



**years of  
bauhaus**

In collaboration with the Klassik Stiftung Weimar, the Goethe-Institut Hong Kong, the School of Creative Media, City University of Hong Kong and the HKU Museum Society, *Picturing the Bauhaus* celebrates 100 years of the famed design school's influence through the photographic eye of Bauhaus student and instructor Erich Consemüller.

Erich Consemüller (1902–1957) trained as a carpenter before moving to Weimar to enrol in the Bauhaus School, where he studied from 1922–1927. Apart from time spent in the workshop in Dessau, Consemüller was commissioned to photo-document the building, and to capture images of his fellow students and their design work.

This UMAG exhibition of Erich Consemüller's photographs highlights the school building's interior features and artistic works created by Bauhaus artists, including Consemüller's own design for a tea table and his collaborations with Marcel Breuer on Thost House in Hamburg.

At the core of Bauhaus training was the 'bau' (building), within which students would spend their first year experimenting with colour, form and materials before choosing specialisations. One example of this cross-disciplinary expertise can be seen in the designs of Marianne Brandt, who established herself as a master in metal, wood and various forms of lighting.

Works shown here highlight a range of novel techniques developed from students and teachers, such as textile innovations like *Eisengarn* and Marcel Breuer's furniture forms structured on bent tubular steel. These new materials and technologies merged into a utilitarian grace which established the Bauhaus as arguably the most significant modernist art movement of the 20th century.

為紀念包浩斯成立100週年誌慶，香港大學美術博物館與威瑪古典基金會、香港歌德學院、香港城市大學創意媒體學院及香港大學博物館學會攜手舉辦《影像包浩斯：埃里希·葛斯梅勒鏡頭下舉世聞名的設計學府》展覽，旨在通過包浩斯畢業生和教師埃里希·葛斯梅勒的攝影鏡頭，窺探這所世界知名學府帶來的百年影響。

埃里希·葛斯梅勒 (1902–1957) 曾受訓成為一名木匠，其後於1922年至1927年間入讀威瑪的包浩斯。葛斯梅勒除了專注於德紹工坊的工作外，亦受委託以攝影來記錄包浩斯教學大樓，並捕捉學生們及其設計作品的影像。

是次展覽中埃里希·葛斯梅勒的照片呈現出包浩斯校園內部建築的特色，並包浩斯藝術家的藝術作品，包括由葛斯梅勒設計的茶几、並他與馬塞·布羅伊爾合作設計位於漢堡的「托斯之家」。

包浩斯課程的核心在於「建築」。包浩斯學生在選科前，必須先用一年時間來研習顏色、形式和材料。由精通金屬、木工及不同形式的燈光設計的瑪麗安·布蘭特所設計的作品，正是這種跨學科專業的典範。

本展覽的展品涵蓋一系列由包浩斯師生們研發的創新技術，如紡織創新物料 *Eisengarn* (意指「鐵紗線」、和馬塞·布羅伊爾所設計以扭曲鋼管為材的家具形式等。種種新穎的材料和技術，交織出一種實用之美，成就包浩斯或成為二十世紀最重要的現代藝術運動。



#### **Woman in club chair (model B3)**

(Lis Beyer or Ise Gropius seated in the chair)  
Marcel Breuer designed  
Mask by Oskar Schlemmer, dress by Lis Beyer

#### **坐在俱樂部椅 (型號 B3) 上的女人**

(座位上是莉絲·貝爾或伊勢·葛羅培)  
椅子由馬塞·布羅伊爾設計  
面具由奧斯卡·史雷梅爾設計、裙子由莉絲·貝爾設計

## Walter Gropius

Celebrated as a father of modern architecture and the founder of the Bauhaus, Walter Gropius (1883–1969) was one of the most influential designers, theorists and educators of the twentieth century. Gropius was born into an upper-middle-class family in Berlin and his uncle, Martin Gropius, was also an established architect who designed the city's Museum of Decorative Arts (1881). After studying architecture in Munich and Berlin, Gropius was trained in the studio of Peter Behrens (1908–1910), where he developed his approach to design with a specific focus on the building's functional aspect.

In 1910, Gropius became a member of the Deutscher Werkbund, and he established a new firm with fellow designer Adolf Meyer to produce domestic objects and industrial commissions. After the outbreak of World War I, Gropius replaced a foreign director at the Grand-Ducal School of Arts and Crafts and eventually merged the institution with the Weimar Academy of Fine Art to form the first Bauhaus school in Weimar in 1919. He fled Germany in 1934, first settling in London and later in Boston, where he taught at Harvard's Graduate School of Design from 1937–1952.

## 華特·葛羅培

有「現代建築之父」美譽的包浩斯創辦人華特·葛羅培 (1883–1969)，是二十世紀最具影響力的設計師、理論家和教育家之一。葛羅培生於柏林一個中產家庭，其叔父馬丁·葛羅培是當時炙手可熱的建築師，曾於1881年設計柏林裝飾藝術博物館。葛羅培在慕尼黑和柏林修畢建築學後，在1908年至1910年間於彼得·貝倫斯的事務所受訓，建立起講求建築功能的個人設計風格。

1910年，葛羅培加入德意志工藝聯盟，並與設計師阿道夫·梅耶一同成立新的事務所，專門生產家庭與工業用品。第一次世界大戰爆發後，葛羅培取代一位外國建築師，成為威瑪市立工藝美術學校校長。後來他將此校與威瑪藝術學院合併，於1919年正式成立包浩斯。1934年，葛羅培逃離德國，先後定居倫敦和波士頓，並於1937年至1952年間任教於哈佛大學設計學院研究所。



### Bauhaus building in Dessau

School designed by Walter Gropius  
Winter, eastern view

### 德紹包浩斯大樓

學校由華特·葛羅培設計  
冬季，東面景觀

## Oskar Schlemmer

Oskar Schlemmer (1888–1943) was a groundbreaking artist who mastered the forms of painting, sculpting, design and choreography during his short but fruitful professional trajectory. After serving in the Bauhaus workshop of sculpture, he became the school's Master of Form in 1923 and remained in the position until 1929. Schlemmer's most notable work produced during these years at the Bauhaus was the *Das triadisches Ballett* (Triadic Ballet)— a daring piece of art in which actors dressed in geometric and metallic costumes— prompted a reflection on our representation of the human body in what the artist referred to as a “party of form and colour”.

