapestries and functional textiles, the vital role these women played in debates about medium in the twentieth century and a nuanced history of the Bauhaus comes to light. *Bauhaus Weaving Theory* deftly reframes the Bauhaus weaving workshop as central to theoretical inquiry at the school. Putting questions of how value and legitimacy are established in the art world into dialogue with the limits of modernism, Smith confronts the belief that the crafts are manual and technical but never intellectual arts.

---

### WOMEN'S WORK

---



---

### TEXTILE ART FROM THE BAUHAUS

---

*Chronicle Books LLC* "Resurrecting the work of gifted craftswomen, too long denied their place as pioneers in their field, *Women's Work: Textile Art from the Bauhaus* unearths a missing chapter in the story of the most important institution in the history of modern design." "The Bauhaus defined modern design in the twentieth century. As the preeminent design phenomenon of the era, almost every aspect of it has been minutely examined. Yet the Weaving Workshop, the longest standing and most successful of all Bauhaus workshops, has been neglected for one simple reason: when the first wave of brilliantly talented women arrived at the school, they soon discovered that Bauhaus founder Walter Gropius could not sustain his ringing declaration of equality between "the beautiful and the strong gender." Textiles, in the hierarchy of art and design, were to be "women's work." "Their results, however, were remarkable, both in the early days of artistic expression in Weimar and in later developments in the textile industry. The craftswomen responded to the demands of advanced technology with fabrics that incorporated new or unusual materials such as Cellophane, leather and early synthetics, which had acoustic and light-reflecting properties. They produced multi-layered fabrics, cloths with double and triple weaves, and later made extensive use of the jacquard loom. The result was a rebirth of hand-weaving and new professionalism in designing textiles for mass production." "In this model study, superlatively documented with rare or little-seen photographs of the textiles and their makers, Sigrid Wortmann Weltge captures the heady atmosphere of creative excitement at the Bauhaus. Original archival research and interviews, both with survivors and their students and with leading contemporary designers, detail the workshop's history and its enduring legacy. When the Nazis closed the institution in 1933, its members dispersed to Switzerland, Holland, England, France, Russia, Mexico, and throughout the United States; their ideals and influence live on in marvelous fabrics still being produced today."--  
BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

---

### BEYOND THE BAUHAUS

---



---

### CULTURAL MODERNITY IN Breslau, 1918-33

---

*University of Michigan Press* Reclaims the essential role that the city of Breslau played in the origins of aesthetic modernism in the Weimar era

---

### PEDAGOGICAL SKETCHBOOK

---

'One of the most famous of modern art documents - a poetic primer, prepared by the artist for his Bauhaus pupils, which has deeply affected modern thinking about art . . . This little handbook leads us into the mysterious world where science and imagination fuse.' Observer

---

### MODERN ARCHITECTURE IN ENGLAND

---

*Ayer Company Pub*

---

### BAUHAUS

---

---



---

## BAUHAUS DIASPORA AND BEYOND

---

### TRANSFORMING EDUCATION THROUGH ART, DESIGN AND ARCHITECTURE

---

*Miegunyah Press* **Bauhaus Diaspora and Beyond: Transforming Education through Art, Design and Architecture** presents an extraordinary new Australasian cultural history. It is a migrant and refugee story: from 1930, the arrival of so many emigre, internee and refugee educators helped to transform art, architecture and design in Australia and New Zealand. Fifteen thematic essays and twenty individual case studies bring to light a tremendous amount of new archival material in order to show how these innovative educators, exiled from Nazism, introduced Bauhaus ideas and models to a new world. As their Bauhaus model spanned art, architecture and design, the book provides a unique cross-disciplinary, emigre history of art education in Australia and New Zealand. It offers a remarkable and little-known chapter in the wider Bauhaus venture, which has multiple legacies and continues to inform our conceptions of progressive education, creativity and the role of art and design in the wider community. A co-production by MUP with Power Publications <http://www.powerpublications.com.au/>

