the legacy of herbert bayer
recent gifts and loans to the aspen institute
This publication has been produced in conjunction with the exhibition
*The Legacy of Herbert Bayer:*
*Recent Gifts and Loans to the Aspen Institute,*
curated by David Floria and presented in the Resnick Gallery,
Doerr-Hosier Center, The Aspen Institute, Aspen, Colorado.
Opening December 29, 2013

Cover photo: Leinie Schilling Bard, *Herbert Bayer,* 1983 (#1)
Opposite photo: Ferenc Berko, *The Aspen Institute and Music Tent,* 1965
Photo courtesy of BERKO Photo (#2)
Inside back cover: Herbert Bayer, *deposition,* 1940 (#33)
Back cover: Herbert Bayer, *landscape,* 1982 (#34)

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essay by david floria and lissa ballinger
biographical background by bernard jazzar

The Aspen Institute and Music Tent, 1965 (#2)
belle nuit géométrique, 1978/76 (#3)
The Legacy of Herbert Bayer: Recent Gifts and Loans to the Aspen Institute signals a new focus in the visual art programming of the Aspen Institute. The exhibition formalizes the commitment to the collection, study, appreciation, and preservation of the work of this master artist, acknowledging his seminal contribution to the Institute.

It is the third in a series of exhibitions concerning Herbert Bayer in the Resnick Gallery of the Doerr-Hosier Center. The first two exhibitions, expertly curated by Bernard Jazzar, curator of the Lynda and Stewart Resnick Collection, examined specific periods and bodies of work during Bayer’s career.

This latest exhibition offers a broad perspective, surveying Bayer’s lifework. It is a retrospective, highlighting a variety of media, including paintings, sculptures, tapestries, photographs, graphics, advertisements, and ceramics, that have been donated or loaned to the Institute from private collections. Bayer diligently adhered to the ethos of the Bauhaus movement throughout his artistic career. He believed in the equality of all arts; there was no delineation between applied art, craft, and fine art.

This exhibition clearly illustrates his commitment to Bauhaus ideals by presenting a diverse selection from his oeuvre. While this exhibition is a permanent installation, it will evolve as temporary loans are replaced by gifts and new loans.

acknowledgments


We are indebted to Hugo Anderson and John Schaefer for the loan of their significant Bayer poster collection exhibited in the Paepcke Gallery in the Walter Paepcke Memorial Building.

Bernard Jazzar was invaluable in his support and encouragement. His prior Herbert Bayer exhibitions and extensive knowledge of the artist were a tremendous resource.

It was a pleasure working with everyone on this truly collaborative endeavor. We look forward to continuing our friendship and professional relationship in celebration of Herbert Bayer.

Melva Bucksbaum and Lynda Resnick
Aspen Meadows Art Advisory Committee Co-Chairs

Walter Isaacson
President and CEO, the Aspen Institute
fotomontagen: self portrait, 1932/5 (#5)

fotomontagen: lonely metropolitan, 1932/13 (#6)
The legacy of Herbert Bayer is manifold, including major contributions in typography, photography, graphic design, corporate design, exhibition design, earthworks, painting, sculpture, and printmaking. The artist was an innovator in many of these genres. Throughout his life, he pursued projects that challenged and expanded his creative and professional abilities.

Bayer’s significant contributions to fine art and design in the 20th century were determined by his involvement with the Bauhaus, both as a student and a master, from 1921 to 1928. The Bauhaus was founded in 1919 by Walter Gropius in Weimar, Germany, as a modernist art school emphasizing the equality of all the visual arts. The seven years that Bayer spent there defined his “way of life and work and a design philosophy suitable for dealing with the problems of the contemporary artist.”

He adhered rigorously to the design ideology he absorbed during his time as a student of the Bauhaus, where his mentor, Wassily Kandinsky, especially influenced him. While teaching at the Bauhaus, he created his “universal alphabet,” consisting of sans-serif lowercase letters. This innovation was his greatest contribution to the field of typography, and was also consistent with his overarching philosophy of visually functional graphic design.

Determined to turn theory into practical application, Bayer, at the age of 28, left the Bauhaus and began working in various artistic directions and media in Berlin, but primarily in graphic design.

Notably, he created two bodies of photographic works, photomontagen (1931–1932, 1959) and fotoplastiken (1936), which remain today as important works in the canon of fine art photography. In Berlin, Bayer was exposed to other art movements, such as surrealism, Dada, and the Paris avant-garde, which greatly influenced his work and enlarged his worldview.