Throughout his career, Schlemmer created many paintings, sculptures and life drawings, while always focusing his creative energies on choreography and stage workshop. A primary focus of his was exploring the relationship between the body and space through radical mediums that broke the previously-established conventions of the art world. Schlemmer's art proved to be so provocative that it was included five times in a Munich exhibition of ‘degenerate art’ organised by the Nazi regime.

## 奧斯卡·史雷梅爾

奧斯卡·史雷梅爾 (1888–1943) 是一位劃時代的藝術家，在其短暫卻豐富的專業生涯中，他精通繪畫、雕塑、設計和編舞藝術。史雷梅爾完成包浩斯雕塑工坊的教學工作後，於1923年成為該學院的形式師傅，直至1929年為止。史雷梅爾於教學時期最為知名的作品是〈三人芭蕾〉，這件舞台作品大膽地讓演員穿上幾何形狀的金屬舞衣，由此呈現人類身體的再現，即史雷梅爾所謂「形式與顏色的派對」。

在史雷梅爾整個職業生涯中，他既創作出大量的繪畫、雕塑和寫生作品，同時投放精力於編舞和舞台工坊中。他專注於通過別具一格的媒介來探索身體與空間的關係，打破藝術界既定的常規。史雷梅爾的作品發人深省，更五度入選由納粹政權於慕尼黑舉辦的「頹廢藝術」展覽。

## Ise Gropius

Ise Gropius (1897–1983), the wife of Bauhaus founder Walter Gropius, was so dedicated to her husband's artistic vision that he often jokingly referred to her as ‘Mrs Bauhaus’. Over the years, Gropius served in a variety of roles, including archivist, interpreter, editor and promoter of her husband's work. While she was largely responsible for administrative and organizational tasks, Gropius was considered an equal partner of her husband and was a key figure from the earliest days of the Bauhaus school to their later work in the United States.

Gropius also developed her own personal artistic style through various projects, the most notable being the design of the Masters' House in Dessau. An avid photographer, many of Gropius' self portraits survive, demonstrating her avant-garde capabilities and desire for experimentation. She also produced many written works on the topics of design, fashion and technology that were highly influential in Germany and served to further the Bauhaus aesthetic. Near the end of her life, Gropius was made an honorary member of the American Institute of Architects in 1979, in recognition of her service to architecture.

## 伊勢·葛羅培

伊勢·葛羅培 (1897–1983) 是包浩斯創辦人華特·葛羅培的妻子，一直盡心盡意追隨丈夫的藝術理念，故華特·葛羅培笑稱她是「包浩斯夫人」。葛羅培多年來以檔案保管員、口譯員、編輯和推廣員等不同身份支持丈夫的工作。雖然葛羅培的主要職務是行政和策劃工作，但在處理早期包浩斯校務以及往後美國的事務上，她扮演著與丈夫同等重要的角色。

葛羅培通過參與各式各樣的設計項目來建立個人風格，其中最受矚目的是位於德紹的師傅住宅。她亦是一位充滿熱忱的攝影師，其大部分保存完好的自拍照流露出她那前衛的洞悉力和對進行實驗的熱誠。許多由葛羅編著的設計、時尚和科技書刊，對當時的德國造成極大迴響，進一步提昇包浩斯的美學。1979年，美國建築師協會委任年老的葛羅培為榮譽會員，以表揚她對建築界的貢獻。

## Max Krajewski

Max Krajewski (1901–1971) was a Polish-Russian architect. In 1919 he fled the military conflicts in the Ruhr region and began working as a labourer and metalworker in Herne, Germany, where he picked up the German language at night school. An autodidact, Krajewski's artistic practice was gradually shaped by his experiences in a drawing circle and through informal studies at the Volkshochschule Bochum.

In 1923, Krajewski joined the metal workshop of the Bauhaus through his friend Fritz Kuhr. Many of the lamp designs in Prellerhaus, the five-storey studio building in the Bauhaus building complex in Dessau, were created by Krajewski. After interning in the architecture office of Walter Gropius in 1926, Krajewski was appointed site manager for the construction of Bauhaus projects, including the Törten housing estate, the employment office in Dessau and the Dammerstock housing estate in Karlsruhe. In 1931, Krajewski moved to the Soviet Union where he continued to work as an architect based in Moscow.

## 馬克斯·克拉耶夫斯基

馬克斯·克拉耶夫斯基 (1901–1971) 是一位波蘭裔俄羅斯建築師。1919年，他為了逃避魯爾區的軍事衝突，遷至德國赫內市從事勞動和金屬加工工作，並在夜校修讀德文。克拉耶夫斯基以自學聞名，他透過在繪畫界圈子內累積經驗、並於波鴻民眾大學的非正式學習中磨練自己的技藝。

1923年，克拉耶夫斯基在朋友弗里茨·庫爾的邀請下加入包浩斯的金屬工坊。他負責設計德紹包浩斯校舍位內樓高五層的工作室之照明設備。1926年，克拉耶夫斯基在華特·葛羅培的建築事務所完成實習後，獲委任為包浩斯建築項目主任，主理建造特爾藤住宅區、德紹就業中心、卡爾斯魯爾的德瑪斯托住宅區等。1931年，克拉耶夫斯基移民蘇聯，於莫斯科繼續擔任建築師。



