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New Woman, New Vision. Women Photographers of the Bauhaus

17 April to
4 October 2026

bauhaus archiv museum

**“New Woman, New Vision.
Women Photographers of the Bauhaus”
17 April – 4 October 2026**

Press Conference: 15 April 2026, 11 am
Opening: 16 April 2026, 7 pm

Museum für Fotografie
Jebensstraße 2, 10623 Berlin

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Etel Mittag-Fodor, Albert Mentzel and Lotte Rothschild, around 1930,
Bauhaus-Archiv Berlin © Bauhaus-Archiv Berlin

Press Release Berlin, 15 April 2026

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Outstanding women photographers have been around since the invention of photography in the early 19th century. They experimented with photographic and artistic techniques and probed the boundaries of the new medium. So too did the women photographers of the Bauhaus. They observed the world around them through the camera lens and often captured subjects from novel and unconventional perspectives. The spectrum of their artistic production ranges from figurative portraits and architectural photography to abstract photographic experimentation.

The exhibition features about 300 photographs from the collection of the Bauhaus-Archiv / Museum für Gestaltung in Berlin. Many people today are familiar with the iconic images, but only few are aware of the women who recorded them. With this exhibition, the Bauhaus-Archiv celebrates the significant contribution of these women artists and their photographic oeuvre for the first time. The photographs by these Bauhaus artists will be complemented by others produced by women artists from the Institute of Design in Chicago (New Bauhaus), the successor institution of the Bauhaus in the USA.

Even now in the 21st century, women artists continue to explore the multifaceted potential of photography. Like the Bauhaus women before them, they seek to capture the present day in the photographic moment while challenging the conventional forms of the medium. For this exhibition, the Bauhaus-Archiv has invited three contemporary women artists – Kalinka Gieseler, Caroline Kynast and Sinta Werner – to engage in dialogue with the historic photographs.

The Artists Featured in the Exhibition:

Gertrud Arndt
Ellen Auerbach
Irene Bayer
Lotte Stam-Beese
Irena Blühová
Marianne Brandt
Lotte Collein
Barbara Crane (New Bauhaus)
Margarete Dambeck-Keller
Ise Gropius
Charlotte Grunert

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Toni von Haken-Schrammen
Florence Henri
Catherine Hinkle (New Bauhaus)
Irene Hoffmann
Hilde Hubbuch
Grit Kallin-Fischer
Judit Kárász
Ivana Meller-Tomljenović
Etel Mittag-Fodor
Lucia Moholy
Lony Neumann
Ricarda Schwerin
Ré Soupault
Grete Stern
Elsa Thiemann
Else Tholstrup (New Bauhaus)
Mili Thompson (New Bauhaus)
Edith Tudor-Hart

Contemporary Positions:

Kalinka Gieseler, kalinka-gieseler.de
Caroline Kynast, studiocarolinekynast.com
Sinta Werner, sintawerner.net

Cooperation Partner:



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Grit Kallin-Fischer, Self-portrait with cigarette, around 1928, Bauhaus-Archiv Berlin

“New Woman, New Vision. Women Photographers of the Bauhaus”

The Weimar Republic (1919–1933) was a time of social and cultural upheaval. The young democracy was confronted not only with the consequences of World War I, but also a rapid succession of technical advances, the rise of new media and a society that was questioning traditional values. Women’s role in society was changing as well. As voting rights were granted to women for the first time in November 1918, a new chapter of political participation began. It was also a time when more and more women aspired to financial independence and professional self-realisation. Photography offered them an ideal opportunity in both arenas – it promised artistic freedom and a living income. The camera became the tool of female self-empowerment.

By the late 19th century, photography had become a significant occupational field for women. Because it was a relatively young field, regarded as a handcraft and not yet academically anchored, photography offered women career

opportunities at an early stage. Women were believed to have skills that were well-suited to certain photographic activities, such as portrait photography or retouching. Consequently, a growing number of women began learning the trade in photo studios. In 1890 the Berlin Lette Association started a photography course for women, and in 1905, the Teaching and Research Institute for Photography in Munich followed suit with institutional training for women photographers.

The number of women photographers rose steadily in the Weimar Republic. This occurred as an increasing number of higher education institutions began offering training courses in photography. The Bauhaus Dessau established a photography course in 1929. Many students – almost half of them women – received professional training there. Yet women photographers had been playing a central role at the Bauhaus even years before. In the early 1920s, photography was used to advertise the products and works created by the influential school of art, design and architecture – and many of those photos were taken by professional women photographers, such as Paula Stockmar, the women-managed Atelier Hüttich und Oemler, and Lucia Moholy. The increasing prevalence of the small-format camera after 1925 sparked a surge of interest in the medium among the students. Many female students began observing their surroundings through the camera lens and captured new and unusual perspectives. While many of these photos have since become world-famous, the women who took them have often been forgotten.

The Exhibition

The exhibition “New Woman, New Vision. Women Photographers of the Bauhaus” is the first ever to explore the extensive impact of these photographers and tell their story from a gender-historical perspective. The presentation, comprising some 300 works from 29 photographers from the Bauhaus-Archiv / Museum für Gestaltung collection, explores art- and media-historical questions and how they relate to such topics as authorship, visibility and social participation. The exhibition presents photographs by well-known figures such as Lucia Moholy and Florence Henri, as well as works by artists who have

received less recognition, including Irene Hoffmann and Grit Kallin-Fischer. Not only does its scope extend beyond the era of the historic Bauhaus, it also highlights the later works by these remarkable artists. The presentation is supplemented by works by women artists from the Institute of Design in Chicago, the American successor institution to the Bauhaus founded by Bauhaus master László Moholy-Nagy in 1937.

Key Themes

One of the central themes of the exhibition is portrait photography. The chapters “Viewing the Self” and “Woman’s Images” examine how the photographers and their fellow female classmates presented themselves against the backdrop of society’s evolving image of women. Oftentimes they referred to the ideal of the New Woman – which had become ubiquitous in the Weimar Republic – and translated it into the modern visual imagery of New Vision. Another chapter sheds light on the photography lessons taught by Walter Peterhans at the Bauhaus. In portraits, landscapes, nature studies and still lifes, the students experimented with and selectively integrated photographic design elements into their works, e.g. textures, materiality, directed lighting and image sharpness. The chapter “Art and Experimentation” focuses specifically on experimental practice; photo collages and photograms offered forms of expression beyond what the camera could capture and illustrate how readily the women photographers embraced the avant-garde. The chapter “People and Countries” is dedicated to social-documentary and photo-journalistic works. The photos capture everyday life, social inequality and moments of political upheaval. They also show how the photographers, who were often forced into exile, safeguarded their work under changing political circumstances. The chapter “The Allure of

Architecture” examines modern architectural photography. Unusual perspectives, extreme high- and low-angle shots, and close-ups helped architectural photography break away from its original documentary function and transform it into artistic and sometimes abstract visual compositions.

The exhibition shows how the women photographers of the Bauhaus used photography as an artistic and social instrument – for achieving greater self-determination, conducting artistic experimentation and documenting social and political realities. Its relevance today is evident in how integral these methods have become in contemporary art. The Berlin artists Kalinka Gieseler, Caroline Kynast and Sinta Werner engage in the discourse as contemporary voices. Like their historic role models, they too use photographic images to analyse space and society and probe the boundaries of the medium.

Relevance Today

When reflecting on women photographers and their life stories from a gender-critical perspective, the first question we encounter is what we mean by the term “women”. We do not mean a clearly defined or homogenous group, but rather a historical attribution that mirrors the respective social norms of the time. The biographies of these women photographers are as varied as their personal convictions, predilections and relationships. What they all have in common, however, is the traditional gender roles they were assigned which limited their career opportunities and even worsened them under National Socialism and in post-war Western Europe. In that male-dominated art world, their works were marginalised and driven from art-historical memory – a structurally induced invisibility, the effects of which are still felt today.

Against this background, we must ask what role exhibitions have that are specifically dedicated to women artists. Do we not run the risk of perpetuating existing attributions and designating female-perceived individuals once again as a special case? The answer is complex. Back in 1914 the art historian Emmy Voigtländer, reporting on the Leipzig exhibition “Das Haus der

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Frau”, remarked: ‘Perhaps in the future the most valuable outcome of these special exhibitions will be to prove their superfluosness, in that women’s achievements will gradually become a widely accepted part of general cultural activity where one recognises the value of the work and then of its creators [...]’. Based on current figures, however, this goal has not yet been achieved. Recent studies show, such as one conducted by the Berlin initiative “fair share!”, that works by female-perceived persons and especially mothers are presented and collected less often and obtain lower market prices and less funding. As long as gender equality in the art world remains elusive, visibility in the form of such exhibitions will remain necessary – not to emphasise distinction, but as a means to combat structural forgetting.

