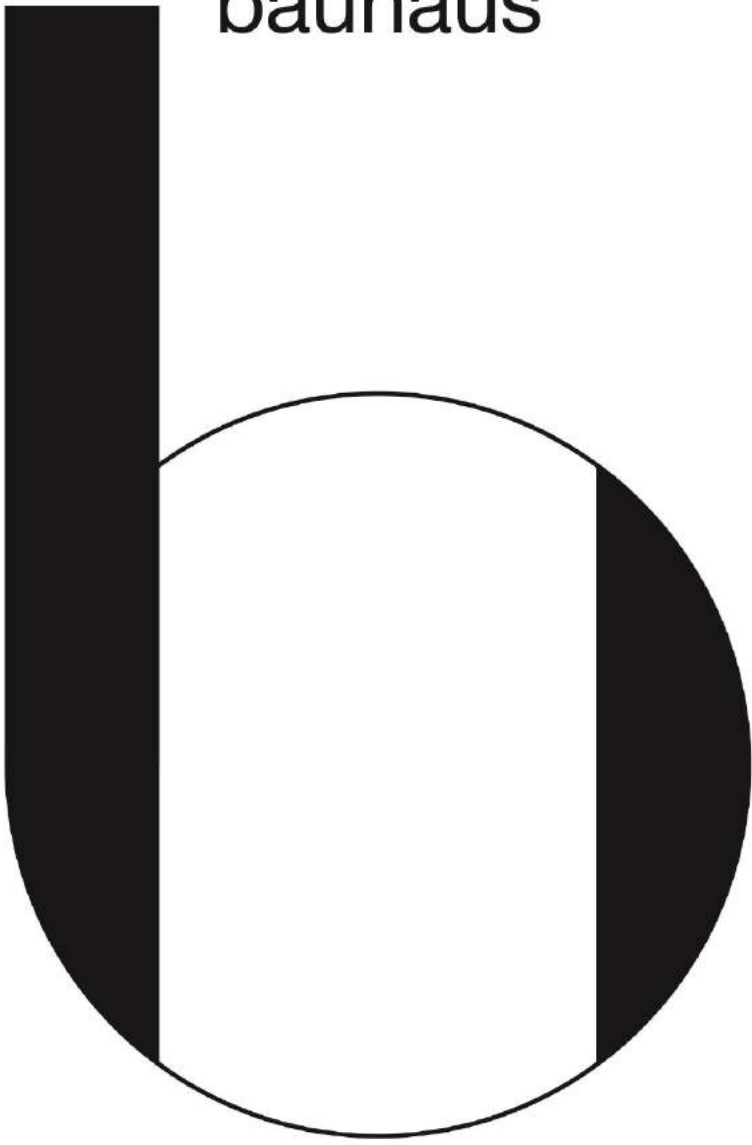


bauhaus

imaginista



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**Presskit *bauhaus imaginista***

**Press Release**

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**Lenders**

**Service Info**

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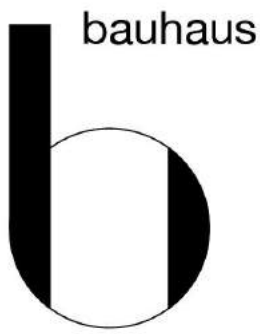


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**bauhaus imaginista**

Exhibition

Mar 15-Jun 10, 2019

Opening: Mar 14, 2019, 7pm

Conferences:

**political imaginista**

Mar 16, 2019, 2-9.30pm

**A New School**

May 11-12, 2019

Berlin, Mar 14, 2019

***bauhaus imaginista* is a narrative of the international histories of the Bauhaus. After its founding in 1919 the school was in contact with other avant-garde movements worldwide. Since March 2018, the research project has been tracing transnational relations, correspondences and narratives of migration going beyond the years the Bauhaus was active as a school and revealing its significance for the present-day. Now *bauhaus imaginista* culminates with an expanded overview at HKW. Its global interconnections and local manifestations have never been shown in this magnitude before. Parts of the *bauhaus imaginista* exhibition will also be shown at more Goethe-Instituts and other partner institutions worldwide in 2019.**

The title ***bauhaus imaginista*** hints at the imaginative possibilities that were opened up by the Bauhaus and the multilayered interpretations that the term still denotes today. Between archival materials and contemporary contributions, the project translates historical perspectives into contemporary questions: How might culture be reimagined in the spirit of the Bauhaus as a social project today? What kinds of institutions would such a project need? And in what ways does the Bauhaus still stimulate visionary practices and discourses today?

The exhibition discusses avant-garde art schools in India and Japan as parallel histories of modern educational reforms. It traces the study of pre-modern crafts at the Bauhaus and by Bauhaus students in North and Central American exile as well as their politicization in post-revolutionary Mexico, independent Morocco and Brazil. It shows translations of Bauhaus design approaches in China, Nigeria and the Soviet Union, but also the innovative use of media at the Bauhaus, which impacts art and pop culture even today.

Following exhibitions, symposia and workshops in 2018 in Rabat, Hangzhou, Kyoto and Tokyo, São Paulo, Lagos, Delhi, New York and Moscow in collaboration with the Goethe-Instituts and local partners, the first three chapters of the exhibition and research project will be brought together at HKW and, for the first time, the fourth and final chapter will be shown. *Still Undead* explores experimental work with light, film, photography and sound based on Kurt Schwertfeger's *Reflecting Color-Light-Play*. The apparatus will be demonstrated at the opening of ***bauhaus imaginista***.

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With works by **Anni Albers, Josef Albers, Arthur Amora, Gertrud Arndt, Ruth Asawa, Kader Attia, Lena Bergner, Lina Bo Bardi, Farid Belkahia, Susie Benally, Nandalal Bose, Mohamed Chabâa, Ahmed Cherkaoui, Lygia Clark, Alice Creischer, Muriel Cooper, Zvi Efrat, T. Lux Feininger, Luca Frei, Walter Gropius, Brion Gysin und Ian Sommerville, Trude Guermonprez, Sheila Hicks, George Hinchliffe and Ian Wood, Kenneth Josephson, Renchinchirō Kawakita, György Kepes, Paul Klee, Kurt Kranz, Otto Lindig, Elisa Martins da Silveira, Doreen Mende, Hannes Meyer, Takehiko Mizutani, László Moholy-Nagy, Max Peiffer Watenphul, Wendelien van Oldenborgh, Hélio Oiticica, The Otolith Group, Nam June Paik, Lygia Pape, I. M. Pei, Margaretha Reichardt, Geraldo Sarno, Oskar Schlemmer, Kurt Schwertfeger, Ivan Serpa, Arie Sharon, Soft Cell, Rabindranath Tagore, Paulo Tavares, Lenore Tawney, Frank Tovey, Edith Tudor-Hart, Stan VanDerBeek, Andy Warhol, Marguerite Wildenhain, Margarete Willers, Iwao and Michiko Yamawaki, and many more**

Exhibition design: Kooperative für Darstellungspolitik (Berlin)

Two conferences will survey the critical potentials of the Bauhaus today:

On March 16, **political imaginista** will discuss strategies of resistance against the neo-right as well as questions of Internationalism, cultural appropriation and the politicization of art, technology and pop culture.

With **Kader Attia, Thomas Flierl, Christian Hiller, Doreen Mende, Paulo Tavares** and others

The second conference on May 11-12, **A New School**, discusses the Bauhaus based on examples from China, India, Morocco, Nigeria and the United States in the context of the development of experimental educational practices across boundaries of time and space.

***bauhaus imaginista*** is curated by **Marion von Osten** and **Grant Watson** in collaboration with the researchers Elissa Auther, Suchitra Balasubrahmanyan, Regina Bittner, Gavin Butt, Helena Čapková, Anshuman Dasgupta, Tatiana Efrussi, Thomas Flierl, Erin Alexa Freedman, Anja Guttenberger, Christian Hiller, Yuko Ikeda, Maud Houssais, Eduard Kögel, Toni Maraini, Mariana Meneses, Jin Motohashi, Partha Mitter, Luiza Proença, Daniel Talesnik, and Hiromitsu Umemyia

The entire evolution of the project is being documented in an online journal, [bauhaus-imaginista.org](http://bauhaus-imaginista.org), which also offers a platform for dialog between artists and researchers from all over the world.

The exhibition will be accompanied by guided tours for adults and families, a free DIY audio guide, a Students' Day (May 18) and a vacation workshop (Apr 15-18). On the Long Night of Ideas (Jun 6), guided tours will be held in sign language and for the blind and visually impaired. A school project with four Berlin schools called ***bauhaus reloaded*** offers further insights.

Concurrent with the opening of ***bauhaus imaginista*** at HKW, Thames & Hudson will publish a catalog edited by Marion von Osten and Grant Watson. The German version will be published by Scheidegger & Spiess.

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Following the expanded overview at HKW, the **bauhaus imaginista** exhibition will continue to travel: Zentrum Paul Klee in Bern will showcase the HKW exhibition of **bauhaus imaginista** from September 20, 2019 to January 12, 2020. Nottingham Contemporary will show **bauhaus imaginista: Still Undead** with a focus on the UK from September 21, 2019 to January 5, 2020. In addition, the Goethe-Institut and the curators commissioned the artist Luca Frei to create a sculptural element in the form of a walkable space where visitors can engage with the various levels of the project. The mobile exhibition **bauhaus imaginista: collected research** will be shown at more Goethe-Instituts and other partner institutions worldwide from 2019 onwards.

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**bauhaus imaginista** is a collaboration between the Bauhaus Cooperation Berlin Dessau Weimar, the Goethe-Institut and Haus der Kulturen der Welt (HKW). The research project with its different exhibition stations is taking place for the centenary of the founding of the Bauhaus. It will be enhanced with international perspectives of the Goethe-Institutes and tied together as part of **100 Years of Now** in Berlin at Haus der Kulturen der Welt. **bauhaus imaginista** is made possible by funds from the Federal Government Commissioner for Culture and the Media. The German Federal Cultural Foundation is supporting the exhibition in Berlin and the German Foreign Office the stations abroad. Media partners are 3sat, Deutschlandfunk Kultur and others. **bauhaus imaginista** is realized in collaboration with the China Design Museum / China Academy of Art (Hangzhou) (Hangzhou), the Independent Administrative Institution of National Museum of Art / The National Museum of Modern Art Kyoto, Garage Museum of Contemporary Art (Moscow) and SESC São Paulo. Partners abroad are the Goethe-Instituts in China, New Delhi, Lagos, Moscow, New York, Rabat, São Paulo, and Tokyo as well as Le Cube – independent art room (Rabat) and other institutions.

The school project **bauhaus reloaded** is funded by the Berliner Projektfonds Kulturelle Bildung.

Haus der Kulturen der Welt is supported by the Federal Government Commissioner for Culture and the Media as well as by the Federal Foreign Office.

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## ***bauhaus imaginista*: Curators' introduction**

Today, in the twenty-first century, the question remains of how to reimagine the relationship between the arts and society. The need to radicalize art education as part of this question ran through the twentieth century, and when thinking about the historical Bauhaus an example of radical pedagogy immediately appears. Established in 1919 in Weimar as a new model of a design school in the immediate aftermath of the First World War and the German Revolution, the Bauhaus brought together a younger generation of artists and architects who rejected the nationalistic, militaristic, and authoritarian past and insisted on the social relevance of the arts in an emerging democratic society. Helping to shape this radical imagination for new practices, new forms of learning, and new lifestyles was the idea that the individual and the material environment should be freed from all that was unnecessary and that the relationship between the arts, craft, design, and the building should be rethought. In the light of the Bauhaus school's centenary, from a contemporary perspective, how can we reimagine the production of design and culture as a social project, and invent the kinds of institutions and practices that we need today?

From its inception, the Bauhaus was internationally oriented; students and teachers travelled from different parts of Europe and Asia to become part of the school. As curators of the *bauhaus imaginista* project we understand the global circulation of Bauhaus ideas not in terms of impact, but rather through its participation in international networks prior to 1933 and how this was mirrored in the school's afterlife. The school itself was heterogeneous, and at different times took ideas from the British Arts and Crafts movement, socialism and communism, as well as spiritualist and esoteric concepts. It had links both to revolutionary Soviet constructivism and the Netherlands-based De Stijl, and its members participated in movements such as the Congrès Internationaux d'Architecture Moderne (CIAM). Heterogeneity contributed to the success of the Bauhaus, but this diversity also produced contradictions and conflict. There were discrepancies in its utopianism; for example, despite steps toward women's emancipation, gender hierarchies and stereotypes persisted at the Bauhaus, and tensions between art and design education, between learning and commercial production, between egalitarian aspirations and a largely upper middle-class clientele for its products went unresolved. Ultimately, this complexity mitigates against any canonical reading of the Bauhaus or attempt to reduce it to a single style, something that has been reflected in our approach.

The vision of the Bauhaus according to Walter Gropius—the school's first director from 1919 to 1928—constituted a break with classical and academic training, including its separation between the fine and applied arts. This revision was equally important in other parts of the world where decolonizing education meant doing away with the arts/crafts hierarchies often imposed through European colonization. Gropius believed that experimental and artistic research could intervene in the conditions of mass production. Hence, the *Vorkurs* (preliminary course) introduced formal and material studies, which fed into the workshops and eventually through to collaborations with industry. Under its second director, Hannes Meyer (1928–30), a more collectivist and egalitarian, but also more polytechnic-style approach to teaching took hold. This included research on the exploration of the spatial, topographical, and societal underpinning of architectural projects, which were also infused by international ideas of new cooperative housing developments and urban planning. In its final phase, the Bauhaus took the form of an architecture school under the directorship of the architect Mies van der Rohe (1930–33). The Bauhaus, in all its different phases from 1919 to 1933, consistently remained a school for practitioners led by practitioners based in material experimentation, in contrast to the privileging of the cognitive over practical and manual skills today.

The rise of the right wing forced the Bauhaus to move from Weimar to Dessau in 1925 and to Berlin in 1932, before the National Socialists seized control and perpetrated their violence through the state apparatus. The Bauhaus disbanded autonomously in 1933 rather than provide the Nazis the opportunity to close the school down. Consequently, as many international students and masters fled Germany to settle in different parts of the world, the ideas of the Bauhaus radiated out to many different nations and cultures. It is this transmission of knowledge that *bauhaus imaginista* follows: a transfer via migration of students and teachers, but also via the interpretation, appropriation, and imagination of diverse Bauhaus ideas, in China, North Korea, India, the Soviet Union, the United States, the United Kingdom, Japan, Nigeria, Morocco, and Brazil.

## ***bauhaus imaginista*: Curators' introduction**

The multiyear research (2016–19), which *bauhaus imaginista* was able to gather in collaboration with international researchers and cultural producers from Brazil, China, India, Japan, Morocco, Nigeria, Russia, the United States, and the United Kingdom, shows to what extent and under which local conditions new design ideas and Bauhaus pedagogy were taken up and developed further. In this way, the project opens up a perspective on a transnational history of modernist art and design, marked by wars and dictatorships, non-aligned movements, the Cold War, and the processes of decolonization. *bauhaus imaginista* traces the history of a twentieth-century transcultural exchange from the perspective of international correspondence, relationships, encounters, and resonances. Putting this approach into practice in 2018, over the course of a year, *bauhaus imaginista* has realized a series of transnational exhibitions and events with international partners: Le Cube—Independent Art Room, Rabat; the China Design Museum, Hangzhou; the Goethe-Institut and partners in New York, the National Museum of Modern Art, Kyoto; the Garage Museum of Contemporary Art, Moscow; the SESC Pompéia, São Paulo; the University of Ife, Ile-Ife, and University of Lagos; and the Kiran Nadar Museum, New Delhi, as well as the Goethe-Instituts in each location. Important elements of the results will be on show in Berlin and Bern in 2019.

The anniversary exhibition at the Haus der Kulturen der Welt (HKW) is divided into four chapters. Each chapter departs from a focal object selected from Bauhaus masters and students. What these four objects have in common is their propositional character and their material ephemerality. They include a copy of the Bauhaus Manifesto and first curriculum by Walter Gropius of 1919, the drawing *Teppich* (Carpet) by Paul Klee of 1927, the collage *ein bauhaus-film* by Marcel Breuer of 1926, and the “Reflecting color-light plays” by Kurt Schwertfeger of 1922.

These four objects pose questions that are still vital today. Yet, while our curatorial approach has been to decipher these objects in relation to their own historical specificity, we have also sought to make sense of what they suggest going forward as a genealogy of forms, practices, and concepts. Each chapter in the exhibition features historical and archival material, but through our research we have tried not only to explore the international reception of the Bauhaus in the twentieth century, but also to understand the stakes of each chapter, its themes and ideas, in terms of a contemporary politics. The question of the contemporary emerges in particular through the artist commissions, through discursive events, but also, we hope, in the reflections and responses of the audience.

Chapter 1, *Corresponding With*, departs from the Bauhaus Manifesto of 1919 to explore early twentieth-century art and design pedagogy at the Bauhaus and at two other connected schools: Kala Bhavan, established in 1919 by Rabindranath Tagore in India, and Seikatsu Kōsei Kenkyūsho (Research Institute for Life Design), established by Renshichirō Kawakita in Japan in 1931, from which later emerged the Shin Kenchiku Kōgei Gakuin (School of New Architecture and Design). These three avantgarde institutions participated in cosmopolitan networks and variously navigated the tensions between inter-nationalism, nationalism, colonial rule, and the rise of fascism.

