

ual:

BAUHAUS: UTOPIA IN CRISIS SYMPOSIUM



Image: Keeping Up with Kraze, Phoebe Ackers, Camberwell College of Arts, UAL. Photo by David Poultney

THURSDAY, 24 OCTOBER 2019

CAMBERWELL COLLEGE OF ARTS

This one-day symposium will explore and debate the Bauhaus' legacy for contemporary artists and designers. Convened by **UAL Professor in Painting Daniel Sturgis**, and coinciding with the **Bauhaus: Utopia in Crisis** exhibition at Camberwell Space, the conference looks at how contemporary artists and academics have found inspiration through interrogating the social and political histories associated with the original design school.

The symposium brings together speakers from across Europe and the USA and is structured around three panels that explore: how contemporary artists have responded and inhabited the Bauhaus' historical archive; how artists and curators have sought to reengage with the political context of the Bauhaus to decolonise its history; and how Bauhaus performance is being reassessed as a pedagogical tool.

#UALOurHaus

#OurHaus

SCHEDULE:

- 09.30-10.00 Registration
- 10.00-10.30 *Welcome and introduction*
Daniel Sturgis

1: RESPONDING TO THE BAUHAUS ARCHIVES

- 10.30-11.15 **Judith Raum**
Zombie fabrics
Lecture-performance
- 11.15-11.40 **Eva Sajovic**
The role of the artist in a world of imminent climate breakdown
- 11.40-12.05 **Sadie Murdoch**
Rupture/Rapture
- 12.05-12.30 Panel discussion
Chaired by **Ben Luke** (The Art Newspaper)
- 12.30-13.30 Lunch

2: DECOLONISING & POLITICISING THE BAUHAUS

- 13.30-13.55 **Grant Watson**
bauhaus imaginista
- 13.55-14.20 **Sebastian Helm**
Bauhaus Heritage – Radicalism, Fear, Morality
- 14.20-14.45 **Lynhan Balatbat and Elsa Westreicher**
S A V V Y Contemporary
Spinning Tensions and Intentions
- 14.45-15.15 Panel discussion
Chaired by **Professor Paul Goodwin** (Director of Transnational Art, Identity and Nation Research Centre)
- 15.15-15.30 Break

3: REIMAGINING BAUHAUS PERFORMANCE

- 15.30-15.45 *Questions* – performance by **Sarah Kate Wilson** with **Camberwell’s BA Fine Art students**
- 15.45-16.15 **Sarah Kate Wilson**
Reimagining Xanti Schawinsky’s Spectodrama: Play, Life, Illusion (1936)
- 16.15-16.35 **Torsten Blume**
Bauhaus Open Stage
- 16.35-16.55 **Sarah Hardie & Klara Kofen**
Reimagining Bauhaus Performance: Re-thinking the Performative Present
- 16.55-17.15 **Melissa Trimmingham**
Rethink the World: 100 years the Bauhaus
- 17.15-17.45 Panel Discussion
Chaired by **Jane Collins** (Professor in Theatre & Performance, Wimbledon College of Arts)
- 17.45-18.00 Closing Remarks
- 18.00-20.00 **Bauhaus: Utopia in Crisis** private view and drinks reception
- 18.00-20.00 **Bauhaus SIGNS Party**
- 20.00-22.00 Afterparty at the Peckham Pelican

PROGRAMME NOTES:

09.30-10.00 Registration

10.00-10.30 Introduction to symposium
Daniel Sturgis

Daniel Sturgis is Professor in Painting at Camberwell College of Arts, University of the Arts London. Sturgis' work is regularly exhibited in the UK and internationally and has featured at public galleries including: Langgeng Art Foundation (Yogyakarta), The Pier Art Centre (Stromness), Musée des Beaux-Arts de Cambrai, The Chinati Foundation (Marfa, Texas), Camden Art Centre (London), and Turner Contemporary (Margate). Notable recent exhibitions include *Playground Structure* at Blain Southern (2017) and the solo presentation *The Way It Is* at Luca Tommasi in Milan (2018). His curated projects include: *Against Landscape* (Grizedale Arts), *The Indiscipline of Painting* (Tate St Ives), Daniel Buren *Voile Toile/Toile Voile* (Wordsworth Trust) and Jeremy Moon *A Retrospective* (Kettle's Yard). Sturgis was a specialist selector and chapter author for Phaidon's *Vitamin P3*, is an Associate Editor of the *Journal of Contemporary Painting* and has written for Burlington Contemporary and Texte zur Kunst.