Kristin Bartels, Curator of the Exhibition and Head of the Collection for Visual Arts and Photography at the Bauhaus-Archiv / Museum für Gestaltung, Berlin



Lony Neumann, Still life with lemon and pearl necklace on a woven rug, 1930, Bauhaus-Archiv Berlin © Olga Michajlowna Beskina-Labas



Lucia Moholy, Woman on stairs, Yugoslavia, 1932, Bauhaus-Archiv Berlin © VG Bild-Kunst, Bonn 2026

Education Programme

**“New Woman, New Vision.
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17 April – 4 October 2026**

Museum für Fotografie
Jebensstraße 2, 10623 Berlin

Tickets and Registration
Staatliche Museen zu Berlin
+49 30 266 42 42 42
service@smb.museum

You can find further events, including inclusive
and accessible formats, at:
www.smb.museum/mf

For further information on all events, visit:
www.bauhaus.de



Talks and Discussions

Close Up! Women Bauhaus Photographers
in Dialogue (German)
Wed, 3 Jun, 6 pm

How much longer, Mama? Between Artistic
Self-Realisation and Care Work (German)
Thu, 18 Jun, 6 pm

Podcast “About Bauhaus” Live Special:
Ise Gropius, the New Woman? (German)
Thu, 16 Jul, 6 pm

Ways into Photography. The Training of Women
Photographers in the Weimar Republic (German)
Thu, 17 Sep, 6:30 pm

Artist Talks

Architecture in Space (German)
with Sinta Werner
Thu, 7 May, 6 pm

Street Photography (German)
with Caroline Kynast
Thu, 6 Aug, 6 pm

Collage as a Form of De- and Reconstruction
(German)
with Kalinka Gieseler
Thu, 3 Sep, 6 pm

Photo Walks with the Photographer Verónica Losantos

Viewing Architecture around the Zoo from a
New Angle (German)
Sat, 2 May; 6 Jun; 4 Jul, 2 pm

Viewing Architecture at the Kulturform from a
New Angle (German)
Sat, 1 Aug; 5 Sep; 3 Oct, 2 pm

Guided Tours

Curator Tour (German)

Thu, 4 Jun; 2 Jul; 1 Oct, 6 pm

Telephone Tours – Call in for Culture (German)

Sun, 26 Apr, 2 pm

Wed, 24 Jun, 11:30 am

Wed, 5 Aug, 4 pm

Wed, 30 Sep, 11:30 am

Young Evenings – Women Bauhaus

Photographers between Experimentation and Emancipation (German)

Thu, 23 Apr; 28 May; 25 Jun; 23 Jul; 27 Aug;
24 Sep, 6 pm

Short Tours (German)

Thu, 30 Apr; 14 May; 11 Jun; 9 Jul; 30 Jul; 13 Aug;
10 Sep, Drop-in event, 6–7:30 pm

Group Tours

Booking: +49 30 266 42 42 42,
service@smb.museum

Public Tours in German

On selected Sundays, 4 pm

Public Tours in English

On selected Saturdays, 4 pm

Guided Tours in Plain Language (German)

Sat, 30 May; 20 Jun; 5 Sep, 4 pm

Workshops for Children and Adults

Open Studio: New Vision to Go.

Experimental Kaleidoscope (German)

Sun, 3 May; 7 Jun; 5 Jul; 2 Aug; 6 Sep; 4 Oct,
Drop-in event, 12–4 pm

Insights and Outlooks (German)

Sat, 2 May; 16 May; 13 Jun; 4 Jul, 3 pm

Between the Images.

Body, Mirror, Coincidence (German)

Sun, 19 Apr; 17 May; 21 Jun; 19 Jul; 16 Aug;
20 Sep, 2 pm

Summer Workshop: How You See It.

Photography, Experimentation, Design (German)

Tue–Thu, 14–16 Jul (three-day programme),
11 am–3 pm

Events for School Classes

Exhibition talks, workshops and project days, as
well as training courses for teachers

Exhibition Texts

“New Woman, New Vision. Women Photographers of the Bauhaus” 17 April – 4 October 2026

Introduction

The Weimar Republic (1918–1933) was a period of radical innovation. The young democracy found itself confronted with the First World War’s aftermath, technological progress, the emergence of new media and a questioning of traditional values. The role of women was also being transformed: The introduction of women’s suffrage in November 1918 began a new chapter in political participation. More and more women were striving for independence and professional self-fulfillment. Photography provided the perfect opportunity for this, offering artistic freedom and the chance to earn an independent income. In this way, the camera became an instrument of women’s self-empowerment.

Photography also played a central role at the Bauhaus. The women of the Bauhaus documented their everyday lives and experimented with the formal possibilities of this medium. When the photography department was established in 1929, many women also opted for professional training with the camera. Now, for the first time, the Bauhaus-Archiv / Museum für Gestaltung is showing works by these women photographers from its extensive collection: from portraiture and architectural photography to social documentary work and photojournalism to independent artistic works.

This presentation is complemented by the works of women artists from the Institute of Design in Chicago, the American successor to the

Bauhaus, as well as contemporary artists Kalinka Gieseler, Caroline Kynast and Sinta Werner. Women artists continue to explore photography in diverse ways today: They capture what is going on around them in images, reflect on social realities and test the limits of the medium.

Viewing the Self

Women had been increasingly fighting for their right to self-determination and independence since the 19th century. Many goals of the women’s movement were achieved with the founding of the Weimar Republic in 1919: Women were allowed to vote, study and pursue a career. This social change can also be seen in portrait photography.

Many women artists photographed themselves, and this was also true at the Bauhaus. A great variety of self-portraits emerged, ranging from formal and objective portraits to intimate close-ups to experimental images. They are all united by their expression of a newfound self-assurance as well as their search for a formal idiom reflecting the transformed image of women.

Many women photographers at the Bauhaus turned their gaze to themselves. In doing so, they experimented with traditional as well as modern forms of representation. A few likenesses still display influences from the culture of 19th-century bourgeois portraiture. For example, Gertrud Arndt’s and Marianne Brandt’s half- and three-quarter-length self-portraits present them in a lady-like pose and clothing in front of a wall hanging. They also use flowers and jewelry as accessories traditionally associated with femininity.

Grit Kallin-Fischer, on the other hand, embodies the archetype of the so-called New Woman with her short hair and minidress. The cigarette, otherwise more commonly found in portraits of men, becomes a symbol of her independence and resistance to bourgeois notions of morality.

Ever since the invention of photography in 1839, the mirror has been an important tool for self-portraits as well as visual experiments with one’s own image. Reflections and distortions alter our perception of the face and raise questions about

the traditional portrait. Reflective spheres are particularly popular. Several metal spheres were hung as decorations at the Metallic Festival held at the Dessau Bauhaus in 1929. Marianne Brandt was among the many members of the Bauhaus who photographed themselves in them. Her experimental self-portraits show the artist with her camera in her studio. In this way, Brandt presents herself as both a photographer and designer: The material of the sphere points to her work in the metal workshop.

Many women photographers at the Bauhaus used their portraits to explore their own identity. This is particularly apparent in Gertrud Arndt's so-called masked self-portraits. We see her wearing a variety of costumes and accessories. She additionally experiments with expressions and gestures. By presenting herself as a widow, lady or femme fatale, she thematises societal clichés about femininity while simultaneously unmasking the expectations and stereotypes to which women are exposed.

But Arndt's photos were not intended for any audience: She described her photography as a private pastime. After she left the Bauhaus, she stopped creating art when her first child was born. In this way, like many other female members of the Bauhaus, she conformed to societal gender roles, which did not intend for wives and mothers to work.

Women's Image

In the 1920s the archetype of the New Woman was omnipresent in the media: young, slender, unmarried and employed. With short hair, in sporty clothing or even in trousers, she embodies the modern urban woman. The New Woman is also to be found in the portrait photos of the Bauhaus's women photographers. Many of these

images present close-ups from unconventional perspectives: Friends and colleagues at the Bauhaus are photographed from above or below, and emphasis is often placed on diagonals. Many of the photos additionally play with light and shadow as well as contrasting materials. In this way, the pictorial archetype of the New Woman finds a visual counter part in the experimental style of the New Vision.

Photography-Teachings at the Bauhaus

Around 1900, photography was becoming increasingly important as a profession for women. They were trained in studios or at schools, such as Berlin's Lette Society. In 1919 the Bauhaus was founded in Weimar as a school of art, crafts and architecture. Beginning in 1929, it was also possible to study photography there, and many women took advantage of this opportunity. In Walter Peterhans's classes, students worked on still lifes, landscapes and portraits according to strict technical standards. The professional photographer Peterhans placed particular value on technically and formally exact composition.

Walter Peterhans placed great value on precise visual compositions in the photography course at the Bauhaus. The portrait was no exception in this regard: Under his guidance, the identity of the depicted person retreated into the background for the sake of the photograph's overall effect.

The textures of hair, skin and clothing become living components of a meticulously arranged still life, with the students serving as models for each other. Poses with reclining or leaning figures in front of textiles proved particularly effective. They enabled striking presentations of contrasts in terms of materials as well as light and dark.

Photography was long considered an objective means of documentation. Science had been using it to record nature in detail since the 19th century. As a representative of the style known as the New Objectivity, Walter Peterhans also regarded exact reproduction as fundamental to the idea of photographic representation. Nature provided a well-suited subject matter for

studies exploring composition and pictorial effects, ranging from macro shots of tree bark to images capturing the different levels of a forest floor. It thus served as a school of vision in the photography class at the Bauhaus.

In the Weimar Republic, photography developed into an instrument of advertising and visual communication. At the Bauhaus, photography instruction was also initially made a part of the advertising workshop. Students learned how text and image come together and how to present products.

In addition to object photography for print advertisements, illustrated brochures and catalogues were also created. The goal was to advertise the Bauhaus products being created in the workshops while also preparing students for work in the advertising industry.

The still life possesses a long artistic tradition. Photography also engages with this genre. The deliberate selection and arrangement of objects generates a pictorial space that offers diverse opportunities for aesthetic and technical experiments.

The still life was of central importance in the photographic training provided by Walter Peterhans at the Bauhaus. First, the objects were carefully arranged within the space, the level of focus (or lack thereof) was given thorough consideration and the lighting was precisely defined. Only then was the camera placed in position and the frame determined. The release of the shutter thus marked the end of a long process.