This chapter points toward the possibility of a radicalization in art, design, and pedagogy to shape the semiotic values embedded in material cultures and to remove this from a reactionary ethos. By looking to historical examples, it becomes possible to consider how institutions today, including schools of art and design, can imagine new ways of living that respond to patriarchal, xenophobic, and nationalist pressures.

Chapter 2, *Learning From*, takes Klee's drawing of a North African carpet to reflect on the modernist appropriation of art outside the European mainstream. It includes the revival of local knowledge of crafts in post-independence Morocco at the École des Beaux Arts (School of Fine Arts) in Casablanca, the influence of pre-Columbian textiles on Bauhaus émigrés to the United States, and figures such as architect Lina Bo Bardi, who embraced the Bauhaus as well as popular culture to redefine Brazilian modernism.

This chapter encourages audiences to consider the value of “learning from” alongside questions concerning the asymmetrical power relations present in cultural appropriation, the blind spots in histories of collecting, as well as arguments for reparation. It explores the powerful dislocation of

## ***bauhaus imaginista*: Curators' introduction**

meaning which occurs when materials are decontextualized and how, simultaneously, indigenous groups experience the destruction of their culture and environment.

Chapter 3, *Moving Away*, takes the evolution of the chair in Breuer's collage to trace the transformation of Bauhaus design and architecture in response to societal and geopolitical change. From the modernization of the USSR, to post-independence India, to campus projects in Nigeria, there is pressure for architecture and design to adapt. Former Bauhaus directors Hannes Meyer and Walter Gropius had to update their own concepts, while courses at the Hochschule für Gestaltung (HfG, School of Design), Ulm, and at the National Institute of Design (NID) in Ahmedabad both take up and leave behind certain Bauhaus ideas.

This chapter looks at how, during the twentieth century, the modernist plan conceived between architects, designers, and the state served both progressive and repressive ends. The subsequent critique of planning and state intervention, along with privatization and deregulation of the public domain, has weakened our collective response to the present crisis of social and economic inequality and the growing threat of climate change. This suggests the urgent need to regain the power to plan collectively in the interests of the common good.

Chapter 4, *Still Undead*, was realized together with the Haus der Kulturen der Welt. It tells the story of light- and sound experiments; starting with Schwerdtfeger's *Reflektorische Farblichtspiele* (Reflecting color-light plays) at a Bauhaus party in 1922. These kinds of experiments were developed further subsequently by László Moholy-Nagy at the New Bauhaus (later named the Institute of Design, IIT) in Chicago and at the Massachusetts Institute of Technology (MIT) by his colleague György Kepes. Such experiments transgressed the boundaries of academia, entering the world of pop culture via electronic music and strobe lighting. Through works from the United States, Great Britain, and postwar West Germany up to the present, *Still Undead* shows how countercultural productions can emerge from and transgress institutional structures only to be re-assimilated.

This chapter addresses the overlapping territories of artistic surplus, hedonism, micropolitics, self-fashioning, and commerce. It questions how in a neoliberal economy a re-politicization of art, technology, and popular culture can be conceived. Can the creative energy exemplified by art schools, and its surplus beyond the curriculum, be oriented towards political ends, including anti-fascism and the queering of norms, to avoid being subsumed by commodity culture and the entertainment industry?

This international research project could be realized only by working intensively for a number of years with academics and art practitioners from Brazil, Chile, China, Germany, France, India, Israel, Japan, Morocco, the Netherlands, Nigeria, Russia, Sweden, the United Kingdom, and the United States. We are extremely grateful to these researchers, designers, and artists for their generosity and for sharing their ideas with us. We would also like to acknowledge the support received from the committed project teams in Berlin and international partner institutions, as well as the initiators of this project: the Bauhaus Kooperation Berlin Dessau Weimar, the Goethe- Institute, and the Haus der Kulturen der Welt. Finally, as this is the first large-scale project of its kind—one that leaves Western historiography of the Bauhaus behind—we propose this exhibition as a point of departure: as an experiment in a dialogical, transdisciplinary, and transhistorical narrative comprising the potential to germinate future study, reflection, and imagination.

**Marion von Osten & Grant Watson**



## ***bauhaus imaginista: The four chapters and their artists***

### **Corresponding With**

*Corresponding With* begins with the 1919 Bauhaus Manifesto published by Walter Gropius, who argued that in the future there should be “no essential difference between the artist and the craftsman.” The Manifesto was of its time, drawing on a radical cultural movement that wanted to overcome existing European academic art education, and which understood the social and material value of craft to redress the alienation and destruction of nineteenth-century industrial capitalism.

With works by Prabhat Mohan Bandopadhyay, Otti Berger, Lena Bergner, Lisbeth Birman-Oestreicher, Nandalal Bose, Nivedita Bose, Center for Post-Colonial Knowledge and Culture (CPKC), Erich Consemüller, Theo van Doesburg, Magdalena Droste, Lyonel Feininger, Kitty Fischer, Luca Frei, Ordhendra Coomar Gangoly, Albert Gleizes, Walter Gropius, Asit Halder, Gertrud Hantschk, Sutemi Horiguchi, I SEE ALL, Wassily Kandinsky, Renchinchirō Kawakita, Surendranath Kar, Kenchiku Kigen, Paul Klee, Stella Kramrisch, Kasimir Malewitsch, Adolf Meyer, Sandhya Mitra, Mizue, Takehiko Mizutani, László Moholy-Nagy, Piet Mondrian, Benode Behari Mukherjee, Sadanosuke Nakada, Eugen Netzelt, The New Art in Europe, The Otolith Group, Jacobus Johannes Pieter Oud, Margaretha Reichardt, Oskar Schlemmer, Arie Sharon, Kiyoshi Seike, K. G. Subramanyan, Rabindranath Tagore, Rathindranath Tagore, Katsuo Takei, Iwao Yamawaki, Michiko Yamawaki

### **Learning From**

Departing from Paul Klee’s drawing, *Teppich (Carpet)* from 1927, the exhibition chapter *Learning From* addresses the study and appropriation of cultural production from outside the modernist mainstream, principally from non-Western sources, but also European folk traditions, the work of outsider artists, and children. Engagement with premodern artifacts and practices was a constant feature of the work of teachers and students at the Bauhaus and continued to inform their approach after the school’s closure in 1933.

With works by Anni Albers, Josef Albers, Arthur Amora, Ruth Asawa, Mohamed Ataallah, Kader Attia, Lina Bo Bardi, Pietro Maria Bardi, Farid Belkhaia, Susie Benally, Lena Bergner, Mohamed Chabâa, Ahmed Cherkaoui, Lygia Clark, Center for Post-Colonial Knowledge and Culture (CPKC), Berlin, Popovi Da, Johannes Driesch, Rogério Duarte, Heinrich Ehl, Carl Einstein, Bert Flint, Ernst Fuhrmann, Gilberto Gil, Trude Guermonprez, Mustapha Hafid, Mohamed Hamidi, Raoul d’Harcourt, Abdellah Hariri, Sheila Hicks, Maud Houssais & Jawad Elajnad, Integral, Alexandra Jacopetti, Paul Klee, Max Krehan, Walter Lehmann, Otto Lindig, Maghreb Art, Toni Maraini, Maria Martinez, Mohamed Melehi, Ben Van Meter, Hannes Meyer, Hossein Miloudi, Sibyl Moholy-Nagy, Hélio Oiticica, Lygia Pape, Max Peiffer Watenphul, Geraldo Sarno, Ivan Serpa, Elisa Martins da Silveira, Souffles, El Taller de Gráfica Popular (TGP), Mexiko, Paulo Tavares, Lenore Tawney, Otto Weber, Marguerite Wildenhain, Margarete Willers, Anne Wilson, Karl With, Cristobal Zañartu

### **Moving Away**

The starting point of the chapter *Moving Away* is Marcel Breuer’s collage *ein bauhaus-film. fünf jahre lang (a bauhaus film: five years long)*, published in the first issue of the journal *bauhaus* in 1926. Breuer’s “filmstrip” presents the development of his chair design from handcrafted object, to industrial prototype, toward a future in which the designed object becomes obsolete.

With works by ABC. Beiträge Zum Bauen, David Abraham, Otl Aicher, Abhikalpa, L’Architecture d’Aujourd’hui, Arquitectura y Decoración, S. Balaram, *bauhaus. Zeitschrift für Gestaltung*, Devashis Bhattacharya, Marcel Breuer, Chang Chao-Kang, Chen Chi-kwan, Jochen Claussen-Finks & Phani Tetali, Alice Creischer, *Design: Review of Architecture, Applied and Free Arts*, Charles and Ray Eames, Wils Ebert, Zvi Efrat, Moissej Ginzburg, Walter Gropius, Hans Gugelot, Ernst Hahn, Wilhelm Jacob Hess, Hubert Hoffmann, Alfred Kantorowicz, Cornelis van der Linden, Marg: A Magazine of Architecture and Craft, Doreen Mende, René Mensch, Hannes Meyer, Nikolay Milyutin, László Moholy-Nagy, Sudhakar Nadkarni, Wendelien van Oldenborgh, Output, Mahendra C. Patel, I. M. Pei, Jawaja Project, Konrad Püschel, M. P. Ranjan, RED, Alexander Rodchenko, Benoy Sarkar, Arie Sharon, Sovremennaja Arhitektura, Varvara Stepanova, TASK, Philipp Tolziner, Ulm, Antonin Urban, H. Kumar Vyas, Tibor Weiner, Klaus Wille

## ***bauhaus imaginista*: The four chapters and their artists**

### **Still Undead**

The Bauhaus object for the chapter *Still Undead* is Kurt Schwertfeger's *Reflektorische Farblichtspiele* (*Reflecting color-light plays*) from 1922. *Still Undead* traces a chronology of artistic experiments with new technologies that have emerged from academic institutions, including the New Bauhaus in Chicago, the Center for Advanced Visual Studies and Media Lab at the MIT, as well as the sound and performance workshops at Leeds School of Art.

With works by Josef Albers, Gertrud Arndt, Bauhaus (Band), Robyn Beeche, New Sounds New Styles, Muriel Cooper, Brian Eno, T. Lux Feininger, Mort & Millie Goldsholl, Kasper de Graaf & Malcolm Garrett, Brion Gysin & Ian Sommerville, George Hinchliffe & Ian Wood, Kenneth Josephson, György Kepes, Kurt Kranz, Al MacDonald, László Moholy-Nagy, Nam June Paik, Oskar Schlemmer, Kurt Schwertfeger, Soft Cell, Frank Tovey, Edith Tudor-Hart, Stan VanDerBeek, Andy Warhol

## ***bauhaus imaginista*: Conferences at Haus der Kulturen der Welt**

### **Conference *political imaginista***

**March 16, 2019, 2 – 9.30 pm**

Two conferences will reflect the critical potential of the Bauhaus today: In March, *political imaginista* will discuss strategies of resistance against the new right, questions on internationalism and cultural appropriation, as well as ways of politicizing art, technology, and popular culture. A New School, the second conference in May, will illuminate the impact of the Bauhaus on the development of experimental pedagogy from a transhistorical and transnational perspective. One of the outcomes of *bauhaus imaginista* and its transnational scope has been the new historical insights gained from three years of research involving contemporary artists and researchers worldwide. Provoked by current developments such as the electoral success of the far-right and normalization of attacks on democratic processes, the judiciary, civil rights and the press, the conference asks how the findings offered by the project might inform contemporary political debates. International artists, researchers, journalists and activists will examine a series of political issues arising from the project's research. These include reflections on nationalism and colonialism, the limits of internationalism and the politicization of digital cultures. Starting from the historical materials and findings of the exhibition, the panels aim to consider these in relation to the background of contemporary concerns, politics and action.

**2-3.30 pm**

### **Resisting the Rise of Populist Nationalism**

**With Rustom Bharucha, Iris Dressler, Mariko Takagi, moderated by Nataša Ilić**

Iwao Yamawaki's 1932 collage *Attack on the Bauhaus*, which appears in the exhibition chapter *Corresponding With*, depicts the boots of the Nazis marching across the façade of the Bauhaus building in Dessau, which like German civil society in the 1930s fascism had broken apart. Yamawaki published his collage in a Tokyo newspaper at a time when nationalism was also on the rise in Japan. During the period in which it was active, the Bauhaus was the target for several right-wing attacks, and although many Bauhausers fled Germany, many became victims of the regime while others actively collaborated. This panel considers what conclusions if any can be drawn from these historical events. How can contemporary institutions and cultural producers respond to the rise of nationalism, racism and xenophobia today?

**3.45-5.15 pm**

### **Rethinking Internationalism**

**With Alice Creischer, Doreen Mende and Wendelien van Oldenborgh, moderated by Thomas Flierl**

Departing from the exhibition chapter *Moving Away*, the panel discusses the internationalist legacy of the Bauhaus in relation to the communist ideals of many of its students and teachers. Contemporary practitioners will respond to projects by Bauhaus architects working in the Soviet Union, the GDR and the Netherlands as part of the processes of industrialization and urban development in the interwar and postwar era. Transformation of the internationalist legacy of the Bauhaus occurred in different ways: through Stalin's Five-Year Plan, East German socialist internationalism and the postwar settlement in Western Europe. At the time and since, socialist and communist networks have been examined critically by decolonizing activists and postcolonial theorists. In the light of contemporary perspectives on alternative internationalisms such as Pan-Africanism, the Non-Aligned and Tricontinental movements, the panel will ask if a new kind of internationalism would be possible and desirable today and, if so, what form it might take.

## ***bauhaus imaginista*: Conferences at Haus der Kulturen der Welt**

**5.30-7 pm**

### **How to Redress Practices of Cultural Appropriation**

**With Sebastian de Line, Paulo Tavares, moderated by Susanne Leeb, featuring a film by Kader Attia**

The exhibition chapter *Learning From* explores how cultural appropriation played a key role in the design practice of the historical Bauhaus and how this was continued in the second half of the twentieth century in the United States, Mexico, Morocco and Brazil. The panel revisits these histories, which share the extensive studies and borrowing by Western artists from American Indian and Maghrebian cultures. These “borrowings” were detached from their original context at a time when societies and territories were being threatened and destroyed by the processes of administrative repression and economic exploitation. Two artists will discuss a critical reading of these histories in relation to their work developed within the frame of *bauhaus imaginista*.

**8-9.30 pm**

### **How to Politicize Art, Technology and Popular Culture**

**With John R. Blakinger, Beatriz Colomina, Gloria Sutton, moderated by Christian Hiller**

The exhibition chapter *Still Undead* uncovers a history of experiments with new media and technology as they emerged out of the Bauhaus in the midst of institutional, scientific, artistic and countercultural developments in Western Europe and the USA in the second half of the twentieth century. It shows how creative experiments transcended institutional structures on the one hand, while being integrated into them on the other. The blurring of the borders between experimentation, institutionalization and commercialization, which was already characteristic of the Bauhaus, has now become the norm. This general tendency – the merging of experimental practices into the common sense of consumption – emphasizes the necessity for the re-politicization that could take place today at the intersection of art, technology and popular culture.

## **Conference *A New School***

**May 11-12, 2019**

Starting from the reform-pedagogical approaches of the Bauhaus and twentieth-century international art and design schools, which *bauhaus imaginista* has examined over the last years, the conference will present pedagogical concepts and learning environments and examine the extent to which the historic, newly founded schools are relevant to current developments in art and design education. On what understanding of art and design, society and critique, were these schools based? Is it possible for us to comprehend manual and cognitive learning processes as a social project—beyond the economization of education and the promotion of elites—today? What forms of collective learning and self-organization could be socially relevant in an age of global networking? How can we imagine a twenty-first century art school that is determined by design, collective, research, and activist practices, and forms of knowledge?

**With: Bayo Amole, Regine Bittner, Gavin Butt, Demas Nwoko, Toni Maraini, Partha Mitter, Robert Wiesenberger, Mark Wigley, and others.**

## ***bauhaus imaginista*: Cultural Education**

On the weekends and by request, curators, experts, and trained guides offer conversations and **tours for adults, school groups, and families**. An **audio guide**, accessible using your smartphone, provides insight into the exhibition's four chapters. Within the framework of a workshop over the Easter holidays, young people can learn from experts in the fields of design and the crafts about how to create successful Berlin-made products (and careers) employing knowledge from different cultures. On **Students' Day**, University of Potsdam students will spend a day with fellow students from other universities; the **Long Night of Ideas** creates space for exchange and encounters at eye level by presenting accessible formats for deaf, visually impaired, and blind visitors (in German). In the school project **bauhaus reloaded: Students Design the Future** accompanying the exhibition, students from four schools in Berlin, together with artists, architects, media educators, and educational activists, will examine the extent to which the concepts and practices of the Bauhaus shape their own present, and how they can contribute to an active design for the future.

### **Audioguide**

A free DIY audio guide can be listened to online using your own smart phone. Headphones are available at the box office for 1,50€.

Duration: 60 min

Author: Douglas Boatwright

Editor: Julia Tieke

Speaker: Sophia New, Joachim Schönfeld

### **Guided Tours and Exhibition Visits with Art Mediators**

On the weekends and by request, curators, experts, and trained guides offer conversations and tours for adults, school groups, and families.