### THE BAUHAUS IDEA AND BAUHAUS POLITICS

---

*Central European University Press* Art historian Éva Forgács's book is an unusual take on the Bauhaus. She examines the school as shaped by the great forces of history as well as the personal dynamism of its faculty and students. The book focuses on the idea of the Bauhaus - the notion that the artist should be involved in the technological innovations of mechanization and mass production - rather than on its artefacts. Founded in 1919 by the architect Walter Gropius and closed down by the Nazis in 1933, the Bauhaus had to struggle through the years of Weimar Germany not only with its political foes but also with the often-diverging personal ambitions and concepts within its own ranks. It is the inner conflicts and their solutions, the continuous modification of the original Bauhaus idea by politics within and without, that make the history of the school and Forgács's account of it dramatic.

### FROM BAUHAUS TO OUR HOUSE

---

*Picador* Tom Wolfe, "America's most skillful satirist" (The Atlantic Monthly), examines the strange saga of American architecture in this sequel to *The Painted Word*.

### ORIGINAL BAUHAUS WORKBOOK

---

*Prestel Publishing* Take a class at the Bauhaus school with this introduction that lets you experience what it was like to study at the influential school and presents original instructions from the famous Foundation Course. Between 1919 and 1933 the Bauhaus thrived as a school of ideas that encouraged students to experiment with material, color, and drawing techniques and learn basic skills. One hundred years later, its educational methods are still relevant. This book introduces the famous Foundation course and its major instructors: Joseph Albers, Johannes Itten, and László Moholy-Nagy. It offers for the first time a series of more than fifty exercises from the Foundation Course. The book presents a collection of exercises gathered from historical material, mainly from the Bauhaus-Archiv such as drawings, photographs, original notes, and later recollections of the tasks given by the famous Bauhaus artists. The exercises are accompanied by comments by teachers, artists, and experts with different professional backgrounds. These teachings illustrate not only the methods and philosophy of the Bauhaus school, but also provide budding artists with a foundation for developing their own practice, whether it be in drawing, architecture, design, or typography.

### BAUHAUS PHOTOGRAPHY

---

*Mit Press* Photographs from the 1920s and 1930s include portraits, still lifes, and pictures of furniture, sculpture, and class projects, and are accompanied by discussions of the Bauhaus movement

### MOHOLY-NAGY IN BRITAIN

---

#### 1935-1937

One of the most innovative artists and thinkers of the first half of the twentieth century, László Moholy-Nagy (1895-1946) emigrated to Britain after the forced closure of the Bauhaus, following his colleague Walter Gropius. This book examines the two years he spent in Britain in the mid-1930s before moving on to the United States--two intense years filled with commissions, collaborations, opportunities, disappointments, artistic exchanges, and friendship. Moholy-Nagy was especially known in the UK as a photographer, his photos having previously been published in the *Architectural Review*. In Britain, he worked as a graphic designer on books, advertisements, and London Transport posters. He worked as an art advisor for Simpsons' menswear store and designed publicity for the Isokon Furniture Company. He made a couple of documentary films--*Lobsters* and *New Architecture at London Zoo*--and worked as a designer on *Things to Come* for Alexander Korda. Although brief, Moholy-Nagy's English period represented the peak of his photographic activity. As well as the films and photographic essays for the AR, he was introduced by John Betjeman to publisher John Miles, who commissioned him to illustrate three books: *The Street Markets of London*, *Eton Portrait*, and *An Oxford University Chest*. He also worked with Gropius and Maxwell Fry on various exhibition designs. Moholy-Nagy also gave lectures and wrote articles throughout his stay and The London Gallery held an exhibition of his work in January 1937. This highly visual book weaves a stimulating collection of images, documents and narrative to create a picture of the man and the artist during this critical and highly productive phase of his life.

