

**AHST 6323.001**  
**The Bauhaus and Its Afterlives**  
**Wednesday 4:00-6:45 pm**  
**Fall 2018**  
**Dr. Charissa N. Terranova**  
**ATC 2.705 (EODIAH Seminar Room)**

**09/26/18**  
**The New Woman of the Weimar Republic**  
***Neue Sachlichkeit* (cont'd and review)**

# The New Woman of the Weimar Republic







**WOMEN VOTING FOR THE FIRST  
TIME IN GERMANY 1919**

- New educational and employment opportunities for women.
- Young middle-class women increasingly employed in secretarial and other 'white collar' jobs.
- More disposable income & interaction with the outside world freed them from family influence.
- Wages spent on consumer goods and entertainment – fashion, cosmetics, cinema etc.
- Absence of young men brought about changes in sexual attitudes/behaviour.

"The 'new woman' was the most renowned symbol of the sexual revolution of the 1920s. She had short hair, the famed Bubikopf; she was slender, athletic, erotic, and amaterial. She smoked and sometimes wore men's clothes. She went out alone, had sex as she pleased. She worked, typically in an office or in the arts, and lived for today and for herself, as Elsa Herrmann wrote in yet another of the Weimar books, *So ist die neue Frau* (This Is the New Woman), devoted to the topic. The woman of yesterday lived for her husband and her children and sacrificed for the family. The new woman believes in equal rights, and strives to be self-reliant in economic terms. The war, argued Herrmann, brought women no substantive gains, but it did "awaken . . . them from their lethargy and laid upon them the responsibility for their own fate."



Fig. 1. "Premier Stockings." *BIZ*,  
December 21, 1924

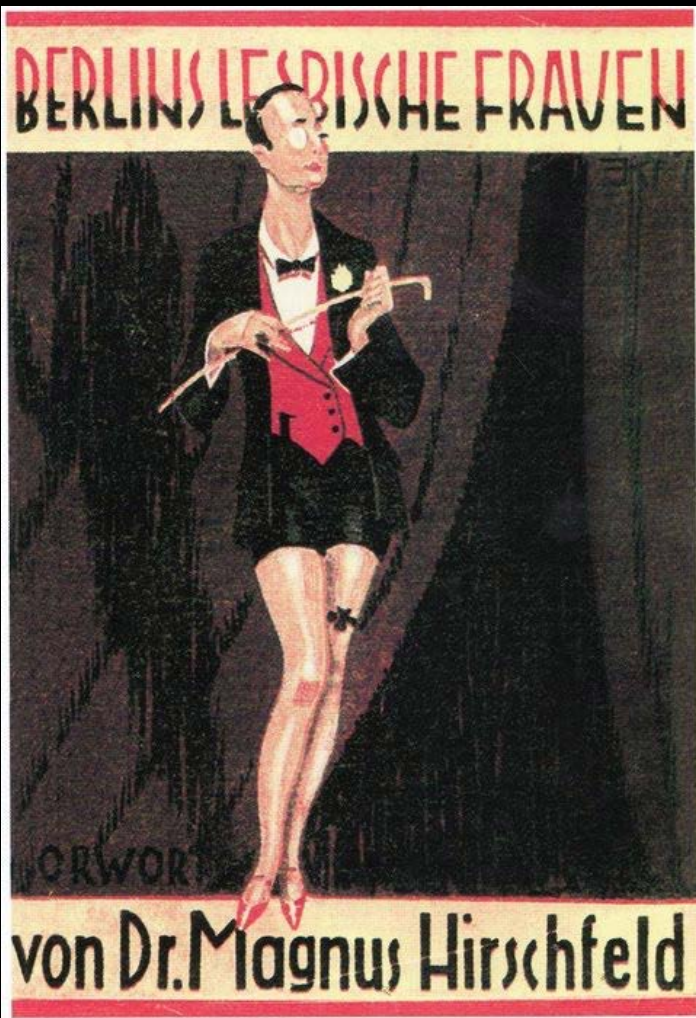
Right: "The  
Girlfriend: Journal  
for Ideal Friendship  
between Women"

magazine for  
lesbians



Fig. 6. "Hello, I am looking for work!" (author's  
translation). *Der Weg der Frau*, December 1931





Marlene Dietrich  
(1901-1992)



Left: Hannah Hoch and Raoul Hausmann (1886-1971) in front of her photomontage at the 1920 International Dada Art Fair in Berlin



Right: Hannah Höch (1889-1978) with her partner Til Brugman (1888-1958) and a cat (above) Höch and Brugman (below)



149 Hannah Höch and Til Brugman around 1930





Tatlin, Model for the Monument to the 3rd International in wood and wire displayed at the VIIIth Congress of the Soviets held in December, 1920

First International Dada Fair, Berlin, 1920 "Art is dead! Long live Tatlin!"





**John Heartfield and Rudolf Schlichter**  
*Preussischer Erzengel* (Prussian Archangel), 2004 (reconstruction of lost 1920 original)



John Heartfield, Cover of the exhibition catalogue of First International Dada Fair (Erste Internationale Dada-Messe)



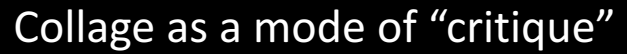


Raoul Hausmann, *Spirit of Our Time*, 1919

Dadasoph

"The German wants only his  
order, his king, his Sunday  
sermon, and his easy chair."

--Raoul Hausmann



# Raoul Hausmann, ABCD, 1923-1924





Hannah Höch, Cut with the Dada Kitchen Knife through the Last Weimar Beer-Belly Cultural Epoch in Germany, 1919



Hannah Höch, Pretty Girl, 1920



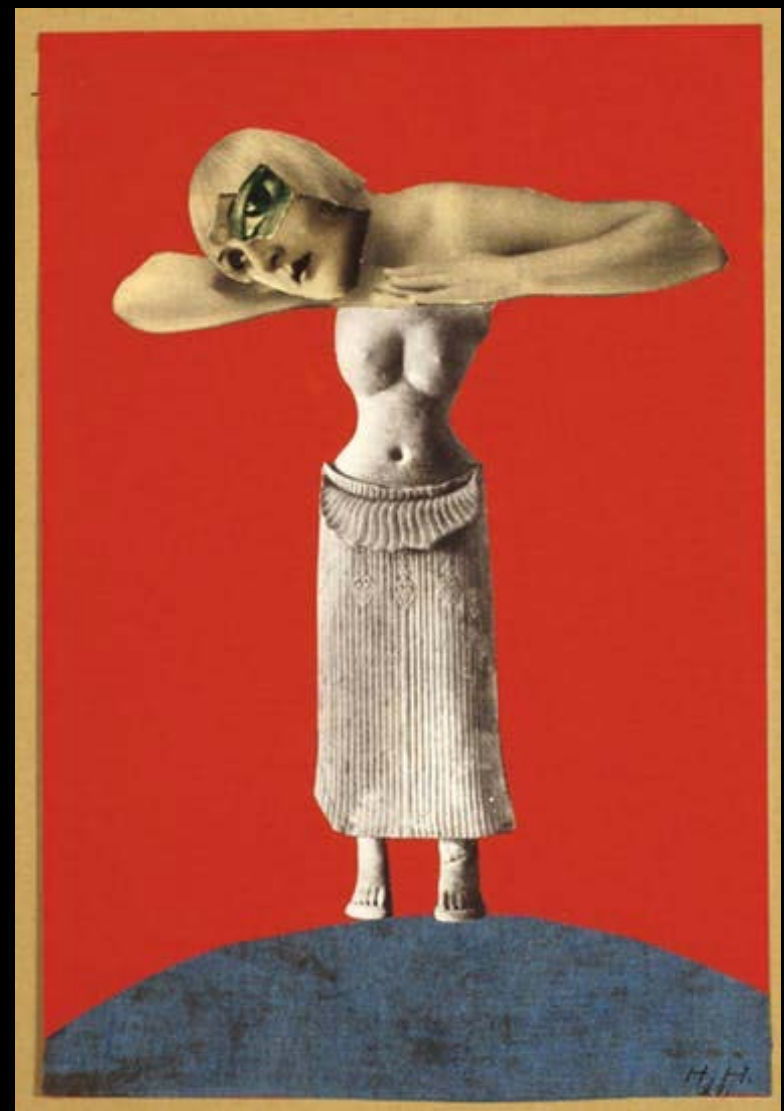


Hannah Höch, Pretty Girl, 1920





Hannah Höch, Indian Dancer: From an Ethnographic Museum, 1930



Hannah Höch, Untitled: From an Ethnographic Museum, 1930



Hannah Höch, Lustige Person, 1932



Hannah Höch, Made for a Party, 1938



# *Neue Sachlichkeit*

- Painting
- Architecture



Exhibition poster for *Die Neue Sachlichkeit* at the Kunsthalle in Mannheim, June 14-September 18, 1925



Gustav Friedrich Hartlaub, Director of the Kunsthalle, Mannheim, Germany

*Sachlichkeit* should be understood by its root, *Sache*, meaning "thing", "fact", "subject", or "object." *Sachlich* could be best understood as "factual", "matter-of-fact", "impartial", "practical", or "precise"; *Sachlichkeit* is the noun form of the adjective/adverb and usually implies "matter-of-factness".

Dennis Crockett, *German Post-Expressionism: the Art of the Great Disorder 1918-1924*



“The expression *Neue Sachlichkeit* was in fact coined by me in the year 1924. A year later came the Mannheim exhibition of the same name. The expression ought really to apply as a label to the new realism bearing a socialist flavour. It was related to the general contemporary feeling in Germany of resignation and cynicism after a period of exuberant hopes (which found an outlet in expressionism). Cynicism and resignation are the negative side of the *Neue Sachlichkeit*; the positive side expresses itself in enthusiasm for the immediate reality as a result of a desire to take things entirely objectively on a material basis without immediately investing them with ideal implications. This healthy disillusionment finds its clearest expression in Germany in architecture.”

– Gustave Friedrich Hartlaub  
Letter to Alfred Barr, Jr. July 1929

## Characteristics of New Objectivity Painting

- No theory or manifesto; not so much a style as a new way of seeing
- A new and intentional fidelity to the outlines of objects, which contrasts in particular with the mobile, expansive, generalizing manner of the Expressionists
- Visual sobriety and acuity; unsentimental and largely emotionless way of seeing
- Concentration on everyday things, on banal, insignificant and unpretentious subjects, betraying no aversion from what is 'ugly'
- Isolation of the object from any contextual relationship, thus calling its identity into question
- Static pictorial structure, often suggesting a positively airless, glassy space, and a general preference for the static over the dynamic
- Manifest construction of a picture out of heterogeneous details which form no organic whole
- Eradication of the traces of the process of painting, and elimination of all gestural elements which might betray the hand of the individual painter
- A new mental relationship with the world of objects





George Grosz, *Republican Automatons*, 1920, watercolor, pen and Indian ink on card. New York, Collection, The Museum of Modern Art, Advisory Committee Fund.



George Grosz, *Grey Day*, 1921, oil on canvas. Berlin, Staatliche Museen zu Berlin – Preubischer Kulturbesitz, Nationalgalerie.





- Sarcastic portrait of the German elite classes who supported Fascism
- Uses caricature
- An old beer-drinking aristocrat with his head full of the pageant of war with a dueling scar on his left cheek and a swastika on his necktie is in foreground. His skull is open and from it rises a war-horse.
- On the left of the picture stands the journalist, Alfred Hugenberg with a chamber pot on his head, symbolizing his lack of intelligence, clasping newspapers in one hand and a bloodied palm branch in the other.
- On the right hand side we have a Social Democrat, probably a caricature of Friedrich Ebert, the German president, holding a flag and a socialist, pamphlet stating "Socialism must work", with his head opened to expose a steaming pile of dung.
- Behind these three characters is a pro-Nazi clergyman, bloated and preaching peace, choosing to ignore the murderous actions of the military seen in the background.
- Through the windows we can see the city in flames and in the background chaos reigns unchecked.

George Grosz, *The Pillars of Society*, 1926, oil on canvas. Berlin, Staatliche Museen zu Berlin, Preubischer Kulturbesitz, Nationalgalerie.





Georg Sholz, *War Veterans' Association*, 1921, oil on wood. Karlsruhe, Staatliche Kunsthalle.





Rudolf Schlichter, *Dada Roof Studio*, c. 1920, watercolor and pen drawing. Berlin, Galerie Nierendorf.





Otto Dix, *The Salon I*, 1921, oil on canvas. Stuttgart, Galerie der Stadt Stuttgart.





Gert Wollheim, *Taking Leave of Dusseldorf*, 1924, oil on canvas.  
Dusseldorf, Kunstmuseum Dusseldorf im Ehrenhof.





Otto Dix, *To Beauty*, 1922, oil on canvas. Wuppertal, Von der Heydt-Museum.