Guided Tours: 3€ plus exhibition ticket

Exhibition Visit with Art Mediators: Admission included in the exhibition ticket

### **All Dates**

**Sat, Mar 16, 2–6pm**

Exhibition Visit with Art Mediators

**Sun, Mar 17, 12pm**

Curator-led Tour

In German/English

**3pm**

Guided Tour

in German

**Sat, Mar 23, 2–6pm**

Exhibition Visit with Art Mediators

**Sun, Mar 24, 3pm**

Guided Tour

In English

**5.30pm**

Guided Tour

In German

## ***bauhaus imaginista: Cultural Education***

**Mon, Mar 25, 5.30pm**

Guided Tour  
In English

**Sat, Mar 30, 2–6pm**

Exhibition Visit with Art Mediators

**3pm**

Guided Tour for Families, suitable for children ages 8 and up

**Sun, Mar 31, 3pm**

Guided Tour  
In German

**Sat, Apr 6, 2–6pm**

Exhibition Visit with Art Mediators

**Sun, Apr 7, 3pm**

Guided Tour  
In German

**3pm**

Bauhaus and China

Thematic Guided Tour with Eduard Kögel

**Sat, Apr 13, 2–6pm**

Exhibition Visit with Art Mediators

**Sun, Apr 14, 3pm**

Guided Tour  
In German

**Fri, Apr 19, 3pm**

Guided Tour  
In German

**Sat, Apr 20, 2–6pm**

Exhibition Visit with Art Mediators

**Sun, Apr 21, 3pm**

Guided Tour  
In German

**Mon, Apr 22, 2–6pm**

Exhibition Visit with Art Mediators

**3pm**

Guided Tour for Families, suitable for children ages 8 and up

**Sat, Apr 27, 2–6pm**

Exhibition Visit with Art Mediators

**3pm**

Guided Tour for Families, suitable for children ages 8 and up

**Sun, Apr 28, 3pm**

Guided Tour  
In English

**5.30pm**

Guided Tour  
In German

***bauhaus imaginista: Cultural Education***

**Mon, Apr 29, 5.30pm**

Guided Tour

In English

**Sat, May 4, 2–6pm**

Exhibition Visit with Art Mediators

**Sun, May 5, 3pm**

Guided Tour

In German

**Sat, May 11, 2–6pm**

Exhibition Visit with Art Mediators

**Sun, May 12, 3pm**

Guided Tour

In German

**Sat, May 18, 2–6pm**

Exhibition Visit with Art Mediators

**Sun, May 19, 3pm**

Guided Tour

In German

**Sat, May 25, 2–6pm**

**Exhibition Visit with Art Mediators**

**3pm**

Guided Tour for Families, suitable for children ages 8 and up

**Sun, May 26, 3pm**

Media-Art-Technology: From Bauhaus to MIT

Thematic Guided Tour with Christian Hiller

**Mon, May 27, 5.30pm**

Guided Tour

In English

**Thu, May 30, 3pm**

Guided Tour

In German

**Sat, Jun 1, 2–6pm**

Exhibition Visit with Art Mediators

**Sun, Jun 2, 3pm**

Guided Tour

In German

**Sat, Jun 8, 2–6pm**

Exhibition Visit with Art Mediators

**Sun, Jun 9, 3pm**

Guided Tour

In German

## ***bauhaus imaginista*: Cultural Education**

**Mon, Jun 10, 3pm**

Guided Tour

In German

**5.30pm**

Guided Tour

In English

### **Further Dates**

Apr 15–19, from 10am–4pm

#### **Holiday Workshop**

Within the framework of a workshop over the Easter holidays, young people can learn from experts in the fields of design and the crafts about how to create successful Berlin-made products (and careers) employing knowledge from different cultures.

Sat, May 18

#### **Students' Day**

Free admission

On Students' Day, University of Potsdam students will spend a day with fellow students from other universities.

Thu, Jun 6

#### **The Long Night of Ideas**

The Long Night of Ideas creates space for exchange and encounters at eye level by presenting accessible formats for deaf, visually impaired, and blind visitors (in German).

Fri, Jun 7, 3pm

#### **bauhaus reloaded – Schüler\_innen gestalten Zukunft**

Presentation of the School Project

In the school project *bauhaus reloaded: Students Design the Future* accompanying the exhibition, students from four schools in Berlin, together with artists, architects, media educators, and educational activists, will examine the extent to which the concepts and practices of the Bauhaus shape their own present, and how they can contribute to an active design for the future.

With Barbara Antal, Bauereignis Sütterlin Wagner Architekten, mediale pfade.org, Thomas Meyer (T(ou)ring Schule), Zara Morris, Rike Scheffler

Schools participating: **Carl-von-Ossietzky-Schule, Evangelische Schule Berlin Zentrum, Fritz-Karsen-Schule, Mildred-Harnack-Schule**



## ***bauhaus imaginista*: Publications**

### **bauhaus imaginista**

#### ***A School in the World***

Edited by Marion von Osten and Grant Watson

Thames & Hudson, 2019

320 pages, bound

200 illustrations

ISBN 978-0-500-021934

Price: 48 € (Press Price 17 € only at HKW during the Berlin exhibition 2019)

Available at [Haus der Kulturen der Welt](#) and at bookstores.

***bauhaus imaginista. A School in the World*** traces the history of the international impact and reception of the Bauhaus's practices and teachings against the backdrop of major geopolitical transitions of the 20th century. It focuses on the mutual dialog and exchange of the Bauhaus, its students and teachers with non-European modernists in places like India, Japan, China, Russia, Brazil and the United States. Following the four large-scale exhibition and project chapters *Corresponding With*, *Learning From*, *Moving Away* and *Still Undead* and based on a multi-year research project, the volume sweepingly examines the reception history of the Bauhaus and its global impact, which still continues today.

With contributions by **Kader Attia, Elissa Auther, Suchitra Balasubrahmanyam, Regina Bittner, Gavin Butt, Helena Čapková, Beatriz Colomina and Mark Wigley, Anshuman Dasgupta, Magdalena Droste, Zvi Efrat, Fabienne Eggelhöfer, Elvira Espejo, Thomas Flierl, Bené Fonteles, Luca Frei, Hilde Heynen, Christian Hiller, Tom Holert, Yoshimasa Kaneko, Ailton Krenak, Eduard Kögel, Susanne Leeb, Mohamed Melehi, Partha Mitter, Wendelien van Oldenborgh, Marion von Osten, The Otholith Group, Adrian Rifkin, Daniel Talesnik, Paulo Tavares, Virginia Gardner Troy, Hiromitsu Umemiya, Melissa Venator, Grant Watson and Zoe Zhang.**

### **bauhaus imaginista**

Edited by Marion von Osten and Grant Watson

Scheidegger-Spiess, 2019

In German

312 Pages, 193 coloured and 13 black and white Illustrations

ISBN 978-3-85881-623-8

Price: 58 € / Price for Press: 17 €

More information (in German) in the German version of the press kit.

## ***bauhaus imaginista: exhibitions worldwide 2018-2020***

- March 23 & 24, 2018**      **Panel discussion and workshop**  
*bauhaus imaginista: Learning From*  
Le Cube – independent art room (Rabat) and Goethe-Institut Rabat (Morocco)
- April 8– August 26, 2018**      **Exhibition**  
*bauhaus imaginista: Moving Away*  
China Design Museum, Hangzhou (China)
- Workshop and symposium**  
Goethe-Institut China
- June 7–9, 2018**      **Workshop and symposium**  
*bauhaus imaginista: Learning From*  
Goethe-Institut New York, USA
- August 4–October 8, 2018**      **Exhibition**  
*bauhaus imaginista: Corresponding With*  
The National Museum of Modern Art Kyoto (Japan)
- Symposium**  
Goethe-Institut Tokyo (Japan)
- September 12– November 30, 2018**      **Exhibition**  
*bauhaus imaginista: Moving Away: The Internationalist Architect*  
Garage Museum of Contemporary Art, Moscow (Russia)
- Public program**  
Goethe-Institut Moscow (Russia)
- October 24, 2018– January 6, 2019**      **Exhibition**  
*bauhaus imaginista: Learning From*  
SESC Pompéia São Paulo (Brazil)
- Public program**  
Goethe-Institut São Paulo (Brazil)
- November 23 & 24, 2018**      **Film screening and symposium**  
*bauhaus imaginista: Moving Away*  
Goethe-Institut Lagos and partner institutions, Nigeria

***bauhaus imaginista: exhibitions worldwide 2018-2020***

- March 15–June 10, 2019**      **Exhibition and conference**  
*bauhaus imaginista*  
(including the chapter *Still Undead*)  
Haus der Kulturen der Welt, Berlin (Germany)
- September 20, 2019–  
January 12, 2020**      **Exhibition**  
*bauhaus imaginista*  
Zentrum Paul Klee, Berne (Switzerland)
- September 21, 2019–  
January 5, 2020**      **Exhibition**  
*bauhaus imaginista: Still Undead*  
Nottingham Contemporary (Great Britain)
- From March 2019**      ***bauhaus imaginista: collected research*** Touring Exhibition of  
the Goethe-Institut  
Stations worldwide (as of 11.03.2019)
- Ankara, Athens, Bangkok, Belgrade, Brasov / Romania,  
Bucharest, Chisinau / Romania, Dhaka, Guadalajara, Havana,  
Indianapolis, Istanbul, Livorno, Mexico City, Monterrey, Nicosia,  
Novosibirsk, Panama, Podgorica, Riga, Rotterdam, San Jose /  
Costa Rica, San Luis, Potosi, Sarajevo, Seoul, Singapore,  
Skopje, Sofia, Tampere / Finn-land, Tehran, Thessaloniki,  
Vilnius, Zagreb

## ***bauhaus imaginista: Partners and Supporters***

### **Bauhaus Cooperation Berlin Dessau Weimar**

The three Bauhaus institutions with major collections – the Bauhaus-Archiv / Museum of Design in Berlin, the Bauhaus Dessau Foundation and Klassik Stiftung Weimar – work together in the Bauhaus Cooperation. Together they are devoted to research, publishing and exhibition projects in an overriding national and international context. The Bauhaus Cooperation operates the offices of the Bauhaus network 100 years of bauhaus in Weimar and, with all three Bauhaus institutions, is behind the four initiative projects Bauhaus Agents, Bauhaus Imaginista, Opening Festival and Grand Tour of Modernism for the Bauhaus Centenary 2019.

### **Goethe-Institut**

The Goethe-Institut is the cultural institute of the Federal Republic of Germany, active worldwide. It promotes knowledge of the German language abroad, fosters international cultural partnerships, and conveys a comprehensive image of Germany through information about cultural, social, and political life in the country. Cultural and educational programs encourage intercultural dialogue and enable cultural participation. They strengthen the growth of civil society structures and promote worldwide mobility. At present, the Goethe-Institut has 159 institutes in 98 countries, 12 of them in Germany. With its Reading Rooms, Dialogue Points, Information & Study Centers, Foreign-German Learning Centers as well as Language Learning and Teaching Materials Centers, the Goethe-Institut has approximately 1,000 points of contact globally.

### **Haus der Kulturen der Welt**

Haus der Kulturen der Welt (HKW) creates a forum for the contemporary arts and for critical debate. In the midst of profound global and planetary transformation processes, HKW re-explores artistic positions, scientific concepts and political fields of action. It develops and produces a unique program combining discourse, exhibitions, concerts and performances, research, mediation, and publications. In its work, HKW grasps history as a resource for alternative narratives. Together with artists, academics, everyday experts and partners around the world, HKW explores ideas in the making and shares them with Berlin's international public and the digital audience. With its five-year project 100 Years of Now, HKW is undertaking an analysis of the present by drawing on historic utopian visions.

### **German Federal Cultural Foundation**

The German Federal Cultural Foundation promotes innovative programs and projects in an international context. On the occasion of the 100th anniversary of the Bauhaus, the German Federal Cultural Foundation is funding an extensive, multifaceted, nationwide program in 2016 that highlights the historic legacy, the international impact and the contemporary relevance of the Bauhaus. The German Federal Cultural Foundation's program, Bauhaus 2019, is divided into three parts: the centenary program in the Bauhaus Alliance, the application-based Bauhaus Today Fund and an educational program for the new Bauhaus museums in Berlin, Dessau und Weimar called Bauhaus Agents. The cultural-policy dimension is recognizable in the fact that the German Federal Cultural Foundation's funding measures benefit the work of the participating partners in the Bauhaus locations as well as in other federal states even beyond the centenary celebration. The German Federal Cultural Foundation has allocated 17.2 million euros to fund the Bauhaus 2019 program from 2016 to 2021.

***bauhaus imaginista** has been made possible by funds from the Federal Government Commissioner for Culture and the Media. The German Federal Cultural Foundation is supporting the exhibition in Berlin and the German Foreign Office the stations abroad.*

## ***bauhaus imaginista*: Biographies of Artists, Curators, and Researchers**

**Kader Attia** (Berlin, Germany, born 1970), has developed a dynamic practice that reflects on aesthetics and ethics of different cultures. His research focuses on the concept of Repair, a constant in human nature, of which the modern Western mind and the traditional extra-Occidental thought have always had an opposite vision. Repair is deeply connected to traumatic experiences from the past that live on in the collective human psyche. Following the idea of catharsis, his work aims at Art's reappropriation of the field of emotion that, running from ethics to aesthetics, from politics to culture, links individuals and social groups through emotional experience, and that is in danger of being seized by recent nationalist movements. Recent solo exhibitions include *The Field of Emotion*, The Power Plant, Toronto; Museum of Contemporary Art, Sydney; SMAK, Gent; Museum Für Moderne Kunst, Frankfurt; Musée Cantonal des Beaux Arts de Lausanne; Beirut Art Center; Whitechapel Gallery, London; KW Institute for Contemporary Art, Berlin; as well as group shows at the 57<sup>th</sup> Venice Biennale, documenta(13), MoMA, New York, or Tate Modern, London.

In the context of *bauhaus imaginista* Kader Attia will produce a new film, based on studies on Berber jewelry that in addition to traditional metals and gems also used coins imported by colonial powers. Through the appropriation of European money, its currency became detached from its original value. The photographs of Berber jewelry from Attia's new film project unfold a complicit relation between tradition and modernity and point out how intercultural encounters always unleash an unpredictable flow of values into two directions – a never-ending process of exchange and re-appropriation.

**Alice Creischer**, born in Gerolstein in 1960, studied Philosophy, German literature and Visual Arts in Düsseldorf. In the Nineties, Creischer contributed to a great amount of collective projects, publications, and exhibitions. Her artistic and theoretic agenda within institutional and economical critique has evolved over 20 years, more recently focusing on the early history of capitalism and globalization. As co-curator of such exhibitions like *Messe Zok* (1995), *ExArgentina* (2004) and *The Potosi Principle* (2010), Creischer has developed a specific curatorial practice that correlates with her work as an artist and theorist, including her extensive practice in archive research. Creischer has contributed to many publications and magazines.

**Zvi Efrat**, architect and architectural historian, is a partner in Efrat-Kowalsky Architects (EKA) and was head of the Department of Architecture at the Bezalel Academy of Arts and Design, Jerusalem, from 2002 until 2010. He studied at Pratt Institute, at NYU, and at Princeton University. He has taught at several universities, lectured worldwide, published extensively, and curated numerous exhibitions, among them *Borderline Disorder* at the Israeli Pavilion of the 8th Architectural Biennale, Venice, in 2002, and *The Object of Zionism* at the Swiss Architecture Museum in Basel in 2011. His book, *The Israeli Project: Building and Architecture 1948–1973*, was published in Hebrew in 2004. The office of Efrat-Kowalsky Architects (EKA) specializes in the design of museums and in the reprogramming and reuse of existing structures. Among recent projects of EKA are the design of the performing arts campus in Jerusalem, the renewal and expansion of the Israel Museum in Jerusalem, and the preservation and new additions to the City Museum of Tel Aviv.

For *bauhaus imaginista: Moving Away*, Zvi Efrat produced a short film that critically illuminates the design by the Israeli architect and former Bauhaus student Arie Sharon for the University of Ife campus, Ile-Ife, Nigeria, built in 1962 as part of an Israeli assistance program in West-Africa. The film premiere and ensuing symposium will take place in Lagos in December 2018 with Zvi Efrat in attendance.

**Luca Frei**, born 1976 in Lugano, Switzerland, lives and works in Malmö, Sweden. His work, which includes a wide range of media such as drawing, collage, painting, installation, performance, video, and photography, often develops in response to a specific context in the form of architectural interventions, narrative environments or exhibition structures that invite public participation and dialogue. His consistent thematic preoccupations encompass the measurement of time, the relationship between the body and architecture, as well as the

## ***bauhaus imaginista: Biographies of Artists, Curators, and Researchers***

juxtaposition of private and public spaces. Luca Frei is Associate Professor of Basic Studies at the School of Visual Arts and the Royal Danish Academy of Fine Arts in Copenhagen, Denmark. Among others, Frei has had solo shows at Barbara Wien, Berlin; Kunsthaus Glarus; the Bonner Kunstverein; and the Lunds Konsthall along with participation in numerous biennials such as the Cairo Biennial; the Prague Biennial; the Istanbul Biennial; and exhibitions at the Edinburgh City Art Centre; Van Abbemuseum in Eindhoven; Centre Pompidou in Paris; and Moderna Museet in Stockholm. Recent exhibitions include Malmö Konsthall; Azkuna Zentroa Bilbao; Tate Liverpool; MHKA, Antwerp; and Nottingham Contemporary.

For *Corresponding With* Luca Frei will conceive a 'representation' or artist's impression of the Bauhaus-related exhibition produced by Renshichiro Kawakita in collaboration with Takehiko Mizutani at the Tokyo Academy of Arts in 1931. This new work will include a sculptural installation with photographic documentation and a sound element. Frei is also developing the design of exhibition furniture for this chapter. Luca Frei also designed the furniture in this exhibition chapter. In addition, the Goethe-Institut and the curators commissioned Frei to create a sculptural element in the form of a walkable space where visitors can engage with the various levels of the project. The mobile exhibition *bauhaus imaginista: collected research* will be shown at more Goethe-Instituts and other partner institutions worldwide from 2019 onwards.