Art and Experimentation

Beginning in the late 1920s, Florence Henri enjoyed great success with her experimental

mirror images. The Bauhaus master László Moholy-Nagy contributed to this. He had already written an essay about her work in 1928 and, one year later, he invited her to be a part of the important photography exhibition *Film und Foto (FiFo)* in Stuttgart. Henri's works were subsequently presented at other exhibitions, and the fact that she is mentioned by name in important publications has prevented her from fading into obscurity. This makes her a rare exception among her peers. In an art world dominated by men, women artists are dependent on the good will of male curators and critics. Many outstanding women photographers remained anonymous and were forgotten — a structural invisibility whose effects still linger today.

In the 1920s, collage was transformed from a popular pastime for middle-class women to a central medium of avant-garde artists. In cities like Paris and Berlin, it became a symbol of the period's technological acceleration and political turmoil. It also served as a means of political criticism and propaganda.

Artists like Marianne Brandt also utilised this technique at the Bauhaus. Her collages combine private photographs with images and texts cut out of newspapers and illustrated magazines. In this way, she offers a critical image of women between ideal, self-assertion and social reality in the Weimar Republic.

Numerous avant-garde artists discovered cameraless photography for themselves in the 1920s. This involves placing objects on photosensitive paper and then exposing them to a light source. László Moholy-Nagy began experimenting with so-called photograms in 1922. When he was hired by the Bauhaus in 1923, exercises with this technique became a popular assignment, leading to abstract compositions of light and shadow that resemble still lifes.

The former Bauhaus student Toni von Haken-Schrammen continued to develop the photogram in the 1930s, together with her husband Eberhard Schrammen. With their so-called photographics, a combination of photogram and collage, they created illustrations for short stories and little illustrated stories for children.

László Moholy-Nagy had already dreamed of setting up a photography workshop at the Bauhaus in the mid-1920s. When the photography department was officially introduced in 1929, he had already left the school. It was not until 1937 that he was able to realise this project as director of the New Bauhaus in Chicago (later the Institute of Design).

Photography was offered as an area of specialisation within the so-called Light Workshop. Students there were trained in architectural, documentary and advertising photography. Artistic experimentation was equally central: Students created photograms and photomontages in class and explored the expressive possibilities of light, shadow, transparency and reflections.

[Untitled]

Learning and living together at the Bauhaus led to friendships as well as love stories. Women photographers also turned their cameras to their most private moments. Partners are portrayed in intimate close-ups, sometimes even sleeping. The use of light, careful fine-tuning of contrasts and deliberate choice of perspectives testify to the trained eye of these photographers. In the tender visual idiom of these images, faces and gestures become central vehicles of expression. Particularly the hand, a motif that is always also an allusion to the sitter's creativity, often becomes the defining element within the space of the picture, regardless of whether it holds, covers or supports the head.

The depiction of the nude (female) body was long reserved for male artists. In the early 20th century, women artists took ownership of the motif. For women photographers, this gaze at the body is an expression of female self-determination. With the nudist movement in the Weimar

Republic, nakedness increasingly became seen as a symbol of a connection with nature and societal renewal. Especially among young people, nude swimming was very popular. The women photographers of the Bauhaus also captured bare bodies in the open air. Ranging between sensuality and objectivity, their images are often also studies of form, light and movement.

People and Countries

The 1920s and 1930s were a golden age of photojournalism. Commercial photo agencies like the *Deutscher Photodienst (Dephot)* in Berlin licensed photographers' images to news papers and magazines. A national as well as international photography market quickly emerged. Series of photographs capturing modern urban life in cities like Berlin or Paris were particularly popular.

Women photographers of the Bauhaus, such as Elsa Thiemann or Etel Mittag-Fodor, submitted their images to the photo agencies for distribution. In order to have their work published, they had to prevail in an intensely competitive environment. At the same time, their work was typically printed either anonymously or exclusively under the name of the photo agency, making it almost impossible for women to establish a name for themselves within this sector.

At the beginning of the 20th century, it was still rare to see women unaccompanied by men in urban spaces. This changed in the Weimar Republic. Women took up careers and their active presence in the public sphere was normalised. The new profession of photojournalism offered them prospects and travel opportunities. Photo essays about foreign countries and cultures were popular. They stilled viewers' longing to get away as well as their curiosity about the unknown. At the same time, they satisfied a more scholarly interest. For example, Lucia Moholy's photojournalistic images of Yugoslavia were printed in Britain's *Geographical Magazine*. The inquiring gaze is also to be seen in Grete Stern's work. Her photos of the Toba in Gran Chaco documented the life of an indigenous group in northern Argentina for the first time.

Beginning in the late 1920s, many photo essays occupied themselves with rural life. With the Great Depression beginning in 1929 and mounting social tensions, many people felt a yearning for the traditional, authentic and pristine. Farm life and old customs like wearing traditional regional clothing seemed to embody this, particularly in contrast to the turbulent cities. In the 1930s these motifs became a political battleground. Left-wing photographers, such as Irena Blühová and Hilde Hubbuch, used their images of farm life to show their international solidarity with workers. By contrast, the Nazis glorified rural life in order to utilise it for their ideology of the homeland and ethnic nationalism.

Around 1930, a network with ties to the *Communist Student Fraction (Kostufra)* at the Bauhaus, began to use photography as a means to educate the public about social issues. Women photographers like Irena Blühová and Edith Tudor-Hart documented the labour movement as well as social injustices for publications like the leftist workers' newspaper *Arbeiter-Illustrierte-Zeitung (AIZ)*.

When the Nazi government came to power, left-wing political attitudes became dangerous. Many had no choice but to flee, and this often meant the loss of their photographic material. In 1942 Irena Blühová had to go into hiding in Bratislava, and her negatives were destroyed. After 1945 she used her published photographs to successfully reconstruct her body of work in the form of reproductions like those seen here.

Portraits of children had already been an important source of income for photographers since the 19th century. In the 1920s, images of children also became an increasingly popular motif in books, newspapers and magazines. Particularly in periods of social turmoil, they embody joy, innocence and the hope for a new beginning.

For women photographers in particular, photos of children guaranteed a secure and stable income.

Under the Nazi regime and during the postwar period in Western Europe, traditional gender roles became more restrictive again. By specialising in this genre, which was supposedly typical for women, female artists like Edith Tudor-Hart and Hilde Hubbuch were able to maintain their ability to continue working.

For a long time, portraits were reserved exclusively for people of high social standing and substantial fame. Many groups remained invisible: People of Color, poor, old or sick people as well as those who deviated from typical ideals of beauty and were not a part of public life. The increasing significance of photojournalism in the 1920s led to a renegotiation of the question regarding who is worthy of depiction. Now portraits of previously excluded people could be seen in newspapers and magazines, although their names are not usually mentioned. The depicted individuals thus appear as representatives of a group, and their images are understood in terms of a social documentation. The individual fates behind them receive almost no attention.

With the flourishing of mass media in the 19th century, more and more portraits of famous figures were printed in books and news papers. Because they were often commissioned by publishers, newsrooms or photo agencies, they were an important source of income for women photographers.

Lucia Moholy and Grete Stern also photographed celebrities. Their portraits depict dancers, artists and writers as well as women politicians and pioneering feminist thinkers. In 1933 Stern and Moholy found themselves forced to leave Nazi Germany, a fate that they shared with many Jewish as well as left-wing women photographers of the Bauhaus. In London, each was able to temporarily establish herself as a portrait photographer.

The first mass-produced Leica camera was presented at a Leipzig trade fair in 1925. It was small, easy to use and produced outstandingly

high-quality prints. Trained photographers like Lucia Moholy stopped working with heavy large-format cameras to switch to this small hand-held device.

The Leica also resonated with students. Members of the Bauhaus captured images of each other as well as work, parties and life at the school — usually in the form of personal mementos, not official documentary material. These snapshots present the Bauhaus as the social and creative focal point of these young people's lives.

The Allure of Architecture

Lucia Moholy was one of the most important female architectural photographers of her time. In the mid-1920s, she photographed the Bauhaus buildings in Dessau. Her pictures played a particularly important role in their becoming icons of modern architecture. When she fled Nazi Germany, Moholy had to leave her negatives behind. A portion of them ended up in the possession of the Bauhaus's founder, Walter Gropius. He used the photos to make the Bauhaus and its architecture famous around the world, but he published her copyrighted images without crediting Moholy as their creator. Thus, for many years, he prevented her from receiving the recognition she deserved as a photographer of the Bauhaus. It was only in 1957 that part of Moholy's negatives were returned to her after a long legal battle.

In the early 20th century, the demands placed on architectural photography changed from a purely objective documentation to the communication of modern building principles. Photographers were expected to occupy themselves with architecture in order to be able to capture a structure's character in an image. Although photography and architecture were both taught at

the Bauhaus, only a few of its women photographers would later work professionally in this area.

Etel Mittag-Fodor was one of them. Around 1940, already in exile in South Africa, she turned her attention to a popular motif in modern architectural photography: the high-rise. She photographed a skyscraper in Cape Town from multiple perspectives, particularly emphasizing the rhythmic and richly contrasting design of its facade.

The photographic avant-garde of the 1920s was decisively shaped by the stylistic currents of the New Vision and the New Objectivity. Both of these aimed to train and call into question our perception of the everyday objective world and to elevate the status of photography as an artistic medium.

This approach is also visible in depictions of architecture: cities, streets and buildings became popular motifs and served as the inspiration for experimental pictorial compositions. Unusual perspectives draw our gaze steeply up or down. Images of details emphasise geometric forms and produce abstract visual impressions. Effects based on light and shadow, contrasting materials and reflections also define this visual aesthetic.

Contemporary Positions

Art and Experimentation

The artist Kalinka Gieseler works with the media of collage and photomontage. She combines her own photographs with material from magazines, newspapers and the world of digital imagery. Gieseler reassembles these visual fragments on a variety of surfaces and uses traditional techniques for printing and enlarging images.

