

08.02.–17.05.2020, ZKM Atria 1+2, 2nd floor

bauhaus.film.expanded

Opens on Friday, 07.02.20, 7.00 pm

The exhibition *bauhaus.film.expanded* takes up the idea of a Totaltheater – total theater – using large format projections, it creates the spatial effect of extended forms of films practiced at the Bauhaus. A tribute to the Bauhaus world of moving images!

Bauhaus director Walter Gropius designed this total theater in 1926/1927 for Erwin Piscator, which by using multiple film projectors also sought to “set the space under film.” The exhibition, curated by Markus Heltschl, Thomas Tode, and Peter Weibel, focuses on this visionary idea of immersion using simultaneous large scale projections of sixty films. Because the films are of different lengths new connections between them arise continually. New research has shown that 28 Bauhaus authors were engaged in work on films or light projections, including Ellen Auerbach, Ella Bergmann-Michel, Ludwig Hirschfeld-Mack, and Kurt Schwerdtfeger.

Films have also been rediscovered that were thought to be lost and others identified that were projected at the wrong speed or with the sequences in the wrong order. Now it is possible to show these films in their original form and thus to present for the first time the scientifically researched and restored cinematographic legacy of the Bauhaus. Thematically and formally the films fall into four categories: Abstract films, political and experimental film essays, reform movement architecture films, and expanded cinema.

One of the most innovative visual artists of the twentieth century, Bauhaus professor László Moholy-Nagy placed film and photography at the center of his thinking about Neues Sehen – New Vision. Moholy-Nagy tried in vain to establish a central experimental film section at the school, but nevertheless the Bauhaus artists succeeded in creating an extraordinary large body of film works outside it. Persecution by the Nazis, emigration, and war destroyed a part of the Bauhaus films. Some Bauhaus artists were only able realize the films they had conceived in their Bauhaus years after the war. The exhibition *bauhaus.film.expanded* highlights particularly the important role played by the Bauhaus women artists. In symbiotic living and working communities they worked on seminal works of German avant-garde film.

The majority of the approaches to film developed at the Bauhaus range from abstract Absolute film, dance films, essayistic studies on reform architecture, and political documentaries to light projections, film clips for theater productions, and cinema architecture.

Curators: Markus Heltschl, Thomas Tode, and Peter Weibel

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Press preview on request

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Fri, 07.02.2020, 7 pm, ZKM Foyer

Press Contact
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Accompanying Program of Events

Thu, 06.02.20, 6.00 pm	Media Lounge at Six Lecture by Thomas Tode and Markus Heltschl on modernity, the life reform movement, and gender equality at the Bauhaus
Fri, 07.02.20, 7.00 pm	Opening of the exhibition
Sat, 08.02.20, 3.00 pm	Curators' guided tour of the exhibition
Sat, 15.02.20, 4.00 pm	Curators' guided tour of the exhibition
Sat, 15.02.20, 6.00 pm	Konkrete Geräusche und Musik der Maschinen Film screening and discussion with Thomas Tode and Martin Reinhart
Sun, 16.02.20, 4.00 pm	Curators' guided tour of the exhibition
Sun, 16.02.20, 6.00 pm	Dynamik der Groß-Stadt Film screening and discussion with Thomas Tode and Martin Heltschl
Fri, 03.04.20, 6.00 pm	Ellen Auerbach. Bauhäslerin aus Karlsruhe I Film screening and Introduction by Thomas Tode
Fri, 03.04.20, 8.30 pm	Ellen Auerbach. Bauhäslerin aus Karlsruhe II Film screening and Introduction by Thomas Tode
Sat, 04.04.20, 4.00 pm	Curators' guided tour of the exhibition
Sat, 04.04.20, 6.00 pm	Symphonie Diagonale Revisited Film screening and Introduction by Markus Heltschl
Sun, 05.04.20, 3.00 pm	Curators' guided tour of the exhibition
Sun, 05.04.20, 5.00 pm	Bauhaus und Architektur Film screening and Introduction by Thomas Tode in the Kinemathek Karlsruhe

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About the Curators

Markus Heltschl is a writer, director, photographer, and curator who lives in Munich. He studied at the Institute for Film and Television at the University of Music and Performing Arts, Vienna.

Films (selection): Das bedrohte Paradies: Der Fotograf Heinrich Kühn (2013/2015); Neue Architektur in Österreich (2012); Ein unentdeckter Archipel (2011); Der gläserne Blick / Dead Man's Memories (2003).

Film scripts (selection): Der gläserne Blick (feature film, 2000/2003); Unter Freunden (feature film, 1989, director: Lukas Stepanik); Raffl (feature film, 1984, director: Christian Berger)

Curation (selection): Das bedrohte Paradies (Rabalderhaus, Schwaz, 2017); Das bedrohte Paradies (Museum im Ballhaus, Imst, 2016).

Thomas Tode is an independent filmmaker, curator, and writer on film who lives in Hamburg. He researches and teaches on the essay film, the Soviet avant-garde, political documentaries, reeducation films, and films on architecture and archaeology.

Books (selection): editor, bauhaus & film (2011/2012); Potemkin-Meisel (2015).

Films (selection): Das Große Spiel. Archäologie und Politik (2011); Dreams Rewired: Mobilisierung der Träume (2015).

Curation (selection): bauhaus & film (film series, Weimar, Hamburg, Berlin, 2009); Bauhaus in Aktion (film exhibition, Dessau, 2009); Modell Bauhaus (film series, Martin-Gropius-Bau Berlin, 2009); Bauhaus: Art as Life (film series, Barbican Art Gallery, London, 2012); L'esprit du Bauhaus (film series, Les Arts Décoratifs, Paris, 2016/2017); Neues zum Film am Bauhaus (conference, Hamburg, 2018); Bauhaus + Film: Neue Perspektiven (conference, Weimar, 2019); Neues von Bauhaus & Film (film series, Hamburg, 2019).

Peter Weibel is CEO of the ZKM | Center for Art and Media in Karlsruhe and Head of the Peter Weibel Research Institute for Digital Cultures at the University of Applied Arts Vienna and he lives in Karlsruhe and Vienna. Due to his multifarious activities as an artist, theorist, and curator he is regarded as a central figure of European media art. He has published innumerable books, essays, and articles on themes located at the intersection of art and science. After studying literature, medicine, logic, philosophy, and film studies in Paris and Vienna and working as an artist, he became Head of the Digital Arts Laboratory of the Media Department of New York University at Buffalo (1984–1989), the founding director of the Institute for New Media at the Städelschule in Frankfurt am Main (1989–1994), and Professor of Media Theory at the University of Applied Arts in Vienna (1984–2011). From 1986 to 1995 he was Artistic Director of the Ars Electronica in Linz, in 2008 for the International Biennial of Contemporary Art of Seville (BIACS3), and in 2011 for the Moscow International Biennale of Contemporary Art. From 1993 to 1999 he was Commissioner of the Austrian pavilion at the Biennale di Venezia, and from 1993 to 1998 he was Head Curator of the Neue Galerie Graz.

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