New York / Berlin, April 8, 2013—artnet Auctions is proud to present Bauhaus in the Balance, a sale of 45 works, including pieces by the colorists Josef Albers (American/German, 1888–1976) and Wassily Kandinsky (Russian, 1866–1944), designs by Marcel Breuer (American/Hungarian, 1902–1981), and photographs by Marianne Brandt (German, 1893–1983). The principle purpose of the Bauhaus was to integrate different disciplines of art; this created a cross-media dialogue, established a forum for the exchange of ideas, and cultivated a community that supports the arts. The sale will include works on paper, prints, photographs, sculpture, and Design, ranging in value from US$1,500 to over US$200,000.
One highlight of the auction is Wassily Kandinsky’s *Ohne Titel Composition* (1923), which embodies the school’s mantra of education as an experience. As a teacher at the school, the artist conveyed his radical theories of capturing language and heightened expression through simple linear drawings. Kandinsky’s genius lied in his ability to create balance and structure with minimal use of line and space.

The sale also features famed color theorist painter, Josef Albers, a student of Johannes Itten (Swiss, 1888–1967), who created the color wheel whilst at the Bauhaus. Walter Gropius (German, 1883–1969), founder of the school, asked Albers to join the faculty in 1923. During his years as a teacher, he explored various color theories and created his most famous series, *Homage to the Square*. This series served as a foundation from which he built some of his most exceptional prints. *Ten Variants* (1967) is one of Albers's most unique series of prints; it breaks away from the artist's traditional square form compositions. The composition of each print is highly Contemporary in nature, displaying bifurcated sections of rectangular space, rather than the formality of the square.

Also included in the sale is a piece by Marcel Breuer, who was the head of the Bauhaus Design workshop. He stressed the use of industrial Design and craft to his students through innovated practices, such as the use of tubular steel. A perfect example of this is the so called "Wassily Chair" (named after Kandinsky), which shows the intersection of two geometric forms in space, devoid of mass. Breuer's designs are light and easy to move, and liberate space as well as the sitter. A limited number of these club armchairs, entitled *No. B3*, were produced from 1925 to 1928.

The term Bauhaus literally translates to “house of construction.” Design pieces within the Bauhaus were championed as equal to all other artworks. The benchmark of Bauhaus Design was the idea that form follows function.

*Bauhaus in the Balance* is live on artnet Auctions from April 8 through 15, 2013, and on view here.

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