He immigrated to the United States in 1938 and was hired by the Museum of Modern Art to design a comprehensive Bauhaus exhibition. It was inventive and controversial, as well as critically acclaimed. The exhibit’s design attracted the attention of visionary Chicago industrialist Walter Paepcke, president of Container Corporation of America (CCA). Bayer was hired as a consultant to the corporation, working primarily on advertising and graphic design projects. In 1956, he was promoted to chairman of the Department of Design, where he was responsible for the corporation’s entire aesthetic environment, including: graphic design, advertising, marketing, industrial design, architecture, and interiors — his first foray into the concept of creating a total corporate environment.

As a result of his relationship with Paepcke, Bayer pioneered the concept of collaboration between the artist and a corporation. Their shared vision of a symbiotic relationship between corporate culture and an aesthetic philosophy was Bayer’s realization of the true Bauhaus credo. During his tenure at CCA, Bayer designed and edited the extraordinary world geo-graphic atlas, published in 1953. This graphically focused view of the postwar world concentrated more on pictorial impact than on the textual information. Bayer considered the atlas, published by CCA as a gift for business colleagues, to be one of his greatest achievements.

In 1946, Paepcke offered Bayer a unique opportunity to return to his beloved mountain environment, and move to Aspen, Colorado, to help Paepcke create a cultural utopia. Though his primary responsibility was the planning, landscape design, and architecture of the campus of the Aspen Institute of Humanistic Studies, he was also very involved with the rejuvenation of the town of Aspen. Paepcke’s vision for the Institute was to create a corporate retreat to encourage executives to convene, share great ideas and cultural values, and nurture their mind, body, and spirit. This “Aspen idea” echoes Bayer’s notion of the artist’s responsibility to imbue their work with “head, heart, and hand.”

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2 Cohen, Foreward
Bayer’s legacy can be viewed today by walking the campus site and seeing the many buildings of which he was the designer, including: The Walter Paepcke Memorial Building, the Koch building (which features his 1952 Sgraffito Wall Mural), the Resnick-Malek Health Center, the Aspen Meadows Reception Center, and the original guest houses. Bayer also created several sculptural earthworks on campus — groundbreaking because they preceded the earthwork movement by nearly a decade. Examples include grass mound, marble garden and Anderson Park. The interplay of the earthworks and the buildings creates a unified environment. Bayer wrote: “I am not so much concerned with the individual work of art, as with the total shape and content of the human scene.”

Bayer considered his work in Aspen as his Gesamtkunstwerk, the culmination of his lifetime pursuit. Creating this unified environment allowed him to go beyond the creation of a corporate identity and expand to building a humanistic community. As befitting the last surviving Bauhaus master, Bayer’s greatest legacy is the cumulative total of his lifework, which is realized on the Institute’s campus.

Although Bayer’s work is not limited to any single media or style, he always considered himself primarily a painter. His post-Bauhaus years in Berlin afforded him an opportunity to continue to explore painting. Through his work, he made a personal stylistic contribution to modernist painting that was largely unaffected by the vagaries of the particular trends of the day. His painting developed as his influences evolved. His early work was primarily watercolor landscapes. His painting in the late 1920s and ’30s reflected his influences from surrealism and photography.

In the 1940s, while living in New York City and periodically escaping to the mountains of Vermont, he returned to more atmospheric and geographically oriented subjects, including a series he called Convolutions. Chromatics, his next series, was a significant departure from his biomorphic work, with a return to geometric abstraction and an emphasis on a vibrantly colorful palette.

In 1975, he moved from Aspen to Montecito, California, for health reasons. His career culminated with the Anthologies, a critically acclaimed body of work that unifies and synthesizes his entire oeuvre.

David Floria, Curator
Lissa Ballinger, Art Registrar

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linear structure with blue square, 1961/4 (#13)
memorial sculpture, c. 1963 (#14)

Untitled, 1960 (#15)
lubeck, 1921 (#16)

bird with egg, 1928/21 (#17)
verdure, 1950 (#18)

horizontal flow, 1954 (#19)
what makes the weather, 1942/2 (#20)

homage to kairouan, 1954/56 (#21)
geometry of an illusionist, 1978/75 (#22)
growing in size, 1971/49 (#23)

transparency I, 1971/45 (#24)
tangier 2, 1969/33 (#25)

Untitled, c 1970 (#26)
color progression with lines, 1973 (#27)
wall sculpture, 1937/3 (#28)

stellaris, 1977 (#29)
formation, 1951 (#31)


implements on a wall, 1962 (#30)
biographical background

Born in 1900 in Haag am Hausruck, Austria, a small mountainous village northeast of Salzburg, Bayer developed an abiding love of nature at an early age. He often accompanied his father, a tax revenue officer, on his walks to remote villages to collect taxes. While his father conducted business, the young Bayer explored the outdoors and relished all the natural wonders he encountered. In school he also enjoyed his courses in mathematics and geometry. As he recounted years later to his studio assistant, Paul Hobson, he was always referring to various geometry texts, especially while working on the Anthology paintings during the last decade of his life. Some of these paintings bear the title Geometry Homework.