In doing so, she links the subjective approach of collage with social criticism and political content. In her series *Jewel Cases*, Gieseler superimposes visual fragments behind one another in transparent CD cases. Viewed from the front, they merge together to form a new image that reveals feminist perspectives and also deals with questions of social inequality, among other things.

People and Countries

Caroline Kynast works in a realm situated between documentary and fashion photography. The street style photographs she shoots in European cities are often commissioned by fashion magazines, such as *Vogue*. They combine an urban lifestyle with a passion for fashion. The unusual perspectives and dynamic compositions of her images produce the impression of snapshots taken by chance: direct and unposed, they call classical conventions of fashion photography into question.

In her series *100 Women – One Berlin*, Kynast paints a portrait of the German capital from a female perspective. To do so, she photographed

women from ten of Berlin's districts on the street. As a silent observer, she turns her gaze to people who are of various backgrounds and generations and also have different ideas about how to live their lives. In the process, she reveals the significance of fashion as an expression of identity and belonging.

The Allure of Architecture

The artist Sinta Werner transfers architectural photography into three-dimensional space. Images exploring motifs from modern architecture provide the starting point for her sculptural works. Her art is defined by its use of glass and steel as well as transparency, reflections, layering and lines of sight extending through negative spaces.

Her experimental engagement with architecture as well as the way she toys with our visual habits are also apparent in her series *The Liquefied City*. She photographed the Yuexiu Financial Tower in Guangzhou and the Wroclavia center in Wrocław for this series. Strips of glass and reflections optically fragment the structures. As a result, the architecture resembles not so much a stable, static space as a surface made up of light, reflection and movement.

On the exhibited prints

This exhibition presents works from the collection of the Bauhaus-Archiv / Museum für Gestaltung. In addition to vintage prints, it also contains modern and copy prints. A *vintage print* is produced from the original negative by the photographer within five years of the negative's creation.

A photograph is referred to as a *modern print* if more than five years pass between the shooting of the original negative and the production of the print. It does not have to be printed by the photographer. A *copy print* is not created from an original negative. Instead, it is produced by rephotographing an existing print. It does not have to be printed by the photographer either. All of the prints in this exhibition are gelatine silver prints on FB (fiber-based) paper or, in a few cases, RC (resin-coated) paper.

On the Use of the Term "Woman"

In this exhibition, the term *woman* is used in the sense of a historical attribution. It refers to a cultural image and not a clearly definable group of people. Gender and identity form a construct that follows societal norms and trends and is constantly changing. Accordingly, the way that the term is used here is not to be equated with today's concepts of gender and gender identity.

Hearing Pictures – Students' Descriptions of Images

Seven students attending the advanced art class at Berlin's Nelson Mandela School during the 2025/26 school year describe 14 works from the exhibition "New Woman, New Vision. Women Photographers of the Bauhaus". In these recordings, they share their personal perspectives on the photographs. You can use the QR codes in the exhibition to access the English and German audio material on your own smartphone.

We thank Käthe Gadow, Jannah von Holtz, Livia Lösch, Sovany Love, Tianirina Rafanomezantsoa-Rajemison, Boramey Smith, Mia Talai-Rad.

A project by Carla Huttenloher and Sonja Tautz.

Biographies

“New Woman, New Vision. Women Photographers of the Bauhaus” 17 April – 4 October 2026

Gertrud Arndt

Gertrud Arndt, née Hantschk, was born in Racibórz (Silesia, Poland) on 20 September 1903. Seeking to become an architect, she began working at the architectural office of Karl Meinhardt in Erfurt in 1919. She simultaneously attended the school of applied arts there. Arndt taught herself photography so that she could document buildings for the architectural office. In 1923 she began studying at the Bauhaus and trained in the weaving workshop. After her final exam in 1927, she stopped weaving and focused on photography again. That same year, she married fellow Bauhaus member and architect Alfred Arndt and moved to Probstzella in Thuringia. There she photographed his construction projects. At the same time, she also created private photographs and photocollages. In 1929 Alfred Arndt was offered a teaching position at the Bauhaus in Dessau. Gertrud Arndt set up a darkroom for herself in the masters' house and began photographing the activities and life at the school. She created documentary and portrait photos as well as numerous self-portraits. Although Arndt was not a student in Walter Peterhans's photo class, several of her images were shown together with works from his students in the 1930 travelling exhibition on the Bauhaus. Arndt had her first child in 1931. One year later, the couple returned to Probstzella and, from then on, Arndt devoted her time to her family. In 1948 they fled from the Soviet-occupied zone to western Germany. In 1979 an exhibition at the Folkwang Museum in Essen led to Arndt's

discovery as a photographer. Since that time, her works have been presented in a number of exhibitions and publications. Gertrud Arndt died in Darmstadt on 10 July 2000.

Ellen Auerbach

Ellen Auerbach, née Rosenberg, was born in Karlsruhe on 20 May 1906. She studied sculpture at the art academy there from 1924 to 1927. She began training with the photographer Walter Peterhans in Berlin in 1929. One year later, she opened the Berlin photo studio ringl + pit together with Grete Stern, who had also been training with Peterhans. After an initially inadequate level of interest among potential customers, their works began to gain recognition; in 1933 one of their advertising photographs even received an award at an exhibition of photography and film in Brussels. That same year, Auerbach decided to leave Germany because of her Jewish ethnicity. She first lived in Palestine, where she ran a children's photo studio and shot a film about Tel Aviv. In 1936 she travelled to London, where Stern was living, and they began working together again. When Stern immigrated to Argentina, Auerbach was not granted a work permit to continue running Stern's studio. In 1937 she married Walter Auerbach, and the couple immigrated to the US. In New York, Auerbach worked as a photographer for *Time magazine*. During this period, she also devoted attention to film and photo studies of early-childhood behavior. In 1953 she became a professor of photography in Trenton, New Jersey. She created numerous photos of churches when she travelled across Mexico with the photographer Eliot Porter in 1956. The rediscovery of her photographic work began in 1979. Ellen Auerbach died in New York on 30 July 2004.

Irene Bayer

Irene Bayer was born as Irene Angela Hecht in Chicago on 28 October 1898, and grew up in Budapest. In 1920 she began studying at the Berlin University of the Arts. She applied to the Bauhaus in 1923 but was not accepted. She then moved to Paris and audited classes at the

Sorbonne and the École des Beaux-Arts. She established connections with the avant-garde there. In 1925 she married Bauhaus member Herbert Bayer. She then attended the preliminary course at the Bauhaus without being officially enrolled. In 1926 she began training as a photographer at the State Academy of Graphic Arts and Books in Leipzig. From then on, she documented life and work at the Bauhaus as well as her husband's works. She additionally created portrait and advertising photos. Several of her images were used for Bauhaus publications. László Moholy-Nagy also published a number of her photos in an essay on photography. In 1928 the Bayers left the Bauhaus and moved to Berlin. In 1929 Irene Bayer's work was presented at the *Film and Photo* exhibition in Stuttgart. She stopped working in photography when her daughter was born later that year; she had been separated from the child's father, Herbert Bayer, since 1928. In 1938 Irene Bayer moved to the US, where she worked as a translator. She also briefly returned to Germany after the Second World War to work in this role for the American military administration in Munich. Irene Bayer died in Los Angeles on 12 July 1991.

Irena Blühová

Irena Blühová wird am 2. März 1904 in Povazká Irena Blühová was born in Považská Bystrica (Slovakia) on 2 March 2 1904. By the age of fourteen, she was already working at a bank to pay for herself to attend an advanced secondary school. In 1921 she joined the Communist Party of Czechoslovakia and began taking photographs. She was a candidate for the Communist Party in 1929. Her employer then punished her by transferring her to the Kysuca valley in northern Slovakia. Her photo essays about the poverty there were used for political purposes

and reprinted in leftist illustrated periodicals like Germany's *Arbeiter-Illustrierte-Zeitung (AIZ)*. After an article about the Bauhaus in Dessau stirred her interest in the school, she became a student there in 1931. She attended Walter Peterhans's photo class and joined the Communist Student Faction, the so-called *Kostufra*. In addition to works from class, she also created photographs as a social activist. When the Bauhaus Dessau closed in 1932, Blühová returned to Slovakia, probably following instructions from her party. As a fighter in the antifascist resistance, she had to go underground from 1942 until the end of the war, and her photographs were destroyed. After 1945 Blühová played an active role in building up a Slovakian publishing industry and cultural education programme. At the same time, she reconstructed her photographic oeuvre from reproductions. She continued taking photographs in her old age. Irena Blühová died in Bratislava on 30 November 1991.

Marianne Brandt

Marianne Brandt, née Liebe, was born in Chemnitz on 1 October 1893. In 1911 she began studying painting at the School for Fine Arts in Weimar. In 1919 she married the painter Erik Brandt. The couple lived together in Oslo and Paris for a number of years. After she returned to Germany, Brandt initially studied sculpture in Weimar. In 1924 the artist switched to the Bauhaus, where she was trained by László Moholy-Nagy in the metal workshop. She celebrated her first successes as a designer and became acting head of the workshop in 1928. Inspired by the Parisian avant-garde as well as by Moholy-Nagy, Brandt also began to occupy herself intensively with photography. She created self-portraits, photo-collages and experimental images. Instead of accepting an offer to receive training in Walter Peterhans's photo class, she decided to leave the Bauhaus in 1929. Several of her photographs could be seen that same year in the section "Photography at the Bauhaus" at the *Film und Foto* exhibition in Stuttgart. After briefly working at Walter Gropius's construction office in Berlin, Brandt worked as a designer for the Ruppelwerke metalware factory in Gotha until 1932. She

continued to shoot photographs, particularly private ones. When the Nazis came to power, Brandt lost her job and returned back to Chemnitz. From 1949 to 1954, she taught at the University of Applied Arts in Dresden and the institute of industrial design at School of Art and Design Berlin-Weissensee. She then designed lamps and radiators for production in East Germany and once again dedicated her attention to painting and photography. Marianne Brandt died in Kirchberg on 18 June 1983.

