

(Working Titles)

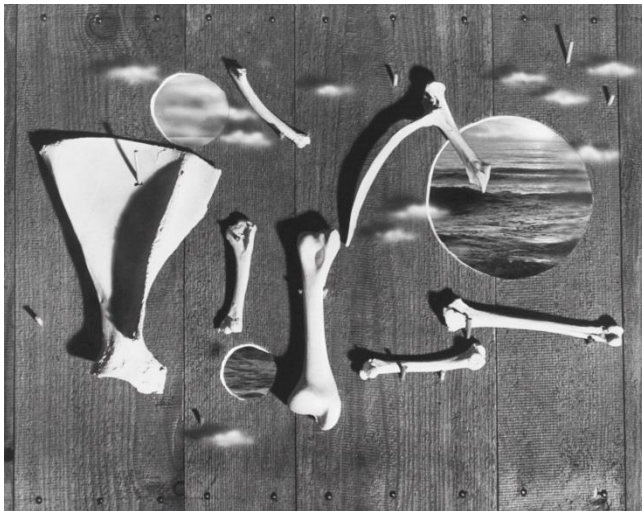
*Herbert Bayer and the Universal Idea*

or

*Herbert Bayer and the Pragmatic Photograph*

Dates TBD (possibly July to September 2015)

Exhibited concurrently in the Ridley-Tree Works on Paper Gallery with *The Paintings of Moholy-Nagy: The Shape of Things to Come*, will be the works of the last living Bauhaus artist, Herbert Bayer (1900-1985). Focused solely on the photographic work of Bayer, these prints express the modern world as the artist saw it between the years 1927 and 1938 and how we strive to understand the artistic years between the two World Wars: a time of great precision and maximum contrasts. Influenced by the photographic works of Moholy-Nagy and the modernist Bauhaus ideology—there is no one true art form but rather an intersection of all art in pursuit of an *idea*, Bayer's photography became an adjunct of design. In his opinion, photography presents objects as reality yet detached from the personal: the photomontage process — combining several photographs into a single image—possesses the potential to express *ideas*. His photomontage works of the 1930s, less a derivative of the Surrealist art movement and more of a testament to the artist's wit and biography, preserves the order, objectivity and detachment of the avant-garde and, simultaneously, explores psychology, identity, and pragmatism. In his abstract vision of an unpityingly geometrical world, Bayer reanimates fantasies from memory, nature, and Germanic identity.



Herbert Bayer, *Knochen Mit See (Bones with Sea)*, 1936. Gelatin silver print, ed. 17/40. Santa Barbara Museum of Art, Gift of the Estate of Joella Bayer



Herbert Bayer, *Self Portrait*, 1932. Gelatin silver print (photomontage), ed. 30/40. Santa Barbara Museum of Art, Museum purchase with funds provided by the Chalifoux Fund, Auction! Auction!, courtesy of Margaret Mallory