**Doreen Mende**, born in East-Germany, is a curator, theorist, researcher, and writer. She is currently Associate Professor and Head of the CCC Research Master and PhD-Forum of the Visual Arts Department at HEAD in Geneva, Switzerland. Mende co-founded (with Tom Holert and Volker Pantenburg) the Harun Farocki Institut (HaFI) in Berlin. Her concept-driven projects evolve from analyzing processes of making public (aka exhibiting) through concrete examples of techno-geo-spatial practices, i.e., curatorial politics. In 2016, she started the collaborative slow research project *The Navigation Principle*. Mende's recent curatorial projects include *KP Brehmer Real Capital – Production* (2014, Raven Row, London); *Of Violence* (2014, EVA International, Dublin), *Travelling Communiqué* (2014/13, Museum of Yugoslav History in Belgrade, Haus der Kulturen der Welt in Berlin), *A Triple Timeline* (Qalandiya International, Ramallah); *Double Bound Economies* (2013/12, Halle 14 Leipzig, centre de la photographie Geneva, ETH Zurich), *Candida Höfer: Projects Done* (2009/10, CAAC Sevilla, MARCO Vigo). Her practice-driven PhD thesis *The Itinerant*, awarded in Curatorial/Knowledge from Goldsmiths University of London, analyses the image as geopolitics of socialist solidarity of the GDR with Palestine during the early 1980s at the threshold between revolutionary struggle and humanitarian violence. In that framework, Mende was Research Fellow of the Arab Image Foundation in Beirut. Mende is co-editor of e-flux journal 59 on Harun Farocki, and of the publication series *Displayer* (HfG/ZKM Karlsruhe). Her essays and peer-reviewed articles are part of compilations like *Proxy Politics Power and Subversion in a Networked Age* (ed. Research Center for Proxy Politics, Archive Books), *Jerusalem Quarterly 66* (ed. Salim Tamari and Issam Nassar), *Future Imperfect: Contemporary Art Practices and Cultural Institutions in the Middle East* (ed. Anthony Downey, Sternberg Press), *In a Manner of Reading Design. The Blind Spot* (ed. Katja Gretzinger, Sternberg Press), *The Curatorial: A Philosophy of Curating* (ed. Jean Paul Martinon, Bloomsbury Academic London), among others. Mende lives in Berlin and Geneva.

**Paulo Tavares** is an architect and urbanist based in São Paulo, whose work deals with the relations between conflicts and space. Spanning various media and conceptual formats, his design and visual arts work has been exhibited worldwide, at BAK, basis voor actuele kunst; ZMK Center for Art and Media, and Haus der Kulturen der Welt. Tavares has lectured widely at different contexts and locations, including ETH-Zurich; Vera List Center for Arts and Politics; Haus der Kulturen der Welt; São Paulo Biennial, Ireland Biennial and Mercosul Biennial. He was a visiting scholar at the School of Architecture at Princeton University, and prior to that taught design studio and spatial theory at the School of Architecture of the Pontificia Universidad Católica del Ecuador in Quito. Between 2008 and 2012, Tavares taught at the Centre for Research Architecture – Goldsmiths, University of London. He holds a PhD from the Centre for Research Architecture, Goldsmiths, University of London, and is the author of the book *Forest Law* (2014).

## ***bauhaus imaginista*: Biographies of Artists, Curators, and Researchers**

**The Otolith Group**, founded in 2002, consists of Anjalika Sagar and Kodwo Eshun, both of whom live and work in London. During their longstanding collaboration, the Otolith Group has drawn from a wide range of resources and materials. The Group explores the moving image, the archive, the sonic and the aural in the gallery context. Its work is research-based and focuses in particular on the essay film as a form that seeks to look at conditions, events and histories in their most expanded form. The Otolith Group has presented its works nationally and internationally and has been commissioned by many museums, public and private galleries, biennials, foundations and other bodies to develop and exhibit its artwork, research, installations, and publications. The Group has curated and co-curated programs and exhibitions including *A Cinema of Songs and People: The Films of Anand Patwardhan* at Tate Modern, London; *The Inner Time of Television* (in collaboration with Chris Marker), *The Journey* by Peter Watkins also at Tate Modern; *On Vanishing Land* by Mark Fisher and Justin Barton; *The Militant Image* (ongoing), the touring exhibition *The Ghosts of Songs: A Retrospective of The Black Audio Film Collective 1982–1998*; *Harun Farocki. 22 Films: 1968–2009* at Tate Modern and the touring program *Protest conceived as part of the Essentials: The Secret Masterpieces of Cinema* commissioned by the Independent Cinema Office. In 2010, The Otolith Group was nominated for the Turner Prize.

For *Corresponding With* The Otolith Group will create a new film, shot on the university campus at Santiniketan, India, exploring its historic architecture and public artworks, as well as featuring the activities of students and the local Santhali people. This work will address Tagore's utopian community and pedagogical experiment in dialogue with contemporary concerns.

**Wendelien van Oldenborgh**, born 1962 in Rotterdam, develops works in which the cinematic format is used as a methodology for production and as the basic language for various forms of presentation. She often uses the format of a public film shoot, collaborating with participants in different scenarios to co-produce a script and align the work to its final outcome. With these works, which look at the structures that form and impede us, she has participated in large biennials and in smaller dedicated shows. Recent presentations include a solo show entitled *Cinema Olanda* at the Dutch Pavilion in the 57<sup>th</sup> Venice Biennial 2017; *As for the future* (2017); a solo show at the DAAD gallery, Berlin; *Prologue: Squat/Anti-Squat* (2016) at The Jerusalem Show of the Palestine Biennial East Jerusalem; and *From Left to Night* (2015), a solo show at The Showroom London. She has also exhibited at the RAW Material Company Dakar (SN), Tate Liverpool (UK), as well as at the 2nd Biennial of Kochi-Muziris in 2014, the Danish Pavilion at the Venice Biennial in 2011, and at the 11th Istanbul Biennial in 2009. Van Oldenborgh is a member of the (Dutch) Society for Arts and a recipient of the Dr. A.H. Heineken Prize for Art (2014). A monographic publication, *Amateur*, was published by Sternberg in 2016.

For the Moscow exhibition *Moving Away*, Wendelien van Oldenborgh will present her research that forms part of an artistic commission on the life and work of the architect Lotte Stam-Beese and her legacy in the modern-day Netherlands.

### **Curators**

**Marion von Osten** (Berlin, Germany) is a curator, researcher and writer. She has been working as a curator and artistic director of *bauhaus imaginista* 2018/19 since 2014, and was joined by Grant Watson as co-curator and artistic director in 2016. Previous research and exhibition projects include *Viet Nam Diskurs Stockholm* (2016) at the Tensta Konsthall, *Aesthetics of Decolonization* together with Serhat Karakayali (iTh, ZHDK Zurich/Center for Post-colonial Knowledge and Culture (CPKC) in Berlin); *Model House–Mapping Transcultural Modernisms* at the Academy of Fine Arts, Vienna, and the CPKC, Berlin (2010–2013); *Action! painting/publishing* at Les Laboratoires d'Aubervilliers in Paris (2011–2012); *In the Desert of Modernity – Colonial Planning and After* at Les Abattoirs de Casablanca (2009); and at Haus der Kulturen der Welt in Berlin (2008); as well as *Projekt Migration* in Cologne, initiated by the German Federal Cultural Foundation (2002–2006); and *TRANSIT MIGRATION* in Zürich, Frankfurt and Cologne (2003–2005). Since 2012, Marion von Osten has been a visiting professor for the Master of Arts in Public Spheres at the HSLU Lucerne. Between 2006 and 2012, she was Professor for Art and Communication at the Academy of Fine Arts, Vienna, and

## ***bauhaus imaginista*: Biographies of Artists, Curators, and Researchers**

from 1999 to 2006 Professor of Artistic Practice and researcher at the Institute for the Theory of Art and Design (ith ZHDK), Zürich. Prior to that she was curator at Shedhalle Zürich (1996–1999). She is a founding member of the Center for Post-colonial Knowledge and Culture (CPKC, Berlin).

**Grant Watson** (London, UK) is a curator and researcher. He has been working together with Marion von Osten as curator and artistic director of *bauhaus imaginista* (2018–2019) since 2016. Before that he held the position of senior curator at the Institute of International Visual Arts (Iniva), London (2010–14), and worked as curator at the Museum of Contemporary Art, Antwerp (2006–10), and as curator of visual arts at the Project in Dublin (2001–06). Recent projects include *How We Behave* with *If I Can't Dance* that explores questions of life practice and politics in cities such as London, São Paulo, Mumbai, and Los Angeles. Other curatorial projects include *Practice International* at Iniva in London, Iaspis in Sweden, and Casco in the Netherlands, and *Keywords* at Tate Liverpool. His research collaborations *Practice International* and *Tagore, Pedagogy and Contemporary Visual Cultures* addressed questions of the transnational through visual culture. Watson has worked extensively with modern and contemporary Indian art including curating a solo exhibition of *Nasreen Mohamedi* (2010) and the group exhibition *Santhal Family* (2008). Watson has also developed a series of projects on textiles and textile histories, including the exhibition *Social Fabric* in (2012) at Lunds Konsthall, Sweden, and the Dr. Bhau Daji Lad Museum in Mumbai, and the Zhejiang Art Museum in Hangzhou (2016) and *Textiles: Open Letter* (2013) at the Abteiberg Museum and Generali Foundation (catalogue). Watson has a PhD in Visual Cultures from Goldsmiths College and teaches at the Royal College of Art, London.

### **Curatorial Researchers and Advisors**

**Elissa Auther** (New York, USA) is the Windgate Research and Collections Curator at the Museum of Arts and Design and Visiting Associate Professor at the Bard Graduate Center in Manhattan. She has published widely on a diverse set of topics in modern and contemporary art, and most recently, she co-curated the touring retrospective exhibition of the painter and photographer Marilyn Minter.

**Suchitra Balasubrahmanyam** (New Delhi, India) is professor at the School of Design at Ambedkar University Delhi. Her research interests center on nineteenth- and twentieth-century craft and design in the Indian subcontinent from historical and sociological perspectives. Her last curatorial research project was on the brocade saris of Banaras at the National Museum, New Delhi, in 2016.

**Regina Bittner** (Dessau, Germany) studied cultural theory and art history at Leipzig University and received her doctorate from the Institute for European Ethnology at the Humboldt Universität zu Berlin. As head of the Academy of the Bauhaus Dessau Foundation she is responsible for the conceptualisation and teaching of the postgraduate programme for architecture and design research. She has curated numerous exhibitions on the architectural, design and cultural history of modernism and the Bauhaus. She has been the Deputy Director of the Bauhaus Dessau Foundation since 2009. The main focal points of her work in research and teaching are transcultural modernism in architecture and design and heritage studies. Her most recent publications include *Craft becomes modern. The Bauhaus in the Making* (in collaboration with Renée Padt) 2017, *In Reserve: The Household*. (in collaboration with Elke Krasny) 2016 and *The Bauhaus in Calcutta. An Encounter of the Cosmopolitan Avant-garde* (in collaboration with Kathrin Rhomborg,) 2013.

**Gavin Butt** (Sussex, UK) is Attenborough Chair of Drama, Theatre and Performance at the University of Sussex. He is author of *Between You and Me: Queer Disclosures in the New York Art World 1948-1963* (2005), and co-author, with Irit Rogoff, of *Visual Cultures as Seriousness* (2013). He is co-director of *This Is Not a Dream* (2013), a documentary film exploring queer artist's DIY use of moving image technology, and between 2009 and 2014 he was co-director of *Performance Matters*, a creative research project addressing the cultural value of performance.



## ***bauhaus imaginista: Biographies of Artists, Curators, and Researchers***

He is editor of *After Criticism: New Responses to Art and Performance* (2005) and co-editor of *Post-Punk Then and Now* (2016).

**Helena Čapková** (Tokyo, Japan) is a researcher, exhibition curator, and art history professor at Waseda University in Tokyo. She has written extensively on transnational visual culture in Japan and Europe. Her publications on the Bauhaus include: *Transnational networkers – Iwao and Michiko Yamawaki and the formation of Japanese Modernist Design* (Oxford Journal of Design History, 2014) and *Bauhaus and tea ceremony: a study of mutual impact in design education between Germany and Japan in the interwar period* (Eurasian Encounters; Museums, Missions, Modernities, Amsterdam University Press, 2017).

**Anshuman Dasgupta** (Santiniketan, India), is an art historian, curator and academician. He holds a PhD in Curatorial Knowledge from Goldsmiths College, University of London. Dasgupta co-curated *Santhal Family: Positions around an Indian Sculpture* at MuhKA, Antwerp; and the Ramkinker Baij Centenary exhibition, Kala Bhavan, Santiniketan, where he has also been selected as Chief Curator for the Centenary of Kala Bhavan, Santiniketan, in 2019.

**Thomas Flierl** (Berlin, Germany) is a Curatorial Researcher. He studied philosophy and aesthetics at Humboldt University in East Berlin from 1976-1981 and was Ph.D. student from 1981-1984. Because of publicly criticizing the demolition of technical monuments (gasometer) in East Berlin in 1984, he lost his position as a scientific assistant at Humboldt University and was “delegated into the practice of cultural politics”. As an external he defended his dissertation in 1985. He worked many years in cultural administration and politics: among other activities he was Head of the Cultural Administration of Prenzlauer Berg (1990-1996), City Councillor for Urban Planning in Berlin Mitte (1998-2000), Minister for Science, Research and Culture of Berlin (2002-2006). After his political period, he became an independent researcher in the field of history of architecture, urban planning and culture. He has been the head of the Hermann Henselmann Foundation Since 2007, a member of the Scientific Board of the Ernst May Association since 2011 and a member of the Bauhaus Institute for Theory of Architecture and Planning at Bauhaus University Weimar since 2012

**Erin Alexa Freedman** (New York, USA) is a curator and design historian living and working in New York. She has held curatorial positions at the Royal Ontario Museums in Toronto, the American Museum of Natural History in New York, and the Smithsonian National Museum of Natural History in Washington, DC. A recent MA graduate of the Bard Graduate Center, her research into global textile histories broadly addresses questions of process, materiality, intercultural exchange, and sustainability. In 2016, she co-curated *Chroma Lives*, a durational archival performance and exhibition profiling Toronto’s cross-disciplinary art community of the 1980s through oral history.

**Anja Guttenberger** (Berlin, Germany) lives and works as a researcher, writer, editor and curator close to Berlin. She has worked as a guest curator for the Bauhaus-Archiv / Museum für Gestaltung, Berlin; has edited various exhibition catalogues for the Bauhaus Dessau Foundation and Bauhaus-Archiv Berlin, and is the editor of the art-historical online journals *bauhaus-online.de* and *bauhaus100.de*. In 2011, she completed her PhD on the subject of “Photographic Self-Portraits at the Bauhaus” at the Freie Universität Berlin.

**Christian Hiller** (Berlin, Germany) is a media scholar and curator. Since 2016, he has been an editor at ARCH+ Zeitschrift für Architektur und Stadtdiskurs. Prior to his current post, he worked for HKW, the Academy of Fine Arts Hamburg, and the Bauhaus Dessau Foundation. In these roles he co-curated the exhibitions *bauhaus.film* and *Human-Space-Machine: Stage Experiments at the Bauhaus* and co-published the DVD series *Edition Bauhaus*.

**Maud Houssais** (Rabat, Morocco) is an independent researcher. By studying the artistic practices in the public space from 1960 to 2000, with particular focus on the discourses and experiments of the main protagonists, her work attempts to draw the axes and common characteristics of an alternative scene in Morocco. In 2016, she created with Kenza Benbouchaib and Fatima-Zahra Lakrissa, at Atelier de Recherches en Arts Visuels (ARAV), the first platform dedicated to research in art history in Morocco. From 2011 to 2016, she was the project manager at L'appartement 22, founded by Abdellah Karroum in 2002.

**Eduard Kögel** (Berlin, Germany) is a researcher, writer, and curator. He taught as assistant professor at the Technische Universität (TU) Darmstadt and finished his dissertation at the

## ***bauhaus imaginista: Biographies of Artists, Curators, and Researchers***

Bauhaus-University in Weimar (2007). He works on the history of architecture and urban planning and on the topic of transformation in architecture and urban form in China.

**Mariana Meneses Romero** (London, UK) is a Postdoctoral Research Fellow in Creative Economy Engagement by Midlands3Cities in partnership with Nottingham Trent University and Nottingham Contemporary. She is researching the legacy and influence of the Bauhaus in Great Britain, particularly in popular youth culture. She is also an Associate Lecturer in the Department of Politics and International Relations at Goldsmiths, University of London.

**Partha Mitter** (Sussex, UK) Emeritus Professor, Sussex University; Member, Wolfson College, Oxford; Honorary Fellow, Victoria and Albert Museum, London. Fellowships: Clare Hall, Cambridge; Institute for Advanced Study, Princeton; Getty Research Institute, Los Angeles; Clark Art Institute Williamstown (Mass); National Gallery of Art, Washington DC. Publications: *Much Maligned Monsters: History of European Reactions to Indian Art*, Oxford 1977; *Art and Nationalism in Colonial India 1850-1922*, Cambridge, 1994, *Indian Art*, Oxford, 2002; *The Triumph of Modernism: India's Artists and the Avant-Garde 1922-1947*, Reaktion Books, 2007.