Lotte Collein

Lotte Collein was born as Anny Amely Lotte Gerson in Essen on 17 March 1905. After training in a tailoring workshop in Munich and a hand-weaving workshop in Dachau, she attended the women's social school in Bremen. In 1927 she began studying at the Bauhaus. She wanted to become an architect. After the preliminary course, she went to the furniture workshop and then switched to the department of architecture and interior design. Collein also began taking photographs during the period she spent at the Bauhaus. She recorded life at the school and documented works by other members of the Bauhaus, such as Erich Borchert. Although she did not attend any photography classes, one of her images was featured in an article about the current state of photography published by Walter Peterhans in the journal *ReD* in 1930. In the autumn of that year, Collein submitted a request for her diploma as an architect, but was rejected. She then left the school and moved to Vienna with the architect Edmund Collein. The two married in 1931, and their child was born that same year. In 1938 the couple returned to Germany. Collein, who was half Jewish and a communist, survived the Nazi period through her marriage to an "Aryan" husband. After the war,

the couple moved to the Soviet-occupied sector of Berlin. While Edmund Collein pursued a career as an East German architectural official, Lotte Collein supported his work from behind the scenes. She died in Berlin on 3 May 1995.

Barbara Crane

Barbara Crane was born in Chicago on 19 March 1928. After studying art history at Mills College in Oakland, California, and New York University, she discovered photography for herself in the 1960s. In 1964 she showed her portfolio to the photographer Aaron Siskind and became his student at the Institute of Design (formerly known as the New Bauhaus) in Chicago. She began teaching while she was still a student. Crane completed her education with a master's degree in 1966: her photographic thesis project *Human Forms* examined the human body in an abstract visual idiom. Crane began teaching photography at the School of the Art Institute of Chicago in 1967. After around ten years of teaching, she became a professor there. Parallel to this, she created series devoted to life in the city as well as facets of nature and landscape photography. As an official photographer of the Commission on Chicago Landmarks, she documented the architecture of her hometown until the end of the 1970s. Numerous grants, including a Guggenheim Fellowship, enabled her to pursue fine-art experiments with Polaroid material, among other things. Barbara Crane continued to work and teach into the 1990s. She died in Chicago on 7 August 2019.

Margarete Dambeck-Keller

Margarete Dambeck-Keller, née Dambeck, was born in Göppingen on 5 June 1908. She attended a vocational school for women, occupying herself with fashion and drawing. Encouraged by Georg Hartmann, a Bauhaus student from her hometown, she decided to become a student in the Bauhaus Dessau weaving workshop in 1927. In addition to textile design, she also experimented with photography, cyanotypes and photographs. Objects from the weaving workshop are often visible in the studies she created for

Walter Peterhans's classes. In 1930 she completed her studies with a diploma. Her degree also marked the end of her experimental engagement with photography. After being employed at a fashion house in Prague and the textile company Cohn & Söhne in Reichenbach, Dambeck-Keller worked as a designer. In 1942 she turned down a position as head of the textile class at a school for art and fashion because she got married and then became a mother shortly thereafter. Her husband Walter Keller died in 1943 as a result of an accident. Dambeck-Keller moved back to Göppingen with her son, where she opened a studio for artistic weaving patterns and concept sketches. Margarete Dambeck-Keller died in Göppingen on 29 April 1952.

Ise Gropius

Ise Gropius was born as Ilse Frank in Wiesbaden on 1 March 1897. After a brief stay in England, where she learned the language, she began working in Germany in 1918, first at a bookstore in Hannover and then at a newspaper in Munich. In 1923 she met Bauhaus director Walter Gropius. They married that same year. From then on, Ise Gropius was substantially involved in the success of her husband and the school of art and architecture founded by him. She was responsible for his correspondence, edited and translated his texts, managed public relations and oversaw the Friends of the Bauhaus association. She additionally documented their life at the school in a journal and two photo albums. In 1928 they left the Bauhaus. The couple moved to Berlin and travelled to the US later that year. Numerous photos of this country, its architecture and its people were created there. The precise authorship of these photographs remains unclear to this day. They are seen as a collective work by the couple. Nonetheless, because Ise Gropius

increasingly began to publish her own texts and travel accounts in 1928 and one of her photos also appeared in print, there is much to indicate that a number of these photos are by her alone. The couple moved to London in 1934. Ise Gropius continued to write texts and publish work in newspapers. When Walter Gropius was invited to become a professor of architecture at Harvard in 1937, they emigrated to the US. From then on, Ise Gropius increasingly devoted her attention to her husband's work and to spreading the Bauhaus idea in the US. She died in Lexington, Massachusetts, on 9 June 1983.

Charlotte Grunert

Charlotte Grunert was born in Meissen on 6 September 1896. Her brother ran a photo studio in Dresden, and she began assisting him in 1930. In the winter semester of 1931, she audited classes in the photography course at the Bauhaus Dessau. She left the school in 1932 and moved to Paris for a while. One year later, she founded her own photo studio in the German town of Jestetten, near the Swiss border. She specialised in portrait and landscape photography as well as the still-new field of colour photography. Her motifs from in and around Jestetten were often printed as postcards. In the summer of 1941, she accompanied the photographer Hermann Harz on a trip to Vienna in order to take colour photographs there. In addition to her work in her own studio in Jestetten, she was also employed as a colour photographer in his studio in Frankfurt until the end of 1942. Images showing prominent Nazi figures, such as Hermann Göring, may be from this period. Grunert had been a member of the women's league of the Nazi party since 1936. She later claimed she had joined due to pressure from the local head of the organization, so that she could continue practicing the profession of photography. Charlotte Grunert ran her studio in Jestetten until shortly before her death on 13 August 1979.

Toni von Haken-Schrammen

Toni von Haken-Schrammen was born as Toni Anna von Haken-Nelissen in Riga on 11 February 1897, and grew up near Dresden. In 1918 she began studying painting at the School for Fine Arts in Weimar. In 1919 she became one of the Bauhaus's first students. She attended Walther Klemm's painting class and briefly switched to the ceramic workshop. She met the artist Eberhard Schrammen at the Bauhaus. They married in 1920, and their child was born one year later. At her husband's request, she abandoned her studies to take care of their home and family. In 1925 the couple moved to the Gildenhall housing estate for craftspeople near Neuruppin, and Schrammen ran a turner's workshop there. The workshop went bankrupt in 1929. Because the couple needed new ways to earn money, they began taking photographs, jointly developed the technique of the foto-grafik (photo-graphic), produced photo-series with text and built up an extensive archive of negatives. In 1933 the couple moved to Lübeck, where they continued to take photographs. Between 1931 and 1937, the Mauritius Verlag marketed their images; after that, they had to seek out commissions for themselves again. Eberhard Schrammen died in 1947. Von Haken-Schrammen continued to work as a photographer. She began providing images for the Bavaria-Verlag in 1951. She gave up photography in 1963 due to declining sales. Toni von Haken-Schrammen died in Lübeck on 11 August 1981.

Florence Henri

Florence Henri was born in New York on 28 June 1893. She became an orphan at a young age and grew up with relatives in various countries. Her

extensive education and inheritance enabled her to lead a cosmopolitan life between Rome, London and Berlin. In 1925 she began studying painting in Paris. Two years later, she attended the preliminary course at the Bauhaus in Dessau, and László Moholy-Nagy and Lucia Moholy inspired her to pursue photography. After returning to Paris, she created photographic portraits, self-portraits and still lifes in her studio there. She remained in close contact with numerous members of the Bauhaus as well as representatives of the Parisian avant-garde, such as Man Ray or Germaine Krull. Henri's images quickly found their way into important photography exhibitions: in 1929 her work was presented at the show *Film and Photo* in Stuttgart and, in 1937, at Beaumont Newhall's extensive survey of the history of photography at the Museum of Modern Art in New York. In the 1930s she opened a studio in Paris for fashion, portrait and advertising photography, and she also taught students of her own there. After the Second World War, Henri turned her attention back to painting. It was not until the 1970s that her photographic work was rediscovered and enjoyed renewed acclaim. Florence Henri died outside of Paris on 24 July 1982.

Catherine Hinkle

Catherine Louise Hinkle was born in St. Joseph, Michigan, on 20 January 1926. She studied at Kalamazoo College for two years before continuing her education at the Institute of Design in Chicago (formerly known as the New Bauhaus) in 1945. While she was a student, she focused on painting, but she also created photomontages, typographic designs and sculptures. In 1949 she completed her studies in visual design. Hinkle subsequently showed her works at regional and national exhibitions. The February 1956 issue of *Art in America* presented her as a promising young artist. From 1951 to 1968, she additionally worked for a publishing house as a graphic designer and produced book covers. In the mid-1950s, she married the artist Richard Koppe, her former teacher at the Institute of Design. After marrying, Hinkle increasingly provided support for the career of her husband and organised exhibitions and publications for him. Her own

artistic work receded into the background. Following Koppe's death in March 1973, Hinkle moved back to her family in Michigan. There she catalogued her husband's artistic estate. Catherine Hinkle died in Kalamazoo on 1 February 1974.