### BEFORE THE BAUHAUS

---

#### ARCHITECTURE, POLITICS, AND THE GERMAN STATE, 1890-1920

---

*Cambridge University Press* Publisher Description

### TEACHING AT THE BAUHAUS

---

*Hatje Cantz Pub* "Within the space of only 14 years, the Bauhaus permanently altered the course of modern design and Walter Gropius's pedagogical approach revolutionised art schools. Interest in the Bauhaus and Gropius's methods is as lively today as ever\*in conscious and unconscious borrowings from his work, or in direct criticism of his ideas. This publication is the only comprehensive account of the main pedagogical concepts behind the work of the Bauhaus. Analytical essays illuminate the various approaches of individual staff members in the Bauhaus, which included Gropius, Hannes Meyer, Mies van der Rohe, Itten, Moholy-Nagy, Albers, Kandinsky, Klee, Schlemmer and Joost Schmidt. Additional chapters investigate the pre-history of the Bauhaus plus its predecessors in matters of art-training, outlining the development of the institution from 1919 to 1933 and the reception of Bauhaus methods in the Weimar Republic, in the 'Third Reich', in both Germanys after the Second World War, and the USA\*drawing on otherwise widely-dispersed writings on the Bauhaus as well as on a wide variety of other archive materials."

### BAUHAUS, 1919-1928

---

History of the influential German school of modern design. Illustrated with works by its instructors and students.

### THE PAUL KLEE NOTEBOOKS: THE THINKING EYE

---

### BAUHAUS LAWS

---

*Intersentia* The year 2019 marks the centenary of the founding of the Bauhaus, arguably the most influential school of art and design in the modern era. Commemorative activities will focus on its culture-historical significance, with scant attention being paid to a more fundamental question: the ramifications on legal and political thinking caused by the deep-seated transformation of the material world during the so-called age of extremes.

### INSIDE THE BAUHAUS

---

*Elsevier* Inside the Bauhaus presents the story of an idea about how people might live. It is also the story of a school, the Bauhaus, whose life span coincided with the Weimar Republic's and whose history mirrors German history between the two world wars. Through mass-production, the Bauhaus, like the German Werkbund, hoped to change the quality of the designed object and the designed environment for everyone. Quality of life was an important design consideration in the housing schemes developed by Walter Gropius and Hannes Meyer, respectively the first and second directors of the school, and Ludwig Hilberseimer, whose teaching responsibilities at the Bauhaus included the planning curriculum. Howard Dearstyne, the author of the present work, was one of a handful of Americans to study at the Bauhaus and the only one to earn a diploma in architecture. His account of life and education at the Bauhaus is drawn chiefly from contemporary sources, from his letters, from journals and letters kept by members of the Bauhaus faculty, from newspaper articles, and from the recollections of others. Dearstyne also includes historical background of the structure of the curriculum of the Bauhaus as well as discussions of the various workshops and how they functioned prior to his admission to the school.

### WHY ART CANNOT BE TAUGHT

---

### A HANDBOOK FOR ART STUDENTS

---

*University of Illinois Press* He also addresses the phenomenon of art critiques as a microcosm for teaching art as a whole and dissects real-life critiques, highlighting presuppositions and dynamics that make them confusing and suggesting ways to make them more helpful. Elkins's no-nonsense approach clears away the assumptions about art instruction that are not borne out by classroom practice. For example, he notes that despite much talk about instilling visual acuity and teaching technique, in practice neither teachers nor students

behave as if those were their principal goals. He addresses the absurdity of pretending that sexual issues are absent from life-drawing classes and questions the practice of holding up great masters and masterpieces as models for students capable of producing only mediocre art. He also discusses types of art—including art that takes time to complete and art that isn't serious—that cannot be learned in studio art classes.

---

### INSIDE THE WHITE CUBE

---

### THE IDEOLOGY OF THE GALLERY SPACE, EXPANDED EDITION

---

*Univ of California Press* These essays explicitly confront a particular crisis in postwar art, seeking to examine the assumptions on which the modern commercial and museum gallery was based.

