

MIES VAN DER ROHE HAUS

Oberseestraße 60

13053 Berlin

Berlin, 24.04.2019

The Annual Program

The Mies van der Rohe Haus celebrates 2019 with two festivals, four exhibitions and a research project "100 Years Bauhaus".

Avanti-Avanti-100

Ludwig Mies van der Rohe designed the Landhaus Lemke (1932/33) during his time as director at the Bauhaus. Lilly Reich, at that time head of the weaving mill and of the Bauhaus's construction/development department, was involved in furnishing the house. And for Mies' students in architecture lessons at the Bauhaus, the simple, L-shaped brick building on the Obersee was a welcome object of study. Pius Pahl, Eduard Ludwig or Rudolf Ortner, to name just three of Mies' students, drew comparable house types with flat roofs.

The architecture of Haus Lemke, with its beautiful proportions, the attention to detail and the staged opening to nature, is almost timeless and still stimulates architects, artists and designers. This authentic place still conveys a vivid picture of the dawn of modernity.

In this spirit, the Mies van der Rohe Haus celebrates "100 Years of the Bauhaus" with four exhibitions, a research project - sponsored by the Federal Foreign Office - and two Bauhaus festivals. The theme for the year is AVANTI-AVANTI 100, because it goes on and on, with humour, criticism and Dada.

Bauhaus festivals

Sunday, 13.1., 2 p.m.

Bauhaus 100 New Year Festival

The Bauhaus 100 New Year's Reception will take place as a joint kick-off event of the Senate Administration for Culture and Europe, the District Office Lichtenberg and the Association of Friends and Sponsors of the Mies van der Rohe Haus e.V. on Sunday, 13 January 2019. This is where the Mies van der Rohe Haus opens its "Bauhaus Year".

Sunday, 30.6., 2 - 9 p.m.

Bauhaus Summer Festival in the garden

Thematic picnic in the garden with music, drinks, photo shootings, speeches and of course Mies.



M I E S
V A N D E R
R O H E
H A U S

Exhibition Program 2019

In the exhibitions, the continuing relevance and the multifaceted paths of further development of the Bauhaus concepts will be examined. On the occasion of its anniversary, the building is once again presenting a new exhibition format: Three artists per exhibition will be invited by the house's director to present a contemporary image in the famous "Rear View Mirror of Modernity" on the themes of *Delighting the World*, *Movement as a Dream*, *Innovations and Prescriptions*, and *White Cube*. A wide variety of artistic positions will take shape and interact with the rooms of the Mies van der Rohe Haus.

27.1.-14.4.2019

Delighting the World

Joachim Grommek (1957) D, Jan van der Ploeg (1959) NL and Jill Baroff (1954) USA

Opening: Sunday 27.1., 2p.m.

28.4.-7.7.2019

White Cube

Rakuko Naito JP/USA, Thomas Rentmeister (1965) D and Michel Verjux (1956) FR

Opening: Sunday 28.4., 4p.m.

21.7.-29.9.2019

Innovations and Prescriptions

Daniel Buren (1938) FR, Günther Fruhtrunk (1923-82) D and Sabine Boehl (1974) D

Opening: Sunday 21.7., 5p.m.

13.10.-22.12.2019

Movement as a Dream

Ilyia und Emilia Kabakow (1945/1933) USA, Heike Mutter und Ulrich Genth (1959/1971) D and Sergei Tchoban (1962) D

Opening: Sunday 13.10., 2p.m.

Avanti-Avanti-100
DELIGHTING THE WORLD
JILL BAROFF, JOACHIM GROMMEK, JAN VAN DER PLOEG

Exhibition period: 27.1.-14.4.2019

Opening: Sunday. 27. January 2019. 2p.m.

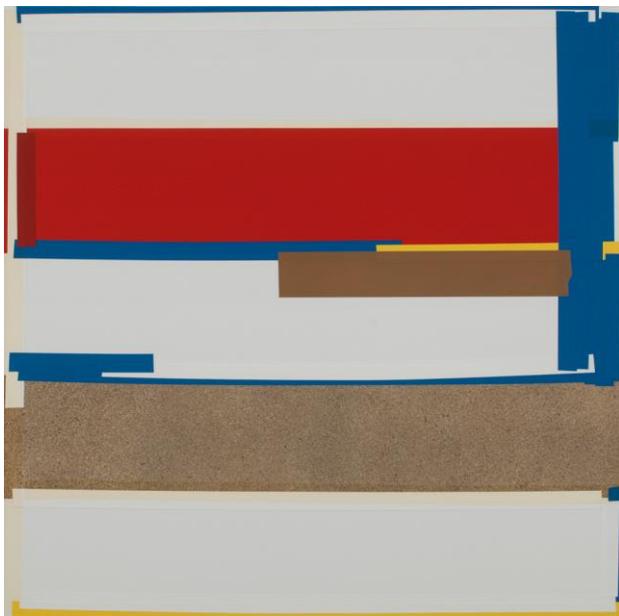
Welcoming: Dr. Wita Noack, Mies van der Rohe Haus

Speech: Prof. Dr. Fritz Neumeyer, Architectural Historian

DELIGHTING THE WORLD

One hundred years ago, the Bauhaus, as a new art school, set out to delight mankind. It was time to discover modern forms for living, for the everyday, for architecture and for art. Looking back today, the Bauhaus's radical concepts remain excitingly seductive. Now as then, the idea of seeing the world constantly anew, lies at the very heart of art.