1: RESPONDING TO THE BAUHAUS ARCHIVES

10.30-11.15 **Judith Raam**
Zombie fabrics
Lecture-performance

The Weaving Workshop was the most successful of all workshops at the Bauhaus. While only a handful of names achieved international recognition for their work so far (such as Anni Albers or Gunta Stölzl) more than 90 individuals, women and men, passed through the workshop and left their traces in the archives. These include wall hangings and rugs that reflect the painterly knowledge of figures like Johannes Itten or Paul Klee, who developed their work in the Bauhaus. The Weaving Workshop adopted Walter Gropius' dictum of 'art and industry, a new unity' and pushed for the development of highly condensed conceptual and functional fabrics such as curtain and upholstery materials for different use, both in the modern dwellings and for public transportation.

In this lecture-performance, Berlin-based artist **Judith Raam** will enact the role of different protagonists from the Bauhaus Weaving Workshop (such as Lilly Reich and Otti Berger). The designers will use selected fabric samples – currently stored in various international archives – to discuss a wider range of topics and personal involvements. The fabric samples (not bigger than 15x20cm) will inhabit the space of the performance as large-scale video projections, allowing for multiple movements of threads to be followed and deconstructed.

Judith Raam (*1977) is a Berlin-based artist and author who holds a degree in Fine Art from Staedelschule, Frankfurt/M, Germany, as well as a master in philosophy, psychoanalysis and art history from the University of Frankfurt/M, Germany. She mostly works in installation and performance, building detailed, poetic narratives that reference economic and social history, postcolonial critique, medium specificity and conditions of artistic production. After extended

artistic research into German economic colonialism in the Ottoman Empire as well as projects connected with notions of textility, she lately concentrated on the textile workshop at the Bauhaus. Her installation *Bauhaus Space* is part of the *ifa* touring exhibition *The Event of a Thread*, its next venue is Baghdad. In 2019, her performances and video works on Bauhaus textiles are presented at The Museum of Modern Art, New York as part of the show *To walk a thread like a story*, Yale University as part of the symposium *Bauhaus@Yale*, UCL London as part of the symposium *Anni Albers and the Modernist Textile*, The Harvard Art Museums as part of the exhibition *The Bauhaus and Harvard*, and the Textiel Museum Tilburg, Netherlands as part of the symposium *Women(s) work at the Bauhaus*, among other locations.

11.15-11.40 **Eva Sajovic**

The role of the artist in a world of imminent climate breakdown

We live in a world of throwaway culture, where we don't anymore know the provenance of things. This makes it easier to not care for them. But if we don't care for the objects we cannot care for the people who made them and for the environment they were made in.

The talk will consider how can artists through making, exploration of sustainable materials and exchange of skills encourage a cultural shift towards environmental stewardship, care for each other and the interconnectedness with the nature.

Eva Sajovic is a socially engaged artist photographer. In her work Sajovic explores the drivers of global displacement such as regeneration, poverty, trafficking, culture and climate change. Her practice covers two strands Participatory social action projects and Photographic social portraiture, where she collaborates closely with the subject to construct the image. In 2014, with the support of Tate Modern, Eva co-founded the People's Bureau, a platform facilitating skill exchange that has since become Tate Exchange Associate and been commissioned by Create London and The Human Library (Liverpool) curated by Maria Brewster.

Sajovic exhibits internationally and had her work commissioned by Tate, Whitechapel Gallery, The National Archives, South London Gallery, Ffotogallery, CREATE London, AHRC, Cuming museum, 198 Contemporary Arts and Learning, 47/04, PARC, Siobhan Davies Dance; and supported by the Paul Hamlyn Foundation, Joseph Rowntree Foundation, the Heritage Lottery Fund, Arts Council England, the Guerilla Foundation, the European Commission, Darat Al Funun Foundation, University of The Arts and the Ministry of Culture Slovenia. She is an Associate Lecturer at UAL's Central Saint Martins and Theory Lecturer at Chelsea College of Art.

evasajovic.co.uk

11.40-12.05 **Sadie Murdoch**

Rupture/Rapture

Sadie Murdoch will discuss her ongoing series of photographic works through which she questions the seamless formalist and utilitarian readings of the history of the Bauhaus School. Murdoch will argue that the codes and conventions of Modernism emerge from, and are sustained by, the repression of subversive counter-narratives. The primitivist longings of the Bauhaus, embodied within the very figuration of the artefacts they designed, are of particular fascination. Rejecting digital manipulation, Murdoch approximates the appearance of black and white photography, positioning the photographic 'document' as a construct.