Otto Dix, *Metropolis* (triptych), 1927/28, mixed media on wood. Stuttgart, Galerie der Stadt Stuttgart.

We see three nighttime city scenes from the Weimar Republic. The left panel shows a crippled war veteran approaching a group of prostitutes. The central panel shows the interior of a nightclub with a brass band, a dancing couple and scantily clad women with visible jewelry, as well as one person of ambiguous gender. The right panel shows a group of high-class prostitutes dressed in furs, ignoring the war cripple they walk by.



Christian Schad, *Self-Portrait*, 1927,  
oil on wood  
Private Collection





Christian Schad, *Count St. Genois d'Anneaucourt*, 1927, oil on wood.  
Private collection.



Christian Schad, *Agosta, the Pigeon-Chested Man, and Rasha, the Black Dove*, 1929, oil on canvas

This work was made in 1929 in Berlin, where Schad lived from 1927 to 1943. Schad met the subjects of the painting at a funfair in north Berlin, where they appeared together using the bird-related names referenced in the work's title. As part of their performance, Agosta displayed his upside-down ribcage – a deformity with which he was born – while Rasha, who was from Madagascar, appeared with a large snake wrapped around her .





After observing an appendectomy, Christian Schad described his experience: “someone put a white coat on me and I was able to watch the removal of an appendix from close up. After fourteen minutes, when the operation was over and we had taken our white coats off, the surgeon said, ‘Right then, now we’ll go dancing again.’ But I didn’t go with him. I went straight home and started to sketch. It was the almost mathematically accurate interplay of action and interaction that had fascinated me, the concentrated life of the procedure, which ran wordlessly with the precision of clockwork.” The lack of visible blood caught the attention of the surgeon, who came to Schad’s studio. The artist reported, “he brought his instruments with him and gave me advice from the point of view of a surgeon. Once he pointed out that the color of the intestines in my painting was too pallid.” Schad had witnessed a lot of blood in a Caesarian performed by the same doctor—“there was so much blood that I could scarcely make out any details—[it] was much less optically productive for me than the almost bloodless appendix operation.” The nurse anesthetologist at the head of the patient was modeled by the artist’s girlfriend. The model for the patient was his friend Felix Bryk, an entomologist and ethnographer in whose work the artist took great interest.

[http://www.smbs.buffalo.edu/humanities/database/pub\\_record.php?rec=401](http://www.smbs.buffalo.edu/humanities/database/pub_record.php?rec=401)

**Christian Schad, Operation  
(Appendectomy in Geneva), 1929**





Otto Dix, *Portrait of Sylvia von Harden*, 1926, oil and tempera on wood. Musée National d'Art Moderne, Centre Georges Pompidou, Paris.



August Sander, *Journalist Sylvie von Harden*, c. 1920.

new woman, or “neue frau”





Three men appear to invade a small, cramped room, where they terrorize the scene. To the left, a man is hanged by one of the intruders, and his arm twisted by another. A woman, seemingly the man's wife, is bound to one of the room's supports after having been raped. To the right, the child is about to be taken away by one of the intruders—note the feet near the top right hand corner.

Max Beckmann, *The Night*, 1918-19, oil on canvas 52 3/8 x 60 1/4 in.  
Kunstsammlung Nordrhein-Westfalen, Dusseldorf





The five people in *The Dream* are tightly packed into small room in an attic, the room of a building with the lowest rent and inhabited by the least socially acceptable. The three men are invalids. One has amputations of both legs, another of both hands, and the third man is blind. The girl who is sitting on a trunk with labels for Lehrter, a Berlin railroad station, is most likely a newly arrived prostitute from a village. The yellow strands dripping out of the prostitute/sleeping woman's dress are the purulent discharge of a venereal disease. Beckmann wasn't the only artist during the New Objectivity to overtly portray venereal disease.

Max Beckmann, *The Dream*, 1921





Georg Muche and Adolf Meyer, Haus am Horn, Weimar, 1923

1.0. BESTANDENDE  
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OBERSCHNITT.

ML. 1:100



AUSSTELLUNG STAATL. BAUKAUS WEIMAR 1903.  
 EINFAMILIENHAUS.



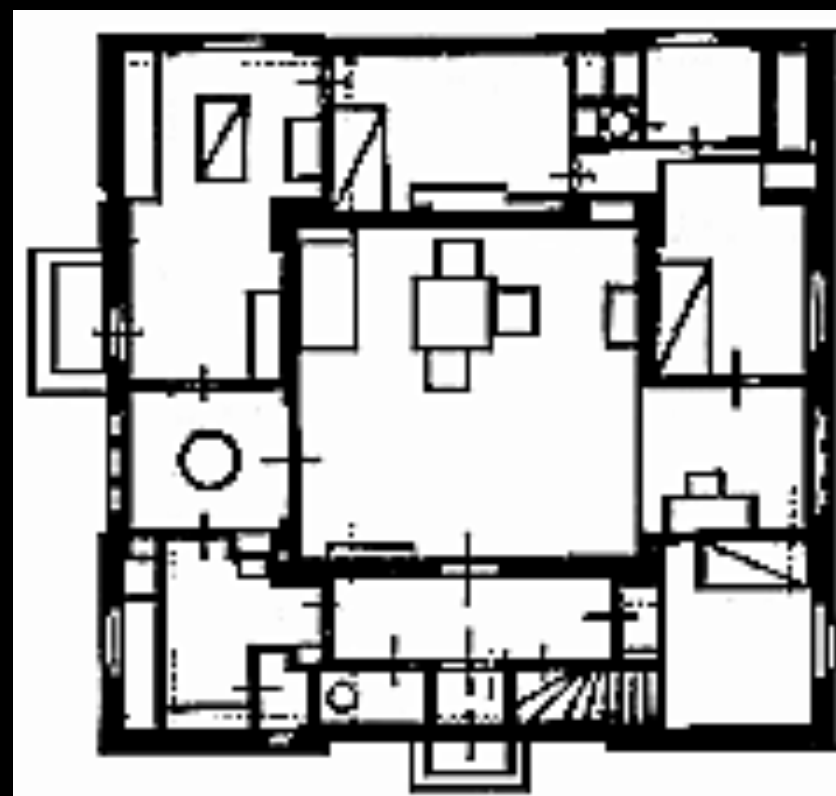
1903. 1904.

*Handwritten signature*  
 1903. 1904.

1903. 1904.



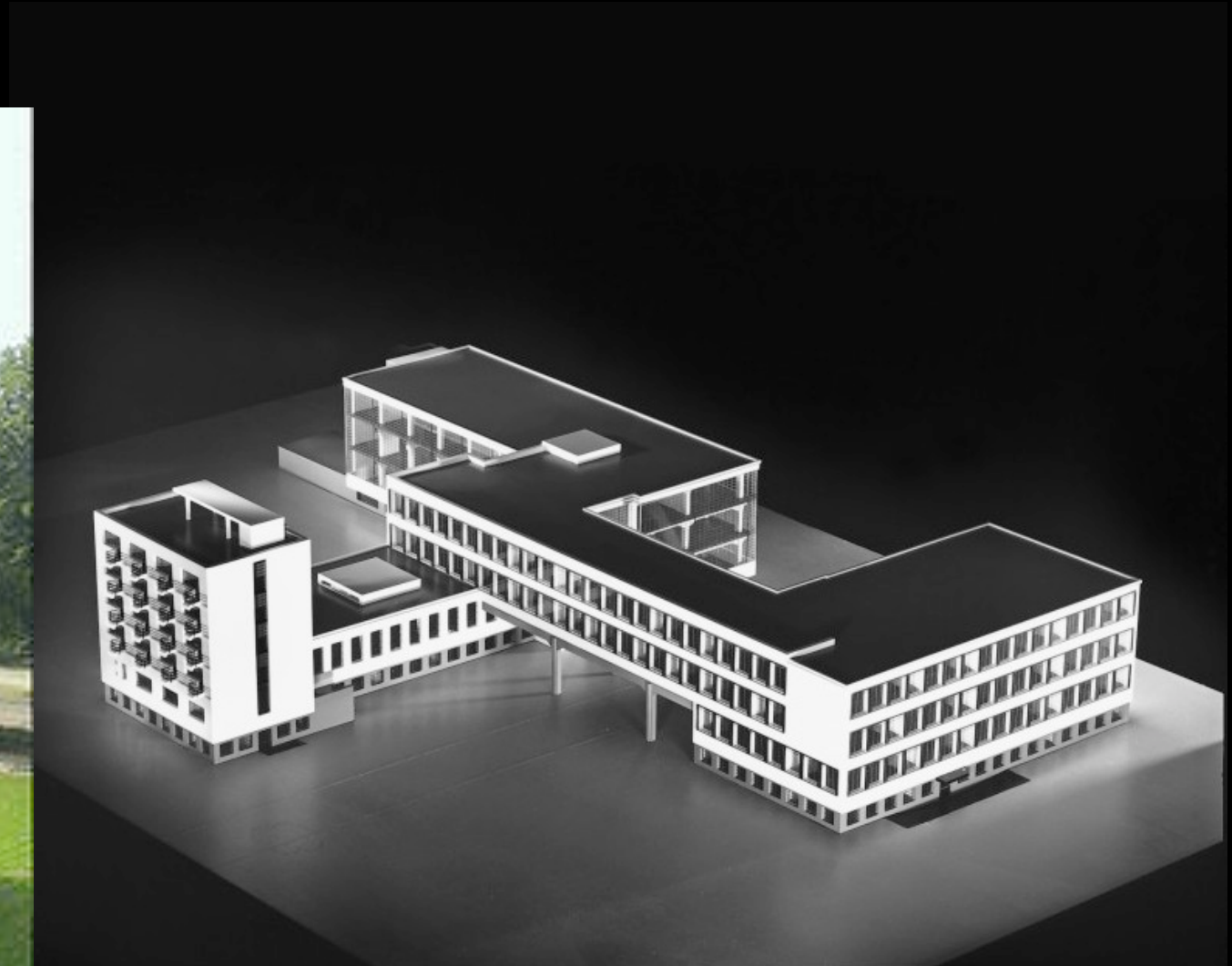








# Dessau: Neue Sachlichkeit/New Objectivity



# JUNKERS-WERKE







Henry Van de Velde [*Einfühlung*]