The German artist Joachim Grommek, his Dutch colleague Jan van der Ploeg and the U.S. artist Jill Baroff – now the fourth generation after the radical trends of the 1920's, such as the German Bauhaus, Russian Constructivism, or the Dutch de Stijl Group – look into the famous "rearview mirror" of Modernism, while at the same time drawing a picture full of contemporary relevance. All the three artists share a conceptual and universal language of forms.



Joachim Grommek, o.T. #139, 2010, lacquer, acrylic, oil, primer on chipboard, 50 x 50 cm, private property, photo: Nick Ash, Berlin



Jill Baroff, Duo (for Anni and Josef), 2018, paint on wood, 66 x 80 cm



Jan van der Ploeg, Wall Painting No.475, o.T., 2019 acryl on wall, 270 x 735 cm

Avanti-Avanti-100

WHITE CUBE

RAKUKO NAITO, THOMAS RENTMEISTER, MICHEL VERJUX

Exhibition period: 28.4.-7.7.2019

Opening: Sunday. 28. April 2019. 4p.m.

Welcoming: Dr. Wita Noack, Mies van der Rohe Haus

Speech: Dr. Sebastian Preuss, deputy editor-in-chief of the magazine Weltkunst

WHITE CUBE

The colour white symbolises beginning anew. The Bauhaus set their new white cubes in a grey world. They were to be shining lights: timeless and contemporary. In the course of time the colour white migrated from the outside to become the defining colour of exhibition spaces: the white cube. The German artist Thomas Rentmeister, his Japanese-American colleague Rakuko Naito, as well as the French artist Michel Verjux, deal with the materiality and immateriality of the colour white. In interacting with the Mies van der Rohe Haus, they go beyond the classical concept of the white cube. Once more art and architecture relate to one another.



Rakuko Naito, various works, photo: Achim Hatzius



Michel Verjux, *Poursuite en angle*, 2/3 rasante 1/3 frontale, 2019, profile spotlight, light installation, variable dimensions, photo: Achim Hatzius



Thomas Rentmeister, *Park 51 Micro Plane*, 2019, aluminium, galvanised sheet steel, refrigerator, acrylic glass, refrigerator grille, neon tubes, paper, plastic profiles, pillboxes, gauze bandages, cotton wool, wire, wool, pens, Pattex, adhesive tape, silicone tubing, Tic Tacs, sugar, toothpaste, paper tissues, 79 x 300 x 150 cm, photo: Achim Hatzius

Research Project 2019

Michiko Yamawaki - A Japanese woman at the Bauhaus

Project funding by the Federal Foreign Office

The Bauhaus, founded in Weimar in 1919 by the architect Walter Gropius, celebrates its 100th anniversary. Although the Bauhaus was forced to close in 1933 by the National Socialists after only 14 years, and after three changes of management and location, it has shaped the international understanding of design and architecture more than almost any other educational institution. Interest in the Bauhaus continues unabated. With various emphases and perspectives, the Bauhaus became the subject of research and exhibitions. It seems to be an almost inexhaustible source.

The fact that four Japanese students studied at the Bauhaus is a topic that has so far been treated rather sparsely outside Japan. Takehiko Mizutani was the first Japanese to enrol at the Bauhaus. Shortly after Mizutani's return to Japan, the couple Iwao and Michiko Yamawaki studied in Dessau. Tamae Ono, the second Japanese Bauhaus student, was able to study at the Bauhaus in Berlin for only a few months until its final closure.

The subject of this research project is Michiko Yamawaki, who was enrolled at the Bauhaus with her husband Iwao from 1930 to 1932. Iwao Yamawaki (formerly Iwao Fujita) had completed his architectural studies at the Tokyo Bijutsu Gakko (Tokyo Art Academy) and worked as a technical draughtsman at the Yokogawa architectural office in Tokyo. The architectural office was one of the market leaders at the time and was regarded as technically innovative. However, Iwao had concerns about the way Japan was designed. Western pattern books were therefore used as models and sources of inspiration to give the façade a final polish.

When Iwao agreed to marry the wealthy Michiko Yamawaki, who was 12 years younger, in 1928, he made a deal with his future father-in-law. Iwao took the family name Yamawaki and was financed to study at the Bauhaus. In 1930 the couple arrived in Dessau for the winter semester.