**Luiza Proença** (São Paulo, Brazil) is a researcher, writer, and curator. She worked as a curator of Museu de Arte de São Paulo and as associate curator of the 31st Bienal de São Paulo. She held curatorial positions in projects at the Instituto Lina Bo e P.M. Bardian and Instituto Itaú Cultural, both in São Paulo, and was the editorial coordinator of the 9th Bienal do Mercosul | Porto Alegre, Brazil.

**Daniel Talesnik** (Santiago, Chile/Munich, Germany) is an architect who holds a PhD in architectural history and theory from Columbia University. He has taught at the Pontificia Universidad Católica de Chile, Columbia University, and the Illinois Institute of Technology. Currently he is an assistant professor at the Technische Universität and researcher at the Architekturmuseum, in Munich.

**Hiromitsu Umemiya** (Kobe, Japan) is professor at the Graduate School of Human Development and Environment, Kobe University. His main research interest is Modernism in Japanese architecture, especially the Western impact and the reaction in 1920s and 1930s Japanese architecture. He is author of "Naked Functionalism and the Anti-Aesthetic: Activities of Renshichiro Kawakita in the 1930s" in Omuka, T. and Mizusawa, T. (eds), *Modernism / Nationarism; Art in the 1930s Japan*, Serica Syobo, 2003, etc. Ph.D., 1994, Architecture, Kobe University.

**Zhang Chunyan** (Hangzhou, China) is the Assistant Director of China Design Museum (CDM) at China Academy of Art (CAA), and Curator and researcher at the Bauhaus Institute, at CAA. Her main research directions are history of modern design and modern and contemporary art history. Zhang is the curator of exhibitions such as *Western Modern Design Focusing on the Bauhaus* (2012, CAA); *From Manufacture to Design: German Design in the 20th Century* (2013, He Xiangning Art Museum); *Design as Enlightenment* (2014, National Museum of China). She served as the Junior Chair of the Session 4 (Appreciation and Utility) of CIHA 2016. She published the book *Bauhaus: Design as Enlightenment* (in Chinese).

## **bauhaus imaginista – Corresponding With**

Kathedrale  
Cathedral  
Lyonel Feininger, April 1919  
Cover of the Bauhaus Manifesto and Program  
Titelbild des Bauhaus-Manifests und -Programms  
Bauhaus-Archiv Berlin  
Woodcut on paper (reproduction)  
Holzschnitt auf Papier (Reproduktion)  
© VG Bild-Kunst, Bonn 2019  
Photograph: Atelier Schneider  
A, Seite/page 16

Bauhaus-Manifest  
Bauhaus Manifesto  
Walter Gropius, April 1919  
Print on cardboard (reproduction)  
Druck auf Karton (Reproduktion)  
Bauhaus-Archiv Berlin  
Photograph: Markus Hawlik  
A, Seite/page 16

*JA! Stimmen des Arbeitsrates  
für Kunst in Berlin*  
YES! Voices of the Workers Council for Art in Berlin  
Arbeitsrat für Kunst  
Workers Council for Art  
1919  
Book, print on paper  
Buch, Druck auf Papier  
Photographische Gesellschaft in Charlottenburg  
Berlinische Galerie. Museum für Moderne Kunst  
A, Seite/page 16

Photographs of the School  
of New Architecture and  
Design and the Course Taught  
at Takasaki: Education  
about Abstract Construction,  
in: *Kenchiku Kōgei: I SEE ALL*  
(Architecture and Crafts: I SEE ALL)  
Fotografien der Schule für neue Architektur  
und Gestaltung und des Kurses in  
Takasaki zur Lehre abstrakter Konstruktion,  
in: *Kenchiku Kōgei: I SEE ALL* (Architektur  
und Handwerk: I SEE ALL)  
Anonymous, 1932  
Photographs (Kodachrome slideshow)  
Fotografien (Kodachrome-Diaschau)  
Prof. Dr. Hiromitsu Umemiya (Private collection)  
© Kawakita House  
B, Seite/page 19

Shin Kenchiku Kōgei Gakuin  
School of New Architecture and Design  
Schule für neue Architektur und Gestaltung  
Anonymous, 1932  
Photograph, mounted on PVC (reproduction)  
Fotografie, auf PVC montiert (Reproduktion)  
Prof. Dr. Hiromitsu Umemiya (Private collection)  
© Kawakita House  
B, Seite/page 19

Shin Kenchiku Kōgei Gakuin  
School of New Architecture and Design  
Schule für neue Architektur und Gestaltung  
Anonymous, 1932  
Photograph, mounted on PVC (reproduction)  
Fotografie, auf PVC montiert (Reproduktion)

## **bauhaus imaginista – Corresponding With**

Prof. Dr. Hiromitsu Umemiya (Private collection)  
© Kawakita House  
B, Seite/page 19

Shin Kenchiku Kōgei Gakuin  
School of New Architecture and Design  
Schule für neue Architektur und Gestaltung  
Anonymous, 1932  
Photograph, mounted on PVC (reproduction)  
Fotografie, auf PVC montiert (Reproduktion)  
Prof. Dr. Hiromitsu Umemiya (Private collection)  
© Kawakita House  
B, Seite/page 19

Shin Kenchiku Kōgei Gakuin  
School of New Architecture and Design  
Schule für neue Architektur und Gestaltung  
Anonymous, 1932  
Photograph, mounted on PVC (reproduction)  
Fotografie, auf PVC montiert (Reproduktion)  
Prof. Dr. Hiromitsu Umemiya (Private collection)  
© Kawakita House  
B, Seite/page 19

Study Object Made out of  
Threads and a Vinyl Record Plate,  
Displayed at the Exhibition  
*Seikatsu Kōsei Tenrankai*  
(Life Design)  
Objekt aus Fäden und einer Schallplatte,  
gezeigt in der Ausstellung *Seikatsu Kōsei*  
*Tenrankai* (Gestaltung des Lebens)  
Anonymous, ca. 1931  
Reconstruction: Jin Motohashi, 2018  
Threads, vinyl record plate  
Fäden, Schallplatte  
The National Museum of Modern Art, Kyoto  
B, Seite/page 19

Notes for a Lecture by  
Takehiko Mizutani at  
Tokyo School of Fine Arts  
Mitschrift einer Vorlesung von  
Takehiko Mizutani an der  
Hochschule für Bildende Kunst in Tokio  
Kiyoshi Seike, ca. 1936  
Sketchbook, paper (reproduction)  
Skizzenbuch, Papier (Reproduktion)  
Private collection  
© Atsusi Seike  
B, Seite/page 19

*I SEE ALL*, Tokyo: Koyo-sha, no. 6  
The magazine series *I SEE ALL*, edited by  
Renshichirō Kawakita, published new articles,  
translated texts from international modernist  
movements, and was also a source and  
teaching tool for the School of New Architecture  
and Design, Tokyo.  
Die von Renshichirō Kawakita herausgegebene  
Zeitschrift *I SEE ALL* veröffentlichte aktuelle  
Artikel und Übersetzungen von Texten der  
internationalen Moderne und diente auch als  
Quelle und Unterrichtsmaterial für die Schule  
für neue Architektur und Gestaltung, Tokio.  
1931–1936  
Print on paper  
Druck auf Papier  
Prof. Dr. Hiromitsu Umemiya (Private collection)  
B1, Seite/page 21

## **bauhaus imaginista – Corresponding With**

*Kenchiku Kigen* (Epoch of Architecture), Special Issue: *Bauhaus, Kōsei-sha Shobo Kenchiku Kigen* (Epoche der Architektur), Sonderausgabe: *Bauhaus, Kōsei-sha Shobo* Sutemi Horiguchi, 1929  
Print on paper  
Druck auf Papier  
Zentrum Paul Klee, Bern  
B1, Seite/page 21

Bauhaus (1), in: *Mizue*, no. 244  
Article on the Bauhaus and its objectives published in the Japanese magazine *Mizue*  
Artikel über das Bauhaus und seine Ziele in der japanischen Zeitschrift *Mizue*  
Sadanosuke Nakada, 1925  
Print on paper  
Druck auf Papier  
The National Museum of Modern Art, Kyoto  
B1, Seite/page 21

Bauhaus (2), in: *Mizue*, no. 245  
Article on the Bauhaus and its objectives published in the Japanese magazine *Mizue*  
Artikel über das Bauhaus und seine Ziele in der japanischen Zeitschrift *Mizue*  
Sadanosuke Nakada, 1925  
Print on paper  
Druck auf Papier  
The National Museum of Modern Art, Kyoto  
B1, Seite/page 21

Exhibition: *Study Works of Kōsei Kyoiku Sakuhin-ten* (Education about Construction)  
Ausstellung: Studien von Kōsei Kyoiku Sakuhin-ten (Konstruktionslehre)  
Anonymous, 1932  
Carton, mounted on PVC (reproduction)  
Karton, auf PVC montiert (Reproduktion)  
Prof. Dr. Hiromitsu Umemiya (Private collection)  
© Kawakita House  
B2, Seite/page 21

Exhibition: *Study Works of Kōsei Kyoiku Sakuhin-ten* (Education about Construction)  
Ausstellung: Studien von Kōsei Kyoiku Sakuhin-ten (Konstruktionslehre)  
Anonymous, 1933  
Photograph (reproduction)  
Fotografie (Reproduktion)  
Prof. Dr. Hiromitsu Umemiya (Private collection)  
© Kawakita House  
B2, Seite/page 21

Exhibition: *Study Works of Kōsei Kyoiku Sakuhin-ten* (Education about Construction), Wakayama  
Ausstellung: Studien von Kōsei Kyoiku Sakuhin-ten (Konstruktionslehre), Wakayama  
Anonymous, 1932  
Carton, mounted on PVC (reproduction)  
Karton, auf PVC montiert (Reproduktion)  
Prof. Dr. Hiromitsu Umemiya (Private collection)  
© Kawakita House  
B2, Seite/page 21

## **bauhaus imaginista – Corresponding With**

Exhibition: *Study Works of Kōsei*  
*Kyoiku Sakuhin-ten* (Education  
about Construction), Kofu  
Ausstellung: Studien von Kōsei Kyoiku  
Sakuhin-ten (Konstruktionslehre), Kofu  
Anonymous, 1933  
Carton, mounted on PVC (reproduction)  
Karton, auf PVC montiert (Reproduktion)  
Prof. Dr. Hiromitsu Umemiya (Private collection)  
© Kawakita House  
B2, Seite/page 21

*Kōsei Kyōiku Taikei*  
(Handbook for Design Education)  
Handbuch für Gestaltungslehre  
Renshichirō Kawakita, Katsuō Takei, 1934  
Bound book, print on paper  
Gebundenes Buch, Druck auf Papier  
Prof. Dr. Hiromitsu Umemiya (Private collection)  
B4, Seite/page 22

*Kosaku Gijutsu Taikei*  
(Manual of Construction  
Techniques)  
Handbuch der Konstruktionstechniken  
Renshichirō Kawakita, 1942  
Bound book, print on paper  
Gebundenes Buch, Druck auf Papier  
Prof. Dr. Hiromitsu Umemiya (Private collection)  
B4, Seite/page 22

*Soi Kufu Jiten* (Lexicon of Creation)  
Lexikon der Gestaltung  
Ed. Zuga Kosaku Kenkyusho, 1943  
Book, print on paper  
Buch, Druck auf Papier  
Prof. Dr. Hiromitsu Umemiya (Private collection)  
B4, Seite/page 22

Der Schlag gegen das Bauhaus  
The attack on the Bauhaus  
Iwao Yamawaki, 1932  
Newspaper clipping (reproduction)  
Zeitungsausschnitt (Reproduktion)  
© Iwao Yamawaki & Michiko Archives  
Bauhaus-Archiv Berlin  
B5, Seite/page 23

*Das Bauhaus-Programm:*  
Gespräch mit Magdalena Droste  
The Bauhaus program:  
Conversation with Magdalena Droste  
2019  
Audio  
Center for Postcolonial Knowledge  
and Culture (CPKC), Berlin  
C, Seite/page 24

Illustrationen aus  
Paul Klees Unterricht  
Illustrations from Paul Klee's lessons  
Lena Bergner, 1927/28  
Paper, cardboard (reproduction)  
Papier, Pappe (Reproduktion)  
Zentrum Paul Klee, Bern  
© Heirs of the estate of Lena Bergner  
C1, Seite/page 26

## **bauhaus imaginista – Corresponding With**

Unterricht bei Joost Schmidt  
Vergrößerung, so dass die  
Differenzfläche verschwindet  
(gelb, rosa, rot, blau, hellblau)  
Lesson by Joost Schmidt, enlargement,  
so that the differential areas disappear  
(yellow, pink, red, blue, light blue)  
Lena Bergner, 1927  
Pencil and tempera on paper  
Bleistift und Tempera auf Papier  
Bauhaus-Universität Weimar,  
Archiv der Moderne  
C1, Seite/page 26

Unterricht bei Joost Schmidt  
Verschiedene Rechtecke,  
blau, rot, grau  
Lesson by Joost Schmidt, different color  
rectangles, blue, red, gray  
Lena Bergner, 1927  
Pencil and tempera on paper  
Bleistift und Tempera auf Papier  
Bauhaus-Universität Weimar, Archiv der Moderne  
C1, Seite/page 26

Unterricht bei Joost Schmidt  
Quadrate, Rechtecke in Tönen von  
schwarz bis hellblau abgestuft  
Lesson by Joost Schmidt, squares and  
rectangles in shades from black to light blue  
Lena Bergner, 1927  
Pencil and tempera on paper  
Bleistift und Tempera auf Papier  
Bauhaus-Universität Weimar,  
Archiv der Moderne  
C1, Seite/page 26

Materialübung (Papierarbeit)  
aus dem Vorkurs bei Josef Albers  
Material study (work on paper),  
exercise from Josef Albers' preliminary course  
Lena Bergner (Draft/Entwurf)  
Reconstruction: Fachhochschule Anhalt,  
Department of Design under the  
directorship of Prof. Dieter Raffler  
No date, ca. 1927  
Paper, cut, mounted on cardboard  
Papier, geschnitten, auf Karton montiert  
Stiftung Bauhaus Dessau  
Bauhaus Dessau Foundation, Germany  
C2, Seite/page 26

Materialstudie, Konstruktionsübung  
aus dem Vorkurs bei Josef Albers  
Material study, construction exercise from  
Josef Albers' preliminary course  
Anonymous  
Reconstruction: Fachhochschule Anhalt,  
Department of Design under the directorship of Prof. Dieter Raffler  
1926/27; 2010  
Metal pipe and wire  
Metallröhre und Draht  
Stiftung Bauhaus Dessau  
Bauhaus Dessau Foundation, Germany  
C2, Seite/page 26

Gestaltungslehre bei Paul Klee,  
Vorkurs, Skizzenblatt  
Design teaching with Paul Klee,  
preliminary course, sketch sheet  
Margaretha Reichardt, no date

## **bauhaus imaginista – Corresponding With**

Paper/Papier  
Bauhaus-Universität Weimar,  
Archiv der Moderne  
C2, Seite/page 26

Gestaltungslehre bei Paul Klee,  
Vorkurs, Durchdringungsstudie  
Rechteck, Kreis, Dreieck  
Design teaching with Paul Klee,  
preliminary course, penetration study:  
rectangle, circle, triangle  
Margaretha Reichardt, 1926  
Paper  
Papier  
Bauhaus-Universität Weimar,  
Archiv der Moderne  
C2, Seite/page 26

Gestaltungslehre bei Paul Klee,  
Vorkurs, Durchdringungsstudie  
Rechteck, Kreis, Dreieck  
Design teaching with Paul Klee,  
preliminary course, penetration study:  
rectangle, circle, triangle  
Margaretha Reichardt, 1926  
Paper  
Papier  
Bauhaus-Universität Weimar,  
Archiv der Moderne  
C2, Seite/page 26

Gestaltungslehre bei Paul Klee,  
Vorkurs, Durchdringungsstudie  
Rechteck, Kreis, Dreieck  
Design teaching with Paul Klee,  
preliminary course, penetration study:  
rectangle, circle, triangle  
Margaretha Reichardt, 1926  
Paper  
Papier  
Bauhaus-Universität Weimar,  
Archiv der Moderne  
C2, Seite/page 26

Gestaltungslehre bei Paul Klee,  
Vorkurs, Durchdringungsstudie  
Rechteck, Kreis, Dreieck  
Design teaching with Paul Klee,  
preliminary course, penetration study:  
rectangle, circle, triangle  
Margaretha Reichardt, 1926  
Paper  
Papier  
Bauhaus-Universität Weimar,  
Archiv der Moderne  
C2, Seite/page 26

Gestaltungslehre bei Paul Klee,  
Vorkurs, Skizzenblatt  
Design teaching with Paul Klee,  
preliminary course, sketch sheet  
Margaretha Reichardt, 1926  
Paper  
Papier  
Bauhaus-Universität Weimar,  
Archiv der Moderne  
C2, Seite/page 26

Materialstudien aus dem Vorkurs  
bei Johannes Itten und  
Konstruktions- und Festigkeits-



## **bauhaus imaginista – Corresponding With**

übung (Kuppelkonstruktion)  
aus dem Vorkurs-Unterricht bei  
Josef Albers  
Material studies from Johannes Itten's  
preliminary course and exercises in design and  
strength (dome construction) from Josef Albers'  
preliminary course  
Erich Consemüller, 1926/27; 2015  
Photographs (digital slideshow)  
Fotografien (digitale Diaschau)  
Stiftung Bauhaus Dessau  
Bauhaus Dessau Foundation, Germany  
C2, Seite/page 26