---

### VISIONS OF THE BAUHAUS BOOKS

---

### EXPLORING CONNECTIONS TO CONTEMPORARY GRAPHIC DESIGN PRACTICE

---

*Niggli Verlag* An analytical and practical adaptation of the Bauhaus books showing amazing possibilities for graphic designers today.

---

### BAUHAUS WOMEN: A GLOBAL PERSPECTIVE

---

*Herbert Press* Forty five key women of the Bauhaus movement. *Bauhaus Women: A Global Perspective* reclaims the other half of Bauhaus history, yielding a new understanding of the radical experiments in art and life undertaken at the Bauhaus and the innovations that continue to resonate with viewers around the world today. The story of the Bauhaus has usually been kept narrow, localized to its original time and place and associated with only a few famous men such as Walter Gropius, Marcel Breuer, Paul Klee, Wassily Kandinsky, and László Moholy-Nagy. *Bauhaus Women: A Global Perspective* bursts the bounds of this slim history by revealing fresh Bauhaus faces: Forty-five Bauhaus women unjustifiably forgotten by most history books. Moving chronologically from the first women to enter the school to those who helped lead it through its last days in 1933, this book also widens the lens to reveal how the Bauhaus drew women from many parts of Europe and beyond, and how, through these cosmopolitan female designers, artists, and architects, it sent the Bauhaus message out into the world and to a global audience.

---

### MARCEL BREUER, FURNITURE AND INTERIORS

---

### NEW VISION

---

### STORY OF BAUHAUS

---

*Ilex Press* A lively introduction to the seminal art and design movement that changed the way we see, think and live. Now 100 years old, the Bauhaus still looks just as fresh and new today as it did when it began. It was a place to experiment and embraced a new creative freedom. Thanks to this philosophy, the Bauhaus still shapes the world around us. Trace the Story of Bauhaus through the 100 personalities, designs, ideas and events that shaped this monumental movement. Learn about leaders Paul Klee, Walter Gropius, Marcel Breuer and Wassily Kandinsky; witness wild parties and groundbreaking events that would revolutionize

---

### DESIGN AND VISUAL CULTURE FROM THE BAUHAUS TO CONTEMPORARY ART

---

### OPTICAL DECONSTRUCTIONS

---

*Routledge* This book complements the more textually-based Bauhaus scholarship with a practice-oriented and creative interpretive method, which makes it possible to consider Bauhaus-related works in an unconventional light. Edit Toth argues that focusing on the functionalist approach of the Bauhaus has hindered scholars from properly understanding its design work. With a global scope and under-studied topics, the book advances current scholarly discussions concerning the relationship between image technologies and the body by calling attention to the materiality of image production and strategies of re-channeling image culture into material processes and physical body space, the space of dimensionality and everyday activity.

---

### KANDINSKY COMPOSITIONS

---

Essay by Magdalena Dabrowski. Foreword by Richard E. Oldenburg.

---

### PAUL KLEE

---

### BAUHAUS MASTER

---

*LA Fabrica* Comprehensive in scope and elegant in design, "Paul Klee: Bauhaus Master" is a landmark publication resulting from several years of work in collaboration with the Zentrum Paul Klee in Bern, and based on a recent critical publication on Klee's "pedagogical legacy." The book contextualizes a selection of 137 works—including paintings, watercolors and drawings, made between 1899 and 1940—with nearly 100 handwritten notes selected from classes Klee gave at the Bauhaus, alongside an extensive array of archival objects and documents ranging from archival photographs to the artist's herbaria through to his reading, sketchbooks and publications. Demonstrating the unity of Klee's art and pedagogy—the unity of his hand and mind—"Bauhaus Master" presents an artist thinking with and through his materials and image-making practices, endlessly testing both. Paul Klee (1879-1940) was born in Switzerland and studied at Munich's Academy of Fine Arts. Klee participated in several exhibitions between 1911 and 1913, but the breakthrough in his career was a 1914 trip to Tunis with August Macke and Louis Moillet, after which he painted his first abstract work. From 1919 he was represented by influential dealer Hans Goltz. Klee taught at the Bauhaus from 1921 to 1933; when the ascent of Nazism forced the closure of the Bauhaus, Klee emigrated to Switzerland. Although still working, he was in ill health until his death in 1940.