Due to his father’s death in 1917, Bayer’s dream of attending the art academy ended and he had to seek employment. After apprenticing with architects in Linz and Darmstadt, Bayer applied to and was accepted at the Bauhaus in Weimar, Germany in 1921. There he met Vasily Kandinsky who was to remain Bayer’s mentor for the rest of his life. In 1925 Bayer became a master at the new Bauhaus school in Dessau where he taught typography and what he termed visual communication. Dissatisfied with teaching, he moved to Berlin in 1928 where he set up a design studio. There he created visually-stunning advertisements that were featured in prestigious magazines, such as Vogue, and on covers for the monthly periodical Die neue Linie. Bayer was also an innovator in the field of exhibition design. Because of his reputation, he was invited in 1938 to design the seminal exhibition Bauhaus 1919-1928 for the Museum of Modern Art in New York. World War II and family circumstances caused him to leave Europe and settle in the United States. Two influential people entered his life in the 1940s: Joella Haweis Levy, who divorced her husband, Julian Levy, in 1942 and married Bayer, and, in 1945, Walter Paepcke, the president of the Container Corporation of America. Paepcke, who became a lifelong friend and patron of Bayer, convinced the artist and his wife to move to Aspen in 1946 where they helped transform an abandoned silver mining town into one of the world’s most popular destinations for leisure and culture. What Walter Paepcke began in 1949 as a venue in which to celebrate one of the world’s most influential thinkers, Johann Wolfgang von Goethe, led in 1950 to the creation, with Bayer’s help, of the Aspen Institute for Humanistic Studies. For nearly thirty years, Aspen was Bayer’s home. While there he created work in multiple disciplines ranging from architecture, graphic design, corporate identities, paintings, and sculpture, to earthworks. Rarely has a single individual contributed to so many disciplines at such a highly creative level. Among the most extraordinary products of this period is the world geographic atlas which Bayer designed and edited for the Container Corporation of America in 1953. According to Dr. Ian Winspur, who was Bayer’s friend and surgeon in Santa Barbara, California, Bayer considered this volume a high point of his career. Bayer also met the founder and president of Atlantic Richfield Company (ARCO), Robert O. Anderson, who would have a profound effect on the artist’s life and career as well. In 1966, Anderson hired Bayer as a design consultant for his company. His work involved everything from designing buildings, interiors, corporate graphics, furnishings, and tapestries for the various headquarters, as well as supplying the offices with art, including his own pieces. After suffering two massive heart attacks in 1974, Bayer was forced to leave his beloved Aspen, and with the help of Anderson, he settled in Montecito, near Santa Barbara, in 1975. From this point on, he devoted the majority of his creative output to his Anthology series, which he began in 1976. This impressive body of work was exhibited over the next several years at various venues including the Marlborough Gallery in New York and London. In late 1982 his right hand was smashed when a car hit him as he was walking on the street. After months of rehabilitation, Bayer brought the Anthology series to fruition and, for the remainder of his life, explored ideas based on earlier themes. He died in 1985.