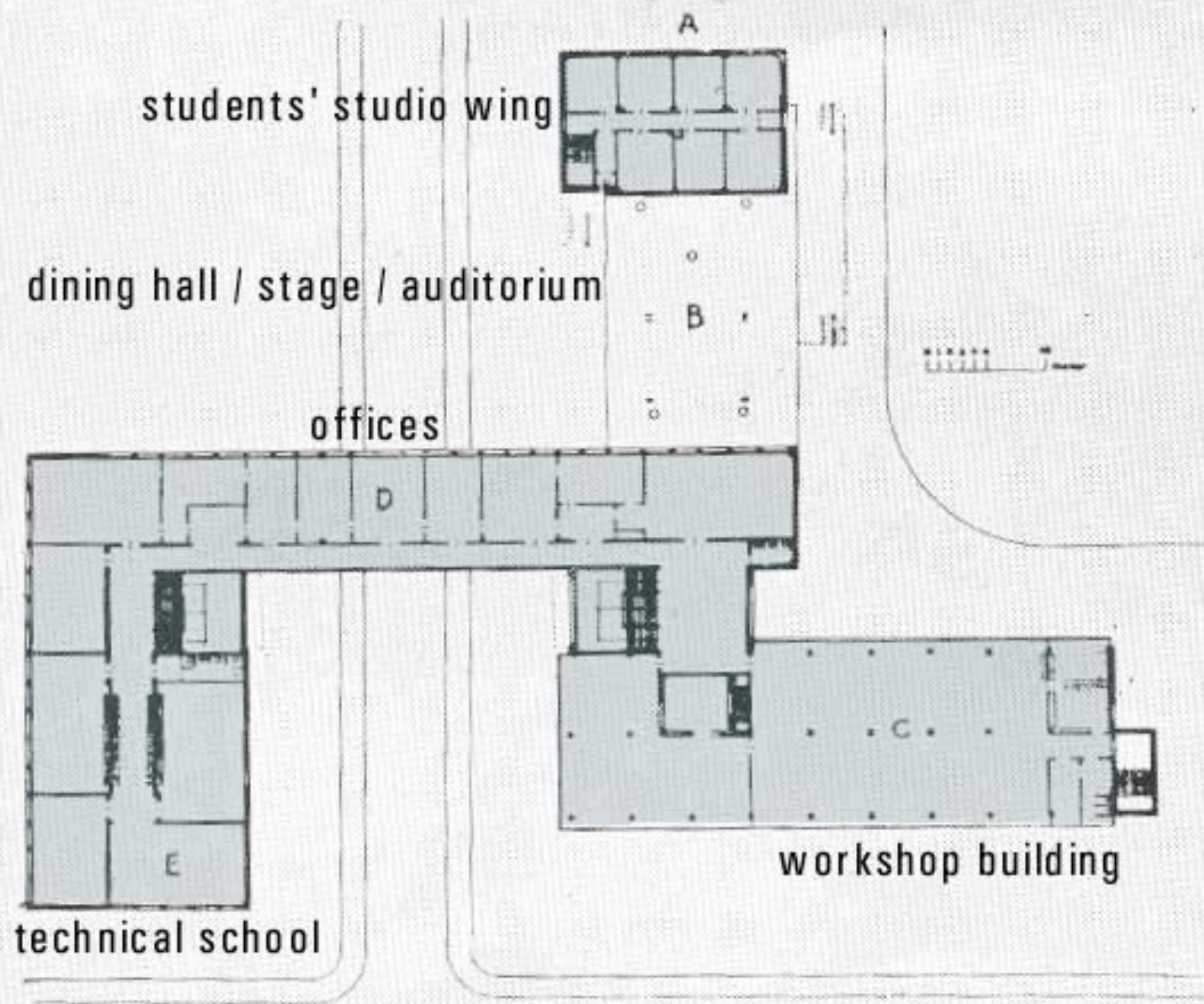


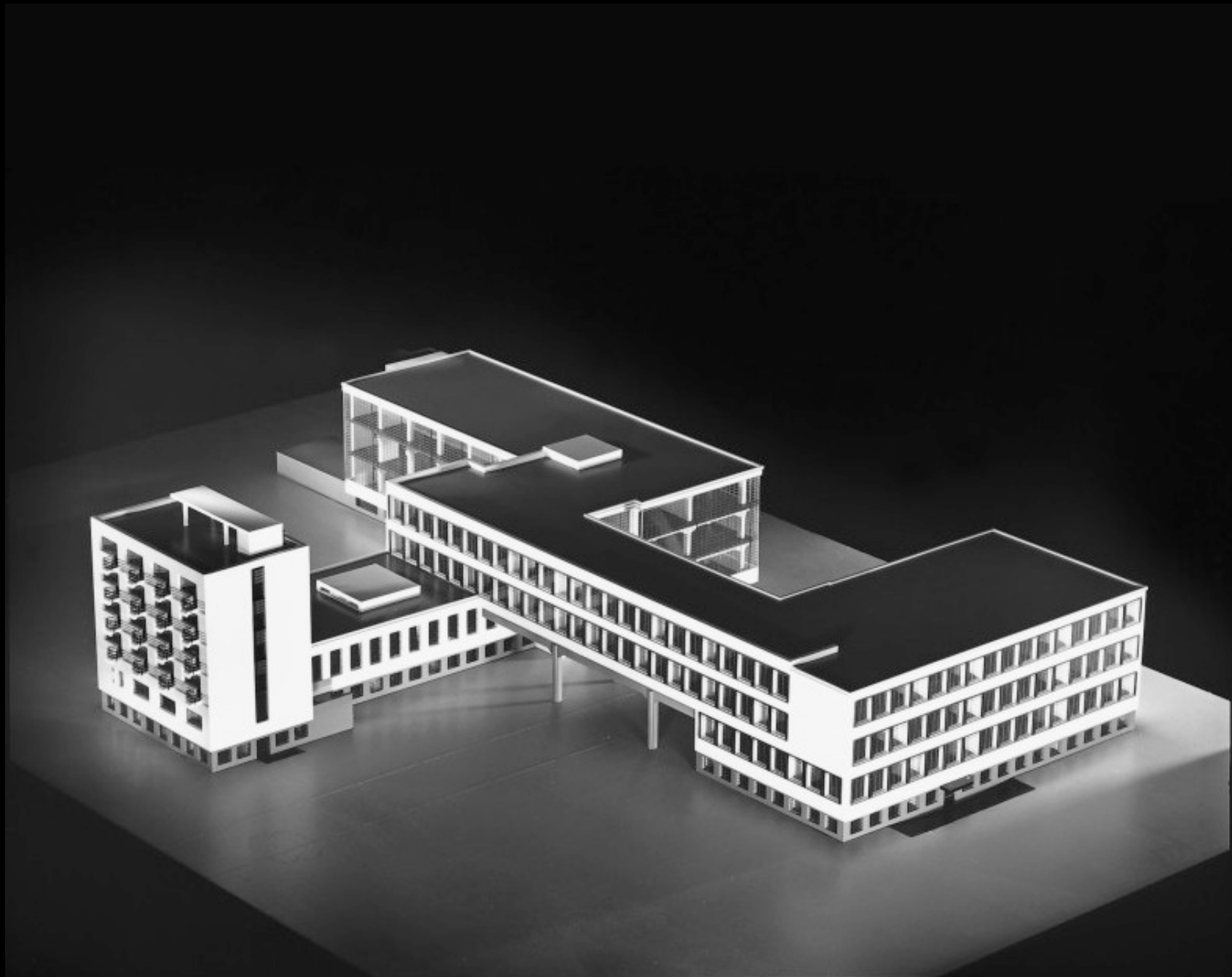
Walter Gropius [*Typisierung*]



Walter Gropius, Bauhaus School, Dessau, 1926

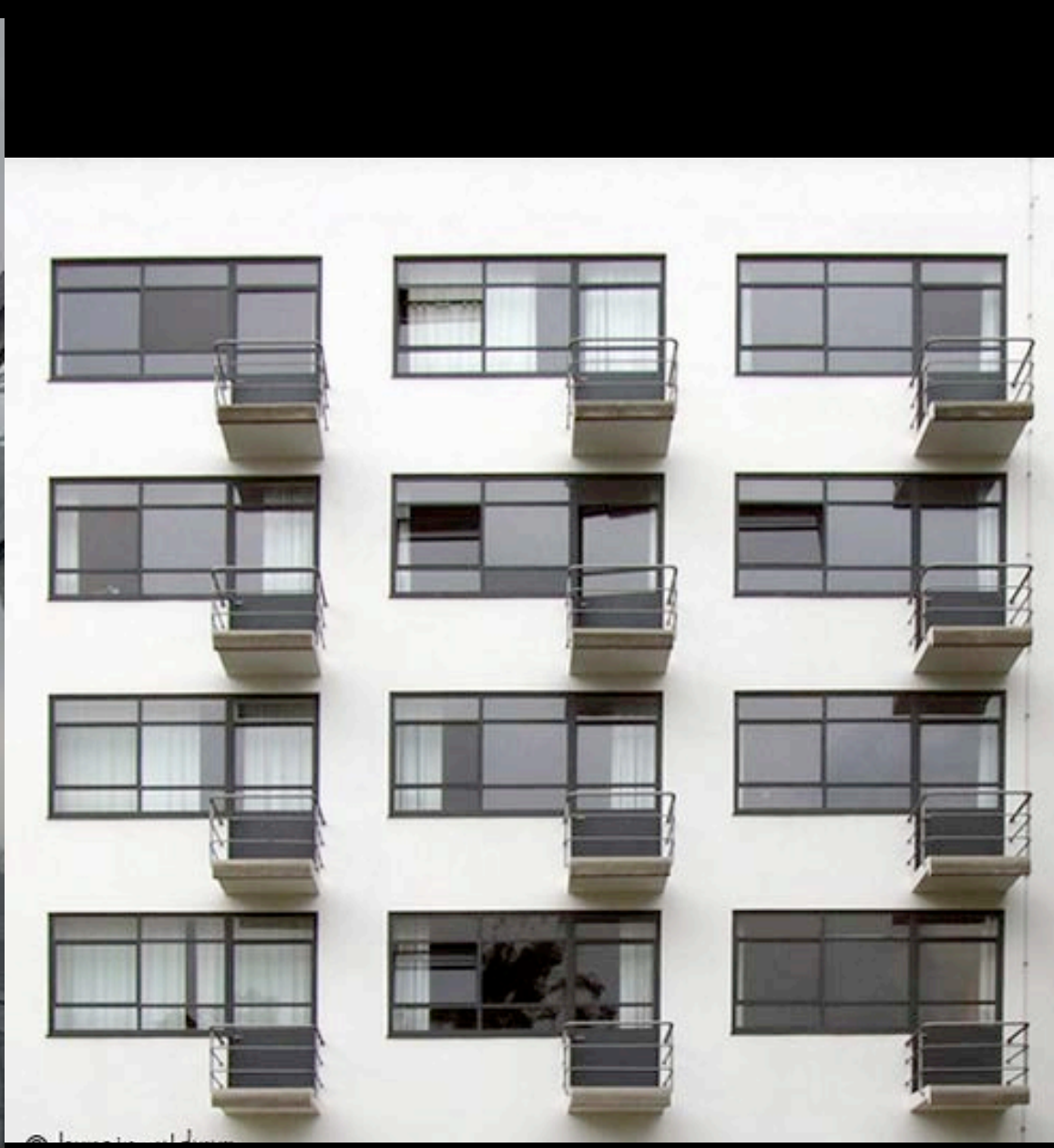








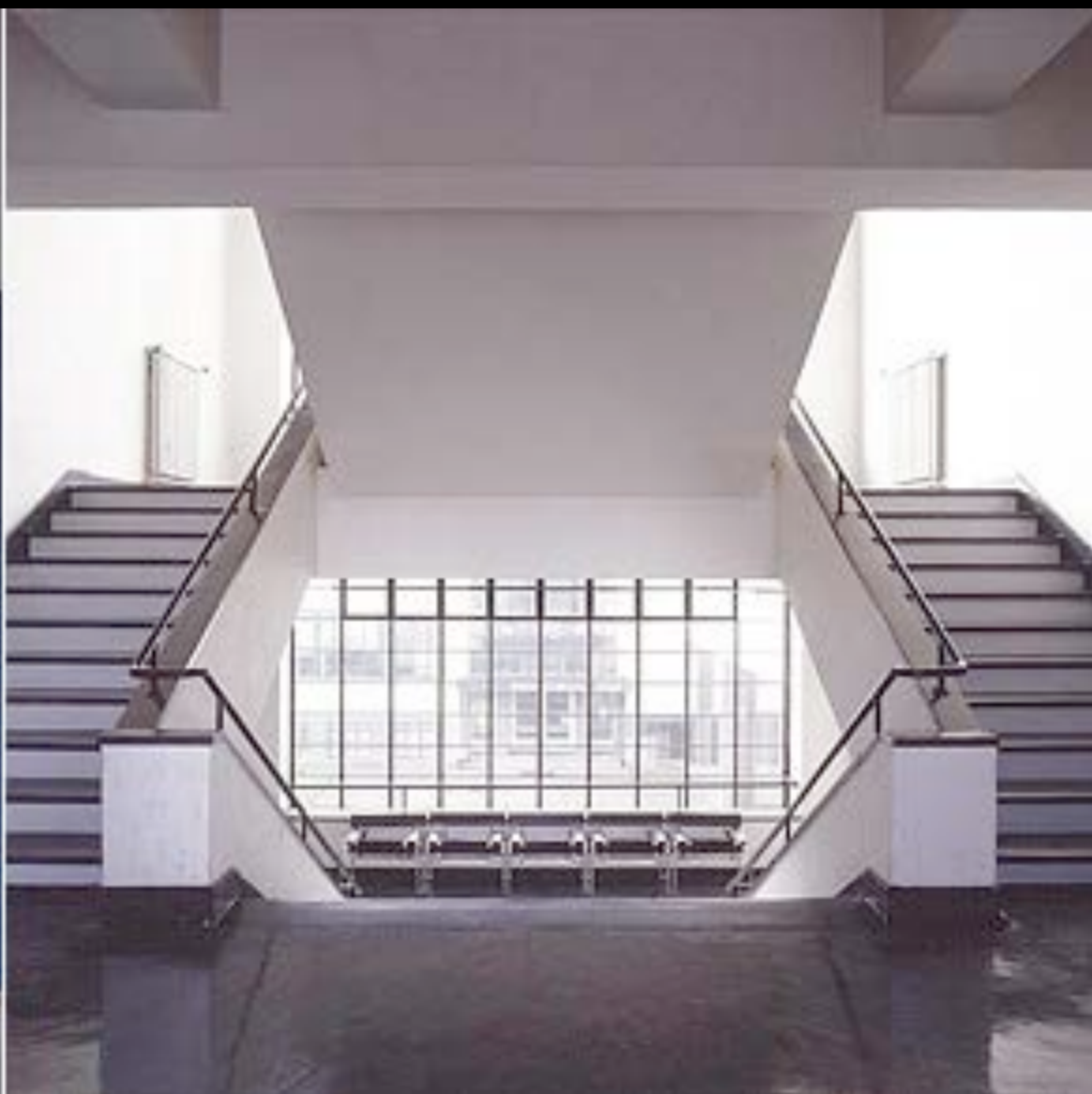




@hustlerhouse

















Auditorium, Marcel Breuer designed chairs



Walter Gropius, Master House: Duplex, 1926





Hannes Meyer, Director, Bauhaus, 1927-1930



Hannes Meyer and Hans Wittwer, Allgemeiner Deutscher Gewerkschaftsbund, Bernau/ADGB Trade Union School, 1928-1929





