---

### THE INVENTION OF ART

---

### A CULTURAL HISTORY

---

*University of Chicago Press* With *The Invention of Art*, Larry Shiner challenges our conventional understandings of art and asks us to reconsider its history entirely, arguing that the category of fine art is a modern invention—that the lines drawn between art and craft resulted from key social transformations in Europe during the long eighteenth century. "Shiner spent over a decade honing what he calls 'a brief history of the idea of art.' This carefully prepared and—given the extent and complexity of what he's discussing—admirably concise, well-organized book is the result. . . . Shiner's text is scholarly but accessible, and should appeal to readers with even a dabbler's interest in art theory."—*Publishers Weekly* "The *Invention of Art* is enjoyable to read and provides a welcome addition to the history and philosophy of art."—Terrie L. Wilson, *Art Documentation* "A lucid book . . . it should be a must-read for anyone active in the arts."—Marc Spiegler, *Chicago Tribune Books*

---

### BAUHAUS IMAGINISTA

---

*Bauhaus Imaginista* is a major international project marking the centenary of this fascinating and popular school, which championed the idea of artists working together as a community. The Bauhaus reconnected art with everyday life, and was active in the fields of architecture, performance, design and visual art. Its original teachers included such renowned figures as Paul Klee, Wassily Kandinsky, Laszlo Moholy-Nagy and Josef Albers. Placing a rare emphasis on the international dissemination and reception of the Bauhaus, this book accompanies a touring exhibition, and presents four chapters that extend from Bauhaus education to the school's diverse history beyond Europe. Rethinking the Bauhaus school from a global perspective, it sets the school's entanglements against a century of geopolitical change. The reader is taken to art and design museums, campus galleries and art institutes in India, Japan, China, Russia, Brazil and the United States, as well as Berlin.

---

### THE WERKBUND

---

### DESIGN THEORY AND MASS CULTURE BEFORE THE FIRST WORLD WAR

---

*Yale University Press* During the period before World War I, the German Werkbund tried to forge new theories of architecture and design in the light of the technological and economic developments of modernity. This work explores the ideology and aesthetic positions in the debates among those who comprised the Werkbund.

---

### BAUHAUS JOURNAL 1926-1931

---

### FACSIMILE EDITION

---

*Lars Muller Publishers* One hundred years after the founding of Bauhaus, it's time to revisit bauhaus journal as significant written testimony of this iconic movement of modern art. In this journal, published periodically from 1926 to 1931, the most important voices of the movement are heard: masters of the Bauhaus, among others, Josef Albers, Walter Gropius, Wassily Kandinsky, Paul Klee, László Moholy-Nagy, and Oskar Schlemmer, as well as Herbert Bayer, Marcel Breuer, Ludwig Mies van der Rohe, Gerrit Rietveld and many more. They address the developments in and around the Bauhaus, the methods and focal points of their own teaching, and current projects of students and masters. At the time primarily addressed to the members of the circle of friends of the bauhaus, the journal published by Gropius and Moholy-Nagy makes tangible the authentic voice of this mouthpiece of the

avant-garde. The facsimile reprint is intended to give new impetus to international discussion and research on the Bauhaus, its theories and designs. The exact replica of all individual issues are accompanied by a commentary booklet including an overview of the content, an English translation of all texts, and a scholarly essay which places the journal in its historical context. Includes 14 issues with separate commentary in transparent slipcase.