Michiko Yamawaki occupied a special position as a Bauhaus student. In contrast to many other female fellow students who passed a demanding entrance examination and thus had to prove their strong will to study at the Bauhaus, Michiko simply followed her husband Iwao, who was the driving force. Michiko's gaze was unbiased, and she had no expectations of her studies. On the other hand, she had no previous knowledge in design disciplines and thus sought her own way of interpreting the new environment, culture and Bauhaus.

Michiko's father, Zengoro Yamawaki, was not only wealthy, he was also a tea master and a culturally interested, well-read man. At the Bauhaus, Michiko discovered parallels between the culture of tea, Japanese traditional design and Bauhaus teaching. "It will probably sound unusual, but in both worlds the simple and the functional are perceived as good and the properties of the materials are emphasized. This attitude is shared by both worlds. When I noticed this, I felt for the first time a self-confidence that I could exist at the Bauhaus". (M. Yamawaki 1995). More than sixty years later, Michiko puts her memoirs, with a focus on the two years at the Bauhaus, on paper under the title "Bauhaus and Tea Art".

The project described here is not limited to the biography of Michiko Yamawaki. Rather, Michiko's story is viewed in a larger time context. The reciprocal exchange between the Bauhaus (people, ideas and products) and Japanese design is addressed. On the one hand, the Bauhaus has influenced developments in Japanese design, including architecture, while on the other, similarities in form between Bauhaus works and traditional Japanese forms can also be discerned.



Top left: Michigo Yamawaki 1933

Top right: Iwao and Michigo Yamawaki

Bottom left: Michigo Yamawaki 1932/33

Bottom right: Michigo Yamawaki Apartment

Reinald Eckert

Develop model - Homage to Marguerite Friedlaender

Living, changing and new - in twelve files, the Bauhaus vase HALLE by Marguerite Friedlaender, developed in 1929 for KPM Berlin, comes in all its glory. The simple geometric shape of this vase is the starting point and reference point for a staging that harmonises architecture, design and art. The vase, which is still produced in the Berlin Porcelain Manufactory today, has a beautiful location in the Mies van der Rohe House and is repeatedly fitted with various Ikebana arrangements, including plants from the Lemke Garden. The design takes up the play of the seasons. Ikebana artist Reinald Eckert (Somu, Sogetsu Ikebana School, Tokyo) will design the vase.

Dates: 11.01., 22.02., 29.03, 26.04, 31.05, 28.06., 26.7., 30.08., 27.09, 31.10., 29.11., 13.12.



photos: Marc Naroska

Dates and Events 2019

Sunday 6.1.2019, 11:30 a.m., Sunday guided tour "mies verstehen"

Sunday 13.1.2019, 2p.m., Bauhaus 100 New Year's Festival

Sunday 27.1.2019, 2p.m., Vernissage Avanti-Avanti-100 DELIGHTING THE WORLD

Sunday 3.2.2019, 11:30 a.m., Sunday guided tour "mies verstehen"

Friday 1.3.2019, 6 p.m., Michiko Yamawaki and the Bauhaus in Japan, lecture

Sunday 3.3.2019, 11:30 a.m., Sunday guided tour "mies verstehen"

Wednesday 27.3.2019, 6p.m., Curator tour

Sunday 7.4.2019, 11:30 a.m., Sunday guided tour "mies verstehen"

Sunday 28.4.2019, 4p.m., Vernissage Avanti-Avanti-100 WHITE CUBE

Sunday 5.5.2019, 11:30 a.m., Sunday guided tour "mies verstehen"

Wednesday 15.5.2019, 6p.m., Curator tour

Sunday 2.6.2019, 11:30 a.m., Sunday guided tour "mies verstehen"

Thursday 6.6.2019, 7p.m., Annual General Meeting (not public)

Sunday 30.6.2019, 2 – 9p.m., Bauhaus Summer Festival in the garden

Sunday 7.7.2019, 11:30 a.m., Sunday guided tour "mies verstehen"

Sunday 21.7.2019, 5p.m., Vernissage Avanti-Avanti-100 INNOVATIONS AND PERSCRIPTIONS

Sunday 4.8.2019, 11:30 a.m., Sunday guided tour "mies verstehen"

[31.8.-8.9.2019 Berlin "Bauhaus 100 Week"](#)

Sunday 1.9.2019, 11:30 a.m., Sunday guided tour "mies verstehen"

Saturday 7.9.2019, day of the open monument, guided tour 3p.m.

Sunday 8.9.2019, Day of the open monument, guided tour 3p.m.

Wednesday, 25.9.2019, 6 p.m., Curator's Tour

Sunday 6.10.2019, 11:30 a.m., Sunday guided tour "mies verstehen"

Sunday 13.10.2019, 2p.m., Vernissage Avanti-Avanti-100 MOVEMENT AS A DREAM

Sunday 3.11.2019, 11:30 a.m., Sunday guided tour "mies verstehen"

Wednesday, 13.11.2019, 6p.m., Curator's tour

Sunday 1.12.2019, 11:30 a.m., Sunday guided tour "mies verstehen"