Pädagogisches Skizzenbuch  
Pedagogical sketchbook  
Paul Klee, 1925; 1965  
Bound book with dust jacket,  
print on paper  
Gebundenes Buch mit Schutzumschlag,  
Druck auf Papier  
C3, Seite/page 27

Malerei Photographie Film  
Painting photography film  
László Moholy-Nagy, 1925; 2019  
Bound book with dust jacket,  
print on paper  
Gebundenes Buch mit Schutzumschlag,  
Druck auf Papier  
C3, Seite/page 27

Internationale Architektur  
International architecture  
Walter Gropius, 1925; 1981  
Bound book with dust jacket,  
print on paper  
Gebundenes Buch mit Schutzumschlag,  
Druck auf Papier  
C3, Seite/page 27

Ein Versuchshaus  
des Bauhauses in Weimar  
An experimental house  
of the Bauhaus in Weimar  
Adolf Meyer, 1925; 2009  
Bound book with dust jacket,  
print on paper  
Gebundenes Buch mit Schutzumschlag,  
Druck auf Papier  
C3, Seite/page 27

Die Bühne im Bauhaus  
The stage at the Bauhaus  
Oskar Schlemmer,  
László Moholy-Nagy,  
Farkas Molnár, 1925; 1974  
Bound book with dust jacket,  
print on paper  
Gebundenes Buch mit Schutzumschlag,  
Druck auf Papier  
C3, Seite/page 27

Neue Gestaltung.  
Neoplastizismus. Nieuwe Beelding  
New design. Neoplasticism. Nieuwe Beelding  
Piet Mondrian  
(trans. by Max Burchartz  
& Rudolf Franz Hartogh),  
1925; 1974  
Bound book with dust jacket,

## **bauhaus imaginista – Corresponding With**

print on paper  
Gebundenes Buch mit Schutzumschlag,  
Druck auf Papier  
C3, Seite/page 27

Grundbegriffe der  
neuen gestaltenden Kunst  
Basic concepts of new art  
Theo van Doesburg  
(trans. by Theo van Doesburg  
& Max Burchartz), 1925; 1981  
Bound book, print on paper  
Gebundenes Buch, Druck auf Papier  
C3, Seite/page 27

Neue Arbeiten der  
Bauhauswerkstätten  
New works by the Bauhaus workshops  
Walter Gropius, 1925; 1981  
Bound book with dust jacket,  
print on paper  
Gebundenes Buch mit Schutzumschlag,  
Druck auf Papier  
C3, Seite/page 27

Holländische Architektur  
Dutch architecture

Jacobus Johannes Pieter Oud,  
1926; 1976  
Bound book with dust jacket,  
print on paper  
Gebundenes Buch mit Schutzumschlag,  
Druck auf Papier  
C3, Seite/page 27

Die gegenstandslose Welt  
The non-objective world  
Kazimir Malevich  
(trans. by Alexander von Riesen),  
1927; 1980  
Bound book with dust jacket,  
print on paper  
Gebundenes Buch mit Schutzumschlag,  
Druck auf Papier  
C3, Seite/page 27

Bauhausbauten Dessau  
Bauhaus buildings Dessau  
Walter Gropius, 1930; 1974  
Bound book, print on paper  
Gebundenes Buch, Druck auf Papier  
C3, Seite/page 27

Kubismus  
Cubism  
Albert Gleizes  
(trans. by Eulein Grohmann),  
1928; 1980  
Bound book, print on paper  
Gebundenes Buch, Druck auf Papier  
C3, Seite/page 27

Photographs of Classrooms  
and Workshops at  
Kala Bhavan and Sriniketan  
Fotos der Klassenräume und Werkstätten  
in Kala Bhavan und Sriniketan  
Anonymous, 1930s; 2018  
Photographs (digital slideshow)

## **bauhaus imaginista – Corresponding With**

Fotografien (digitale Diaschau)  
Museum Rabindra Bhavan, Santiniketan, India  
Reproduction: bauhaus imaginista  
D, Seite/page 29

Letter from Stella Kramrisch  
to Johannes Itten  
Brief von Stella Kramrisch an Johannes Itten  
May 5, 1922  
Ink on paper (reproduction)  
Tinte auf Papier (Reproduktion)  
Landesarchiv Thüringen,  
Hauptstaatsarchiv Weimar  
D1, Seite/page 31

Cover of the Catalogue  
of the 14th Annual Exhibition,  
Indian Society of Oriental Art,  
Calcutta  
Titelblatt des Katalogs der 14. Jahres-  
ausstellung der Indischen Gesellschaft für  
orientalische Kunst, Kalkutta  
1922  
Print on paper (reproduction)  
Druck auf Papier (Reproduktion)  
Private collection  
D1, Seite/page 31

Selected Pages from the  
Catalogue of the 14th Annual  
Exhibition, Indian Society of  
Oriental Art, Calcutta  
Ausgewählte Seiten des Katalogs der  
14. Jahresausstellung der Indischen  
Gesellschaft für orientalische Kunst, Kalkutta  
1922  
Booklet, print on paper (reproduction)  
Broschüre, Druck auf Papier (Reproduktion)  
Private collection  
Privatsammlung  
Graphic design: Jonas von Lenthe  
D1, Seite/page 31

*The New Art in Europe*, Review  
of the Bauhaus exhibition in  
Calcutta, in: *The Visva Bharati  
Quarterly*, vol. 1, no. 1, 1923  
Die neue Kunst in Europa, Rezension  
der ausgestellten Bauhaus-Werke in Kalkutta,  
in: *The Visva Bharati Quarterly*  
Ordhendra Coomar Gangoly,  
April 1923  
Print on paper (reproduction)  
Druck auf Papier (Reproduktion)  
New Delhi Archive, New Delhi  
D1, Seite/page 31

Instructional Postcard  
Lehrpostkarte  
Nandalal Bose, 1942  
Ink on paper (reproduction)  
Tusche auf Papier (Reproduktion)  
Museum Kala Bhavan, Santiniketan, India  
D2, Seite/page 31

Instructional Postcard  
Lehrpostkarte  
Nandalal Bose, no date  
Pencil on paper (reproduction)  
Bleistift auf Papier (Reproduktion)

## **bauhaus imaginista – Corresponding With**

Museum Kala Bhavan, Santiniketan, India  
D2, Seite/page 31

Instructional Postcard  
Lehrpostkarte  
Nandalal Bose, 1934  
Pencil on paper (reproduction)  
Bleistift auf Papier (Reproduktion)  
Museum Kala Bhavan, Santiniketan, India  
D2, Seite/page 31

Instructional Postcard  
Lehrpostkarte  
Nandalal Bose, 1928  
Pencil on paper (reproduction)  
Bleistift auf Papier (Reproduktion)  
Museum Kala Bhavan, Santiniketan, India  
D2, Seite/page 31

Instructional Postcard  
Lehrpostkarte  
Nandalal Bose, 1935  
Pencil on paper (reproduction)  
Bleistift auf Papier (Reproduktion)  
Museum Kala Bhavan, Santiniketan, India  
D2, Seite/page 31

Instructional Postcard  
Lehrpostkarte  
Nandalal Bose, 1942  
Pencil on paper (reproduction)  
Bleistift auf Papier (Reproduktion)  
Museum Kala Bhavan, Santiniketan, India  
D2, Seite/page 31

Instructional Postcard  
Lehrpostkarte  
Surendranath Kar  
No date (ca. 1923)  
Pencil on paper (reproduction)  
Bleistift auf Papier (Reproduktion)  
Museum Kala Bhavan, Santiniketan, India  
D2, Seite/page 31

Instructional Postcard  
Lehrpostkarte  
Nandalal Bose  
No date (ca. 1920s–1940s)  
Pencil on paper (reproduction)  
Bleistift auf Papier (Reproduktion)  
Museum Kala Bhavan, Santiniketan, India  
D2, Seite/page 31

Instructional Postcard  
Lehrpostkarte  
Nandalal Bose, 1924  
Pencil on paper (reproduction)  
Bleistift auf Papier (Reproduktion)  
Museum Kala Bhavan, Santiniketan, India  
D2, Seite/page 31

## **bauhaus imaginista – Corresponding With**

Instructional Postcard  
Lehrpostkarte  
Nandalal Bose, 1924  
Pencil on paper (reproduction)  
Bleistift auf Papier (Reproduktion)  
Museum Kala Bhavan, Santiniketan, India  
D2, Seite/page 31

Instructional Postcard  
Lehrpostkarte  
Nandalal Bose  
No date (ca. 1920s–1940s)  
Pencil on paper (reproduction)  
Bleistift auf Papier (Reproduktion)  
Museum Kala Bhavan, Santiniketan, India  
D2, Seite/page 31

Instructional Postcard  
Lehrpostkarte  
Surendranath Kar  
No date (ca. 1920s–1940s)  
Pencil on paper  
Bleistift auf Papier  
Museum Kala Bhavan, Santiniketan, India  
D2, Seite/page 31

Instructional Postcard  
Lehrpostkarte  
Asit Halder, 1921  
Pencil on paper  
Bleistift auf Papier  
Museum Kala Bhavan, Santiniketan, India  
D2, Seite/page 31

Instructional Postcard  
Lehrpostkarte  
Surendranath Kar  
No date (ca. 1920s–1940s)  
Pencil on paper  
Bleistift auf Papier  
Museum Kala Bhavan, Santiniketan, India  
D2, Seite/page 31

Instructional Postcard  
Lehrpostkarte  
Surendranath Kar  
No date (ca. 1920s–1940s)  
Pencil on paper  
Bleistift auf Papier  
Museum Kala Bhavan, Santiniketan, India  
D2, Seite/page 31

Instructional Postcard  
Lehrpostkarte  
Nandalal Bose, 1937  
Pencil on paper (reproduction)  
Bleistift auf Papier (Reproduktion)  
Museum Kala Bhavan, Santiniketan, India  
D2, Seite/page 31

Instructional Postcard  
Lehrpostkarte  
Nandalal Bose, 1924  
Pencil on paper (reproduction)  
Bleistift auf Papier (Reproduktion)  
Museum Kala Bhavan, Santiniketan, India  
D2, Seite/page 31

## **bauhaus imaginista – Corresponding With**

Instructional Postcard  
Lehrpostkarte  
Nandalal Bose, 1932  
Ink on paper (reproduction)  
Tusche auf Papier (Reproduktion)  
Subir Banarjee, Prabhat Mohan Bandyopadhyay  
Collection, West Bengal  
D2, Seite/page 31

Instructional Postcard  
Lehrpostkarte  
Nandalal Bose, 1936  
Ink on paper (reproduction)  
Tusche auf Papier (Reproduktion)  
Subir Banarjee, Prabhat Mohan Bandyopadhyay  
Collection, West Bengal  
D2, Seite/page 31

Untitled  
Ohne Titel  
From Krishna Reddy's scrapbook  
Aus Krishna Reddys Sammelalbum  
1944  
Ink on paper / Tusche auf Papier  
Krishna Reddy  
D2, Seite/page 31

Untitled  
Ohne Titel  
From Krishna Reddy's scrapbook  
Aus Krishna Reddys Sammelalbum  
1944  
Ink on paper / Tusche auf Papier  
Krishna Reddy  
D2, Seite/page 31

Untitled  
Ohne Titel  
From Krishna Reddy's scrapbook  
Aus Krishna Reddys Sammelalbum  
1944  
Ink on paper / Tusche auf Papier  
Krishna Reddy  
D2, Seite/page 31

Untitled Ohne Titel  
From Krishna Reddy's scrapbook  
Aus Krishna Reddys Sammelalbum  
1944  
Ink on paper / Tusche auf Papier  
Krishna Reddy  
D2, Seite/page 31

Untitled  
Ohne Titel  
From Krishna Reddy's scrapbook  
Aus Krishna Reddys Sammelalbum  
1944  
Ink on paper / Tusche auf Papier  
Krishna Reddy  
D2, Seite/page 31

Untitled  
Ohne Titel  
From Krishna Reddy's scrapbook  
Aus Krishna Reddys Sammelalbum  
1944 Watercolor/Aquarell  
Krishna Reddy  
D2, Seite/page 31

## **bauhaus imaginista – Corresponding With**

Untitled  
Ohne Titel  
From Krishna Reddy's scrapbook  
Aus Krishna Reddys Sammelalbum  
1944  
Ink on paper / Tusche auf Papier  
Krishna Reddy  
D2, Seite/page 31

Untitled  
Ohne Titel  
From Krishna Reddy's scrapbook  
Aus Krishna Reddys Sammelalbum  
1944  
Watercolor/Aquarell  
Krishna Reddy  
D2, Seite/page 31

Untitled  
Ohne Titel  
From Krishna Reddy's scrapbook  
Aus Krishna Reddys Sammelalbum  
1944  
Pencil on paper / Bleistift auf Papier  
Krishna Reddy  
D2, Seite/page 31

Untitled  
Ohne Titel  
From Krishna Reddy's scrapbook  
Aus Krishna Reddys Sammelalbum  
1944  
Watercolor/Aquarell  
Krishna Reddy  
D2, Seite/page 31

Untitled  
Ohne Titel  
From Krishna Reddy's scrapbook  
Aus Krishna Reddys Sammelalbum  
1944  
Watercolor/Aquarell  
Krishna Reddy  
D2, Seite/page 31

Untitled  
Ohne Titel  
From Krishna Reddy's scrapbook  
Aus Krishna Reddys Sammelalbum  
1944  
Ink on paper / Tusche auf Papier  
Krishna Reddy  
D2, Seite/page 31

Untitled  
Ohne Titel  
From Krishna Reddy's scrapbook  
Aus Krishna Reddys Sammelalbum  
1944  
Watercolor/Aquarell  
Krishna Reddy  
D2, Seite/page 31

Untitled  
Ohne Titel  
From Krishna Reddy's scrapbook  
Aus Krishna Reddys Sammelalbum  
1944

## **bauhaus imaginista – Corresponding With**

Watercolor/Aquarell  
Krishna Reddy  
D2, Seite/page 31

Untitled  
Ohne Titel  
From Krishna Reddy's scrapbook  
Aus Krishna Reddys Sammelalbum  
1944  
Watercolor/Aquarell  
Krishna Reddy  
D2, Seite/page 31

Untitled  
Ohne Titel  
From Krishna Reddy's scrapbook  
Aus Krishna Reddys Sammelalbum  
1944  
Watercolor/Aquarell  
Krishna Reddy  
D2, Seite/page 31

Untitled  
Ohne Titel  
Prabhat Mohan Bandyopadhyay  
ca. 1920s–1930s  
Ink on paper / Tusche auf Papier  
Subir Banarjee, Prabhat Mohan  
Bandyopadhyay Collection, West Bengal  
D2, Seite/page 31

Untitled  
Ohne Titel  
Prabhat Mohan Bandyopadhyay  
ca. 1920s–1930s  
Pencil on paper / Bleistift auf Papier  
Subir Banarjee, Prabhat Mohan  
Bandyopadhyay Collection, West Bengal  
D2, Seite/page 31

Untitled  
Ohne Titel  
Prabhat Mohan Bandyopadhyay  
ca. 1920s–1930s  
Pencil on paper / Bleistift auf Papier  
Subir Banarjee, Prabhat Mohan  
Bandyopadhyay Collection, West Bengal  
D2, Seite/page 31

Untitled  
Ohne Titel  
Prabhat Mohan Bandyopadhyay  
ca. 1920s–1930s  
Pencil on paper / Bleistift auf Papier  
Subir Banarjee, Prabhat Mohan  
Bandyopadhyay Collection, West Bengal  
D2, Seite/page 31

Untitled  
Ohne Titel  
Prabhat Mohan Bandyopadhyay  
ca. 1920s–1930s  
Pencil on paper / Bleistift auf Papier  
Subir Banarjee, Prabhat Mohan  
Bandyopadhyay Collection, West Bengal  
D2, Seite/page 31



## **bauhaus imaginista – Corresponding With**

Untitled  
Ohne Titel  
Prabhat Mohan Bandyopadhyay  
ca. 1920s–1930s  
Pencil on paper / Bleistift auf Papier  
Subir Banarjee, Prabhat Mohan  
Bandyopadhyay Collection, West Bengal  
D2, Seite/page 31

Sahaj Path  
Rabindranath Tagore (text)  
Nandalal Bose (image)  
1932–1937  
Booklet, print on paper (reproduction)  
Heft, Druck auf Papier (Reproduktion)  
Reproduction: bauhaus imaginista  
D2, Seite/page 31

Selected Articles on Education  
by Rabindranath Tagore  
and Nandalal Bose,  
in: *The Visva-Bharati Quarterly*  
Ausgewählte Artikel zum Thema Bildung  
von Rabindranath Tagore und Nandalal Bose,  
in: *The Visva-Bharati Quarterly*  
1932–1937  
Print on paper (reproduction)  
Druck auf Papier (Reproduktion)  
Museum Kala Bhavan, Santiniketan, India  
D3, Seite/page 32

Texts on Education  
from Santiniketan  
(Selected by Partha Mitter)  
Texte zur Bildung aus Santiniketan  
(ausgewählt von Partha Mitter)  
Nandalal Bose, Benode Behari  
Mukherjee, K. G. Subramanyan,  
Rabindranath Tagore, 1930s–1940s  
Magazine, print on paper (reproduction)  
Zeitschrift, Druck auf Papier (Reproduktion)  
Graphic design: Jonas von Lenthe  
D3, Seite/page 32