Born in Hexham, United Kingdom in 1965, **Murdoch** studied at Leeds Metropolitan University and Chelsea College of Art and Design. She was a Picker Fellow at Kington University from 1990-1991, and an Abbey Rome Scholar at the British School at Rome in 2002. A participant in the Whitney Museum of American Art, Independent Study Program, New York from 2003-2004, she has been a recipient of awards from Arts Council England, and the London Arts Board. One-person exhibitions of her work have been presented at the Henry Moore Institute, Leeds, The Apartment, Athens, the Henry Peacock Gallery and Domobaal in London, and the Museum Haus Konstruktiv in Zürich. Her solo exhibition in 2016, *SSS-MM*, at the Museum Haus Konstruktiv was accompanied by her artist book *Omnipulsepunslide*, published by Artphilein Editions.

Murdoch was included in *La Grande Horizontale* at TEFAF Curated, Maastricht (2017), *Brexit-Out of the Matrix?* at Palazzo Liestal, Basel (2017), *Spectral Metropole* at the Vžigalica Gallery, City Museum of Ljubljana, Slovenia (2012), *Gets Under the Skin* at the Storefront for Art and Architecture, New York (2010) and *Ballet Mécanique* at Timothy Taylor Gallery (2008). She is currently Lecturer in Studio Practice on the MFA Fine Art Program, Goldsmiths College, University of London.

12.05-12.30 Panel discussion, chaired by Ben Luke (The Art Newspaper)
 12.30-13.30 Lunch (see overleaf for lunch time programme)

FURTHER READING

- < **Anni Albers**, *On Weaving*. Princeton, Princeton University Press: 2017.
- < **Anne Anlin Cheng**, *Second Skin: Josephine Baker & the Modern Surface*, Princeton University Press: 2010.
- < **Magdalena Droste**, *Das Bauhaus webt* [The Bauhaus weaves], Weimar/Dessau/Berlin: 1998.
- < **Peter Korn**, *Why we make things and why it matters: the education of a craftsman*. Square Peg, England: 2015.
- < **William Morris**, *How we live and how we might live in Useful Work versus Useless Toil*, LM Publishers: 2016.
- < **Elizabeth Otto & Patrick Rössler**, *Bauhaus Women: A Global Perspective*, Bloomsbury: 2019
- < **Elizabeth Otto & Patrick Rössler** (eds), *Bauhaus Bodies: Gender, Sexuality, and Body Culture in Modernism's Legendary Art School*. Bloomsbury: 2019.
- < **Elizabeth Otto**, *Haunted Bauhaus: Occult Spirituality, Gender Fluidity, Queer Identities, and Radical Politics*, MIT Press: 2019.
- < **Elizabeth Otto**, 4 "Bauhausmädels": *Gertrud Arndt, Marianne Brandt, Margarete Heymann, Margaretha Reichardt*, Sandstein: 2019.
- < **Elizabeth Otto**, *Art and Resistance in Germany*, Bloomsbury: 2018.
- < **Elizabeth Otto**, *Passages of Exile*, edition text + kritik: 2017.
- < **Judith Raum**, *Diagonal*. Pointé. Carré. Goodbye Bauhaus? Otti Berger's designs for Wohnbedarf AG Zurich, Bauhaus Imaginista online journal. (<http://www.bauhaus-imaginista.org/articles/3426/diagonal-pointe-carre>)
- < **Tai Smith**, *Bauhaus Weaving Theory. From feminine craft to mode of design*, Minneapolis/London: 2008.
- < **Anna Lowenhaupt Tsing**, *The mushroom at the end of the world: on the possibility of life in capitalist ruins*. Princeton University Press: 2017.

LUNCH TIME PROGRAMME:

AUDIO.SPACE.MACHINE

24 October 2019 ONLY

Lecture Theatre, Camberwell College of Arts

Mechanistic/Digital Soundscape in twelve tracks, devised by **Interactive Media Foundation** and **wittmann/zeitblom**, Berlin.

The Bauhaus provided impulses that were to have a decisive influence on music and sound all around the world: immersion, equal standing for the artistic disciplines, a deep understanding of the material and a focus on a modern, mechanistic view of the world in which human positionality needs to be reassessed. AUDIO.SPACE.MACHINE reconfigures these impulses for the present day and transposes them to the technical level of sound design in the form of a concept album in terms of acoustics, content and technology. In twelve immersively conceived tracks, the listening space is radically organised by means of a 360° matrix. The focus of the album is the human being as a modern adaptive apparatus.