Irene Hoffmann

Irene Hoffmann, née Wallbrecht, was born in Hannover on 14 December 1903. In 1928 she became a student at the Bauhaus in Dessau. She studied in the advertising department and began attending classes taught by Walter Peterhans in 1932. In addition to photographs, graphic designs and experimental photograms, she also created collages during this period. She met the architecture student Hubert Hoffmann at the Bauhaus. The couple married in 1929. One of Irene Hoffmann's works was presented at the Bauhaus's travelling exhibition the following year. In 1933 she completed her studies at the Bauhaus with a diploma from the advertising workshop. She then ran a studio for advertising and portrait photography in Berlin together with fellow Bauhaus graduate Hannes Schmitt. She also did freelance work for the graphic and design studio of former Bauhaus master László Moholy-Nagy until 1934. Between 1934 and 1936, she created additional projects in the field of advertising-related graphic design together with Hubert Hoffmann. Irene Hoffmann emigrated to the US in 1936, but her husband remained in Germany. They were divorced in 1938. Irene Hoffmann died in Allentown, Pennsylvania, on 16 February 1982.

Hilde Hubbuch

Hilde Hubbuch, née Isay, was born into a Jewish family in Trier on 17 January 1905. In 1925 she

began studying at the Baden State School of Art in Karlsruhe. She received drawing instruction from Karl Hubbuch there and began to shoot photographs. In 1928 she married her teacher. Her early photographs document, among other things, their shared artistic life. In 1931 Hubbuch registered to audit the photo class at the Bauhaus Dessau. At that time, her photographic focus was on depicting the modern woman. After the Bauhaus was closed in Dessau in 1932, she moved to Vienna, where her mother lived, and worked as a photographer in Max Fau's journalists' cooperative. She divorced Karl Hubbuch. Fau sent her to Prague in 1936 to photograph Eastern European street scenes. Due to the growing strength of Nazism, Hubbuch fled to London following the death of her mother that same year and then to New York in 1939. There she specialized in photographing children. She worked as a society photographer in the years that followed. Her clients included Norman Mailer and William Shawn, editor of *The New Yorker*. Hilde Hubbuch died in New York on 24 October 1971.

Grit Kallin-Fischer

Grit Kallin-Fischer was born as Margit Vries in Frankfurt am Main on 26 April 1897. She received her first art lessons, focusing on landscapes and still lifes, at a boarding school in Belgium. In 1910 she began studying painting in Marburg and then continued under Lovis Corinth at Leipzig's Academy for Graphic Art and Book Trade. She developed tuberculosis during the First World War and suffered from the after-effects for the rest of her life. In 1919 Kallin-Fischer went to Berlin, where she met the Russian musician Marik Kallin. The couple married in 1920, lived in London and separated after six years. In the autumn of 1927, Kallin-Fischer enrolled at the Bauhaus in Dessau. She began taking pictures there and developed portrait studies in the style of the New Vision. She also attended László Moholy-Nagy's metal workshop and was involved with the Bauhaus stage, creating numerous portraits of its members. In late 1928, she went to Berlin with the American Bauhaus member Edward Fischer and continued to shoot photographs there. Several of her designs were

published in the monthly graphic-design journal *Gebrauchsgraphik* in 1930; one year later, her works were shown at the exhibition *Foreign Advertising Photography* in New York. She married Edward Fischer in 1934 and emigrated to the US with him. Grit Kallin-Fischer gave up photography after 1945 and turned her attention to sculpture. She died in Newton, Pennsylvania, on 17 July 1973.

Judit Kárász

Judit Kárász was born in Szeged (then Austria-Hungary, now Hungary) on 21 May, 1912, and grew up in Budapest, among other places. She became interested in photography at a young age and began a six-month programme of study at Paris's École de la Photographie in 1930. In 1931 Kárász came to the Bauhaus Dessau, where she studied in Walter Peterhans's photography class. She was close friends with Irena Blühová and created multiple portraits of her. The two of them were politically active in the Communist Student Faction, the so-called *Kostufra*. In 1932 Kárász had to leave the Bauhaus after she was discovered printing communist material. She went to Berlin and worked as a lab assistant at the DEPHOT photo agency until 1935. As a photographer, she documented the lives of the lower classes and workers in the capital as well as in photojournalistic images from her travels across Germany and Hungary. In 1933 the exhibition *Socio-Photo* in Budapest dedicated an entire room to her work. As a Jewish and leftist social-documentary photographer, Kárász fled from the Nazis to the Danish island of Bornholm in 1935. In order to receive Danish citizenship, she entered a marriage of convenience with the painter Hans Helving in 1939. In 1949 her political convictions led her to return to communist Hungary, where she worked as an object

photographer for the Museum of Applied Arts in Budapest. After being diagnosed with cancer, Judit Kárász took her own life in Budapest on 30 May, 1977.

Ivana Meller-Tomljenović

Ivana Meller-Tomljenović, née Tomljenović, was born in Zagreb on 2 September, 1906. As a young woman, she initially made a name for herself in the 1920s as a track-and-field athlete and basketball player. From 1924 to 1928, she completed a degree at the Royal College of Arts and Crafts in Zagreb, graduating with honours. In 1929 she began studying metal design at Vienna's University of Applied Arts. Impressed by a lecture given by Bauhaus director Hannes Meyer, Meller-Tomljenović transferred to the Bauhaus Dessau that same year. She experimented with photomontage and printing techniques in Walter Peterhans's photography class. During this period, she also filmed life at the Bauhaus. Meller-Tomljenović joined the Communist Student Faction. She was among the students who left the Bauhaus when Hannes Meyer was dismissed in 1930. She initially worked in Berlin as a set designer for the Piscator Stage as well as a freelance graphic designer. In 1931 she briefly studied literature at the Sorbonne in Paris before moving to Prague. There she married Alfred Meller, the owner of a large advertising agency. After his death, Meller-Tomljenović returned to Yugoslavia in 1934. In Belgrade she taught art, graphic design and poster design until the 1960s. A late reception of her photographic work began in the 1980s. Ivana Meller-Tomljenović died in Zagreb on 30 August 1988.

Etel Mittag-Fodor

Etel Mittag-Fodor, née Fodor, was born in Zagreb on 28 December, 1905, and grew up in Pécs and Budapest. In 1925 she began studying photography and graphic design at Vienna's Federal Education and Research Institute for Graphics in Vienna, while also working part-time in a photo studio. In 1928 she decided to study at the Bauhaus in Dessau, where she attended Walter Peterhans's photography class. She was in a

relationship with fellow student Ernst Mittag, whom she married in 1930 to gain independence from her parents' home and its rules. After Mittag-Fodor left the Bauhaus in 1932, she worked as a freelance photographer for clients, including the newspaper *Arbeiter-Illustrierte-Zeitung (AIZ)*. She was also active in the antifascist resistance from 1933 on. As a Jew, she was no longer granted a work permit. In 1936 she and her husband fled to Pécs by way of Bratislava, where she earned money creating portraits of children. After the birth of their first son in 1938, the family emigrated to South Africa. There, Mittag-Fodor initially photographed architecture but soon began to work as a translator for financial reasons. At the same time, she assisted Ernst Mittag at his architectural office. She turned her attention to weaving in the mid-1960s. Etel Mittag-Fodor died in the Cape Town suburb of Wynberg on 13 August, 2005.

Lucia Moholy

Lucia Moholy, née Schulz, was born in Prague on 18 January 1894. After studying art history and philosophy, she began working as an editor and proofreader at various publishing houses in Germany in 1915. In 1921 she married the artist László Moholy-Nagy. The couple experimented with photograms and wrote texts on the theory of photography. In 1923 Moholy-Nagy received a teaching position at the Bauhaus in Weimar. Lucia Moholy trained in Otto Eckner's photography studio there, and she additionally attended photo and printing courses at Leipzig's Academy of Graphic Arts and Book Trade. Between 1923 and 1928, Moholy photographed the Bauhaus: buildings, workshops, products, teachers and students. Her photos continue to shape the image of the school today. In 1928 the couple left the Bauhaus and moved to Berlin. They

separated one year later. In 1930 Moholy became head of the photography class at the Itten-School in Berlin. At the same time, she started gathering material for a history of photography. In 1933 her partner, the communist politician Theodor

Neubauer, was arrested by the Nazis and Moholy had to flee Berlin. By way of Prague, Vienna and Paris, she reached London, where she established herself as a portrait photographer. Her book *A Hundred Years of Photography* appeared in 1939 and became a bestseller. She began documenting British archival material on microfilm in 1941 and later worked for UNESCO. In 1959 Lucia Moholy moved to Zurich, where she worked as an author and art critic. She died there on 17 May 1989.

Lony Neumann

Lony Neumann was born as Leoni Cohn in Bytom (then German Silesia, now Poland) on 15 April 1902. In 1919 she began an apprenticeship as a tailor and passed the final examination. Parallel to this, she attended courses at the Wrocław State Academy of Arts and Crafts, where she met and then married the student Theodor Neumann. After the couple moved to Leipzig, their son was born in 1926. In 1928 Neumann became a student at the Bauhaus Dessau. She attended Walter Peterhans's photography class and the advertising workshop. Her role as a parent meant she was largely forced to carry out the assignments from her classes at the Bauhaus in Leipzig, where she continued to live. Neumann was already politically active at this point. She photographed workers and participated in left-wing demonstrations. In 1931 she separated from her husband. Together with her new partner, the architect and Bauhaus graduate Philipp Tolziner, she joined a group immigrating to Russia. She left her son with his father. From 1931 to 1938, she worked as an art journalist and designer in Moscow and continued to create photographs, particularly of women and children. She married the Russian painter Aleksandr Labas during this period. Neumann was presumably able to escape the Soviet state's persecution of German immigrants under Stalin by withdrawing from the cultural public

sphere: she began providing foreign-language lessons. After the Second World War, she worked as a translator. Lony Neumann died in Moscow on 27 February 1996.