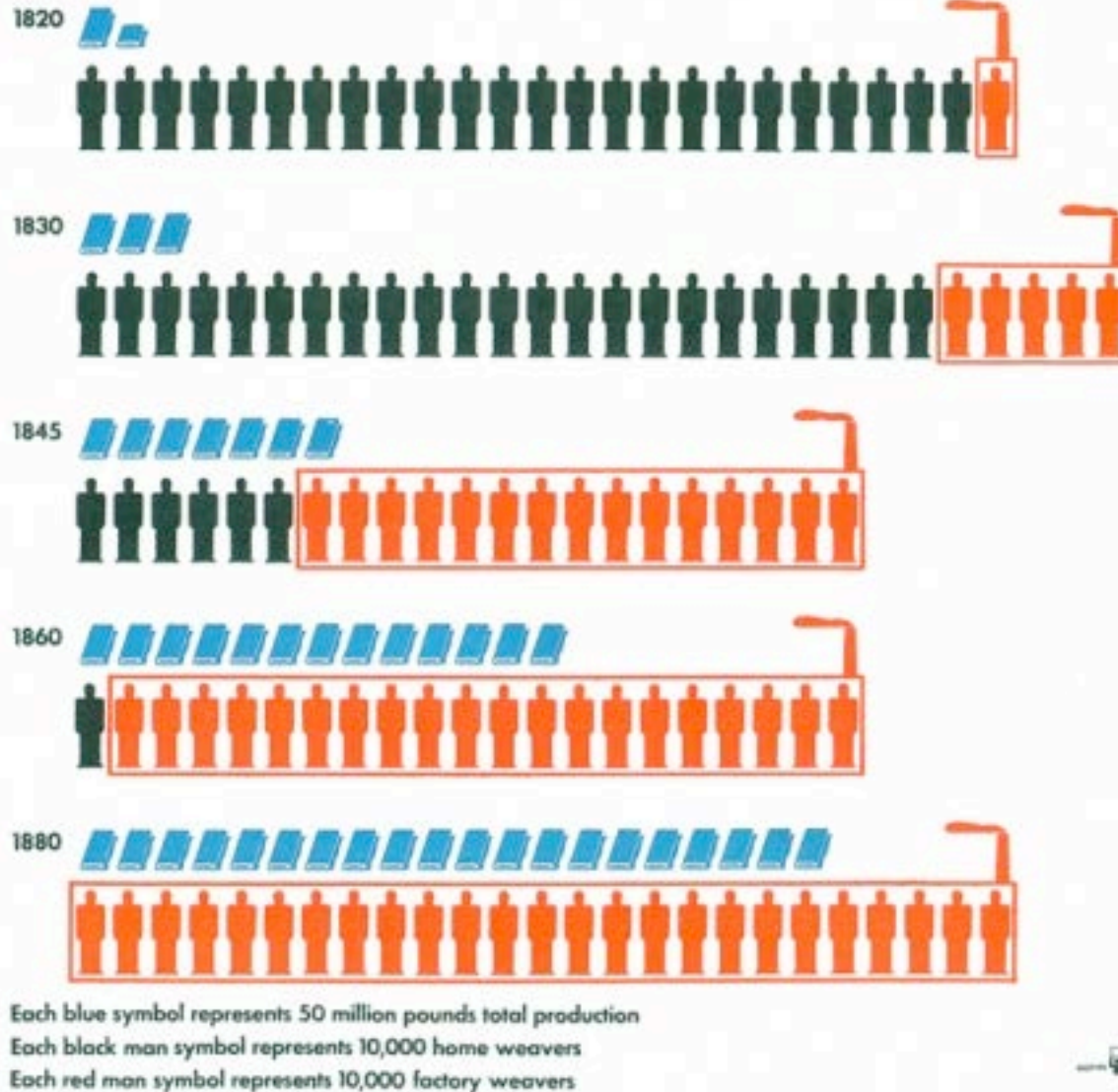


Hannes Meyer, *Die neue Baulehre* (The New Way to Build),  
1929

Vienna Circle, Logical Positivism, Transparent Construction,  
and the New Form of Life



## Home and Factory Weaving in England

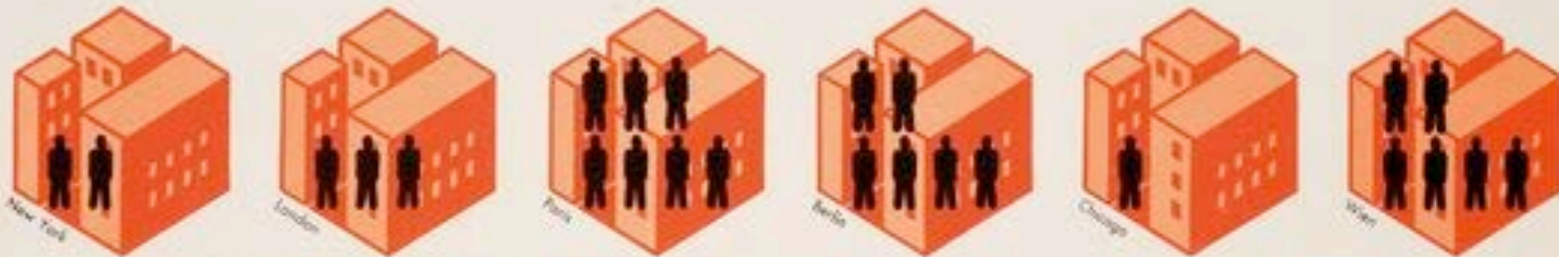


Otto Neurath, Isotype Charts, from *Modern Man in the Making*, published in 1939.

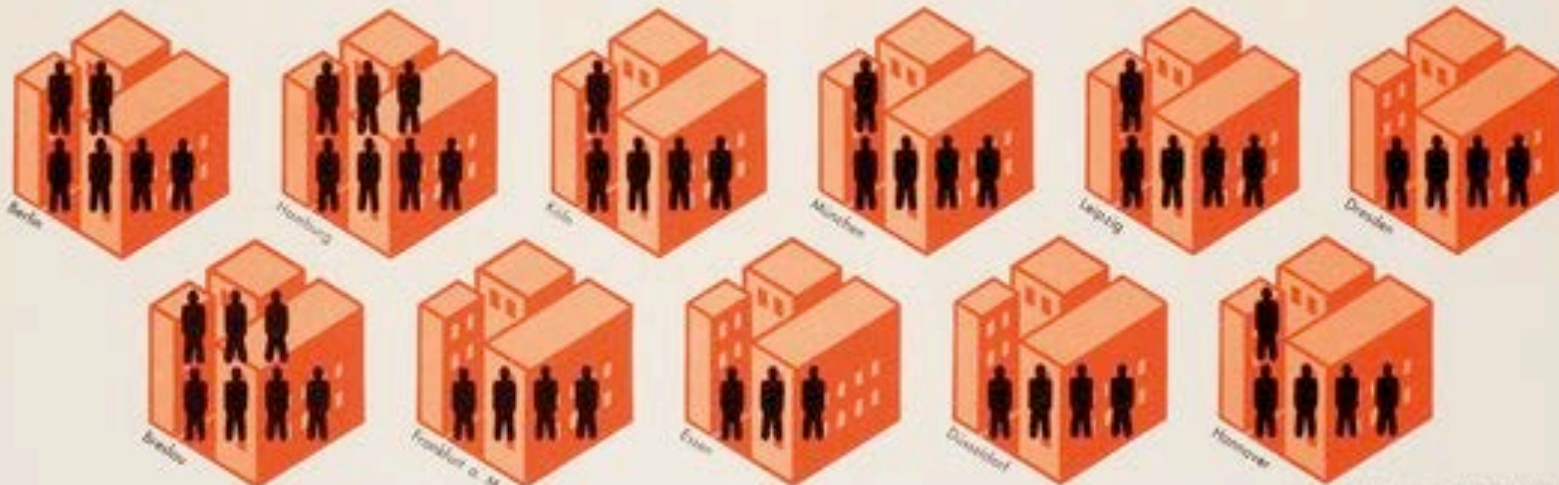
# Wohndichte in Großstädten

Bewohner auf 200 m<sup>2</sup> verbauter Fläche (Gebäudegrundfläche einchl. Straßen, excl. grosser Parkanlagen)

## Einige Weltstädte



## Die deutschen Großstädte über 400 000 Einwohner



Anordnung der Städte nach ihrer Grösse, Anfang 1929

Angabe für den Statistiker Institut AG, Verlag  
Geographische und Wirtschaftswissenschaften in Wien



# New Objectivity and Internationalism: Architecture and/as Object

El Lissitzky, cover of  
*Veshch/Gegenstand/Objet*, 1922



Der neue kollektive, internationale Stil ist ein Produkt gemeinsamen Schaffens. Alle, die an seiner Durchbildung teilhaben, sind Freunde und Mitkämpfer des

### „GEGENSTANDES“

Das Baufieber, wie wir es heute durchleben, ist so groß, daß sich für alle Arbeit finden wird. Wir gründen keine Sekte, wir begnügen uns nicht mit Surrogaten für das Kollektiv in Gestalt von verschiedenen Richtungen und Schulen. Wir streben danach, die Arbeit aller, die wirklich arbeitswillig sind und nicht nur von den Renten vergangener Generationen zehren wollen, zusammenzufassen.

Jenen aber, die nicht gewöhnt sind zu arbeiten, sondern nur genießend zu staunen, jenen, die nur konsumieren, aber nichts schaffen wollen, wird der

### „GEGENSTAND“

fade und dürrig erscheinen.

Man suche in ihm weder nach philosophischer Orientierung, noch nach eleganter Lüsterheit. Der

### „GEGENSTAND“

ist ein sachliches Organ, ein Bote der Technik, ein Preisverzeichnis für neue „Gegenstände“ und ein Aufruf von noch nicht ausgeführten Gegenständen.

Aus der schwülen Dampflheit des weißgebluteten Rußlands und des feist gewordenen, hindämmernden Europas tönt der Kampfruf:

LASST DOCH ENDLICH ALLES  
DEKLARIEREN UND WIDERLE-  
GEN! AUF! SCHAFFT

### „GEGENSTÄNDE“

НИ РОЗА

НИ МАШИНА

НЕ ЯВЛЯЮТСЯ ТЕМОЙ

**ПОЭЗИИ**

ИЛИ

**ЖИВОПИСИ**

ОНИ УЧАТ МАСТЕРА

СТРУКТУРЕ

И

СОЗИДАНИЮ

nous ne nous contentons pas de contrefaçons de collectivité sous l'aspect de directions et d'écoles diverses.

Nous tâcherons d'unifier et de coordonner les travaux de tous ceux qui désirent vraiment travailler au lieu de se contenter de la rente que leur lèguent les générations précédentes.

Celui qui a l'habitude non de travailler, mais d'admirer, l'éternel consommateur, qui ne produit rien trouvera

### „L'OBJET“

ennuyeux et misérable.

„L'OBJET“ n'aura ni orientation philosophique, nigrâce languissante.

### „L'OBJET“

est un organe d'affaires, le messenger de la technique, le prix-courant des choses nouvelles, et l'esquisse de choses encore non réalisées.

Dans l'atmosphère étouffante, dans la Russie épuisée, l'Europe repue et somnolente, un seul cri s'élève: VITE, CESSEZ DE DECLARER ET DE CONTREDIRE, FAITES

**DES OBJETS.**

### „ВЕЩЬ“

деловой орган, вестник техники, ПРЕЙС-КУРАНТ новых ВЕЩЕЙ, и чертежи вещей еще не осуществленных.