Short Baby Kurta  
Kurze Kurta für ein Baby  
Sandhya Mitra  
(Associate of Jamuna Sen), 1953  
Embroidered cotton  
Bestickte Baumwolle  
Museum Kala Bhavan, Santiniketan, India  
D4, Seite/page 32/33

Collection of Dolls and Toys  
Sammlung von Puppen und Spielzeug  
Prabhat Mohan Bandyopadhyay  
ca. 1920s–1940s  
Terracotta, black  
Terrakotta, schwarz  
Subir Banarjee, Prabhat Mohan  
Bandyopadhyay Collection, West Bengal  
D4, Seite/page 32/33

Stool  
Hocker  
Rabindranath Tagore (design),  
1930s; 2018 Teak (reconstruction)  
Reproduction: bauhaus imaginista  
© Museum Rabindra Bhavan, Santiniketan  
D4, Seite/page 32/33

## **bauhaus imaginista – Corresponding With**

Low Chair  
Niedriger Sessel

Rathindranath Tagore (design)  
1930s; 2018  
Teak, cane (reconstruction)  
Teak, Peddigrohr (Rekonstruktion)  
Reproduction: bauhaus imaginista  
© Museum Rabindra Bhavan, Santiniketan  
D4, Seite/page 32/33

Recliner  
Liegestuhl  
Rathindranath Tagore (design)  
1930s; 2018  
Teak, cotton (reconstruction)  
Teak, Baumwolle (Rekonstruktion)  
Reproduction: bauhaus imaginista © Kabikaksha, Sriniketan  
D4, Seite/page 32/33

Khadi Sari with Woodblock Print  
Khadi-Sari, mit Holztafelldruck verziert  
Prabhat Mohan Bandyopadhyay  
No date (ca. 1930s)  
Printed cotton  
Bedruckte Baumwolle  
Subir Banarjee, Prabhat Mohan  
Bandyopadhyay Collection, West Bengal  
D4, Seite/page 32/33

Teapot  
Teekanne  
Nivedita Bose, 1950s  
Ceramic, glazed  
Keramik, glasiert  
Private collection, Santiniketan  
D4, Seite/page 32/33

Two Cups and a Pot with Lid  
Zwei Tassen und ein Topf mit Deckel  
Nivedita Bose, 1950s  
Ceramic, glazed  
Keramik, glasiert  
Private collection, Santiniketan  
D4, Seite/page 32/33

Tea Cup with Lid  
Teetasse mit Deckel  
Nivedita Bose, 1950s  
Ceramic, glazed  
Keramik, glasiert  
Private collection, Santiniketan  
D4, Seite/page 32/33

Vase  
Nivedita Bose, 1950s  
Ceramic, glazed  
Keramik, glasiert  
Private collection, Santiniketan  
D4, Seite/page 32/33

Small Dish  
Kleine Schale  
Nivedita Bose, 1950s  
Ceramic glazed Keramik, glasiert  
Private collection, Santiniketan  
D4, Seite/page 32/33

## **bauhaus imaginista – Corresponding With**

O Horizon  
The Otolith Group, 2018  
Film, 81:17 min, Bengali, Hindi, and Sanskrit with  
English subtitles  
Film 81:17 min, Bengali, Hindi und Sanskrit mit  
englischen Untertiteln  
Courtesy of the artists  
D5, Seite/page 34

Aufzeichnungen aus dem  
Unterricht von Paul Klee  
Notes from Paul Klee's lessons  
Eugen Netzel, 1928  
Ink on paper  
Tinte auf Papier  
Bauhaus-Archiv Berlin  
C1, Seite/page 26

Aufzeichnungen aus dem  
Unterricht von Paul Klee  
Notes from Paul Klee's lessons  
Eugen Netzel, 1927  
Indian ink and ink on paper  
Tusche und Tinte auf Papier  
Bauhaus-Archiv Berlin  
C1, Seite/page 26

Aufzeichnungen aus dem  
Unterricht von Paul Klee  
Notes from Paul Klee's lessons  
Arieh Sharon, 1927  
Pencil and crayon on paper  
Blei- und Farbstift auf Papier  
Bauhaus-Archiv Berlin  
C1, Seite/page 26

Aufzeichnungen aus dem  
Unterricht von Paul Klee  
Notes from Paul Klee's lessons  
Kitty van der Mijll Dekker, 1929–1932  
Pencil and crayon on paper  
Blei- und Farbstift auf Papier  
Bauhaus-Archiv Berlin  
C1, Seite/page 26

Aufzeichnungen aus dem  
Unterricht von Paul Klee  
Notes from Paul Klee's lessons  
Lisbeth Oestreicher, 1928  
Pencil and ink on paper  
Bleistift und Tinte auf Papier  
Bauhaus-Archiv Berlin  
C1, Seite/page 26

Aufzeichnungen aus dem  
Unterricht von Paul Klee  
Notes from Paul Klee's lessons  
Otti Berger, 1927/28  
Pencil and crayon on paper  
Blei- und Farbstift auf Papier  
Bauhaus-Archiv Berlin  
C1, Seite/page 26

Aufzeichnungen aus dem  
Unterricht von Paul Klee  
Notes from Paul Klee's lessons  
Otti Berger, 1927/28  
Pencil on paper Bleistift auf Papier  
Bauhaus-Archiv Berlin  
C1, Seite/page 26

## **bauhaus imaginista – Corresponding With**

Aufzeichnungen aus dem  
Unterricht von Paul Klee  
Notes from Paul Klee's lessons  
Otti Berger, 1927/28  
Pencil on paper  
Bleistift auf Papier  
Bauhaus-Archiv Berlin  
C1, Seite/page 26

Zwei Studien aus dem Unterricht  
von Paul Klee  
Two studies from Paul Klee's lessons  
Gertrud Arndt, 1923/24  
Indian ink, pencil, and watercolor on paper  
Tusche, Bleistift und Aquarellfarbe auf Papier  
Bauhaus-Archiv Berlin  
C1, Seite/page 26

Vier Studien aus dem Unterricht  
von Paul Klee  
Four studies from Paul Klee's lessons  
Gertrud Arndt, 1923/24  
Indian ink, pencil, and watercolor on paper  
Tusche, Bleistift und Aquarellfarbe auf Papier  
Bauhaus-Archiv Berlin  
C1, Seite/page 26

Zwei Studien aus dem Unterricht  
von Paul Klee  
Two studies from Paul Klee's lessons  
Gertrud Arndt, 1923/24  
Indian ink, pencil, and watercolor on paper  
Tusche, Bleistift und Aquarellfarbe auf Papier  
Bauhaus-Archiv Berlin  
C1, Seite/page 26

Zwei Studien aus dem Unterricht  
von Paul Klee  
Two studies from Paul Klee's lessons  
Gertrud Arndt, 1923/24  
Indian ink, pencil, and watercolor on paper  
Tusche, Bleistift und Aquarellfarbe auf Papier  
Bauhaus-Archiv Berlin  
C1, Seite/page 26

Studie zum Simultankontrast  
aus dem Vorkurs von Josef Albers  
Simultaneous contrast study  
from Josef Albers' preliminary course  
Takehiko Mizutani, 1927  
Opaque color on cardboard  
Deckfarbe auf Karton  
Bauhaus-Archiv Berlin  
C2, Seite/page 26

Studie zum Simultankontrast  
aus dem Vorkurs von Josef Albers  
Simultaneous contrast study  
from Josef Albers' preliminary course  
Takehiko Mizutani, 1927  
Opaque color on cardboard  
Deckfarbe auf Karton  
Bauhaus-Archiv Berlin  
C2, Seite/page 26

Model for a Pedagogical Vehicle  
Luca Frei, 2018  
Iron, castors, MDF, brass, fabric, tape, inkjet prints  
Eisen, Rollen, MDF, Messing, Stoff, Klebeband,  
Tintenstrahldrucke

## **bauhaus imaginista – Corresponding With**

Paper Objects Displayed at the Exhibition Seikatsu K•sei  
Tenrankai (Life Design), Tokyo  
Papierobjekte, gezeigt in der Ausstellung Seikatsu K•sei  
Tenrankai (Gestaltung des Lebens), Tokio  
Anonymous, ca. 1931  
Reconstruction/Rekonstruktion: Eric Gjerde, 2018  
Photographs of the Exhibition Seikatsu K•sei Tenrankai  
(Life Design), Tokyo  
Fotografien aus der Ausstellung Seikatsu K•sei Tenrankai  
(Gestaltung des Lebens), Tokio  
Anonymous, ca. 1931  
Courtesy of the artist  
C2, Seite/page 26

## **bauhaus imaginista – Learning From**

Teppich  
Carpet  
Paul Klee, 1927  
Indian ink on paper Tusche auf Papier  
Hans Snoeck, Brooklyn, New York  
A, Seite/page 38

Ohne Titel  
Fantasiearchitektur mit  
Wendeltreppe  
Von Paul Klee 1914 aus  
Tunesien mitgebracht  
Untitled. Fantasy architecture with  
spiral staircase, brought back by Paul Klee  
from his journey to Tunis, 1914  
Anonymous (Tunisia), no date  
Watercolor on paper (reproduction)  
Aquarell auf Papier (Reproduktion)  
From a private collection in Switzerland,  
deposited in the Zentrum Paul Klee, Bern  
A, Seite/page 38

Ohne Titel  
Fantasiearchitektur mit  
Hufeisentorbogen  
Von Paul Klee 1914 aus  
Tunesien mitgebracht  
Untitled. Fantasy architecture with  
horseshoe-shaped arch, brought back by  
Paul Klee from his journey to Tunis, 1914  
Anonymous (Tunisia), no date  
Watercolor and shell gold on paper (reproduction)  
Aquarell und Blattgold auf Papier (Reproduktion)  
From a private collection in Switzerland,  
deposited in the Zentrum Paul Klee, Bern  
A, Seite/page 38

„Paul Klee spricht“, in: *junge  
menschen kommt ans bauhaus!*  
“Paul Klee speaks,” in:  
Young people come to the Bauhaus!  
Ed. Hannes Meyer, 1929  
Brochure, print on paper (reproduction)  
Broschüre, Druck auf Papier (Reproduktion)  
gta Archiv / ETH Zürich  
A, Seite/page 38

Aus der Reihe *Orbis pictus*.  
*Weltkunst-Bücherei*  
From the series *Orbis pictus: World art library*  
Berlin: Ernst Wasmuth  
Afrikanische Plastik  
African sculpture  
Carl Einstein, 1922  
Altmexikanische Kunstgeschichte.  
Ein Entwurf in Umrissen  
Ancient Mexican cultural history: An outline  
Walter Lehmann, 1922  
Die Kunst der Hethiter  
Hittite art  
Otto Weber, 1921  
Asiatische Monumentalplastik  
Asian monumental sculpture  
Karl With, 1920  
Älteste deutsche Malerei  
Oldest German painting  
Heinrich Ehl, 1921  
Books, print on paper Bücher, Druck auf Papier  
Private collection  
B1, Seite/page 41

## **bauhaus imaginista – Learning From**

Aus der Reihe *Kulturen der Erde*.  
*Material zur Kulturgeschichte aller Völker*  
From the series *Cultures of the world*:  
Material on the cultural and art history of all peoples  
Hagen: Folkwang  
Reich der Inka  
The Inca empire  
Bd./vol. I  
Peru II, Bd. / vol. II  
Mexiko III  
Mexico III  
Bd. / vol. XIII  
Neu-Guinea  
New Guinea  
Bd. / vol. XIV  
Tlinkit und Haida  
Tlingit and Haida  
Bd. / vol. XXII  
Ernst Fuhrmann, 1922  
Books, print on paper  
Bücher, Druck auf Papier  
Private collection  
B1, Seite/page 41

Postcards from the Private  
Collection of Josef Albers  
Postkarten aus der Privatsammlung von Josef Albers  
Produced by MoMA, New York, and the Taylor Museum,  
Colorado Springs Fine Arts Center  
Wooden Mural Painting  
Mural aus Holz  
Nootka, Vancouver Island, 1941  
Wooden Antler Mask  
Holzmaske mit Geweih  
Spiro Mound, Oklahoma, 1941  
Elkskin Mask  
Maske aus Elchleder  
Zuni Pueblo, New Mexico, 1941  
Wooden Maskette  
Kleine Maske aus Holz Key Marco, Florida, 1941  
Haida Indian Carving of a Human Face  
Menschliches Gesicht, Schnitzerei der Haida-Indianer  
British Columbia, 1951  
Tlingit Indian Dish Representing a Frog  
Schale in Form eines Frosches,  
Schnitzerei der Tlinkit-Indianer  
Southeastern Alaska, 1951  
Kwakiutl Indian Carving of a Speaker  
Sprecher, Schnitzerei der Kwakiutl-Indianer 1951  
Kwakiutl Indian Carving of a Speaker  
Sprecher, Schnitzerei der Kwakiutl-Indianer 1951  
All loans: The Josef and Anni Albers Foundation  
C, Seite/page 43

Teotihuacán Museum  
Josef Albers, 1949  
Gelatin silver prints, mounted on cardboard  
Silbergelatineabzüge, auf Karton montiert  
The Josef and Anni Albers Foundation  
C, Seite/page 43

Pre-Columbian Figures,  
Museo Nacional de Antropología,  
Mexico City  
Präkolumbische Figuren  
Josef Albers, ca. 1936–1949  
Gelatin silver prints, mounted on cardboard  
Silbergelatineabzüge, auf Karton montiert  
The Josef and Anni Albers Foundation  
C, Seite/page 43

## **bauhaus imaginista – Learning From**

Navajo Rugs, January '38, Florida  
Navajo-Teppiche, aufgenommen im Januar '38, Florida  
Josef Albers, 1949  
Gelatin silver prints, mounted on cardboard  
Silbergelatineabzüge, auf Karton montiert  
The Josef and Anni Albers Foundation  
C, Seite/page 43

Navajo Rugs, Florida  
Navajo-Teppiche, Florida  
Josef Albers, 1938  
Gelatin silver print  
Silbergelatineabzug  
The Josef and Anni Albers Foundation  
C, Seite/page 43

Netted Fragment  
(Peruvian Net Lace Fragment)  
Netzartiges Gewebefragment (peruanische Spitze)  
Anonymous (Chancay), no date  
Cotton Baumwolle  
The Josef and Anni Albers Foundation  
C1, Seite/page 44

Netted Fragment  
(Peruvian Net Lace Fragment)  
Netzartiges Gewebefragment (peruanische Spitze)  
Anonymous (Chancay), no date  
Cotton  
Baumwolle  
The Josef and Anni Albers Foundation  
C1, Seite/page 44

Netted Fragment  
(Peruvian Net Lace Fragment)  
Netzartiges Gewebefragment (peruanische Spitze)  
Anonymous (Chancay), no date  
Cotton  
Baumwolle  
The Josef and Anni Albers Foundation  
C1, Seite/page 44

Textile Sample  
Stoffmuster  
Anni Albers, no date  
Linen and cotton  
Leinen und Baumwolle  
The Josef and Anni Albers Foundation  
C1, Seite/page 44

Textile Sample  
Stoffmuster  
Anni Albers, no date  
Linen  
Leinen  
The Josef and Anni Albers Foundation  
C1, Seite/page 44

Textile Sample  
Stoffmuster  
Anni Albers, no date  
Jute and gold thread Jute und Goldfaden  
Lent by The Metropolitan Museum of Art,  
Gift of Anni Albers, 1970  
C1, Seite/page 44

Study for a Hooked Rug, from the  
Portfolio *Connections/1925/1983* Studie für einen geknüpften Teppich, aus dem



## **bauhaus imaginista – Learning From**

Portfolio Verbindungen/1925/1983

Anni Albers, 1964

Silkscreen, image

Siebdruck, Bild

Davis Museum at Wellesley College,

Wellesley, Massachusetts, Museum purchase,

The Nancy Gray Sherrill, Class of 1954,

Collection Acquisition Fund

C1, Seite/page 44

With Verticals, from the Portfolio

*Connections/1925/1983*

Mit Vertikalen, aus dem Portfolio

Verbindungen/1925/1983

Anni Albers, 1946

Silkscreen, image

Siebdruck, Bild

Davis Museum at Wellesley College,

Wellesley, Massachusetts, Museum purchase,

The Nancy Gray Sherrill, Class of 1954,

Collection Acquisition Fund

C1, Seite/page 44

Tlaloc

Josef Albers, 1944

Woodcut in rough pine board

Holzschnitt in ungeschliffenem Kiefern Brett

The Josef and Anni Albers Foundation

C2, Seite/page 44

Tenayuca

Josef Albers, 1942

Oil on masonite

Öl auf Masonit

The Josef and Anni Albers Foundation

C2, Seite/page 44

Shrine

Schrein

Josef Albers, 1942

Zinc plate lithograph

Lithografie auf Zinkplatte

The Josef and Anni Albers Foundation

C2, Seite/page 44

Loggia Wall, College of Science

Building, Rochester Institute of

Technology (RIT)

Loggia-Mauer am Gebäude des College of

Science, Rochester Institute of Technology (RIT)

Josef Albers, RIT Public Relations

Department (photograph), 1967

Gelatin silver print

Silbergelatineabzug

The Josef and Anni Albers Foundation

C2, Seite/page 44

Little River II

Kleiner Fluss II

Lenore Tawney, ca. 1969

Linen/Leinen

Museum of Arts and Design, New York, Gift of

the Dreyfus Corporation, through the American

Craft Council, 1989

D1, Seite/page 47

Black Woven Form (Fountain)