---

## WALTER GROPIUS

---

### VISIONARY FOUNDER OF THE BAUHAUS

---

*Faber & Faber* \* **A BBC RADIO 4 BOOK OF THE WEEK** \* In this majestic biography of the charismatic founder of the Bauhaus, Fiona MacCarthy argues that Walter Gropius's visionary ideas still influence the way we live, work, and think today. 'A masterpiece' Edmund de Waal, bestselling author of *The Hare with Amber Eyes* 'Moving and vivid' Rowan Moore, *Observer* Mention the Bauhaus and iconic design objects such as a Marianne Brandt teapot, an Anni Albers weaving or a Marcel Breuer chair come to mind. But the Bauhaus was more than an art school - it was the birth of a whole new philosophy of art. It stood for delight, experiment and creative freedom. From 1910 to 1930 Gropius was at the centre of European modern art and design, gathering around him talents that included Paul Klee, Wassily Kandinsky, Josef Albers and László Moholy-Nagy. Once Hitler came to power, Gropius's situation became untenable. The Nazis opposed everything the Bauhaus stood for, and Gropius had little choice but to leave Germany. His story is one of exile in a century of conflict. In this riveting book - illustrated with over 130 photographs and drawings - Fiona MacCarthy draws on new research to re-evaluate Gropius's work and life. She illuminates the world of an inspiring, energetic man and the events and people that shaped him - from his shattering experiences in World War One, to his turbulent marriage to the notorious Alma Mahler and the tragic early death of their daughter Manon, through his disorientating years in London, to his final peaceful and productive partnership with Ise Gropius and his late starring role in twentieth-century architecture and design in America. She challenges more recent views of Gropius as a doctrinaire modernist, exploring his intellectual and emotional life with psychological insight, wit and sympathy. This is biography at its finest and most vivid.

---

### THE BAUHAUS AND AMERICA

---

#### FIRST CONTACTS, 1919-1936

---

*MIT Press* An historical exploration of the Bauhaus--having existed for only fourteen years and boasting fewer than 1,300 students--assesses the school's influence throughout the world in numerous buildings, art-works, objects, concepts, and curricula. Reprint.

---

### ISOKON AND THE BAUHAUS IN BRITAIN

---

*Batsford* In the mid-1930s, three giants of the international Modern movement, Bauhaus professors Walter Gropius, Marcel Breuer and László Moholy-Nagy, fled Nazi Germany and sought refuge in Hampstead in the most exciting new apartment block in Britain. The Lawn Road Flats, or Isokon building (as it came to be known), was commissioned by the young visionary couple Jack and Molly Pritchard and designed by aspiring architect Wells Coates. Built in 1934 in response to the question 'How do we want to live now?' it was England's first modernist apartment building and was hugely influential in pioneering the concept of minimal living. During the mid-1930s and 1940s its flats, bar and dining club became an extraordinary creative nexus for international artists, writers and thinkers. Jack Pritchard employed Gropius, Breuer and Moholy-Nagy in his newly formed Isokon design company and the furniture, architecture and graphic art the three produced for him and other clients during their brief sojourn in pre-war England helped shape Modern Britain. This book tells the story of the Isokon, from its beginnings to the present day, and fully examines the work, artistic networks and legacy of the Bauhaus artists during their time in Britain. The tales are not just of design and architecture but war, sex, death, espionage and the infamous dinner parties. Isokon resident Agatha Christie features in the book, as does Charlotte Perriand, working for Le Corbusier's practice, who Jack Pritchard commissioned for a pavilion design in 1930. The book is beautifully illustrated with archive photography - much of which is previously unseen - and includes the work of photographer and Soviet spy Edith Tudor-Hart, as well as plans and sketches, menus, postcards and letters from the Pritchard family archive. In Spring 2018, the Isokon building and Breuer, Gropius and Moholy-Nagy were honoured with a Blue Plaque from English Heritage. 2019 marks the centenary of the foundation of the Bauhaus, so the book is a timely celebration of European design.