AUDIO.SPACE.MACHINE combines quotations from texts by László Moholy-Nagy, Walter Gropius and other Bauhaus artists of the 1920s, but also from texts by John Cage and contemporary authors such as Martin Burckhardt or Bazon Brock. The tracks of AUDIO.SPACE.MACHINE are each two to five minutes long and can be listened to individually or experienced in their entirety as a unit. Through its binaural design and noise-reduction transmission, the individual listener becomes part of a unique, mechanistic/digital soundscape.

MATIÈRE Exhibition

21 October – 9 November 2019

Student-Led Gallery

Organised by UAL Painting Lecturer **Juan Bolivar** and Academy of Fine Arts Leipzig's (HGB) **Professor Oliver Kossack**

The MATIÈRE exhibition by students and staff from Camberwell College of Arts and HGB is a contemporary response to the eponymous course at the Bauhaus. The course was an important element of the Bauhaus Preliminary Course, developed by Josef Albers and László Moholy-Nagy to explore the 'inner quality' of materials.

Artists

Camberwell College of Arts:
Adam Barratt, Alice Brazzill, Ashley Goldman,
Megan Cartwright, Liza Radlova, Indera
Tamara Harrison-Nedd, Meeri Paajanen, Juan
Bolivar

Academy of Fine Arts Leipzig (HGB):
Viktoria Conzelmann, Kim Sarah Albrecht,
David Behrens, Jonas Liesaus, Paul Wilting,
Soenke Thaden, Tobias Fabek, Johannes
Unger, Oliver Kossack

Wilhelm Wagenfeld for Braun

14 October – 8 November 2019

Camberwell College of Arts Library

Curated by Associate Lecturer in Design **Dr Peter Kapos**.

A display of products and marketing materials associated with former Bauhaus student Wilhelm Wagenfeld's 'Combi' portable radio design, issued by the Braun Company in 1955.

2: DECOLONISING AND POLITICISING THE BAUHAUS

13.30-13.55 **Grant Watson**
bauhaus imaginista

The project 'bauhaus imaginista' attempts to rethink the Bauhaus in terms of its transnational reception. Through collaborations with institutions in Africa, Asia and the Americas, it explores how Bauhaus ideas were transformed by local struggles including independence movements. This presentation will look in particular at how schools of art and design played a critical role in the process of decolonising culture.

Grant Watson is a curator and researcher based in London. He was most recently artistic director with Marion von Osten of *bauhaus imaginista* (2016- 2019) a large-scale project on the international reception of the Bauhaus, featuring exhibitions and events in Europe, Asia, Africa and the Americas. Research projects include *How We Behave* (2012 – ongoing) with If I Can't Dance, Amsterdam, *Practice International* (2013 – 2015) at Iniva, London, Iaspis, Sweden, Casco, Holland, and *Tagore, Pedagogy and Contemporary Visual Cultures* (2013 – 2014). Long-term research into Indian art, has resulted in exhibitions such as *Drawing Space* (2000) Iniva, *Santhal Family Positions Around an Indian Sculpture* (2008) MuHKA, Antwerp, *Nasreen Mohamedi Notes* (2010) OCA, Oslo (touring), and *Open Eye Policy* (2013) on Sheela Gowda, IMMA, Dublin (touring). An exhibition exploring Raymond William's *Keywords*, through Tate's collection was shown at Tate Liverpool (2013). Research in textiles histories include *Social Fabric* (2012) at Iniva (touring) *Textiles Art and the Social Fabric* (2009) at MuHKA and *Textiles: Open Letter* (2013) with the Abteiberg Museum, Monchengladbach, and Generali Foundation, Vienna. Watson was Senior Curator at the Institute of International Visual Arts, London (2010–2014), Curator at the Museum of Contemporary Art, Antwerp (2006–2010) and Curator of Visual Arts at Project, Dublin (2001–2006). He holds a PhD in Visual Cultures from Goldsmiths College, London, and is a tutor at the Royal College of Art (2015 – ongoing).

13.55-14.20 **Sebastian Helm**
Bauhaus Heritage – Radicalism, Fear, Morality

In 1932 the Bauhaus student Max Gebhard designed the logo of "Antifaschistische Aktion" (Anti-Fascist Action). From today's view it is one of the widest spread political symbols which could be read as the most well-known work designed by a Bauhausian. Who was its rather unknown designer?

Sebastian Helm lives and works in Berlin and Weimar.