**Ceiling lamp, 1926**

Refectory of the Bauhaus building in Dessau,  
Max Krajewski designed

**天花燈，1926年**

德紹包浩斯大樓內的餐廳  
由馬克斯·克拉耶夫斯基設計

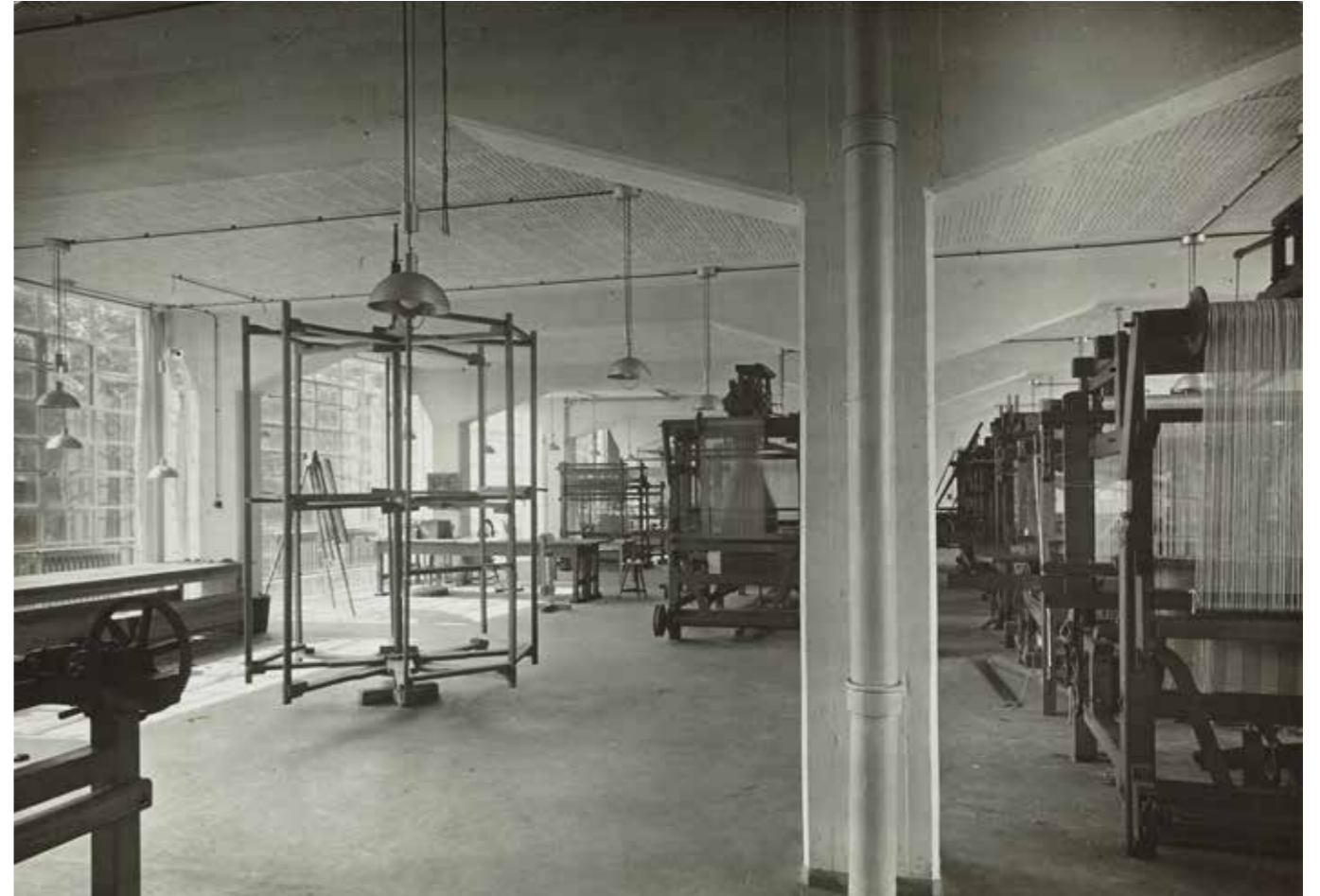


**Bauhaus building in Dessau**

Canteen with a view of the Bauhaus building stage  
Furniture by Marcel Breuer, ceiling lights by Max Krajewski

**德紹包浩斯大樓**

食堂與包浩斯表演劇場  
家具由馬塞·布羅伊爾設計、天花燈由馬克斯·克拉耶夫斯基設計



**Bauhaus building in Dessau**

Textile workshop: looms, winder  
and ceiling lights by Marianne Brandt  
and Hans Przysembel

**德紹包浩斯大樓**

編織工坊：織機、絡筒機及天花燈  
由瑪麗安·布蘭特和漢斯·帕黎貝姆設計

## Marianne Brandt

Marianne Brandt (1893–1972) first completed her training in art at the Hochschule für Bildende Kunst Weimar, where she studied painting and sculpture in 1911. She married the Norwegian painter Erik Brandt in 1919 and enrolled in the Weimar Bauhaus in 1923. There Brandt attended a course under the guidance of Josef Albers and László Moholy-Nagy, as well as classes taught by Paul Klee and Wassily Kandinsky. Later, she focused her work in the metal workshop where she designed the first lighting fixtures for the school's building in Dessau in 1926, and produced her acclaimed *Kandem Desk Lamp* in 1927. Brandt succeeded Moholy as the workshop's deputy head from 1928–1929. During the same period, Brandt extended her interest in designing lighting fixtures for mass production.

After leaving the Bauhaus school at the end of 1929, Brandt directed the design department of the company Ruppelwerk Metallwarenfabrik GmbH in Gotha until 1932. She was later involved in teaching and curating exhibitions. Her reputation was primarily established through her industrial design of metalware and glassware.

## 瑪麗安·布蘭特

1911年，瑪麗安·布蘭特（1893–1972）於威瑪藝術學院修畢繪畫和雕塑。1919年，她嫁給挪威畫家艾里·布蘭特，四年後入讀威瑪的包浩斯。當時布蘭特選修由約瑟夫·艾伯斯、拉茲洛·莫侯利納吉、保羅·克利和瓦西里·康丁斯基任教的課程，並專注於金屬工坊的工作。1926年，布蘭特為德紹包浩斯校舍設計出首盞燈具，翌年創作出廣受好評的金屬檯燈——「康登檯燈」。1928年至1929年間，布蘭特接替莫侯利納吉出任金屬工坊副系主任；與此同時，她進一步着手設計能大量生產的照明用具。