Ricarda Schwerin

Ricarda Schwerin, née Melzer, was born in Göttingen on 30 January 1912. She began studying at the Bauhaus Dessau in 1930: first in the advertising workshop, then in the department of architecture and interior design. In 1931 she switched to Walter Peterhans's photography class. She met the architect Heinz Schwerin in 1932. Both of them were active in the Communist Student Faction *Kostufra*. They were expelled from the Bauhaus because of a protest aimed at director Ludwig Mies van der Rohe, and moved to Frankfurt. Ricarda Schwerin studied at a school of fine and applied art there. In 1933 the couple had to flee Germany due to their political activism: first to Switzerland and then to Hungary. They immigrated to Palestine in 1935. Then, in 1936, they founded the manufacturing company *Schwerin Wooden Toys* in Tel Aviv. Ricarda Schwerin photographed their products for catalogues and advertising materials. She lost her husband in the 1948 Palestine war. As a single mother of two children, she had to give up her company. She founded a private home for infant refugees. In 1955 Schwerin met the photographer Alfred Bernheim and began working as a professional photographer again. In their shared studio, they created numerous portraits of important public figures, including Golda Meir and Hannah Arendt. Following Bernheim's death in 1974, Schwerin initially continued the studio on her own and then worked as a tour guide. Ricarda Schwerin died in Jerusalem on 29 July 1999.

Ré Soupault

Ré Soupault was born as Meta Erna Niemeyer in Bobolice (then German Pomerania, now Poland) on 29 October 1901. In 1921 she began studying at the Bauhaus in Weimar. She attended the preliminary course and then studied in the weaving workshop. At the Bauhaus, she also began to experiment with photography. In 1923 she met the avant-garde filmmaker Viking Eggeling and played a substantial role in the creation of his film *Diagonal Symphony*. After her brief marriage to the Dadaist Hans Richter in 1926, she worked as a fashion journalist for the magazine *Sport im Bild* in Berlin. Her work led her to Paris in 1929. There, she once again situated herself at the center of the artistic avant-garde and founded her fashion studio *Ré Sport* in 1931. In 1933 she met the author and journalist Philippe Soupault. While accompanying him on his journalistic tours, she began documenting them in photographs. The couple married in 1937. In 1938 they went to Tunis, where Ré Soupault continued with her social-documentary photography. Because of Philippe Soupault's openly antifascist position, the couple had to flee, only narrowly evading German troops by escaping to Algeria. It was not until after the war that Ré Soupault learned parts of her photographic work had survived in Tunis. They travelled to New York in 1943 and separated in 1945. In 1948 Ré Soupault returned to Europe and lived in Basel, where she worked as a translator and radio commentator. She created her final photojournalistic work in the mid-1950s: photographs of German refugees from the former eastern territories. In 1958 she moved back to Paris and concentrated on her literary work. Ré Soupault died in Versailles on 12 March 1996.

Lotte Stam-Beese

Lotte Stam-Beese was born as Charlotte Ida Anna Beese in Rokitki (then German Silesia, now Poland) on 28 January 1903. Beginning in 1921, she briefly studied at the Wrocław State Academy of Arts and Crafts and then worked in the offices of the *Deutsche Werkstätten* interior

construction company in Dresden-Hellerau. That is where she learned the fundamentals of weaving. In 1926 she went to the Bauhaus Dessau. In addition to training in the weaving workshop, she began to take photographs. One of her pictures from 1928 was featured as a cover image on the Bauhaus magazine. That same year, Stam-Beese transferred to become the first woman in the department of architecture and interior design. It was during this period that she began having an affair with the director of the Bauhaus, the married Hannes Meyer. This led to her having to leave the school without graduating in 1929. She probably also stopped taking photographs at that time. When Hannes Meyer went to Moscow in 1930, she followed him there. One year later, she had their child, whom she raised by herself. A devoted communist, she additionally worked as an architect in various places within the Soviet Union. In Hungary in 1932, she met the architect and former Bauhaus teacher Mart Stam, whom she later married. In 1934 they immigrated to the Netherlands and opened an architectural office together; they divorced in 1943. Stam-Beese successfully completed her studies at the Amsterdam Academy of Architecture in 1944. After the Second World War, she made a substantial contribution to the rebuilding of Rotterdam as an architect. She died in Krimpen aan den IJssel on 18 November 1988.

Grete Stern

Grete Stern was born in Wuppertal on 9 May 1904. Due to her father's work in international trade, she grew up in London as well as Wuppertal. After studying graphic design in Stuttgart and then briefly working, she began training as a photographer with Walter Peterhans in 1927. One year later, she met Ellen Auerbach, who was also being taught by Peterhans. When he received a

position at the Bauhaus in Dessau in 1929, Stern and Auerbach founded the agency ringl + pit in his former studio. In 1932 Stern attended Peterhans's photography class at the Bauhaus. Just one year later, her Jewish descent forced her to emigrate to London. Her British passport made her life in exile easier: she was able to work as a portrait photographer in England without facing any major bureaucratic obstacles. Stern and Auerbach worked together again in London for a short time. In 1935 Stern married the Argentinian photographer and former Bauhaus student Horacio Coppola. In 1936 they moved to Buenos Aires, where they opened a studio. Their home became a meeting place for the local art scene. After separating from Coppola, Stern worked as a freelance photographer. Among other things, she created surrealist photomontages for the magazine *Idilio*. Stern founded the photography workshop of the Argentinian Museo Nacional de Bellas Artes in 1956. Additionally, she documented the indigenous people of the Gran Chaco up into the 1960s. She stopped working as a photographer in 1985. Grete Stern died in Buenos Aires on 24 December 1999.

Elsa Thiemann

Elsa Thiemann, née Franke, was born in Toruń, then West Prussia, on 7 February 1910. In 1927 she began studying applied art at Berlin-Charlottenburg's United State Schools for Fine and Applied Arts. In 1929 she transferred to the Bauhaus in Dessau. After her preliminary training, she studied in Joost Schmidt's advertising workshop and, from the summer of 1930, in Walter Peterhans's photography class. In 1931 she completed her studies with a Bauhaus diploma. From then on, Thiemann worked in Berlin as a freelance photojournalist and captured life in the city. In 1944 she accepted a position as a secretary in the Berlin editorial office of the Hoffmann und Campe publishing house. After the war she resumed her work as an independent photojournalist. She used her photographs to document the transformation of the German capital: from the ruins of a devastated Berlin after 1945 to the renewed flourishing of urban life in the West Berlin of the 1950s. She also created numerous portraits of artists. In 1947

she married the painter Hans Thiemann, whom she knew from their time at the Bauhaus. When the couple moved to Hamburg in 1960, Elsa Thiemann stopped working as a professional photographer and began documenting the work of her husband. After his death in 1977, she managed his estate while also tending to her own photo archive. Elsa Thiemann died in Hamburg on 15 November 1981.

Else Tholstrup

Else Tholstrup was born in Casablanca, Morocco, on 27 June 1929, and grew up in Denmark. After completing her schooling she began training as a photographer at the Andresen studio in Ordrup. She specialized in portrait and architectural photography. In 1949 she met Ati Gropius, the daughter of former Bauhaus director Walter Gropius, and her partner, the architect Charles Forberg. Inspired by this encounter, Tholstrup began studying photography at the Institute of Design in Chicago, the institutional heir to the Bauhaus in the US. There she was trained by Aaron Siskind, among others. While a student, she worked as a portrait photographer at Austen Field's photo studio in Chicago. Around the same time, she met the photographer Arthur Siegel and began working for him. Tholstrup moved back to Denmark at the end of 1953. In 1954 she spent two months travelling across Europe with Ati Gropius and Arthur Siegel. Numerous photos were created. In the years that followed, she concentrated on architectural and object photography, primarily focusing on the work of Danish architects and designers. She additionally worked in the film industry. In 1957 Tholstrup documented the life of children in Sri Lanka. She also photographed the set of the film *The Bridge on the River Kwai* there. Tholstrup worked as a film-set

photographer for Danish productions as well as a documentary photographer for archaeological exhibition projects until the 1990s. She also began teaching photography. Else Tholstrup died in Copenhagen on 12 March 2024.

Mili Thompson

Mili Thompson was born as Mildred E. Thompson in Dempseytown, Pennsylvania, on 16 August 1923. In 1945 she began studying at Chicago's Institute of Design, the former New Bauhaus. Her teachers included the artist and designer Richard Filipowski as well as the graphic designer and illustrator Harold Walter. She also met the photographer Art Sinsabaugh there, her fellow student and future husband, who would go on to teach at the Institute of Design himself. In class, she created material studies for which she worked with different textures and shadows before photographing them. Thompson completed her degree in visual design in 1949. As an artist, she later worked in a variety of roles: She decorated display windows, was a graphic designer and the editor of an art magazine. In 2010 she was among former students who founded the Bauhaus Chicago Committee (later known as the Bauhaus Chicago Foundation), an institution that collects and preserves the activities as well as works of students at the school. Mili Thompson died in Chicago on 10 April 2015.

Edith Tudor-Hart

Edith Tudor-Hart, née Suschitzky, was born in Vienna on 28 August 1908. Her father and uncle ran a left-wing bookstore in a working-class neighborhood. In 1925 her training as a Montessori educator led her to London for an internship. Tudor-Hart began studying at the Bauhaus in Dessau in 1929, and she attended Walter Peterhans's photography class there in 1930. During a 1931 stay in England, her connections to the Communist Party led to her deportation, and she returned to Vienna. There she produced photographs for the Soviet news agency TASS. Her social-documentary photo essays were published in periodicals such as the *Arbeiter-Illustrierte-Zeitung (AIZ)* as well as *Kuckuck*. In 1933

she was arrested for spying for the Communist Party, and large portions of her photographic work were confiscated. She was able to avoid conviction by marrying the doctor Alexander Tudor-Hart. That same year, the couple emigrated to England, where their son was born in 1936. Tudor-Hart's photography provided the family's sole source of income while her husband was serving as a doctor in the Spanish Civil War. She concentrated on documentary photography. For example, she created a photo essay on child education for England and Wales's Ministry of Education. Her continued espionage activities repeatedly drew the scrutiny of the British secret service. This constant surveillance led her to destroy large portions of her work. Impoverished, she moved to Brighton, where she worked as an antique dealer. Edith Tudor-Hart died there on 12 May 1973.