Среди духоты и, обескровленной России, ожившей дремлющей Европы один крик: скорей БРОСЬТЕ ДЕЛАРИРОВАТЬ И ОПРОВЕРГАТЬ, ДЕЛАЙТЕ

### ВЕЩИ!

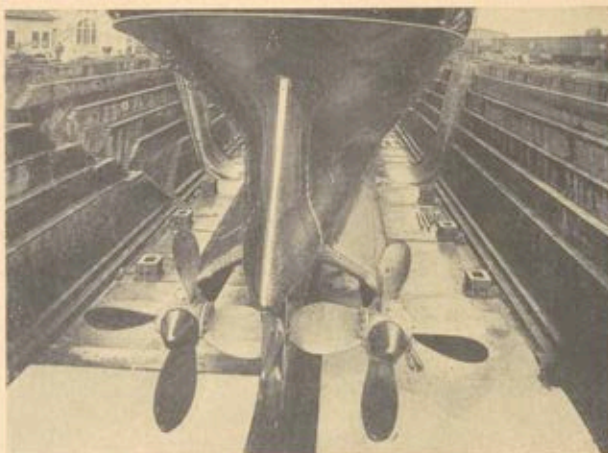
ВМЕСТО ПИСЬМА В РОССИЮ

(„ВЕЩЬ“ ДОЙДЕТ СКОРЕЕ ПИСЬМУ)

ДРУЗЬЯ „ВЕЩИ“

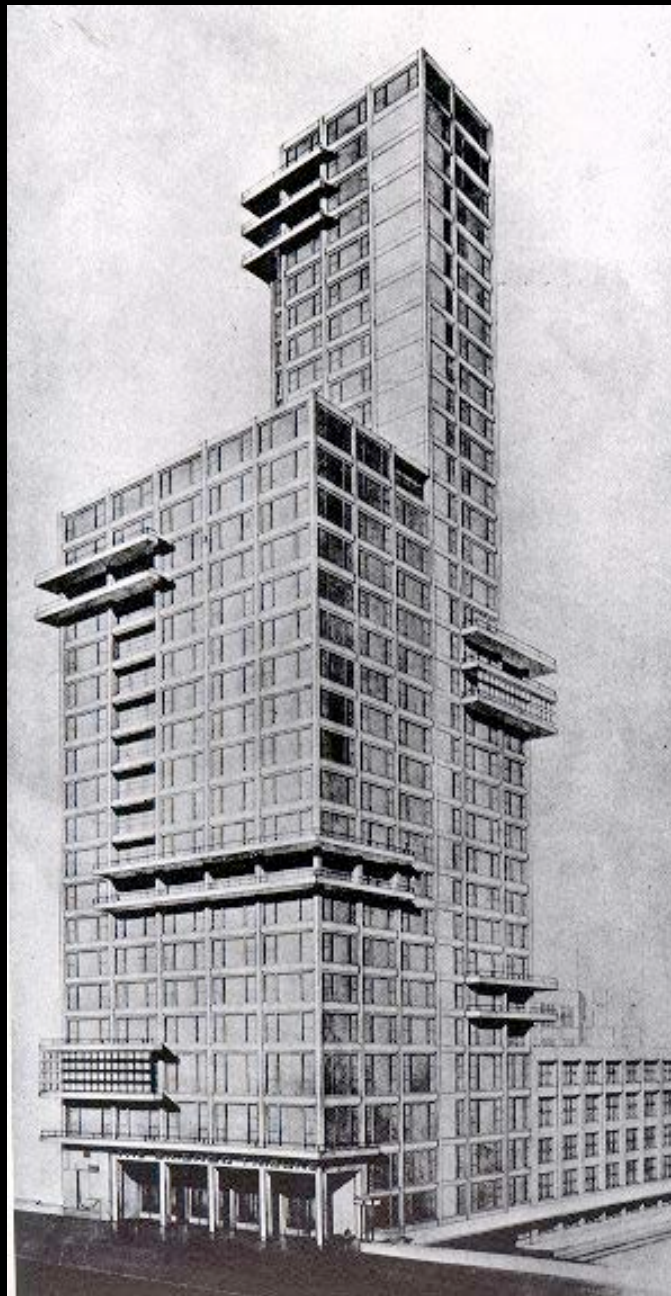
ШАНТЕ СКОРЕЕ

СТИХИ  
И  
ПРОЗУ  
СТАТЬИ  
И  
ФОТОГРАФИИ  
КНИГИ  
ЖУРНАЛЫ  
ЗАМЕТКИ



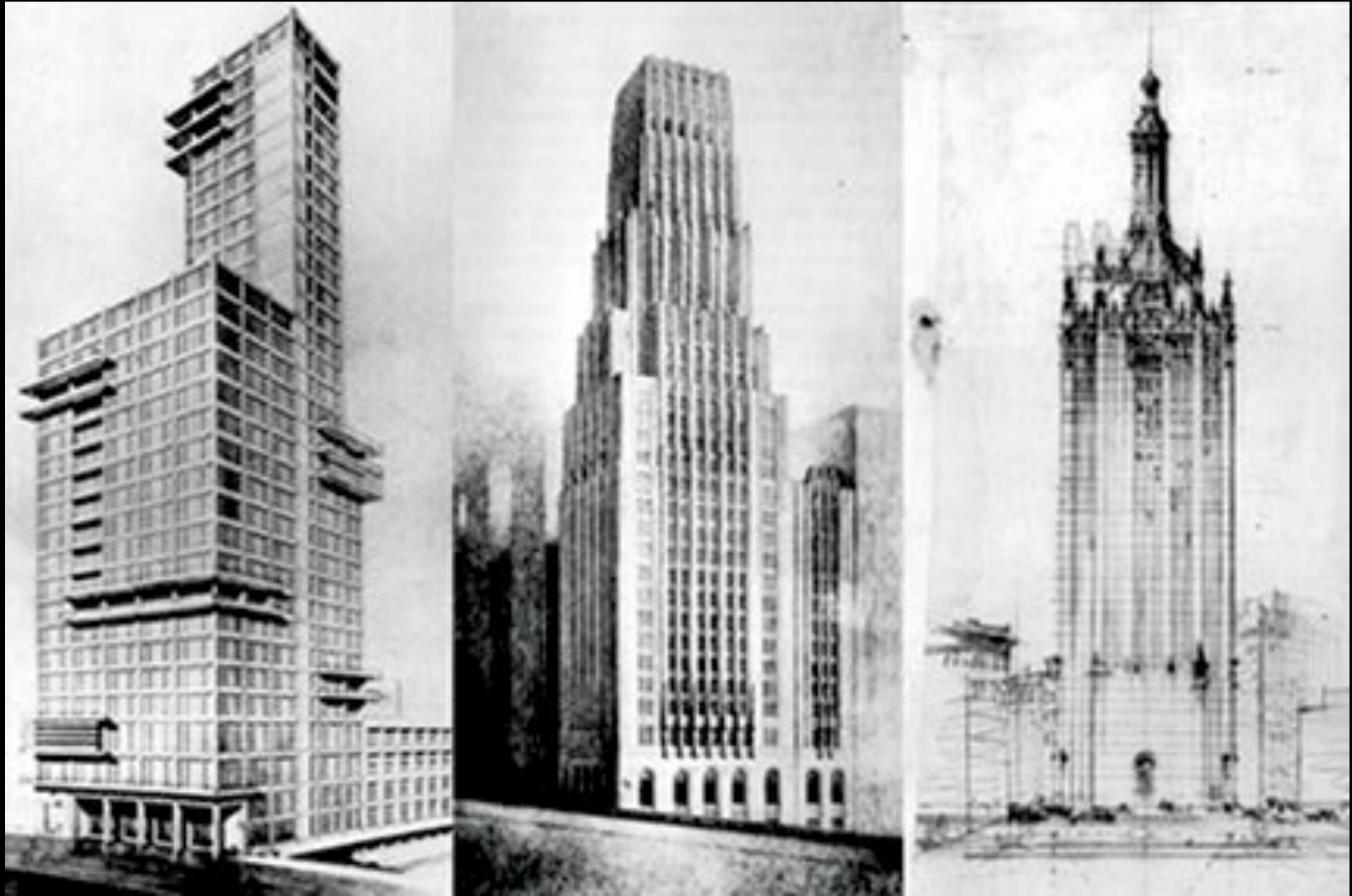
**ПАРФЕНОН  
И  
АПОЛЛОН  
XX**

Veshch/Objet/Gegenstand,  
no. 1-2

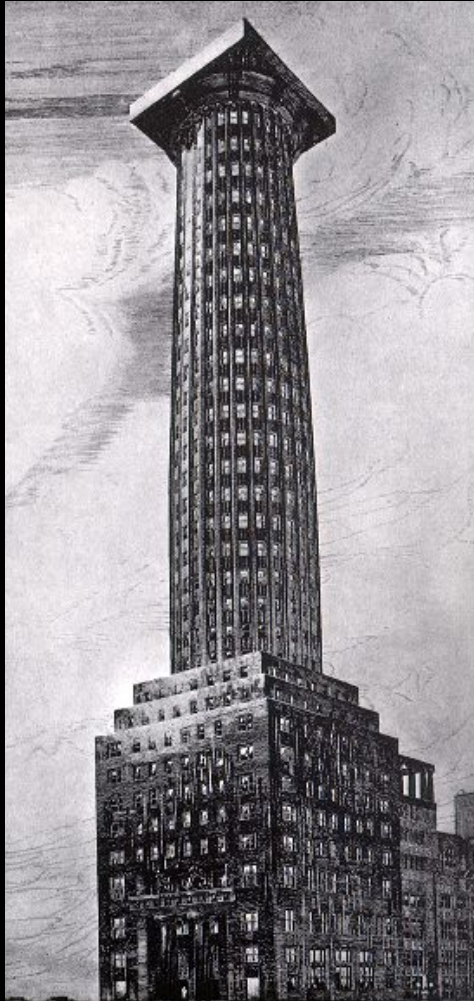


Walter Gropius & Adolf Meyer,  
Tribune Tower Competition, 1922





Walter Gropius & Adolf Meyer, Eliel Saarinen, John Mead Howells and Raymond Hood / Chicago Tribune Tower Competition Entries / 1934



Adolf Loos, Tribune Tower Competition, 1922



Walter Gropius, Tribune Tower Competition, 1922





Raymond Hood and John M. Howells,  
Tribune Tower, 1924





Georg Muche and Adolf Meyer, Haus am Horn, Weimar, 1923



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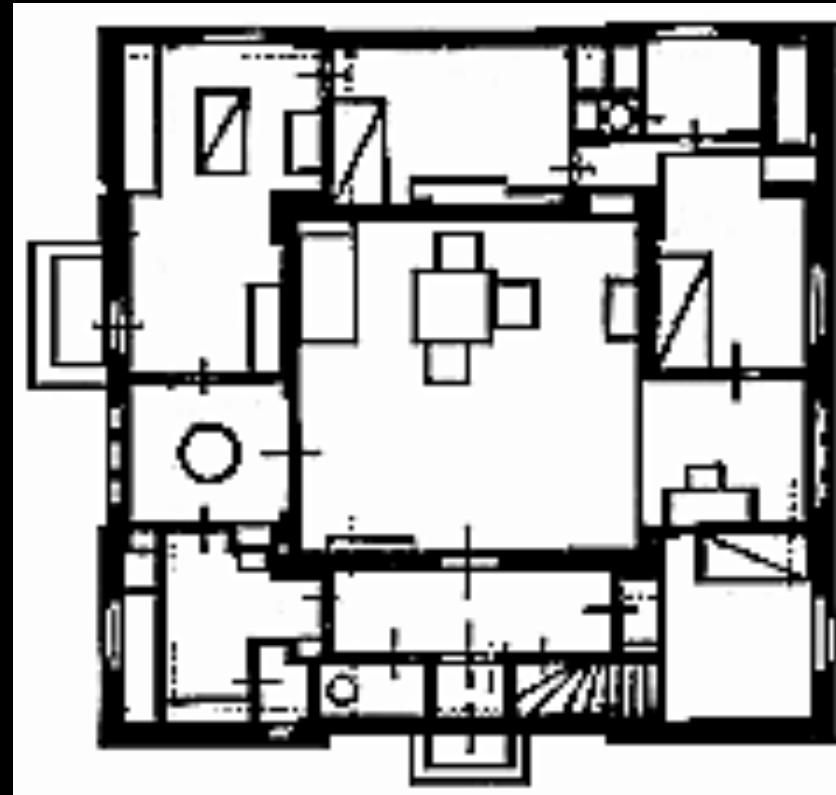
AUSSTELLUNG STAATL. BAUKAUS WEIMAR 1903.  
 EINFAMILIENHAUS.