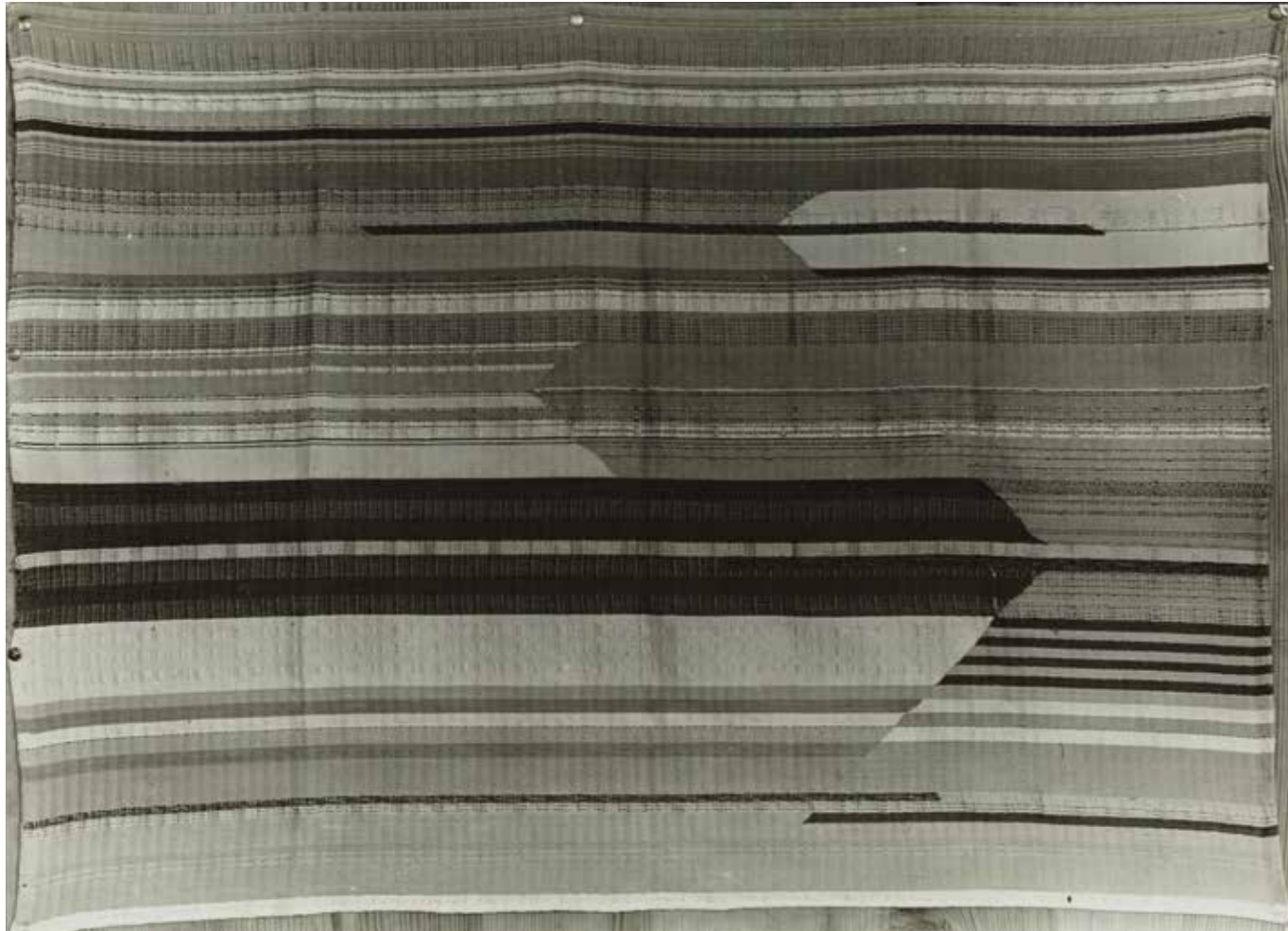
1929年底，布蘭特離開包浩斯，前往哥達擔任路帕維金屬用具製作公司的設計總監。1932年，她離開該公司，進而參與教學與策展工作。布蘭特以金屬器和玻璃器的工業設計享負盛名。

## Hans Przyrembel

Hans Przyrembel (1900–1945) completed an apprenticeship as a locksmith in Leipzig in 1915 and survived as a conscripted soldier in the First World War. From 1924 to 1928, Przyrembel studied and worked in the metal workshop of the Bauhaus under the guidance of László Moholy-Nagy, where he developed a reputation for his silverware and jugs. In his last two years at the Bauhaus, he worked closely with Marianne Brandt on the design of modern lamp fixtures. In 1929, the designer moved back to Leipzig to establish a metal workshop with a focus on light design. Przyrembel passed the master's examination for goldsmiths and silversmiths in 1932, and later served six years of military service during the Second World War. He is believed to have died as a prisoner of war. Some of Przyrembel's designs are commonly used today, including the signature tea caddy produced in 1924–1926 and the pendant lamp designed in 1928.

## 漢斯·帕黎貝姆

1915年，漢斯·帕黎貝姆（1900–1945）在萊比錫完成鎖匠學徒訓練。第一次世界大戰時，帕黎貝姆被徵召入伍，其後倖存回國。1924年至1928年間，他在拉茲洛·莫侯利納吉的指導下入讀包浩斯金屬工坊，其銀器和細頸壺作品名聞遐邇。在包浩斯渡過的最後兩年內，帕黎貝姆與瑪麗安·布蘭特緊密合作，鑽研設計現代照明用具。1929年他返回萊比錫，開設一所製造照明用具的金屬作坊，並於三年後通過了金匠和銀匠的師傅考試。帕黎貝姆在第二次世界大戰期間服役六年，據說最後成為俘虜而死。時至今日，他的設計仍受廣泛沿用，包括在1924年至1926年間生產著名的茶葉罐和1928年設計的吊燈。



**Wall hanging**, ca. 1923  
Gunta Stölzl (?), designed

**壁毯**，約1923年  
由岡塔·絲桃兒(?)設計

## Gunta Stölzl

The sole female master of the Bauhaus and one of its most influential figures, Gunta Stölzl (1897–1983) was a German textile artist who played a pivotal role in the formation of the school's weaving workshop. Stölzl began her studies at the Bauhaus in 1920 and progressed until she was named master in 1928, the first and only woman to hold the prestigious teaching position. Having gained a mastery of weaving and textiles, Stölzl spearheaded the reinvigoration of the Bauhaus' previously-weak curriculum on the technical aspects of textile production. Her efforts and dedicated mentorship of students resulted in the expansion of the department, allowing it to take a central role in the school.

Stölzl was a visionary who strove for change and innovation in the weaving workshop, encouraging a department-wide transition from individual graphic works to modern and industrial designs that resulted in the department becoming one of the most successful in the Bauhaus. Her textile work is emblematic of the inventive style of Bauhaus textiles, as she applied ideas and techniques from modern art to weaving with an emphasis on experimentation with synthetic materials.