Together with Maximilian Sauerbier, Sebastian Helm founded the design and art collective Schroeter und Berger in 2005 at the Bauhaus-University in Weimar. They live and work in Weimar and Berlin. Their works have been shown internationally in galleries, museums, broadcasted on radio and TV and are part of collections like the "Klassik Foundation Weimar" or the "Bauhaus-Foundation Dessau". Schroeter and Berger are part of the Besorgte Bauhäusler*innen (Concerned Bauhausians). In addition to that Maximilian Sauerbier was art director of "Der Freitag" (an independent weekly newspaper). Since 2013 Sebastian Helm is also teaching and lecturing at Bauhaus-University Weimar at the professorships of Christine Hill "Trends and public Appearance" (Media Art and Design) and since 2018 within "Art and Social Terrain" (Fine Art).

www.schroeterundberger.de
www.uni-weimar.de

14.20-14.45 **Lynhan Balatbat and Elsa Westreicher**
S A V V Y Contemporary
Spinning Tensions and Intentions

S A V V Y Contemporary – The Laboratory of Form-Ideas, a space founded ten years ago and based in Berlin while being simultaneously at home in many geographies, defines itself as “an art space, discursive platform, eating and drinking spot, njangi house and space for conviviality situated at the threshold of notions and constructs of the West and non-West, primarily to understand and negotiate between, and obviously deconstruct the ideologies and connotations eminent to such constructs.” Two members of this many-headed and many-handed endeavour, **Lynhan Balatbat-Helbock** and **Elsa Westreicher**, will talk about *Spinning Triangles: Ignition of a School of Design*, one of its current projects, and embed it in the long-term processes of un-learning at S A V V Y Contemporary. In the case of *Spinning Triangles*, the focus is put on “design”, intending to act against the inherent, (neo-) colonial power structures in design practices, theory and teaching by taking up the founding moment of a “school”. This founding moment references the 100th anniversary of the Bauhaus, but not in order to repeat it, but to twist it: the *Spinning Triangles School* intends to go towards the deep entanglements that make up the challenges of our “now”, and becomes, precisely by this, an “Un-school”.

Lynhan Balatbat-Helbock is a curator and researcher at S A V V Y Contemporary where she is part of the participatory archive project *Colonial Neighbours*. She received her MA in Postcolonial Cultures and Global Policy at Goldsmiths University of London and moved to Berlin in 2013. In her work within the permanent collection of S A V V Y Contemporary she looks for colonial traces that are manifested in our present. The collaborative archive dedicates itself to discussing silenced histories and to the decanonization of the Western gaze through objects and the stories behind them. In close collaboration with artists, initiatives and activists, the archive is activated through hybrid forms of practice. Most recently, she assisted the management for the documenta14 radio program—*Every Time a Ear di Soun*, SAVVY Funk in Berlin (June–July 2017). She supported the artist Bouchra Khalili with several projects and exhibitions (May 2015–May 2016) and worked on a yearlong research project on Julius Eastman in a collaboration between SAVVY Contemporary and the Maerzmusik festival (Berliner Festspiele, March 2017–2018). Lately she produced Agnieszka Polska’s commission for Germany’s National Gallery Prize show in the Hamburger Bahnhof in Berlin (September 2018–March 2019).

Elsa Westreicher (b. 1989 in Kinshasa, DR Congo) is a Berlin-based graphic designer and researcher. Her practice is grounded in an awareness for communicative conventions and visual languages and the desire to question and destabilise reading patterns and their inherent hierarchies. She understands thinking and making as inseparable acts, constantly reformulating each other, renegotiating realities. She graduated from Central Saint Martins in 2012 and was able to pursue her interests in cultural studies at The New School for Social Research in 2013–2014 through a DAAD scholarship. Since 2014, she is an active part of S A V V Y Contemporary–The Laboratory of Form-Ideas, where she focuses on questions of coloniality in design theory and practice. This led to the founding of a design department, and towards the longterm project *Spinning Triangles: Ignition of a School of Design* in 2019, that she curates. Other projects she has recently been involved in are the Lagos Biennial 2019, *wild recuperations. material from below. Artistic Research at the Archive of the GDR Opposition* (at District Berlin, ongoing), and *Megalopolis: Voices from Kinshasa* at Grassi Museum Leipzig (2019).

14.45-15.15 Panel discussion
Chaired by: **Professor Paul Goodwin** (Director of Transnational Art, Identity and Nation Research Centre)

Professor Paul Goodwin is a curator, writer and researcher based in London. He is Director of the Research Centre for Transnational Art, Identity and Nation (TrAIN) at University of the Arts London where he holds the UAL Chair in Contemporary Art and Urbanism.