Bernard Jazzar
Curator of the Lynda and Stewart Resnick Collection
| 1. | Leinnie Schilling Bard  
**Herbert Bayer, 1983**  
Photograph  
Gift of Leinnie Schilling Bard |
|---|---|
| 2. | Ferenc Berko  
*The Aspen Institute and Music Tent*, 1965  
Silver gelatin print  
Photo courtesy of BERKO Photo |
| 3. | Herbert Bayer  
*belle nuit geometrique*, 1978/76  
Acrylic and pencil on canvas  
80 x 80 inches  
Gift of Lynda & Stewart Resnick |
| 4. | Herbert Bayer  
*fotomontagen: self portrait*, 1932/5  
Gelatin silver print  
13 ½ x 9 ⅜ inches  
Collection of Lynda & Stewart Resnick |
| 5. | Herbert Bayer  
*fotomontagen: lonely metropolitan*, 1932/13  
Gelatin silver print  
13 ¾ x 10 ½ inches  
Collection of Lynda & Stewart Resnick |
| 6. | Herbert Bayer  
*fotomontagen: lonely metropolitan*, 1932/13  
Gelatin silver print  
13 ½ x 10 ½ inches  
Collection of Lynda & Stewart Resnick |
| 7. | Herbert Bayer  
*fünf*, 1922/8  
Gouache and collage on paper  
18 x 14 ½ inches  
Collection of Jonathan Bayer |
| 8. | Herbert Bayer  
*greek profile*, 1934  
Tempera on silk and linen  
17 3/8 x 12 3/8 inches  
Collection of Teresa & Paul Harbaugh |
| 9. | Herbert Bayer  
*Our Allies Need Eggs*, c. 1940  
Silkscreen poster backed on linen  
20 ¾ x 29 ¾ inches  
Collection of Jamie White and Andrew Sirotnak |
| 10. | Herbert Bayer  
*Aspen Tourism Poster*, c. 1948  
40 x 30 inches  
Collection of Soledad & Robert Hurst |
| 11. | Herbert Bayer  
*world geo-graphic atlas*  
Chicago: Container Corporation of America, 1953  
Collection of Richard Carter |
| 12. | Ferenc Berko  
*Sgraffito Wall Mural*, 1953  
Silver gelatin print  
Photo courtesy of BERKO Photo |
| 13. | Herbert Bayer  
*linear structure with blue square*, 1961/4  
Liquitex on canvas  
60 x 50 inches  
Collection of Georgia Lauderer |
| 14. | Herbert Bayer  
*memorial sculpture*, c. 1963  
Wood and painted steel  
Unique sculpture  
Maquette for monumental sculpture  
13 x 5 x 5 inches  
Collection of Virginia Ford |
| 15. | Herbert Bayer  
*Untitled*, 1960  
Collage with colored pencil  
8 x 6 ⅜ inches  
Collection of Jennifer and Peter Waanders |
| 16. | Herbert Bayer  
*lobeck*, 1921  
Watercolor  
12 ⅝ x 9 ⅜ inches  
Collection of Teresa & Paul Harbaugh |
| 17. | Herbert Bayer  
*bird with egg*, 1928/21  
Collage with watercolor on paper  
12 x 19 inches  
Collection of Britt Bayer |
| 18. | Herbert Bayer  
*verdure*, 1950  
8 x 19 inches  
Watercolor and gouache on paper  
Collection of Jill A. Wiltse and H. Kirk Brown III |
| 19. | Herbert Bayer  
*horizontal flow*, 1954  
5 ⅞ x 13 ⅜ inches  
Watercolor on paper  
Collection of Jill A. Wiltse and H. Kirk Brown III |
| 20. | Herbert Bayer  
*what makes the weather*, 1942/2  
Oil on canvas  
18 x 22 inches  
Collection of Jonathan Bayer |
| 21. | Herbert Bayer  
*homage to kairouan*, 1954/56  
Acrylic on canvas  
11 ⅞ x 10 ⅜ inches  
Collection of Jonathan Bayer |
| 22. | Herbert Bayer  
*geometry of an illusionist*, 1978/75  
Acrylic and pencil on canvas  
80 x 80 inches  
Gift of Jan & Ronald Greenberg |
| 23. | Herbert Bayer  
*growing in size*, 1971/49  
Acrylic on paper  
8 x 8 inches  
Collection of Jamie White & Andrew Sirotnak |
| 24. | Herbert Bayer  
*transparency I*, 1971/45  
Acrylic on paper  
8 x 8 inches  
Collection of Richard Carter |
| 25. | Herbert Bayer  
*tangier 2*, 1969/33  
Acrylic on paper  
14 x 14 inches  
Collection of King Woodward |
| 26. | Herbert Bayer  
*color progression with lines*, 1973  
Tapestry handmade in Puerto Rico  
77 x 79 inches  
Gift of Gail & Alec Merriam |
| 27. | Herbert Bayer  
*wall sculpture*, 1937/3  
Wood and plasticwood, painted  
13 ⅞ x 19 ⅜ inches  
Collection of Jamie White & Andrew Sirotnak |
| 28. | Herbert Bayer  
*stellaris*, 1977  
Acrylic on paper  
19 ½ x 23 ½ inches  
Collection of Ann & Bill Nitze |
| 29. | Herbert Bayer  
*implements on a wall*, 1962  
Watercolor on paper  
12 x 19 inches  
Collection of Teresa & Paul Harbaugh |
| 30. | Herbert Bayer  
*formation*, 1951  
Oil on Canvas  
24 x 30 inches  
Collection of Paula & Jim Crown |
| 31. | Herbert Bayer  
*deposition*, 1940/2  
Oil on canvas  
36 x 42 inches  
Collection of Britt Bayer |
| 32. | Herbert Bayer  
*landscape*, 1982  
Designed by Walter Gropius, manufactured by Rosenthal Studio-Line  
Porcelain and polychrome  
14 x 14 inches  
Gift of Melva Bucksbaum & Raymond Learsy |

*Photo credits: Robert Millman and Todd Babos: cat. # 1, 4, 7, 9, 10, 11, 13, 14, 15, 20, 21, 23, 24, 25, 26, 28, 29, 31, 32, 34*
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