## 岡塔·絲桃兒

德國紡織家岡塔·絲桃兒(1897–1983)既是包浩斯唯一的女性師傅，亦是最具影響力的人物之一，更是創立包浩斯紡織工坊的關鍵人物。絲桃兒於1920年入讀包浩斯，其事業發展蒸蒸日上，於1928年正式成為師傅，乃是首位並唯一一位獲得此教學榮譽的女性。過往的包浩斯紡織課程缺乏完善的生產技術訓練，在精通編織和紡織工藝的絲桃兒的領導下，包浩斯得以革新。她努力不懈的精神和盡心盡力的教導成功拓展編織工坊的規模，使之成為學院的關鍵學系。

絲桃兒極具遠見，不斷推動編織工坊進行改變和創新，鼓勵工坊從以往專注於個人平面設計，轉而強調現代工業設計，成功將之打造成包浩斯最成功的學系之一。絲桃兒將現代藝術的概念與技術應用於編織上，着重進行合成物料的實驗，其作品無疑是包浩斯創新風格織物的標誌。





#### **Kitchen in the home of Dr. Willinski**

Berlin-Lichterfelde  
Fred Forbát designed

#### **威里斯基博士家的廚房**

柏林利希特費爾德  
由弗雷·費貝特設計

#### **Fred Forbát**

Fred Forbát (1879–1972) was an accomplished architect who produced a large variety of designs that spanned from furniture to regional plans, becoming most well-known for his housing projects and city planning. A true innovator in the functionalistic style, Forbát was one of the few select artists who worked in collaboration with Gropius at the Bauhaus in the early 1920s without ever attending the school as a student. Forbát's geometric and mathematical works proved to be influential in the creation of the particular and unique aesthetic that would become the rational 'Bauhaus style', exemplified in the Haus am Horn showcased in the 1923 Bauhaus exhibition.

In the late 1920s, Forbát established his own architectural firm and was instrumental in the execution of Berlin's social housing programmes. Building on this experience, he became a member of the Ernst May Brigade, a group that designed industrial towns for the Soviet Union in the early 1930s. Forbát's functional industrial designs took the rest of Europe by storm, earning him the moniker of the 'father of modern comprehensive planning'.

#### **弗雷·費貝特**

弗雷·費貝特 (1879—1972) 是一位才華洋溢的建築師，曾設計出各式各樣的作品，從家具設計到地區規劃都有，尤以住宅設計和城市規劃最為熟悉。他作為一位真正的功能主義風格創新者，是少數未曾入讀包浩斯、卻在20年代初被葛羅培揀選於包浩斯合作的藝術家。費貝特的幾何和數學作品對創造出特定且獨一無二的美學——後來成為了理性的「包浩斯風格」——影響深遠。1923年包浩斯展覽中的「號角屋」正是這種風格的完美典範。

20年代末，費貝特創立自己的建築事務所，他在推行實施柏林社區房屋計劃上更是功不可沒。基於上述的經驗，費貝特加入「恩斯特·梅小組」，該小組負責設計30年代初蘇聯的工業城鎮。他的功能性工業設計概念席捲全個歐洲，費貝特亦因此獲得「現代綜合規劃之父」的美譽。

## Wilhelm Wagenfeld

Wilhelm Wagenfeld (1900–1990) was an industrial designer who achieved great commercial success with works of glass and metal during his lifetime. Wagenfeld gained a wide variety of practical experience before beginning his studies at the Bauhaus, completing an apprenticeship at a silverware factory, attending the local applied arts school and receiving a scholarship to train to be a silversmith at the State Design Academy of Hanau/Main. He even founded his own workshop with two partners in the same year that he began his studies. While at the Bauhaus, Wagenfeld created many works emblematic of the school's aesthetic—sleek, geometric and unabashedly modern—which are still produced today.

In 1928, Wagenfeld became director of the metal workshops at the State Academy of Crafts and Architecture in Weimar and dedicated himself to freelance work while teaching. In 1937, his work was exhibited at the Paris World Exhibition and he received the Grand Prix, an award he would merit again in 1940 from the Milan Triennale. Following his military service in the Second World War, Wagenfeld founded the Experimental and Developmental Workshop for Industry Models in Stuttgart in 1954, where he worked until 1978.

## 威廉·瓦根費爾德

威廉·瓦根費爾德 (1900–1990) 是一位工業設計師，在玻璃和金屬製品生產上取得巨大的商業成功。瓦根費爾德在入讀包浩斯前已經經驗豐富，他曾在一所銀器工廠實習，亦曾於本地應用藝術學校學習，更獲頒獎學金前往美茵河畔的哈瑙市立設計學院受訓為一位銀器匠——當時他甚至早已與兩位合夥人成立自己的工坊。瓦根費爾德在包浩斯的日子，製作了許多標誌着包浩斯美學——線條流暢、幾何與絕對現代——且至今仍在生產的作品。

1928年，瓦根費爾德成為威瑪市立工藝及建築學院金屬工坊的負責人，同時是一位自由職業藝術家。1937年，他的作品在巴黎世界博覽會中展出，並獲得最高榮譽大獎。1940年，瓦根費爾德再次於米蘭三年展中獲得該項殊榮。1954年，當他完成第二次世界大戰的兵役後，瓦根費爾德在司徒加特成立工藝模型實驗與發展工坊，一直工作至1978年為止。



### Grote apartment in Dessau

Furniture by Marcel Breuer, table lamp by Wilhelm Wagenfeld and Karl Jacob Jucker

### 德紹古提住宅

家具由馬塞·布羅伊爾設計  
檯燈由威廉·瓦根費爾德和卡爾·雅各·尤克設計



#### Apartment in Dessau Törten

Model living area: Furniture by Marcel Breuer,  
hanging lamp by Marianne Brandt and Hans Przyrembel

#### 德紹特爾藤住宅

示範客廳：家具由馬塞·布羅伊爾設計，  
吊燈由瑪麗安·布蘭特及漢斯·帕黎貝姆設計

## Marcel Breuer

Marcel Breuer (1902–1981) received a scholarship to study painting at the Academy of Fine Arts in Vienna. Within the first few weeks of his university studies, he dropped out to begin an apprenticeship with a Viennese architect. In 1921 he moved to Weimar, Germany, and enrolled in the Bauhaus school to focus on cabinet-making. Breuer's talent was soon recognised by Walter Gropius and he became a master and head of the school's carpentry workshop by 1924.

After practising in Berlin, Zurich and London, Breuer settled in the United States. He joined Walter Gropius at Harvard's School of Design and later founded his own firm, Marcel Breuer and Associates in Paris. The Hungarian-architect was considered one of the most influential exponents of the International Style, a movement that applied new forms, technologies and materials from the industrial age. Along with his tubular steel chairs, his best-known works include the Gropius House and Hagerty House in Massachusetts, the World Headquarters of UNESCO in Paris and the office building for the U.S. Department of Housing and Urban Development in Washington D.C.