15.15-15.30 Break

FURTHER READING

- < **Zeynep Celik**, *Le Corbusier, Orientalism, Colonialism. Assemblage 17*: Spring 1992.
- < **Tatiana Efrussi**, *After the Ball - Hannes Meyer Presenting the Bauhaus in Moscow* (<http://www.bauhaus-imaginista.org/articles/2083/after-the-ball>)
German version in: Thomas Flierl & Philipp Oswalt (eds.): *Hannes Meyer nach dem Bauhaus. Im Streit der Deutungen*, Spector Books, Leipzig: 2019.
- < **Radical Pedagogy** (STRIKE! Magazine)
<https://www.strike.coop/magazine/issue-19>
- < **Thomas Flierl & Philipp Oswalt** (eds.): *Hannes Meyer nach dem Bauhaus. Im Streit der Deutungen*, Spector Books, Leipzig, 2019
- < **Max Gebhard**, 'Advertising and Typography at the Bauhaus,' in: Magdalena Droste & Boris Friedewald (eds.): *Our Bauhaus - Memories of Bauhaus People*, PRESTEL, London: 2019, p. 117.
- < **Hannes Meyer**, *The Moscow Bauhaus Exhibition Catalogue* (1931). Translation from Russian into English by Giuliano Vivaldi (<http://www.bauhaus-imaginista.org/articles/1893/the-moscow-bauhaus-exhibition-catalogue-1931>). German version in: Thomas Flierl & Philipp Oswalt (eds.): *Hannes Meyer nach dem Bauhaus. Im Streit der Deutungen*, Spector Books, Leipzig: 2019.
- < **Walter D Mignolo**, *The Darker Side of Western Modernity*. Duke University Press: 2011
- < **Marion von Osten** and **Grant Watson**. *Bauhaus Imaginista: A School in the World*. Thames & Hudson: 2019.
- < **Patrick Rössler**, *Illustrated Magazine of the Times. A Lost Bauhaus Book by László Moholy-Nagy and Joost Schmidt – an Attempt at Construction*. Berlin: Gebr. Mann, 2019 (Bauhausbuch, 15). [ger./engl.]
- < **Schroeter & Berger**, 'Max Gebhard Bauhaus-Konzepte und Antifaschistische Aktionen,' in: *Bernd Hüttner & Georg Leidenberger* (eds.): *100 Jahre Bauhaus - Vielfalt, Konflikt und Wirkung*, Metropol, Berlin, 2019 (<http://metropol-verlag.de/produkt/bernd-huettnergeorg-leidenberger-hrsg-100-jahre-bauhaus/>)

3: REIMAGINING BAUHAUS PERFORMANCE

15.30-15.45 *Questions* – performance by **Sarah Kate Wilson** with **Camberwell's BA Fine Art students**

15.45-16.10 **Sarah Kate Wilson**
Reimagining Xanti Schawinsky's 'Spectodrama: Play, Life, Illusion' (1936)

Over the last twelve months, Camberwell BA Fine Art students and staff have produced a series of performances, sets, costumes and soundscapes that have reimagined Schawinsky's "total experience" theatre work, *Play, Life, Illusion* (1936). This paper will give an account of these performances which featured; London cheese toast, red and blue visors, clocks, musicians caught in a trance - listening to rocks and trees, thought clouds, paintings made with skateboards, the construction of new worlds, colour wheel dances, monsters with many many feet and protests. The Camberwell group staged these performances at the new Bauhaus Museum, Dessau as part of the Festival Stage TOTAL, one of the highlights of the centenary celebrations. Some of these performances will be restaged in the Bauhaus SIGNS Party from 6pm in the Camberwell Canteen and at the SIGNS Afterparty.

Artist and researcher **Sarah Kate Wilson** lives and works in London, she is Senior Lecturer and Leader of Year 3, BA (Hons) Painting at Camberwell College of Arts. She received her MFA (Painting) at The Slade School of Fine Art, London (2010) and PhD from the University of Leeds (2017). She has staged large scale painting performances at the Royal Academy of Arts, London (2018) and Palais de Tokyo, Paris (2017) and has had solo exhibitions at BALTIC 39, Newcastle and Armory Centre for the Arts, California, USA. She is currently developing a ballet on the subject of mimicry, that will tour the UK in 2020.

16.10-16.35 **Torsten Blume**
Bauhaus Open Stage

Torsten Blume works as a research associate, artist and choreographer at Stiftung Bauhaus Dessau (the Bauhaus Dessau Foundation). Since 2007 he has been involved in the Foundation's project entitled 'Play Bauhaus,' which aims to establish 'Bauhaus Stage' as a forum for experimentation through dance and movement installations, workshops and exhibitions.