VEREINIGTE

*Handwritten signature and text.*

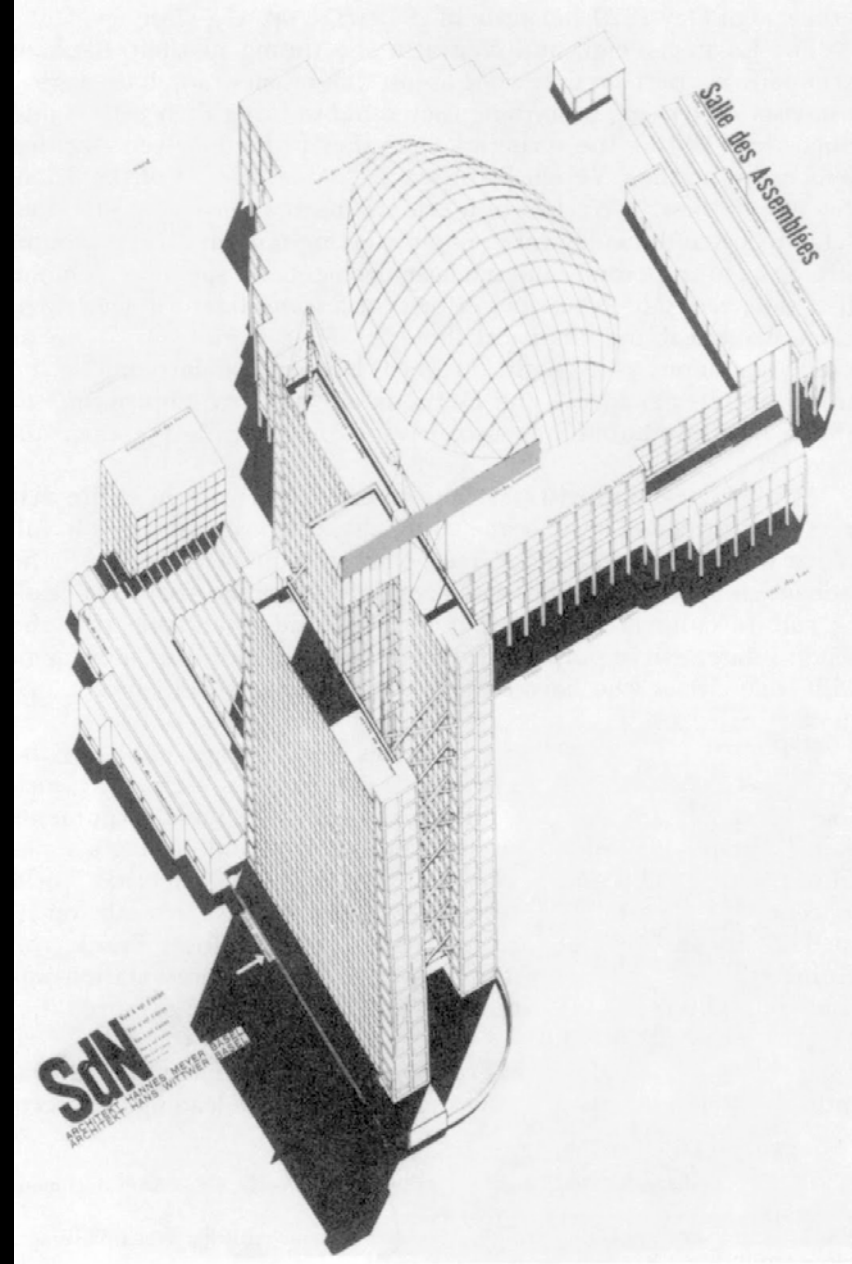
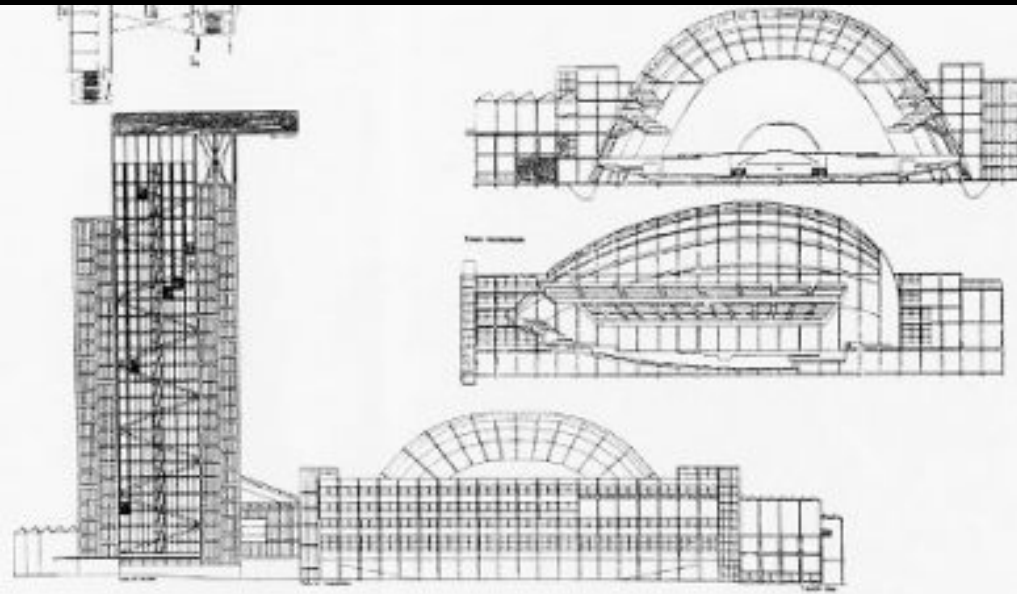
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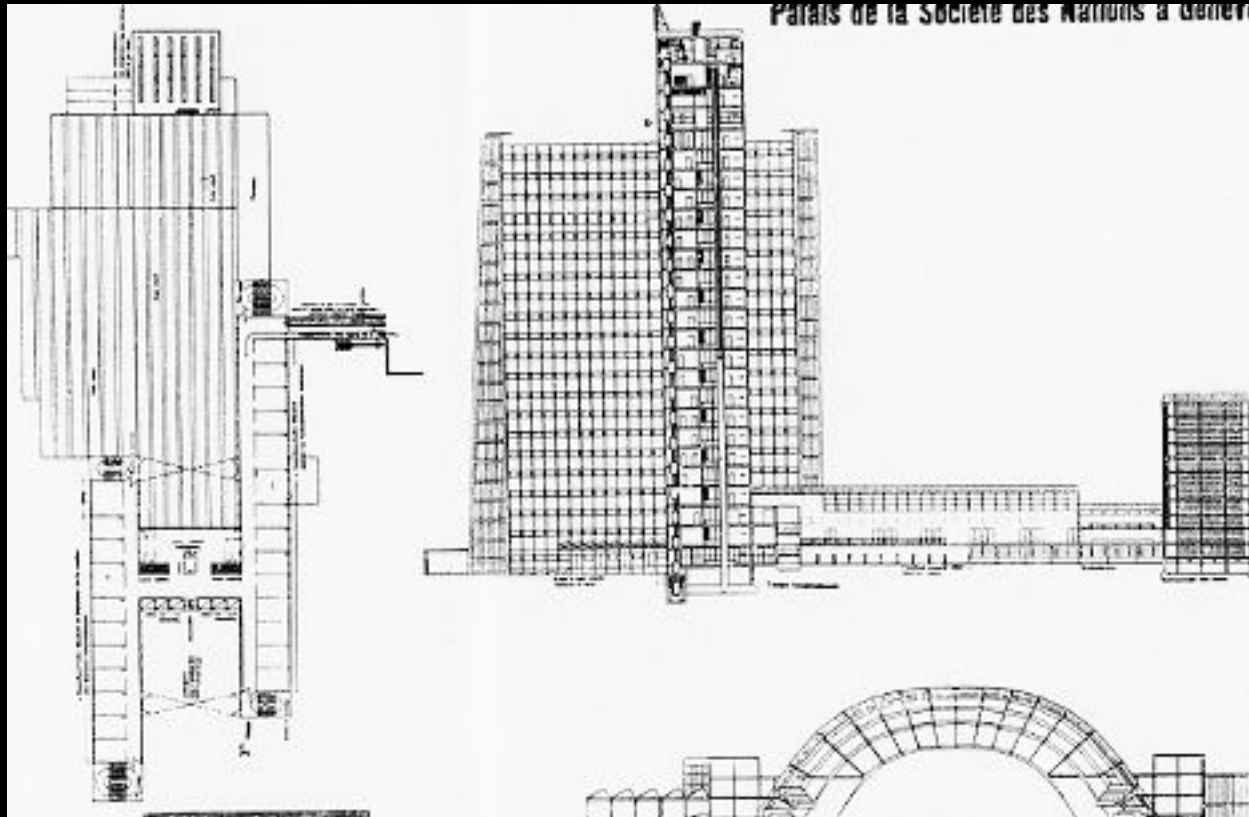