## 馬塞·布羅伊爾

馬塞·布羅伊爾 (1902–1981) 年輕時獲獎學金前往維也納美術學院修讀繪畫，卻在開學數週後退學，轉而成為一位維也納建築師的學徒。1921年，他遷到德國威瑪入讀包浩斯，專攻家具製造。布羅伊爾的才華迅速獲得葛羅培賞識，到了1924年，他已成為一位師傅，並擔任包浩斯木作工作坊負責人。

布羅伊爾在柏林、蘇黎世和倫敦等地執業後，定居美國，並加入由葛羅培領導的哈佛大學設計學院研究所。後來他在巴黎成立個人公司布羅伊爾建築師事務所。這位匈牙利建築師是最具影響力的「國際風格」倡議者之一，該運動主張應用源自工業時期的新形式、技術和物料。除了著名的金屬鋼管椅外，布羅伊爾的名作還包括位於麻省的葛羅培住宅和夏格蒂住宅、巴黎的聯合國教科文組織總部、華盛頓的美國住房及城市發展部大樓等。



**Master's house in Dessau**

Muche's living room  
Painting by Georg Muche,  
furniture by Marcel Breuer

**德紹師傅住宅**

穆赫的起居室  
繪畫由喬治·穆赫創作，家具由馬塞·布羅伊爾設計



**Thost House, Hamburg**

Living room  
Collaboration between Marcel Breuer  
and Erich Consemüller

**漢堡托斯之家**

起居室  
馬塞·布羅伊爾與埃里希·葛斯梅勒合作作品

## Georg Mucbe

One of the youngest of the Bauhaus masters, Georg Mucbe (1895–1987) studied painting formally in a school of painting and graphic arts and informally in the studio of Martin Brandenburg. He quickly established contacts in the professional art world, exhibiting his work with the group Der Sturm and teaching painting at the group's school from 1916 to 1920. From 1916 to 1918, Mucbe showcased his work in three joint exhibitions at the gallery Der Sturm with established artists such as Paul Klee and Alexander Archipenko, eventually participating in experimental exhibitions with the Dadaists.

Mucbe joined the Bauhaus as a master in 1919 and began his work by focusing on developing the school's curriculum. From 1919 to 1925 he served as the head of the weaving workshop as the Master of Form. In 1923, Mucbe oversaw the organisation of the first major Bauhaus exhibition and completed his design of the Haus Am Horn, an experimental domestic house. Mucbe's art proved aggravating to the German political climate and two of his works in public ownership were impounded in 1937, and then displayed at an exhibition of degenerate art in Munich. The final years of his career were spent teaching and completing several commissions for frescoes.

## 喬治·穆赫

喬治·穆赫 (1895–1987) 是包浩斯最年輕的師傅之一。穆赫曾於一所繪畫與平面藝術學校修讀繪畫，亦曾於馬丁·勃蘭登堡的事務所工作。他迅速地在藝術專業界中廣結人緣，成功與「暴風雨」組織一同舉辦作品展，更於1916年至1920年間在其轄下的學校授課。1916年至1918年間，穆赫與著名的藝術家如保羅·克利和亞歷山大·阿爾基邊克等在「暴風雨」畫廊舉辦了三次聯展，最終促使他參與達達主義者的實驗性展覽。

1919年，穆赫加入包浩斯成為師傅，著力編制學院課程。1919年至1925年間，他以形式師傅身分出任編織工坊負責人。1923年，穆赫監督和組織包浩斯首個大型展覽，同時完成設計實驗性住宅建築「號角屋」。由於穆赫的藝術觸怒了當時德國的當權者，故於1937年，他的兩件作品被沒收並陳列於慕尼克的「頹廢藝術」展覽。穆赫職業生涯晚期致力於教學及完成幾件委託濕壁畫作品。

## Karl Jacob Jucker

Before entering the Bauhaus school in Weimar, Jucker (1902–1997) completed a four-year course in silversmithing at the Zurich School of Art. At the Bauhaus he worked first with Georg Mucbe and then in the metal workshop. He is perhaps most well known for designing a glass version of the iconic ME1 'Bauhaus lamp' with Wilhelm Wagenfeld. The lamp was produced in the Bauhaus metal workshop under the leadership of the Hungarian Constructivist László Moholy-Nagy. The lamp's simple geometric shapes include a round base constructed of cut glass and a shade made from blown opaline glass. The opaque shade helps to diffuse light through the room, an idea that developed from lighting design more commonly found in industrial spaces. Jucker would go on to design objects in a silverware factory and to teach in a vocational school.

## 卡爾·雅各·尤克

卡爾·雅各·尤克 (1902–1997) 在入讀威瑪包浩斯之前，已在蘇黎世藝術學院完成四年制的銀鍛造課程。他在包浩斯修學期間，先向喬治·穆赫學習，再於金屬工坊受訓。尤克最為人所知的是與威廉·瓦根費爾德一同設計出廣受歡迎的ME1「包浩斯燈」。該款燈具是在匈牙利構成主義者拉茲洛·莫侯利納吉領導下的包浩斯金屬工坊製造。「包浩斯燈」幾何造型設計簡約，配有刻花玻璃圓形底座和以吹製冰晶玻璃製成的燈罩。這款不透光燈罩有助將光線平均散佈於房間內，其概念源自工業空間內常見的燈光設計。尤克後來前往一所銀器工廠擔任設計師，並任教於一所職訓學校。

## Josef Albers

A Bauhaus student and professor, Josef Albers (1888–1976) was an authoritative figure in European modernism who was responsible for spreading appreciation for the new modern art forms in the United States and around the world. In 1920, Albers began his studies at the Bauhaus and developed a specialty in glass painting and design. When the Bauhaus moved to Dessau in 1925, Albers joined the school as a professor who focused on working with glass and metal in addition to designing furniture and typography. Albers is especially well-known for his technique of stripping art down to geometric shapes in order to examine the visual effects produced by the basic elements of colour and space.

Beyond his numerous works of painting, printmaking and architecture, Albers devoted much of his career to teaching and theorising. His book *Interaction of Color*, published in 1963, remains the most extensive study on colour and proposes the idea that pigmentation and shading are the primary media of pictorial language rather than form, as stated in traditional thought. These ideas, radical for the time, inspired a new generation of artists and profoundly influenced the development of modern art outside of Europe.

