

PRODUCTION AND (COMMODITY) FETISH:

Lecture 14: Irrational Rational Production:

(Sur)realism vs. the Bauhaus Idea

key dates:

Bauhaus 1919

Surrealism 1924

- “The ultimate, if distant, objective of the Bauhaus is the *Einheitskunstwerk*- the great building in which there will be no boundary between monumental and decorative art.”
-Walter Gropius (Bauhaus Manifesto. 1919)
- “Little by little the contradictory signs of servitude and revolt reveal themselves in all things.”
- the Surrealist. Georges Bataille, 1929
- “Bauhaus is the name of an artistic inspiration.” - Asger Jom, writing to Max Bill, 1954.
“Bauhaus is not the name of an artistic inspiration, but the meaning of a movement that represents a well-defined doctrine.” -Bill to Jorn. 1954
“If Bauhaus is not the name of an artistic inspiration. it is the name of a doctrine without inspiration - that is to say. dead.” - Jom 's riposte. 1954
- “Issues of surrealist heterogeneity will be resolved around the semiological functions of photography rather than the formal properties . . . of style.” -Rosalind Krauss, 1981

- I. Review: Duchamp, Readymade as fetish? *Fountain* by “R. Mutt,” 1917
- II. Rational Production: the Bauhaus, 1919 - 1933
- A. What's in a name? (Bauhaus” was a neologism coined by its founder, Walter Gropius, after medieval “Bauhütte”) The prehistory of Reform.
- B. Walter Gropius's goal: “to create a new guild of craftsmen, without the class distinctions which raise an arrogant barrier between craftstnan and artist. [. . .] painting and sculpture rising to heaven out of the hands of a million craftsmen, the crystal symbol of the new faith of the future.”
- C. Cathedrals, Tantric symbols, and technocracy
- III. Irrational Production: Surrealism, 1924 - 1945
- A. The past asserts itself against *Futurismo*: de Chirico's Nietzschean *Pittura Metafisica*
- B. Surrealist painting: the formal dyad
- 1) Automatist /abstract (Freudian unconscious, Bataille *informe*): Masson, Mir6
 - 2) Academic /illusionistic (Freudian dream-code): Ernst, Dali, Magritte, Tanguy
- C. Built-in Surrealist conflicts:
- 1) Hypnagogic states of vision versus “scriptorial” cursive line
 - 2) Perception (altered states) versus representation (illicit behavior)
- D. Official Surrealism (André Breton vs. “expelled” Georges Bataille)
- 1) Surrealist Manifesto, Paris 1924.
 - 2) New York International Surrealist Exhibition (Duchamp + Dali), 1942

Selected images on verso

Images (selected) for **Lecture 14**

(o/p = on paper, o/c = on canvas, arc = architecture)

Bauhaus

Walter Gropius. *Fagus Factory*, Alfeld on the Leine, 1911-13. arc.
Lyonel Feininger (woodcut of cathedral) and Walter Gropius (text). *Program, State Bauhaus in Weimar*, April 1919.
Paul Klee, sketch of "Preliminary Course" as circular diagram, 1922. ink o/p
Bauhaus curriculum diagram formalized, 1922.
Johannes Itten wearing a robe of his own design, 1922.
Paul Klee, *Dangerous fool*, painting o/e. 1923.
Klee, *Ancient Sound/Abstract on Black*, painting on cardboard, 1925.
Klee, *Pedagogical Sketchbooks*. Bauhaus book. 1924.
Wassily Kandinsky. *Point and Line to Plane*, Bauhaus book, 1926.
Marcel Breuer with textile by Gunta Stölzl from the Weaving Workshop, "*African*" Chair, 1921.
Joseph Hartwig, *Bauhaus chess set*, 1922, wood.
Walter Gropius, *Bauhaus / Hochschule für Gestaltung*, Dessau. 1925. arc.
Oskar Schlemmer, *Bauhaus Stairway*, oil o/c 1932.
Herbert Bayer, *Sans serif alphabet; project for a newsstand (Reklamearchitektur)*. collage, 1924.
Erich Consemüller, *Woman in a Wassili Club Chair by Marcel Breuer wearing a mask by Schlemmer*, 1926, photograph.
Schlemmer, *Triadic Ballet*,
Laszlo Moholy-Nagy, *Photogram*, 1925.
Laszlo Moholy-Nagy, *Painting, Photography, Film*, Bauhaus book, 1925.
Laszlo Moholy-Nagy, *Light Prop for an Electric Stage (Light-Space Modulator)*, 1930, electric light sculpture with moving parts, reproduction at Harvard.
Ludwig Mies van der Rohe, *Barcelona Pavilion* (and chair). International Exposition, Barcelona. Spain. 1928-29. arc. interior, furnishings.
Max Bill. *Hochschule für Gestaltung*, Ulm, West Germany, 1950s.
Asger Jorn, *International Movement for an Imaginist Bauhaus*, ceramics encounter, Albisola. Italy, 1954.

Surrealism

Giorgio de Chirico, Melancholy of Departure, 1914 oil o/c
Max Ernst, The hat makes the man 1920 collage, ink, watercolor o/p
Ernst, Elefant von Celebes 1920-21 oil o/c
Salvador Dalí, Enigma of desire-my mother, my mother, my mother 1929 oil o/c
Dalí, Persistence of Memory 1931 oil o/c
Yves Tanguy, Large Painting which is a landscape, 1927 oil o/c
Andre Masson, Automatist Drawing. 1924-6 pen and ink o/p
Joan Miró, Harlequin's Cameval, 1924-25 oil o/c
Julio Gonzales, Don Quixote, 1929 forged and welded iron
Alberto Giacometti. Woman with her Throat Cut. 1932, cast metal
Giacometti, Palace at 4 a.m.. 1932-33 string, wire, carved wood (and plaster model, as photographed by Man Ray)
André Breton, L'écriture automatique. (Automatic writing. Self-portrait), 1938
various artists, Cadavre exquis (Exquisite Corpse), 1926-27, drawing o/c
illustration from La Revolution Surrealiste with Magritte painting. 1929, photolithograph
Meret Oppenheim, Object (Breakfast in Fur). 1936. mixed media sculpture
Hans Bellmer, First Doll (Variations on Montage of an Articulated Minor), 1934
Claude Cahun, Que me veux-tu (What do you want of me)? 1928
Cahun, . untitled from Aveux non avenue (Unavowed Avowals), 1929-30

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