Contemporary Artists

Caroline Kynast

Caroline Kynast is a self-taught photographer working within the international fashion scene. Raised in Germany's Rhine-Ruhr metropolitan region, she began her professional career as a trainee in fashion retail before studying business administration with a focus on marketing. She subsequently worked as a freelance brand manager for medium-sized companies while also building a presence as an influencer for more than a decade. During this time, she also taught as a guest lecturer at the International School of Management (ISM) in Dortmund, focusing on influencer marketing and brand communication in social media. In 2021, Kynast moved to Berlin to redefine her professional path and completed an internship with a fashion photographer. It was during this period that she decided to pursue photography herself, developing an approach that moves away from traditional studio production. Since 2020, she has been working full-time as a photographer, focusing on street style and authentic fashion photography in urban environments. Her work is closely connected to the international fashion week circuit, particularly in Paris, Milan and Berlin, where she is known for her backstage insights at Berlin Fashion Week. Photographs by Kynast are regularly published in *Vogue USA* and *Vogue Germany*. Since 2025, she has been completing her police academy training in Berlin.

Kalinka Gieseler

Kalinka Gieseler lives and works in Berlin. She studied fine art at the Academy of Fine Arts Leipzig (HGB), and since 2013 has been working as a

freelance artist, photographer and art instructor. Her work explores the space where photography, collage and spatial performance overlap and addresses material culture and its translation into other media. At its core, her artistic work focuses on the seductive power of commercial imagery and its role in constituting class, luxury and desire – a perspective that, since her children were born, has grown to include the visual codes of parenthood and their social attributions. Her artistic work has earned her national and international scholarships and has been presented in group exhibitions in Germany and abroad, e.g. at the Goethe-Institut Beijing, the Künstlerhaus Dortmund, the Grassimuseum in Leipzig, the Kunstverein Frankfurt a. M. and in public venues in Beijing, Düsseldorf and Los Angeles.

Sinta Werner

Sinta Werner lives and works in Berlin. She received her artistic training at the Berlin University of the Arts, the Weissensee School of Art and Design Berlin, and Goldsmiths College in London. Her works have been presented internationally in numerous group exhibitions, e.g. at the Marrakech Biennale, Marrakech (Morocco), the Marta Herford Museum (Germany), the Bundeskunsthalle, Bonn (Germany), MOCAM Museum of Contemporary Art, Cracow (Poland) and the Kunsthalle Bega in Timișoara (Romania). Her international solo exhibitions include shows at Alexander Levy, Berlin, Galeria Fotogen, Wrocław (Poland), Klocker Museum in Hall (Austria) and Match Gallery, Ljubljana (Slovenia). She has received prestigious scholarships and prizes for her installative and sculptural works, e.g. from the Stiftung Kunstfonds Bonn, the German Academic Exchange Service (DAAD), the Karl Hofer Gesellschaft and the Alfred Töpfer Stiftung. In addition to her freelance artistic endeavours, Sinta Werner has participated in several prominent "Kunst am Bau" projects, such as the permanent installation at the school complex on Meindlstraße in Munich and at the fire station in Berlin-Hohenschönhausen. Currently she is a guest professor in the teaching degree programme in fine arts at the Berlin University of the Arts.

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Press Images



Gertrud Arndt, Self-portrait in the studio at the Bauhaus Dessau, 1926, Bauhaus-Archiv Berlin © VG Bild-Kunst, Bonn 2026



Gertrud Arndt, Masked self-portrait no. 16, 1930, Bauhaus-Archiv Berlin © VG Bild-Kunst, Bonn 2026



Marianne Brandt, Self-portrait with lilies, around 1923, Bauhaus-Archiv Berlin © VG Bild-Kunst, Bonn 2026



Marianne Brandt, Self-portrait in the studio at the Bauhaus Dessau, reflected in spheres, 1928–1929, Bauhaus-Archiv Berlin © VG Bild-Kunst, Bonn 2026



Marianne Brandt, Waiting children, 1928, Bauhaus-Archiv Berlin © VG Bild-Kunst, Bonn 2026

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Lotte Collein, Sea urchin and shadow of a crab's pincer, 1928, Bauhaus-Archiv Berlin © Ursula Kirsten-Collein



Florence Henri, Composition II, 1928, Bauhaus-Archiv Berlin © Galleria Martini & Ronchetti, courtesy Archives Florence Henri



Florence Henri, Mirror self-portrait, 1928, Bauhaus-Archiv Berlin © Galleria Martini & Ronchetti, courtesy Archives Florence Henri



Irene Hoffmann, Still life with oranges, 1932, Bauhaus-Archiv Berlin

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Grit Kallin-Fischer, Self-portrait with cigarette, around 1928, Bauhaus-Archiv Berlin



Ivana Meller-Tomljenović, Portrait of Grete Krebs, 1930, Bauhaus-Archiv Berlin © Marinko Sudac

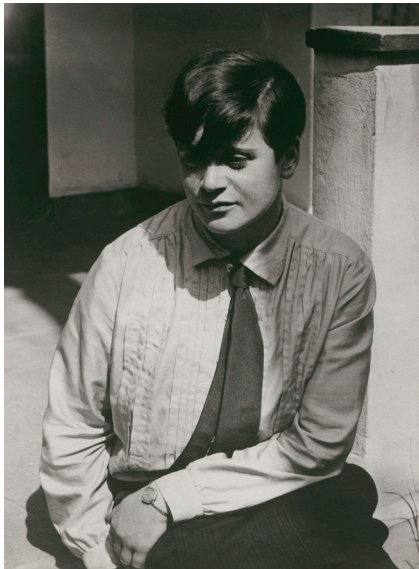


Ivana Meller-Tomljenović, On the building site, 1930, Bauhaus-Archiv Berlin © Marinko Sudac

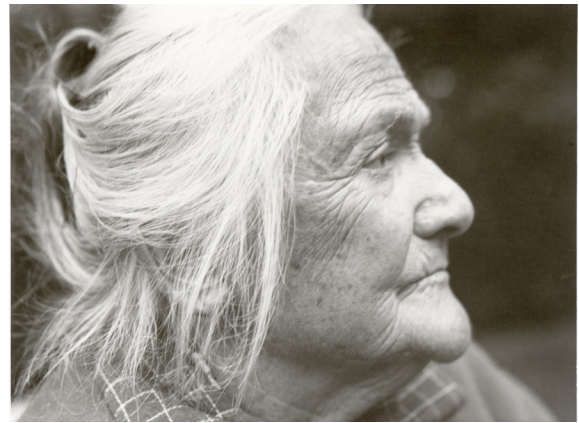


Etel Mittag-Fodor, Albert Mentzel and Lotte Rothschild, around 1930, Bauhaus-Archiv Berlin © Bauhaus-Archiv Berlin

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Lucia Moholy, Portrait of Eva Weinger on the stairs of one of the Masters' Houses in Dessau, 1927, Bauhaus-Archiv Berlin © VG Bild-Kunst, Bonn 2026



Lucia Moholy, Portrait of Clara Zetkin, German politician and women's rights activist, around 1930, Bauhaus-Archiv Berlin © VG Bild-Kunst, Bonn 2026



Lucia Moholy, Bauhaus building Dessau, view from the southwest with lettering, Architect: Walter Gropius, 1927, Bauhaus-Archiv Berlin © VG Bild-Kunst, Bonn 2026



Lucia Moholy, Girl taking a photograph, 1929–1930, Bauhaus-Archiv Berlin © VG Bild-Kunst, Bonn 2026



Lucia Moholy, Bauhaus building Dessau, balcony of the studio building, Architect: Walter Gropius, around 1926, Bauhaus-Archiv Berlin © VG Bild-Kunst, Bonn 2026

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Lucia Moholy, Woman on stairs, Yugoslavia, 1932, Bauhaus-Archiv Berlin © VG Bild-Kunst, Bonn 2026



Lony Neumann, Still life with lemon and pearl necklace on a woven rug, 1930, Bauhaus-Archiv Berlin © Olga Michajlowna Beskina-Labas



Ré Soupault, Crowd at St. Lazare station, around 1936, Bauhaus-Archiv Berlin © Manfred Metzner, VG Bild-Kunst, Bonn 2026



Grete Stern, Portrait of Miriam Winslow, US-American dancer, 1944, Bauhaus-Archiv Berlin © Estate Grete Stern, courtesy Galeria Jorge Mara

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Grete Stern, Portrait of Claire Eckstein and Edwin Denby, German-American dancing couple, 1929, Bauhaus-Archiv Berlin © Estate Grete Stern, courtesy Galeria Jorge Mara



Elsa Thiemann, Children entering the U-Bahn at Neukölln station, Berlin, 1950s, Bauhaus-Archiv Berlin © Margot Schmidt



Elsa Thiemann, Stairs at the Wannsee lake open-air bath, Berlin, 1950s, Bauhaus-Archiv Berlin © Margot Schmidt



Elsa Thiemann, Ruins, Berlin, around 1945, Bauhaus-Archiv Berlin © Margot Schmidt

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Elsa Thiemann, Radio tower, Berlin, 1930s, Bauhaus-Archiv Berlin © Margot Schmidt



Edith Tudor-Hart, Woman and child in Vienna, around 1930, Bauhaus-Archiv Berlin © Peter Suschitzky