## 約瑟夫·艾伯斯

歐洲現代主義權威人物約瑟夫·艾伯斯(1888–1976)是包浩斯的畢業生和教授，致力推動美國和世界各地對新形式現代藝術的欣賞。1920年，艾伯斯入讀包浩斯，專研玻璃彩飾與設計。當包浩斯於1925年遷至德紹時，艾伯斯成為該校的教授，專注於玻璃和金屬製作、家具設計和排版印刷。他尤以將藝術蛻變至幾何形狀，以探討由色彩與空間等基本元素所產生的視覺效果見稱。

除了創作出眾多的繪畫、版畫和建築作品外，艾伯斯致力於教學和理論研究。他的著作《色彩互動學》於1963年出版，是迄今最詳盡的色彩研究專著，並提出圖像語言的基礎媒介是天然顏色和色調，而非傳統所認為的形式。當時這個嶄新的理念激發起連串討論，啟發新一代藝術家並對歐洲以外的現代藝術發展影響深遠。

## Benita Koch Otte

One of the shining stars of the Bauhaus weaving workshop, Benita Koch Otte (1892–1976) was a student of the Bauhaus and one of Germany's leading modernist weavers. At a young age, Koch Otte began to receive extensive artistic training. She worked as a teacher of drawing, physical education and handicraft at a German girls school from 1915–1920. She eventually left this position to enrol in the Bauhaus where she studied for several years and worked as an employee in the weaving workshop. Along with her colleague Stölzl, Koch Otte was one of the most talented female students of the Bauhaus weaving mill. In 1925, she left the Bauhaus to lead the weaving studio at the School of Arts and Crafts at Burg Giebichenstein in Halle. Dedicated to lifelong learning and artistic formation, Koch Otte was well-known for aspiring to lead the next generation of artists. She continued teaching until 1969.

## 貝妮塔·科赫·奧特

畢業於包浩斯的貝妮塔·科赫·奧特(1892–1976)是包浩斯編織工坊的顯赫人物，亦是德國首屈一指的現代主義紡織家之一。奧特自年少時即接受全面的藝術訓練。在1915年至1920年間，她在一所德國女子學校任教繪畫、體育和手工藝。奧特隨後為入讀包浩斯而放棄教席，在修讀數年後她更受聘於包浩斯編織工坊。奧特及其同事絲桃兒是包浩斯紡織工坊中最具才華的女學生。1925年，她離開包浩斯，前往哈勒的哈雷藝術與設計學院擔任紡織系主任。直到1969年，奧特的教學生涯才告完結，其終生學習的精神和藝術造詣，持續啟發一代代的藝術家。



**Desk and chair in the Bauhaus director's room, 1923**

Walter Gropius designed  
Carpet by Benita Koch Otte  
(from a retouched negative)

**包浩斯校長室內的桌椅，1923年**

由華特·葛羅培設計  
地毯由貝妮塔·科赫·奧特製作  
(由一張負片修復而來)



**Samovar/tea service, 1925**

Marianne Brandt designed  
Currently in the Busch-Reisinger-Museum

**茶炊具，1925年**

由瑪麗安·布蘭特設計  
現藏於布希·萊辛格博物館

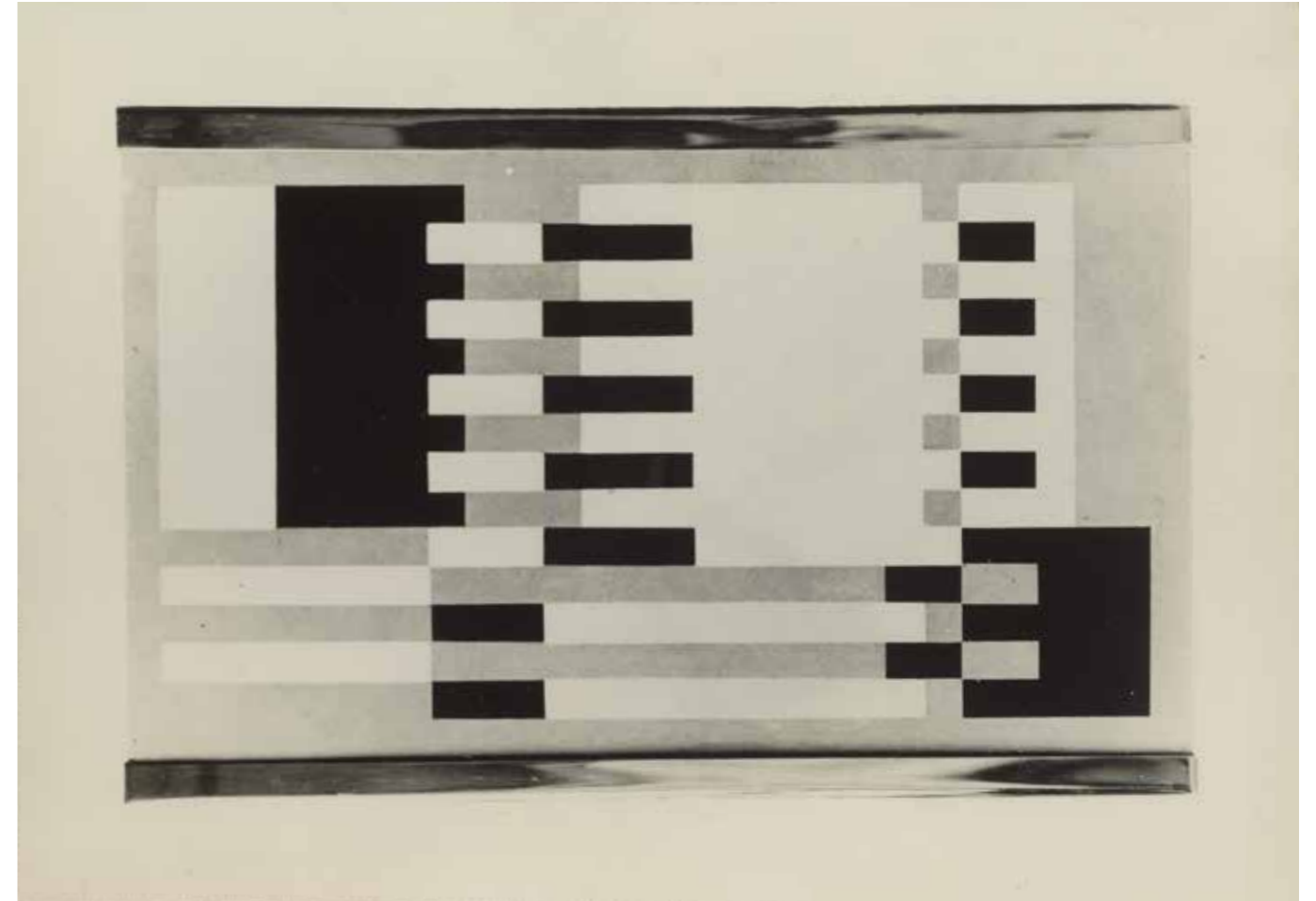


**B1 theatre chair**

Auditorium in the Bauhaus building in Dessau, 1926  
Marcel Breuer designed  
Nickel-plated tubular steel and Eisengarn