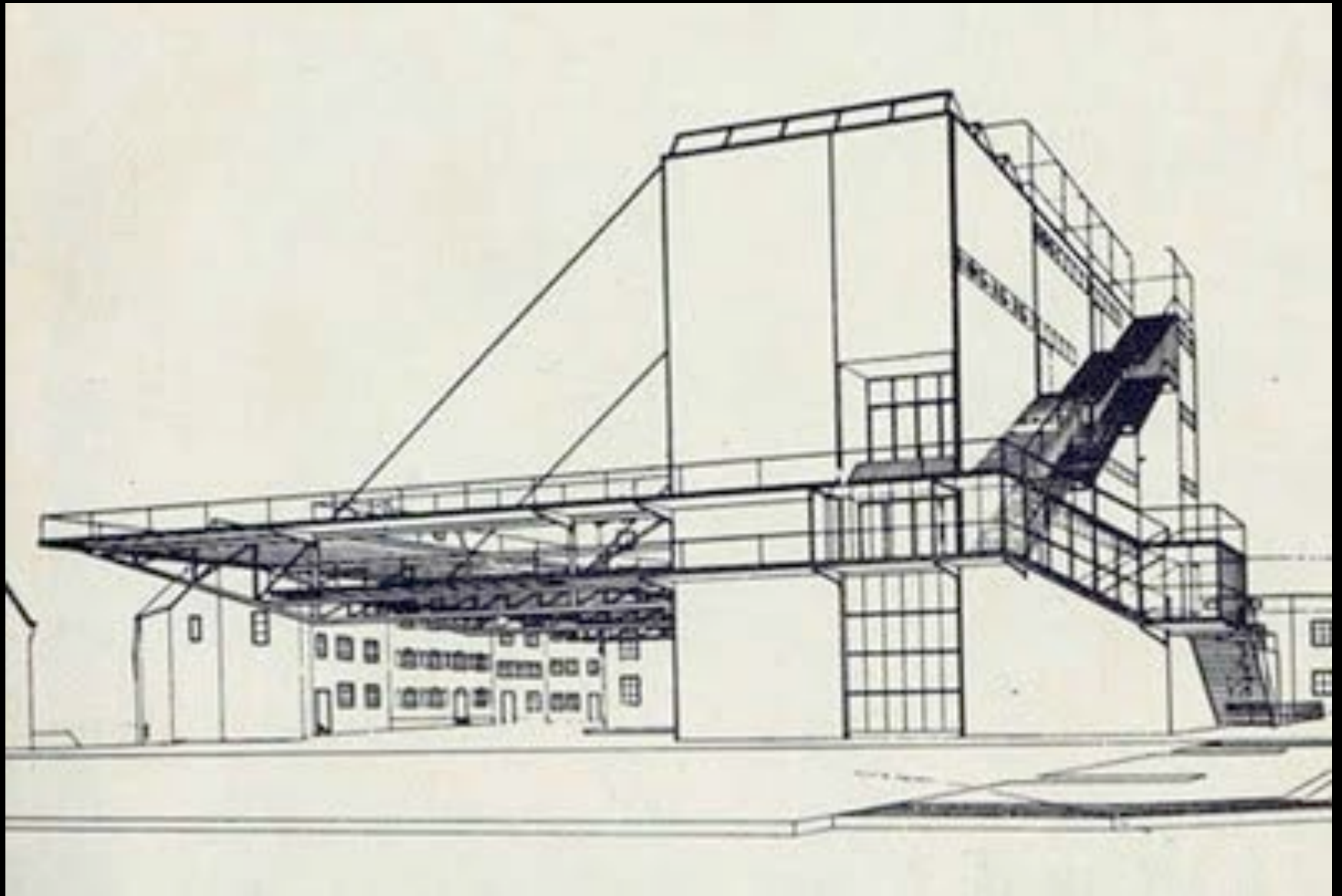


Hannes Meyer and Hans Wittwer, Project for the League of Nations Building, 1926



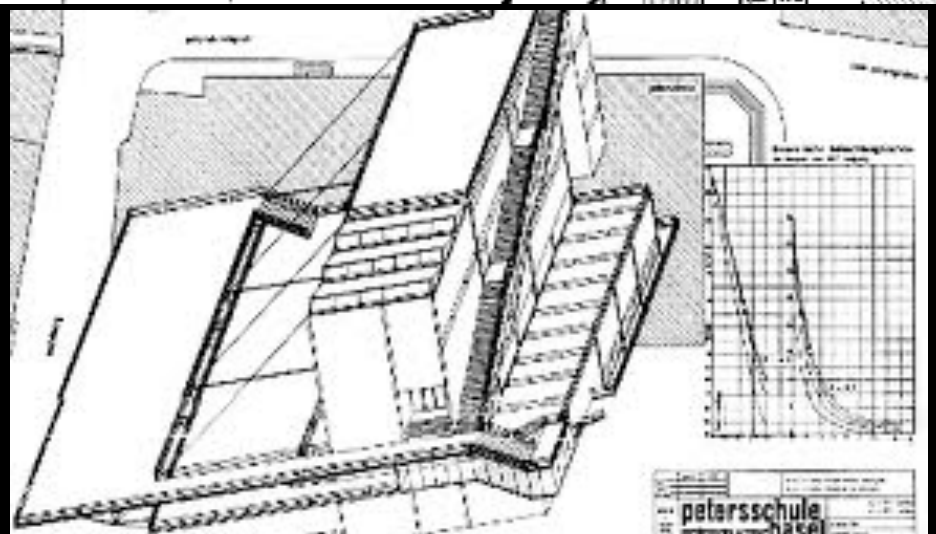
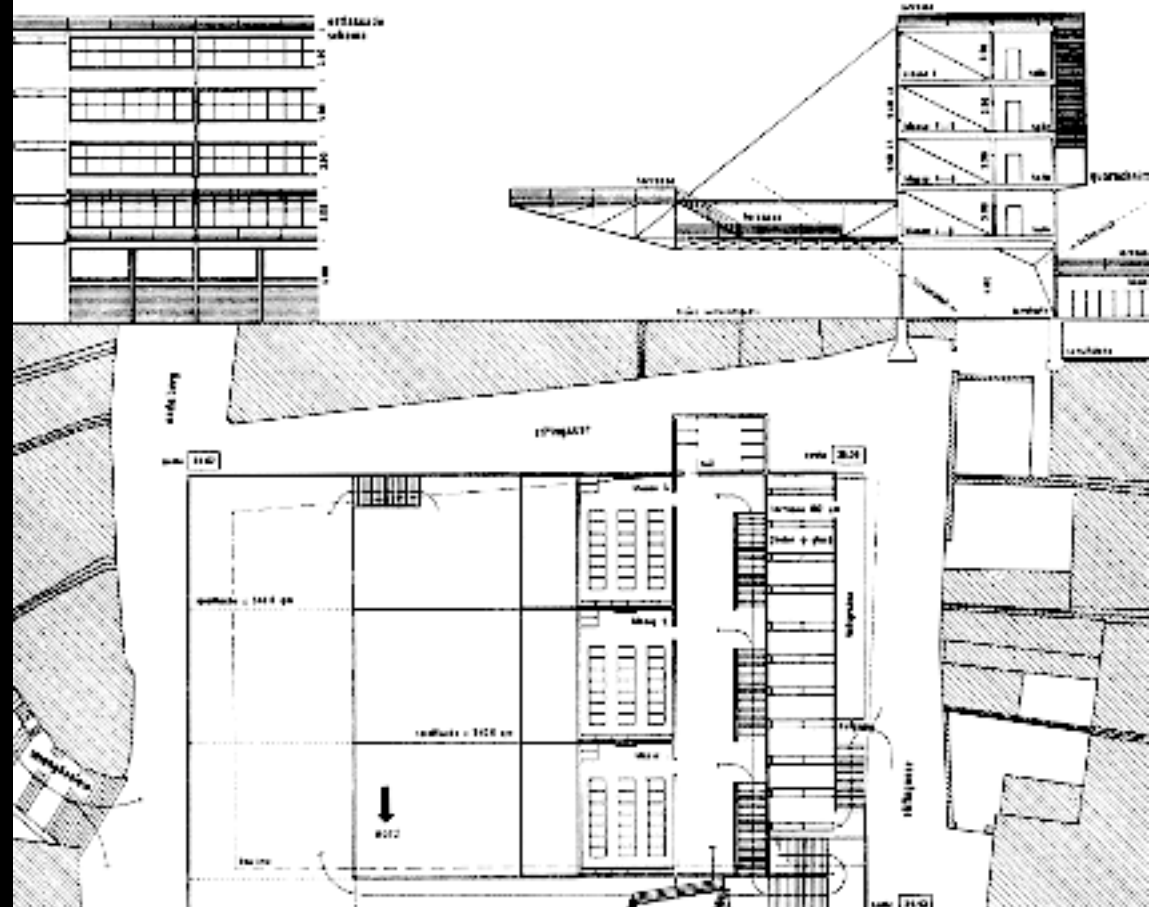
Palais de la Société des Nations à Genève



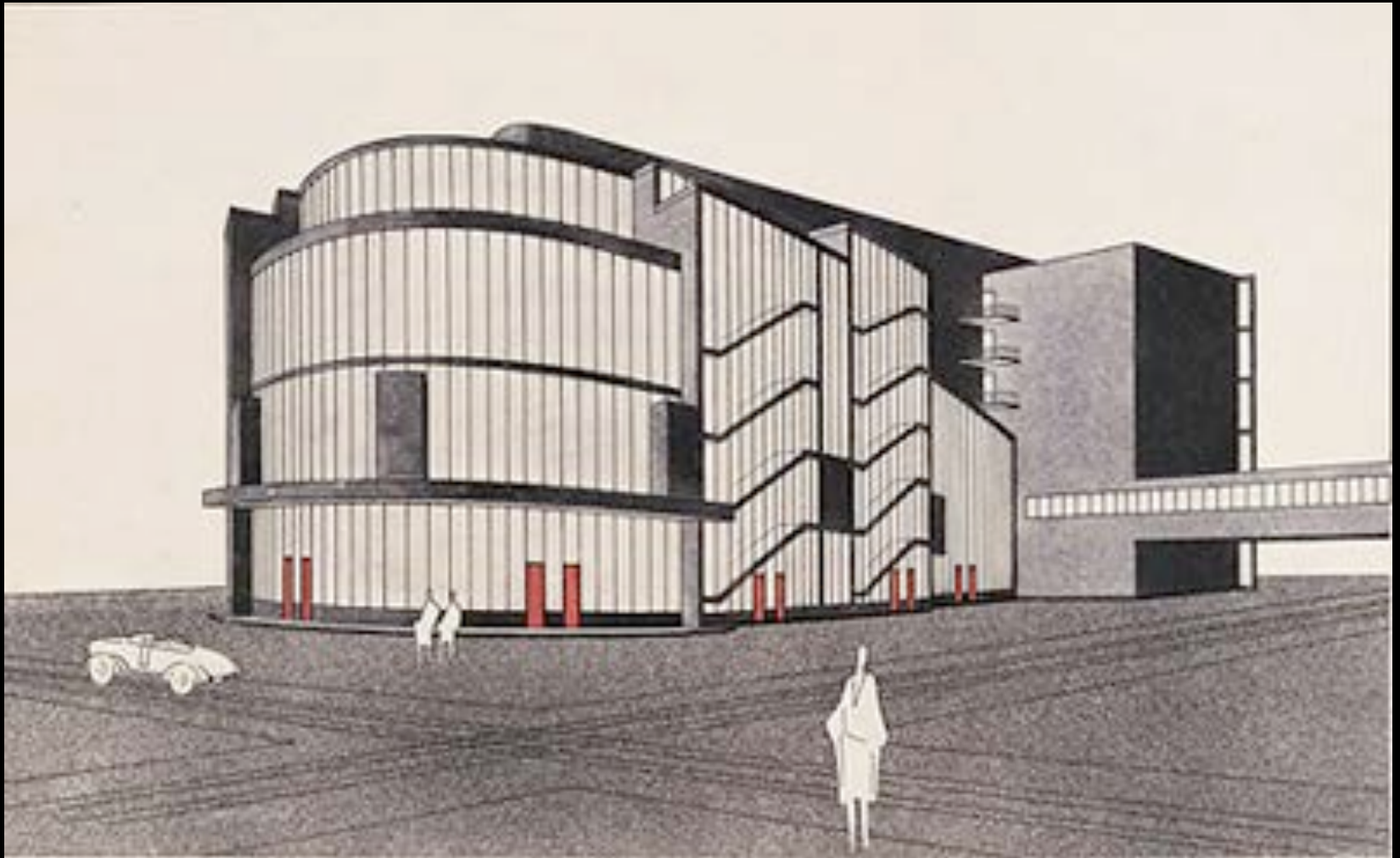


Hannes Meyer and Hans Wittwer, Project for the Petersschule, Basel, 1926





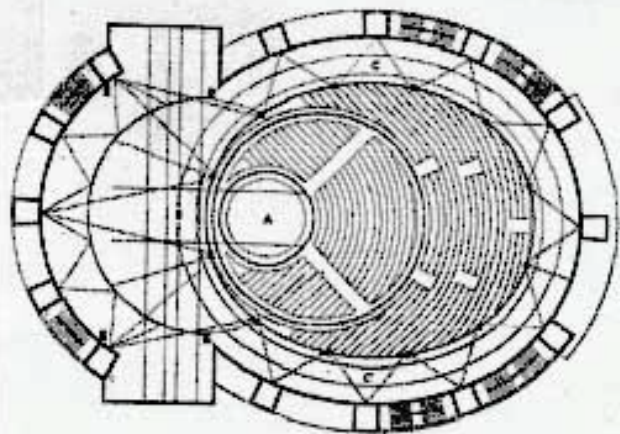
Hannes Meyer and Hans Wittwer, Project for the Petersschule, Basel, 1926



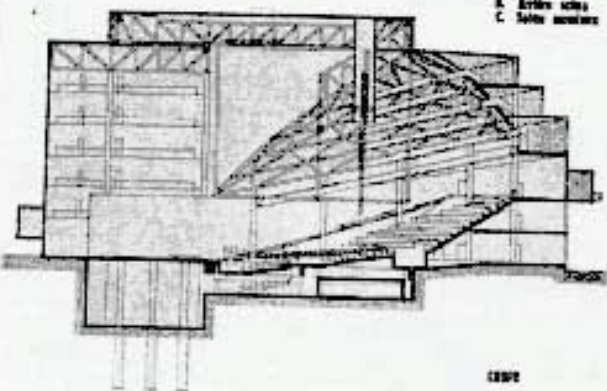
Walter Gropius, Total Theater, 1927



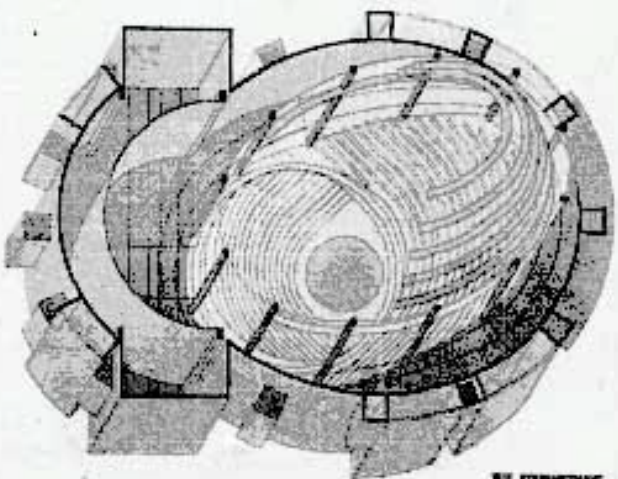




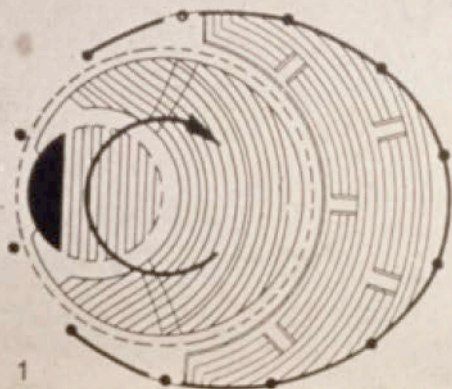
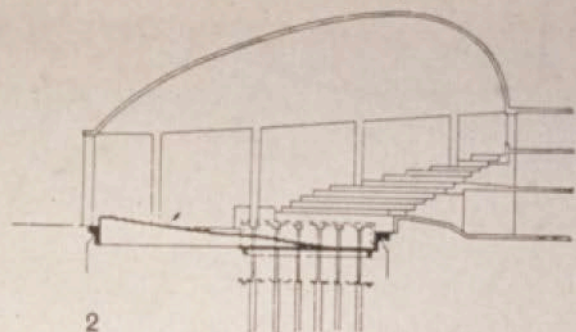
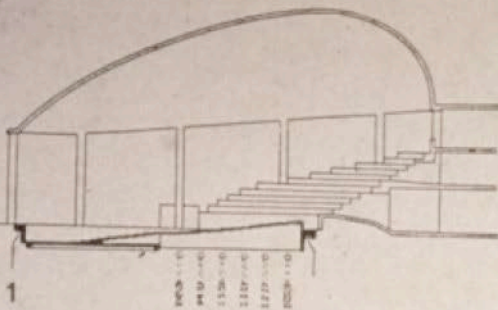
KAB  
A. Stütz  
B. Brücke schau  
C. Seiten anordn.