16.35-17.00 **Sarah Hardie & Klara Kofen**
Reimagining Bauhaus Performance: Re-thinking the Performative Present

Over the course of the year, Central Saint Martins students have engaged with a variety of productions and projects that celebrate and critique the Bauhaus during the 100th anniversary of its establishment. Students have been reimagining the legacy of seminal Bauhaus works in relation to their performative practices today, and to the current socio-political climate. Sarah Hardie, Creative Producer: Performance and Public Programmes, Central Saint Martins, will give an account of the student projects or "stages" curated and produced, which attempt to respond and engage with the Bauhaus, past and the present. Artist, director and writer, Klara Kofen, working with students at Central Saint Martins towards a performance on Friday, 25 October as part of **OurHaus**, will also detail the process that she, along with artist and composer James Oldham

are currently undertaking to 'Rethink the Total Work of Art' for our times as part of the festival.

This performance is devised through collaboration, generative improvisation, discussion and engagement with theoretical research and the history and legacy of the Bauhaus stage, commissioned by Central Saint Martins as a response to a proliferation of 'operas' or 'total works' currently being produced in the visual arts.

Sarah Hardie is Creative Producer: Performance and Public Programmes at **Central Saint Martins**, UAL and has curated and produced the college's Bauhaus-related programme this year to mark and critically engage with the relationship between the influential schools of art and design. This programme has included: *OurHaus*; *A Critical Rehearsal*, an exhibition of live rehearsal in the Lethaby Gallery; and *Art Night Open x CSM: A Unified Work of Art*, a Bauhaus-inspired party in Granary Square for Art Night 2019. She is a curator, and research-based artist and writer whose performance practice considers ideas around the human voice through a psychoanalytic lens. Recent work includes 'before sleep at the end of love (description of a lullaby)', an "opera" she wrote, produced, directed, and performed initially for Bold Tendencies and redeveloped for the Victoria & Albert Museum 2017, and 'songs for someone who isn't there' for Edinburgh Art Festival. She studied Fine Art at University of Edinburgh and Edinburgh College of Art, and MA History of Art 'Art and Psychoanalysis' at the Courtauld Institute of Art. She is Scottish-Italian.

Klara Kofen writes, makes films, directs, designs and builds costumes and sets out of discarded materials. She is the Artistic Director of Waste Paper Opera, a London based experimental music theatre and performance collective. Occasionally, she investigates international trade shows. Her work is influenced by her research into eighteenth century pornography, the French Revolution, futurism, things that crawl inside and outside of the human body, and the impact new technologies have on notions of agency and responsibility. Klara studied at Glasgow University, Oxford University and Guildhall. She was born into a Greek/Polish family in Germany.

17.00-17.25 **Melissa Trimmingham**
Rethink the World: 100 years the Bauhaus

In 1919 Walter Gropius invited artists at the Bauhaus to rethink their world. How might we do this in 2019? Melissa Trimmingham argues that the work and ideas of Moholy-Nagy and Oskar Schlemmer were so far ahead of their time that only now are their ideas able to be (if only partially) realised, exploited and developed to create a strong, affective and empowering art for the twenty-first century.

Melissa Trimmingham is a Senior Lecturer in Drama at the University of Kent and has a background in professional theatre. She pioneered practice as research in performance studies, working on developing ideas from the Bauhaus stage, resulting in a monograph (2011) *The Theatre of the Bauhaus: the Modern and Postmodern Stage of Oskar Schlemmer*. Most recently she edited a special issue of *Theatre and Performance Design* dedicated to the Bauhaus (2019). She is a specialist in Modernism and her interests include puppetry and applied theatre. She is currently Co-Investigator on the AHRC project 'Playing A/Part' (2018-2021) investigating autistic girls' experiences through participatory performance.

17.25-17.45 Panel Discussion
Chaired by **Jane Collins** (Professor in Theatre & Performance,
Wimbledon College of Arts)

Jane Collins is Professor of Theatre and Performance at Wimbledon College of Art. She is co-editor with Arnold Aronson of Columbia University of the Routledge journal, *Theatre and Performance Design*, which published a special issue 'Bauhaus 100' in June 2019.