**B1 劇場椅子**

德紹包浩斯大樓內的大禮堂·1926年  
由馬塞·布羅伊爾設計  
鍍鎳鋼管及鐵紗線



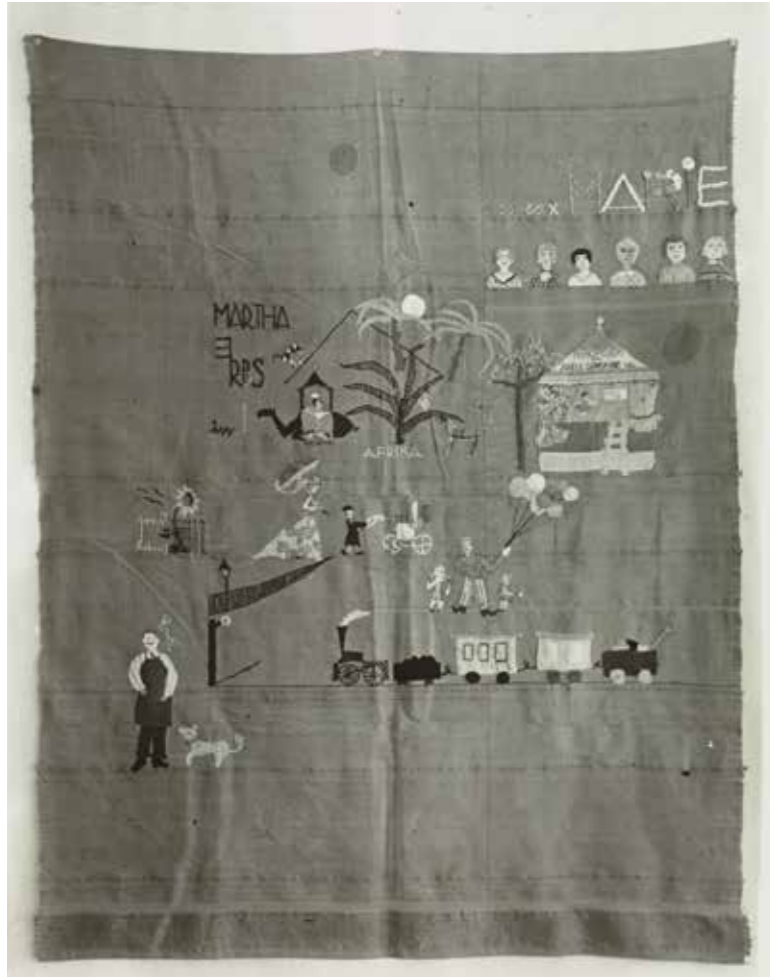
**Josef Albers: Interlocked, 1927**

Opaque glass, sandblasted (with metal frame),  
32.7 x 52.2 cm, 1991: Solomon R. Guggenheim Museum, N.Y.,  
Inv.-No. 91.3877

**約瑟夫·艾伯斯：緊扣着，1927年**

不透明玻璃·噴沙處理(裱於金屬框)  
32.7 x 52.2 厘米·1991: 紐約所羅門·古根漢美術館  
館藏編號91.3877





**Wall hanging, ca. 1922**

Wedding gift for Martha Erps and Marcel Breuer  
Ruth Vallentin designed

**壁毯，約1922年**

餽贈馬塞·布羅伊爾及馬菲·埃蓓的結婚賀禮  
由路得·華倫汀設計

**Ruth Vallentin**

Ruth Vallentin (1906–2002) was another central figure of the Bauhaus who joined the prestigious school at a very young age. Vallentin grew up in an artistic family which maintained close personal friendships with revolutionaries and avant-garde artists. At the age of thirteen, Vallentin received an apprenticeship in the carpet weaving mill of the newly-founded Bauhaus in Weimar. She advanced quickly in the school, eventually showcasing her own designs in the traveling exhibition of Bauhaus fabrics in October of 1930. When she turned seventeen, Vallentin decided to leave the Bauhaus in order to move to Berlin to work as an independent artist. She was forced to flee for France with her husband and young family in 1933 due to the increasingly hostile political conditions. From there, Vallentin continued to work as an artist, most notably designing children's books.

**Lis Beyer**

Lis Beyer (1906–1973) was a student of the Bauhaus in Weimar from 1923 to 1925 and then studied at the school's location in Dessau until 1929. She was a student of the most important figures of the Bauhaus, including Itten, Klee and Kandinsky. Beyer also received training from Stölzl in the weaving workshop, the beginning of an important collaboration that would shape her artistic development. She was employed by the Bauhaus weaving workshop in 1928 and was instrumental in the creation of sample fabrics. By the year 1929, Beyer had passed the master examination for weaving and spent several years directing the weaving workshop class at Maz School in Würzburg while producing custom work for numerous clients.

**路得·華倫汀**

路得·華倫汀 (1906–2002) 是另一位年少時已入讀知名包浩斯的關鍵人物。華倫汀出生於藝術世家，其家庭與革命分子和前衛藝術家的友誼深厚。華倫汀十三歲的時候，已進入剛成立的威瑪包浩斯地毯編織工坊接受學徒訓練。她的學習進度進步神速，更於1930年10月包浩斯織物巡迴展覽中展示自己的設計作品。華倫汀十七歲時，決定離開包浩斯，前往柏林成為一位獨立藝術家。1933年，持續加劇的政治逼害逼使華倫汀與丈夫組織的小家庭逃亡法國。華倫汀於法國繼續擔任藝術家，並以設計兒童圖書而聞名。

**莉絲·貝爾**

莉絲·貝爾 (1906–1973) 於1923年至1925年入讀威瑪的包浩斯，其後轉往德紹校園繼續學習，直至1929年。貝爾曾是眾多包浩斯權威人物包括伊登、克利和康丁斯基的學生，亦曾跟隨絲桃兒學習編織，此合作經歷更是塑造其藝術發展的開端。1928年，包浩斯聘用貝爾為編織工坊的講師，貝爾在布料樣品的製作上貢獻良多。1929年，貝爾通過了編織師傅的考試，並於隨後數年到符茲堡藝術學校指導編織工坊，並為不同客人度身訂造產品。

# 影像包浩斯

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