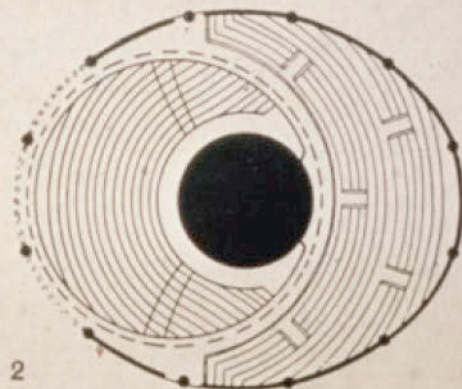
1892



NIE KIRCHENTHÜR



1



2



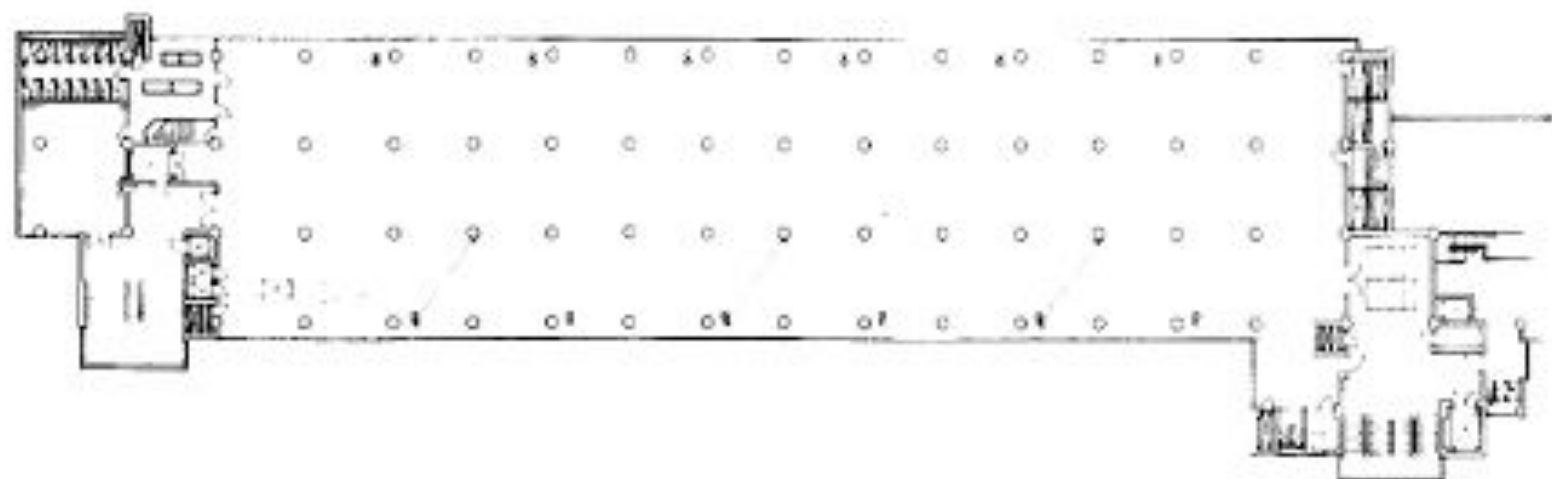


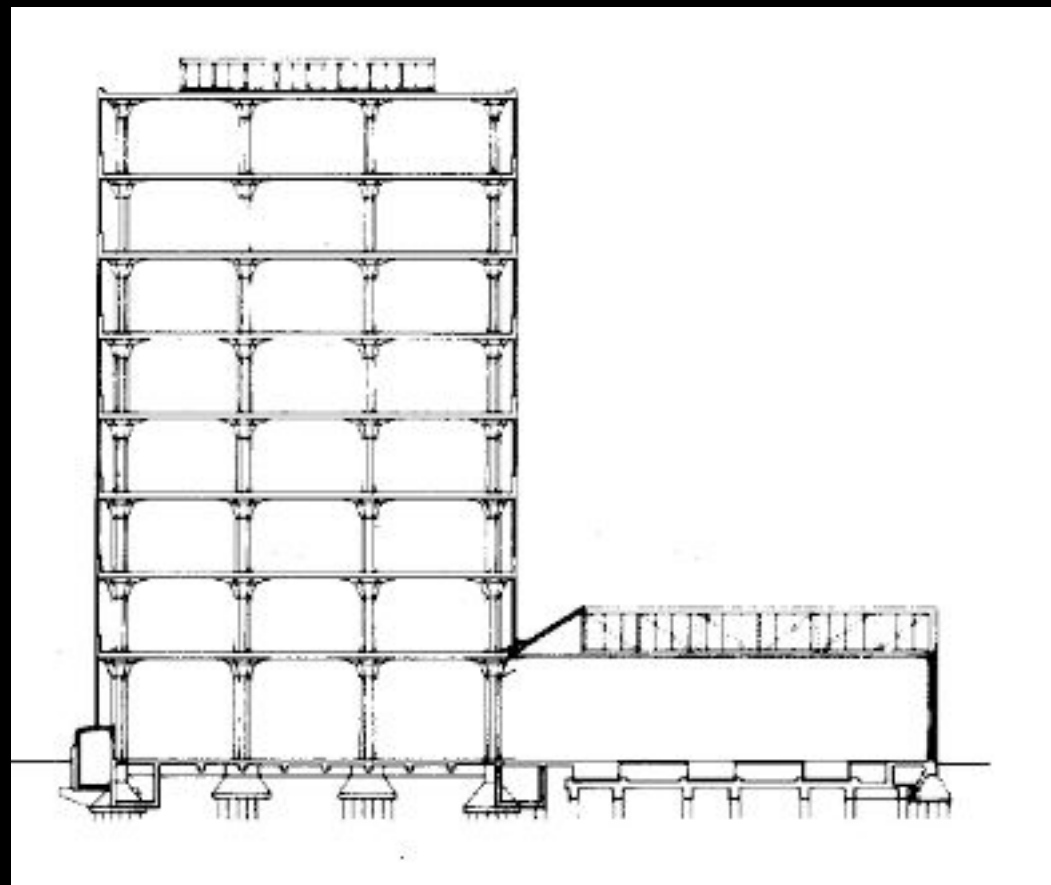
A. Brinkman and C. Van der Vlugt, Van Nelle Factory, Rotterdam, 1927-29















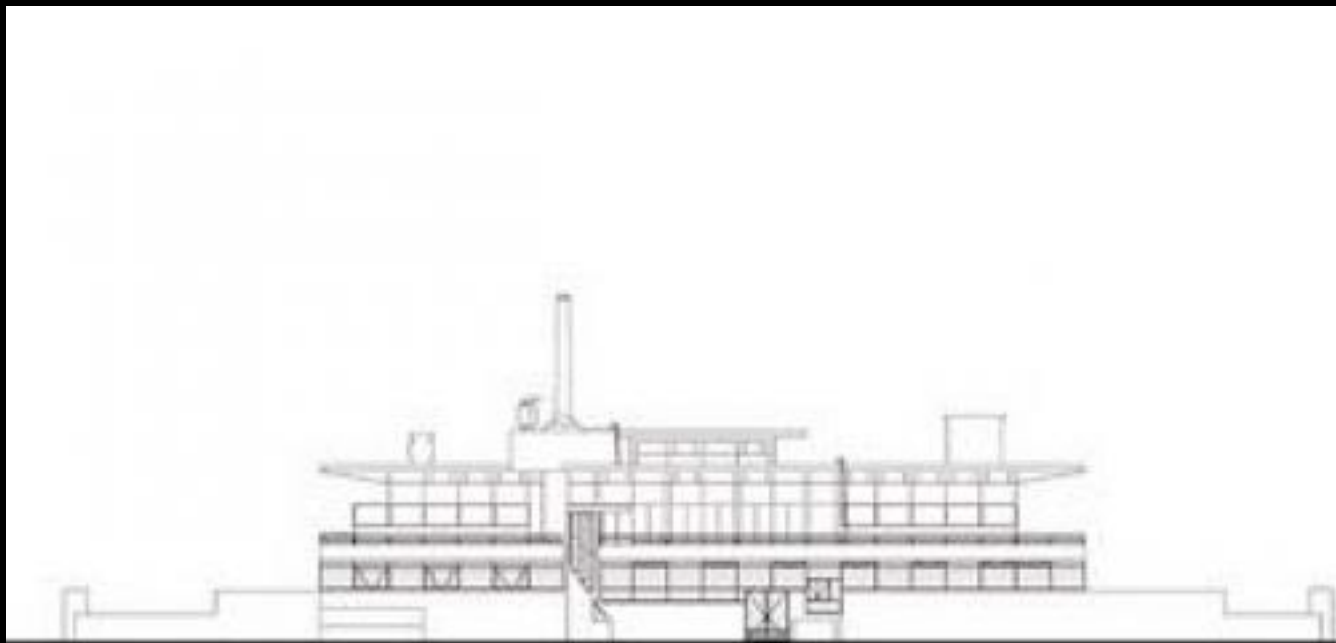


Sanatorium „Zonnestraal“, Hilversum.

„N. L. M. - FOTOCOPIEREN“ 1924

J. Duiker, Zonnestraal Sanatorium, Hilversum, 1928





Zugspitze

0 5 10 m









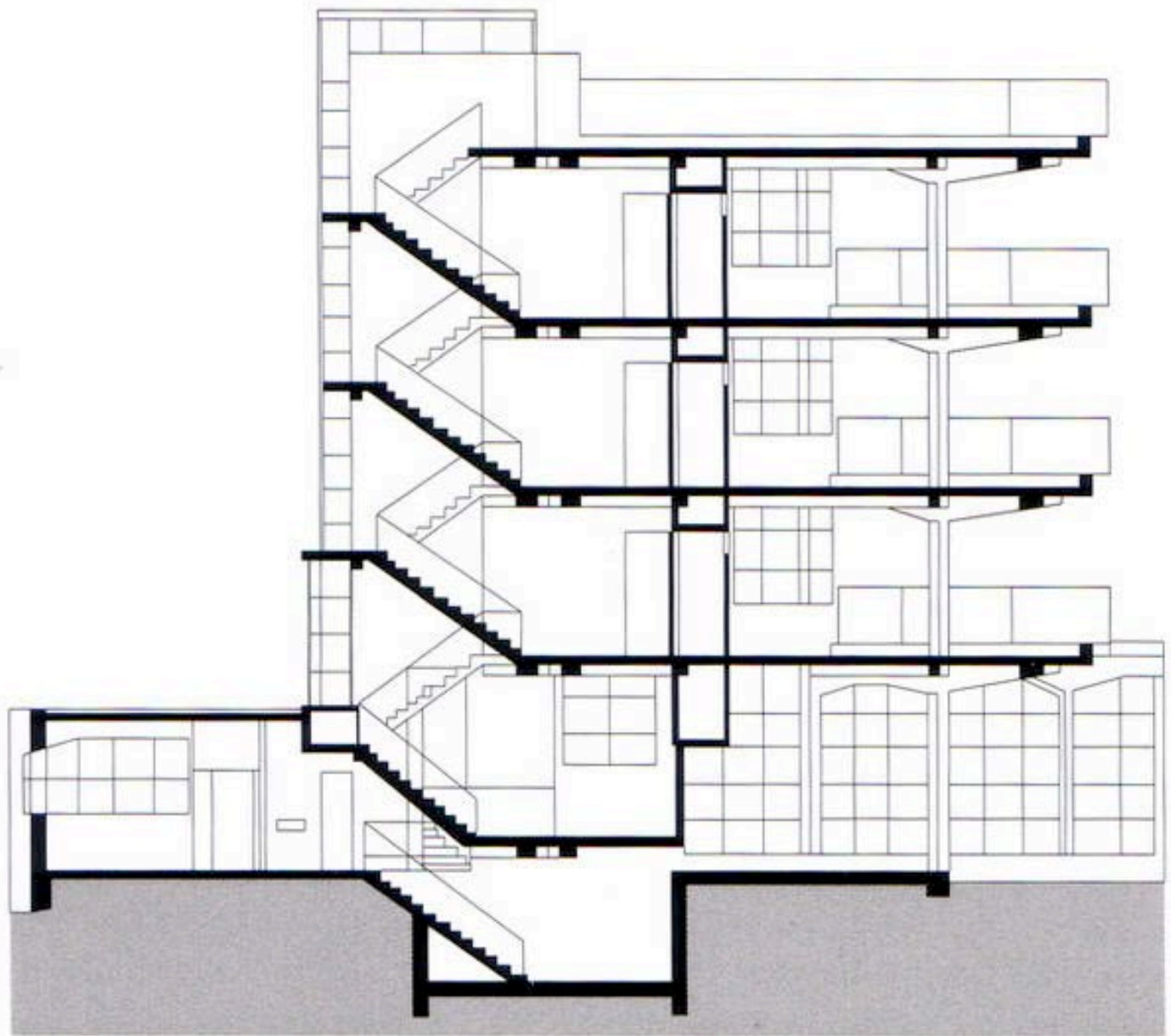






J. Duiker, Open Air School, Amsterdam, 1930





Architecture: Johannes Duiker and Bernard Bijvoet

# Man and Mask + Bauhaus: Face of the Twentieth Century



Oskar Schlemmer, Designs for Triadic Ballet, 1922

<https://utdallas.kanopy.com/welcome/video/man-and-mask>

<https://utdallas.kanopy.com/video/bauhaus-face-20th-century>