17.45-18.00 Closing Remarks and presentation of *Bauhaus 100 Volume of the Theatre and Performance Design Journal*.
Jane Collins

18.00 Evening programme overleaf

FURTHER READING

- < **Johannes Birringer**, *Bauhaus, constructivism, performance*, PAJ: A Journal of Performance and Art, MIT Press: 2013.
- < **RoseLee Goldberg**, *Performance: Live Art 1909 to the Present*. H.N. Abrams: 1979.
- < **Tacita Dean**, *Woman with a Red Hat*, ed. Fiona Bradley, The Fruitmarket Gallery Edinburgh: 2018.
- < **Mary Emma Harris**, *Starting at Zero: Black Mountain College 1933-57*. 2005.
- < **Nick Kaye**, *Art Into Theatre Performance Interviews and Documents*. Taylor and Francis: 2013.
- < **Gyllian Raby**, 'Teaching Bauhaus principles: on the importance of questioning why some things work too well' in *Theatre and Performance Design* volume 5, Issues 1-2, 2019, pp. 43-61.
- < **Melissa Trimmingham**, 'Bauhaus Scenography' in *The Routledge Companion to Scenography*, ed. Arnold Aronson, Routledge, London, pp. 426-431.
- < **Melissa Trimmingham**, *The Theatre of the Bauhaus: the Modern and Postmodern Stage of Oskar Schlemmer*, Routledge: 2011.
- < **Melissa Trimmingham**, 'Oskar Schlemmer's Research Practice at the Dessau Bauhaus' in *Theatre Research International* 29.2, pp. 128-142.
- < **Catherine Wood**, *Performance in Contemporary Art*. Tate Publishing & Enterprises: 2019.

EVENING PROGRAMME:

Bauhaus: Utopia in Crisis Exhibition Private View

16 September – 9 November 2019

Camberwell Space, Camberwell College of Arts

Curated by **Professor Daniel Sturgis**

Featuring artists: Juan Bolivar, David Diao, Liam Gillick, Interactive Media Foundation & Filmtank co-created with Artificial Rome, Maria Laet, Andrea Medjesi-Jones, Ad Minoliti, Sadie Murdoch, Judith Raum, Helen Robertson, Eva Sajovic, SAVVY Contemporary, Schroeter und Berger, Alexis Teplin, Ian Whittlesea.

An exhibition exploring how contemporary practitioners have been drawn to the social, utopian and transgressive aspects of Bauhaus history.

Bauhaus SIGNS Party

6-8pm, 24 October 2019

Foyer Areas, Camberwell College of Arts

Organised by **Sarah Kate Wilson** and **Eleanor Brown**

The **Bauhaus SIGNS Party** is hosted by students from Camberwell's BA Painting and Graphics courses, working with artists and faculty members **Sarah Kate Wilson** and **Eleanor Brown**. The theme of the party is SIGNS.

As our guests, you will be dressed-up in costumes as you enter the party and join the **OurHaus** festivities. During the party BA Fine Art students and staff will re-stage their performances based on Xanti Schawinsky's 'Play Life Illusion' which they premiered in September, for the opening of the new Bauhaus Museum in Dessau. The party will also include activities on the theme of signs and a fantastical fashion show of SIGNS costumes produced by Year 2 Graphic Design students.

Following the SIGNS party, public parade of costumed students and guests will depart from Camberwell College of Arts at 8pm to the Peckham Pelican for an afterparty and dancing.

Episode 1:	6pm	DRESSING UP, IN, AND AS SIGNS
Episode 2:	6.15pm	MONSTERS
Episode 3:	6.30pm	ZEICHEN: FASHION SHOW
Episode 4:	6.45pm	MAKING & PLAYING WITH SIGNS
Episode 5:	7.15pm	QUESTIONS
Episode 6:	7.30pm	ZEICHEN: FASHION SHOW
Episode 7:	7.45pm	DRESSING UP, IN, AND AS SIGNS
Episode 8:	8pm	COSTUME PARADE TO THE PELICAN AFTERPARTY
Episode 9:	8.30pm	COLOUR DANCE

Bauhaus Afterparty

8-10pm, 24 October 2019

Peckham Pelican, 92 Peckham Road, London SE15 5PY

The History of BAUHAUS PARTIES:

The Bauhaus community was held together by both, the school's pedagogic manifesto and by the social events that Bauhauslers organised, such as the BAUHAUS PARTIES. The Bauhaus parties became famous and party goers from across Germany would travel to join in the festivities. The parties therefore, were open to the public, just as ours will be on the 24th October. The parties were designed around themes, such as 'Meta', 'The Beard, Nose and Heart Festival' and 'The White Festival'. The entire school would be decorated and guests made and wore elaborate costumes, some students played instruments and others staged performances, and made food.