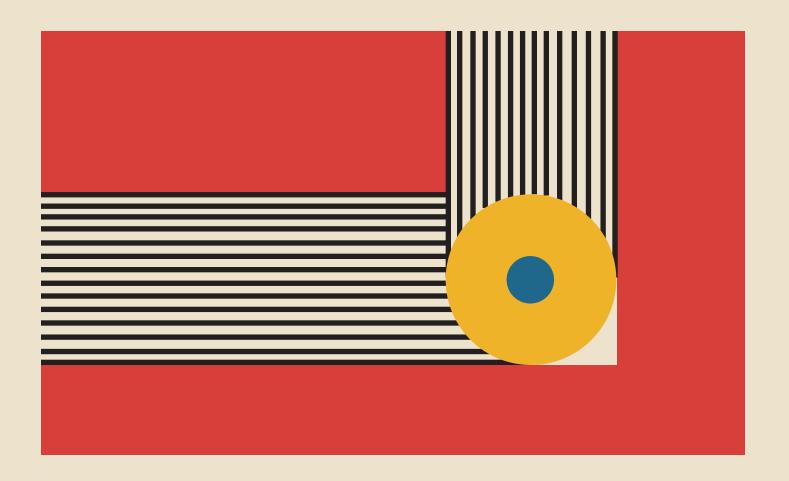
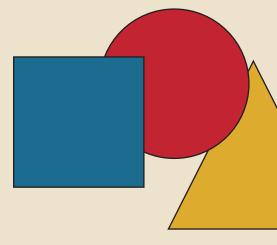
WOMEN OF THE BAULS



Why was the Bauhaus created?

With Germany completely destroyed due to the First War, the intention was to unite artists, designers, and craftsmen in the construction and industry of the moment, thus trying to elevate the aesthetics of the industrial society of the time because the school's understanding was that artists, architects, painters, and sculptors must understand the basis of how to do it (all the process of the construction/making), how construction (and at same time the industry) works (Meggs and Purvis 345). According to author Anna Rowland in her book Bauhaus Source Book reports a quote from Walter Gropius in his manifesto: "We must know both vocabulary and grammar in order to speak a language; only then can we communicate our thoughts. Man, who creates and constructs, must learn the specific language of construction in order to make others understand his ideas. Its vocabulary consists of the elements of form and color and their structural laws." (Gropius qtd. in Rowland 12-13)



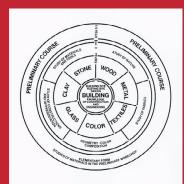


Diagram of the Bauhaus curriculum.

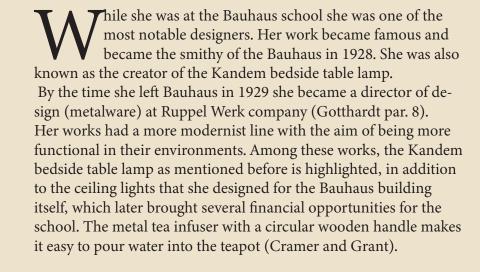
Purpose of the Bauhaus Curriculum

At the Bauhaus school all first semester students were expected to take exploring preliminary course, exploring foundational aspects of art (Casciato par. 3).

In the diagram, fig. shows that there was a basic course where Elementary study of form, study of materials in the basic workshop were taught. This course lasted approximately 6 months and then there were five courses that were assigned: construction and representation; study of materials and tools; study of nature; study of materials; space study; color study, and composition study. These courses used the following materials: stone, wood, metal, textiles, color, glass, and clay, in which you would choose a speciality. And finally, there were courses focused on architecture and design called Building site testing design – Building and engineering Science (Cramer and Grant par. 2).

Around 1923 in Weimar, courses on De Stijl (Meggs & Purvis 347) began in the curriculum, and in 1926 it was necessary to move to another place due to conflicts between the Nazi government and Bauhaus, and so the course schedule underwent some changes and classes such as furniture workshop typography, and graphic design (Meggs & Purvis 349, 351).

Contributions of Marianne Brandt



Marianne Brandt. Teapot. 1924

Workshops most Popular for Women



Bauhaus women in the weaving workshop

As discussed previously, the course most attended by women was the weaving course, as it was the only course they could take at Bauhaus, therefore there was an egalitarian discourse where women could study and attend school courses, but in practice this was a little different, as they still did not have complete freedom to choose which courses they wanted to attend and become professional as men were free to do (Wheeler).

Biases on which Women have to endure at the Bauhaus

Although the Bauhaus presented itself as a completely egalitarian place, the reality was that other women admitted to study there faced prejudice. Many of these were provided by the director Gropius himself, where for him "the brains of men and women worked differently: men could think in three dimensions, while women did not (Katsarova).

In addition to women only being assigned to weaving classes after the introductory courses, the Bauhaus faculty was mostly men, with only 6 women out of 45 members (Katsarova).



Kitty van der Mijll Dekker, 1935

Issues Arose with the Admission of Women Students to the Bauhaus



Bauhaus women on the staircase, 1928

ue to a change in the Weimar constitution which said women now had the right to vote, study, and teach. Bauhaus began with admissions of women to its school. With this admission of women to the school, many women enrolled, but it was in 1920 that Director Gropius was afraid that the name of the school would not be taken seriously because he had many women, he was concerned about the reputation of the school. So, he began to make it difficult for these women to be admitted to school and those who were admitted were only sent to textile weaving courses (Lewandowska and Macel 94). According to the BBC Sunday Feature podcast produced by Jo Wheeler on Haus Work: Women of the Bauhaus reports that "many women were encouraged to attend the weaving workshop and it was actually dubbed the women's class" (14:56).

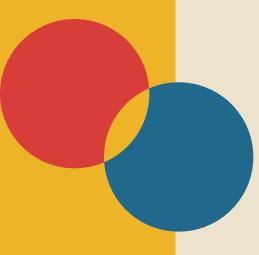
Bauhaus at Dessau

In 1926 they moved to a new building and everything else flourished accordingly, and even when influenced by De Stijl and constructivism principles, the Bauhaus not just imitated these principles but they developed new ways to be applied on design (Meggs and Purvis 331).

The Bauhaus Corporation was created to sell workshop designs. The Bauhaus, a school of art and design, influenced 20th-century life with its ideas in furniture, architecture, and typography. It changed its name to "Hochschule für Gestaltung" in 1926 and started a magazine and book series to share advanced art and design concepts. Famous artists like Kandinsky and Klee were involved (Meggs and Purvis 331-333). In 1933, Nazi influence forced the closure of Bauhaus. The Gestapo Demanded the removal of perceived "Cultural Bolsheviks," leading the faculty to dissolve the school. Many Bauhaus members fled to America, contributing to the global spread of its ideas (Meggs and Purvis 334).

Walter Gropius, Dessau Bauhaus building, 1925-26





The Bauhaus school had famous male artists like Josef Albers and László Moholy-Nagy, but the women who taught and worked with them are often forgotten. They were remembered as wives of their husbands. "Bauhaus director Walter Gropius proclaimed that the institution would be open to 'any person of good repute, regardless of age or sex'. However, although the movement was largely populated by women, the names recorded in history are mainly those of men, while female Bauhaus creators are mostly remembered as their wives or assistants."

(Katsarova, par.1)

Even though the school said it welcomed everyone, a strong belief that men were better at certain things led to women being pushed towards weaving instead of other art forms. As the Bauhaus turned 100 in 2019, people started recognizing the important contributions of its female members. Artists like Anni Albers and Marianne Brandt, who worked in weaving, design, and photography, played an important role in shaping the school's legacy (Gotthardt par.1-3).

Gurman Grewal