Schwarze gewebte Form (Quelle)

Lenore Tawney, 1966

Linen, expanded gauze weave,

## **bauhaus imaginista – Learning From**

knotted, loom woven  
Leinen, loses Drehergewebe,  
geknüpft und gewebt  
Museum of Arts and Design, New York,  
Gift of the artist, through the American  
Craft Council, 1968  
D1, Seite/page 47

Peruvian  
Peruanisch  
Lenore Tawney, 1962  
Linen, double weave  
Leinen, Doppelgewebe  
Lenore G. Tawney Foundation, New York  
D1, Seite/page 47

Letter to Margo Hoff  
Brief an Margo Hoff  
Lenore Tawney, 1965  
Ink on paper  
Tinte auf Papier  
Archives of the Lenore G. Tawney Foundation,  
New York  
D1, Seite/page 47

Archival Image of Toshiko Takaezu  
and Lenore Tawney Weaving  
on Backstrap Looms in Guatemala  
Foto von Toshiko Takaezu und Lenore Tawney  
beim Weben an Gurtwebstühlen in Guatemala  
Anonymous, 1974  
Photograph (reproduction)  
Fotografie (Reproduktion)  
Archives of the Lenore G. Tawney Foundation,  
New York  
D1, Seite/page 47

Personal Journal with a  
Note about Native American Art  
Tagebuch mit einer Notiz über die  
Native American Art  
Lenore Tawney, 1984–1987  
Ink on paper  
Tinte auf Papier  
Archives of the Lenore G. Tawney Foundation,  
New York  
D1, Seite/page 47

Personal Sketchbook  
Skizzenbuch  
Lenore Tawney, 1965–1974  
Notebook, paper  
Notizbuch, Papier  
Archives of the Lenore G. Tawney Foundation,  
New York  
D1, Seite/page 47

Postcard to Margo Hoff  
Postkarte an Margo Hoff  
Lenore Tawney, 1965  
Print on paper  
Druck auf Papier  
Archives of the Lenore G. Tawney Foundation,  
New York  
D1, Seite/page 47

Textiles of Ancient Peru  
and their Techniques  
Stoffe und Textiltechniken aus dem Alten Peru  
Raoul d'Harcourt, 1962

## **bauhaus imaginista – Learning From**

Bound book with dust jacket  
Gebundenes Buch mit Schutzumschlag  
Archives of the Lenore G.Tawney Foundation, New York  
D1, Seite/page 47

Indian Masks and Myths  
of the West  
Indianische Masken und Mythen  
aus dem Westen  
Joseph H. Wherry, 1969  
Bound book with dust jacket  
Gebundenes Buch mit Schutzumschlag  
Archives of the Lenore G.Tawney Foundation,  
New York  
D1, Seite/page 47

Paracas Fabrics and Nazca  
Needlework, 3rd Century B.C.–  
3rd Century A.D.  
Paracas-Stoffe und Nazca-Nadelarbeiten,  
3. Jahrhundert v. Chr. – 3. Jahrhundert n. Chr.  
Junius Bird, 1954  
Bound book with dust jacket  
Gebundenes Buch mit Schutzumschlag  
Archives of the Lenore G.Tawney Foundation,  
New York  
D1, Seite/page 47

Chancay Effigy Vessel  
Chancay-Gefäß mit Bildnis  
Earthenware, molded  
Irdenware, geformt  
No date  
Archives of the Lenore G.Tawney Foundation,  
New York  
D1, Seite/page 47

Letter from Hans Wingler  
to Lenore Tawney  
Brief von Hans Wingler an Lenore Tawney  
1967  
Typescript on paper / Typoskript auf Papier  
Archives of the Lenore G.Tawney Foundation,  
New York  
D1, Seite/page 47

Shield (Tapestry)  
Schild (Wandteppich)  
Lenore Tawney, 1967  
Textile  
Stoff  
Stedelijk Museum Amsterdam  
D1, Seite/page 47

Faja I – Rojo Blanco Naranja  
Belt I – red white orange  
Gürtel I – rot weiß orange  
Sheila Hicks, 1958  
Wool, cotton, stitched on backboard  
Wolle, Baumwolle, auf die Rückwand geheftet  
Private collection  
D2, Seite/page 47

Faja II – IV  
Belt II – IV  
Gürtel II – IV  
Sheila Hicks, 1958  
Wool, cotton, stitched on backboard / Wolle, Baumwolle, auf die Rückwand geheftet  
Private collection  
D2, Seite/page 47

## **bauhaus imaginista – Learning From**

Faja V – Arriba  
Belt V – above  
Gürtel V – oben  
Sheila Hicks, 1958  
Wool, cotton, stitched on backboard  
Wolle, Baumwolle, auf die Rückwand geheftet  
Private collection  
D2, Seite/page 47

Opening the Archives  
Cristobal Zañartu, 1995  
Video, digitized, 16:09 min, English  
Video, digitalisiert, 16:09 min, Englisch  
Studio Cristobal Zañartu  
D2, Seite/page 47

Untitled  
Ohne Titel  
Ruth Asawa, ca. 1952  
Hanging sculpture, steel wire  
Hängende Skulptur aus Stahldraht  
Private collection, New York  
D3, Seite/page 48

Banner  
Trude Guermonprez, 1962  
Silk, brass rods, double weave  
Seide, Messingstangen, Doppelgewebe  
Museum of Arts and Design, New York,  
purchased by the American Craft Council  
with funds from the Valerie Henry Memorial  
Fund, 1967  
D4, Seite/page 48

"Pliable Lines," in: *Artweek*  
Biegsame Linien, in: *Artweek*  
Laurie Glass, 1975  
Print on paper  
Druck auf Papier  
Courtesy of Anne Wilson  
and Rhona Hoffman Gallery  
D5, Seite/page 48/49

Invitation Card to *Grid*  
*Constructions, Wall Reliefs and*  
*Sculpture* by Anne Wilson,  
24 October – 18 November 1978  
Einladungskarte zur Ausstellung:  
Gitterkonstruktionen, Wandreliefs  
und Skulpturen von Anne Wilson,  
24. Oktober – 18. November 1978  
Robert L. Kidd Associates /  
Galleries, Birmingham, Michigan 1978  
Print on paper  
Druck auf Papier  
Courtesy of Anne Wilson  
and Rhona Hoffman Gallery  
D5, Seite/page 48/49

Review of *Grid Constructions*,  
Robert Kidd Gallery,  
Birmingham, Michigan,  
in: *Detroit Free Press*  
Rezension zu: Gitterkonstruktionen,  
Robert Kidd Gallery, Birmingham, Michigan,  
in: *Detroit Free Press*  
Marsha Miro, 1978  
Print on Paper  
Druck auf Papier

## **bauhaus imaginista – Learning From**

Courtesy of Anne Wilson  
and Rhona Hoffman Gallery  
D5, Seite/page 48/49

Invitation Card to *Pliable Lines*:  
*Recent Textiles* by  
Anne Wilson, Pacific Basin Textile  
Arts Gallery, San Francisco,  
5 November – 12 December 1975  
Einladungskarte zur Ausstellung: Biegsame  
Linien. Neue Textilien von Anne Wilson,  
Pacific Basin Textile Arts Gallery, San  
Francisco, 5. November – 12. Dezember 1975  
1975  
Postcard, print on paper  
Postkarte, Druck auf Papier  
Courtesy of Anne Wilson  
and Rhona Hoffman Gallery  
D5, Seite/page 48/49

Nets + Grids  
Netze + Gitter  
Anne Wilson, 1975–1979  
Photographic documentation of  
works by the artist (reproduction)  
Fotografische Dokumentation von  
Arbeiten der Künstlerin (Reproduktion)  
Courtesy of Anne Wilson and Rhona Hoffman Gallery  
D5, Seite/page 48/49

The Saga of Macramé Park  
Ben Van Meter, 1974  
Film, 18:26 min, English  
Private collection  
D6, Seite/page 49

Teotihuacán  
Hannes Meyer, 1939–1949  
Photographs, gelatin silver prints  
(reproductions)  
Fotografien, Silbergelatineabzüge  
(Reproduktionen)  
Stiftung Bauhaus Dessau  
Foundation Bauhaus Dessau, Germany  
© Erbgemeinschaft nach Hannes Meyer  
E, Seite/page 50

Pyramide „Chichén Itza“. Mexiko  
Chichén Itza pyramid, Mexico  
Hannes Meyer, 1939–1949  
Photograph, mounted on cardboard  
(reproduction)  
Fotografie, auf Karton montiert  
(Reproduktion)  
Stiftung Bauhaus Dessau  
Foundation Bauhaus Dessau, Germany  
© Erbgemeinschaft nach Hannes Meyer  
E, Seite/page 50

Mexiko. Wohnhütten  
Mexico. Dwellings  
Hannes Meyer, 1939–1949  
Photograph, mounted on cardboard  
(reproduction)  
Fotografie, auf Karton montiert  
(Reproduktion)  
Stiftung Bauhaus Dessau / Foundation Bauhaus Dessau  
© Erbgemeinschaft nach Hannes Meyer  
E, Seite/page 50

## **bauhaus imaginista – Learning From**

Untitled  
Ohne Titel  
Hannes Meyer, 1939–1949  
Photograph, mounted on aluminum  
(reproduction)  
Fotografie, auf Aluminium montiert  
(Reproduktion)  
Stiftung Bauhaus Dessau  
Foundation Bauhaus Dessau, German  
© Erbgemeinschaft nach Hannes Meyer  
E, Seite/page 50

Ornamente  
Ornaments  
Lena Bergner, no date  
Ink over pencil on paper  
Tusche über Bleistift auf Papier  
Stiftung Bauhaus Dessau  
Foundation Bauhaus Dessau, Germany  
E1, Seite/page 50

Ohne Titel  
Untitled  
Ornamentborten, gelb-grün, grün-gelb  
Ornamental border designs, yellow-green, green-yellow  
Ornamentborten, blau-rosa, grün-grün  
Ornamental border designs, blue-pink, green-green  
Ornamentborten, gelb-grün, orange-grün  
Ornamental border designs, yellow-green, orange-green  
Ornamentborten, rosa-blau, blau-blau  
Ornamental border designs, pink-blue, blue-blue  
Page from a sample book  
owned by Lena Bergner  
No date  
Linocuts on paper, mounted on paper  
Linolschnitt auf Papier, auf Papier montiert  
Stiftung Bauhaus Dessau  
Foundation Bauhaus Dessau, Germany  
E1, Seite/page 50

Ohne Titel (Ornamentborten,  
gelb-grün, grün-gelb,  
Seite eines Musterbuchs aus dem  
Besitz von Lena Bergner)  
Untitled (Ornamental border designs,  
yellow-green, green-yellow, page  
from a sample book owned by Lena Bergner)  
No date  
Linocut on paper, mounted on paper  
Linolschnitt auf Papier, auf Papier montiert  
Stiftung Bauhaus Dessau  
Foundation Bauhaus Dessau, Germany  
E1, Seite/page 50

Ohne Titel (Ornamentborten,  
blau-rosa, grün-grün,  
Seite eines Musterbuchs aus dem  
Besitz von Lena Bergner)  
Untitled (Ornamental border designs,  
blue-pink, green-green, page from a sample  
book owned by Lena Bergner)  
No date  
Linocut on paper, mounted on paper  
Linolschnitt auf Papier, auf Papier montiert  
Stiftung Bauhaus Dessau  
Foundation Bauhaus Dessau, Germany  
E1, Seite/page 50

## **bauhaus imaginista – Learning From**

Ohne Titel (Ornamentborten,  
gelb-grün, orange-grün,  
Seite eines Musterbuchs aus dem  
Besitz von Lena Bergner)  
Untitled (Ornamental border designs,  
yellow-green, orange-green, page  
from a sample book owned by Lena Bergner)  
No date  
Linocut on paper, mounted on paper  
Linolschnitt auf Papier, auf Papier montiert  
Stiftung Bauhaus Dessau  
Foundation Bauhaus Dessau, Germany  
E1, Seite/page 50

Ohne Titel (Ornamentborten,  
rosa-blau, blau-blau,  
Seite eines Musterbuchs aus dem  
Besitz von Lena Bergner)  
Untitled (Ornamental border designs,  
pink-blue, blue-blue, page from  
a sample book owned by Lena Bergner)  
No date  
Linocut on paper, mounted on paper  
Linolschnitt auf Papier, auf Papier montiert  
Stiftung Bauhaus Dessau  
Foundation Bauhaus Dessau, Germany  
E1, Seite/page 50

Photographs from the Archive  
of Hannes Meyer of  
His Time in the Soviet Union  
Fotografien aus dem Hannes-Meyer-Archiv  
aus seiner Zeit in der Sowjetunion  
No date  
Photographs (reproductions)  
Fotografien (Reproduktionen)  
© Hannes-Meyer-Archiv, Deutsches  
Architekturmuseum, Frankfurt am Main  
E1, Seite/page 50

Schönzeichnung von Paul Klees  
Unterricht, I. Allgemeiner Teil  
Drawing from Paul Klee's class, 1st general part  
Lena Bergner, 1927/28  
Ink and pencil on paper (reproduction)  
Tusche und Stift auf Papier (Reproduktion)  
Zentrum Paul Klee, Bern  
© Heirs of Lena Bergner  
E2, Seite/page 52

Knüpftteppich Nr. 17/5,  
verschiedene Beigetöne, hell,  
kleine Dreiecke zitronengelb  
Knotted carpet no. 17/5, various shades  
of beige, light, small triangles, lemon yellow  
Lena Bergner,  
anonymous photographer,  
no date  
Photograph (reproduction)  
Fotografie (Reproduktion)  
Bauhaus-Universität Weimar,  
Archiv der Moderne  
© Heirs of Lena Bergner  
E2, Seite/page 52

Teppich „Ticinese“,  
blau, rot, Zwischentöne  
Carpet „Ticinese,“ blue, red, nuances  
Lena Bergner,  
anonymous photographer, no date  
Photograph (reproduction)

## **bauhaus imaginista – Learning From**

Fotografie (Reproduktion)  
Bauhaus-Universität Weimar,  
Archiv der Moderne  
© Heirs of Lena Bergner  
E2, Seite/page 52

Der Orientteppich (vermutlich  
Abschrift eines Auszugs  
aus dem gleichnamigen Buch  
von Werner Grote-Hasenbalg)  
The oriental carpet (probably an excerpt  
transcribed from the book by Werner  
Grote-Hasenbalg with the same title)  
Lena Bergner, no date  
Typescript and color images, mounted on paper  
(reproduction)  
Typoskript und Farbbilder, auf Papier montiert  
(Reproduktion)  
Stiftung Bauhaus Dessau  
Foundation Bauhaus Dessau, Germany  
© Heirs of Lena Bergner  
E2, Seite/page 52

Skizze eines Handwebstuhls  
Draft of a handloom  
Lena Bergner, no date  
Ink and colored pencil on paper  
(reproduction)  
Tusche und Buntstift auf Papier  
(Reproduktion)  
Stiftung Bauhaus Dessau  
Foundation Bauhaus Dessau, Germany  
© Heirs of Lena Bergner  
E2, Seite/page 52

Knüpfen und Weben.  
Ein Berufsbild  
Knotted and weaving: A job description  
Lena Bergner, 1940  
Typescript and technical drawings on paper  
(reproduction)  
Typoskript und technische Zeichnungen auf Papier  
(Reproduktion)  
Stiftung Bauhaus Dessau  
Foundation Bauhaus Dessau, Germany  
© Heirs of Lena Bergner  
E2, Seite/page 52

TGP México.  
El Taller de Gráfica Popular  
TGP Mexico: Workshop for Popular Graphic Art  
TGP Mexiko. Werkstatt für populäre Grafik  
Eds. Hannes Meyer,  
Lena Bergner, 1949/50  
Book, print on paper (reproduction)  
Buch, Druck auf Papier (Reproduktion)  
Private collection  
E3, Seite/page 52

Reading Sibyl Moholy-Nagy,  
Native Genius in Anonymous  
Architecture in North America,  
1957  
Center For Postcolonial Knowledge  
and Culture, Berlin (CPKC), 2018  
Film, 5:23 min, English  
© CPKC, Berlin  
F, Seite/page 53



## **bauhaus imaginista – Learning From**

Double Face Pot  
Gefäß mit doppeltem Gesicht  
1960 –1970  
Stoneware, wheel-thrown, carved  
Steingut, scheidengedreht, gekerbt  
Faceted Bottle  
Facettierte Flasche)  
1950–1960  
Stoneware, wheel-thrown, incised  
Steingut, scheidengedreht, geritzt  
Peruvian Boy  
Peruanischer Junge  
1970  
Stoneware, wheel-thrown, modelled  
Steingut, scheidengedreht, modelliert  
Peruvian Market Women  
Peruanische Marktfrauen  
1970 –1980  
Stoneware, wheel-thrown, modelled  
Steingut, scheidengedreht, modelliert  
Ribbon Pot  
Bandgefäß  
1970 –1980  
Stoneware, wheel-thrown  
Steingut, scheidengedreht  
Six-Sided Vase  
Sechsseitige Vase  
1960  
Stoneware, wheel-thrown, modelled  
Steingut, scheidengedreht, modelliert  
All works: Marguerite Wildenhain  
All loans: Luther College Fine Arts Collection, Decorah, Iowa  
G, Seite/page 54

Six-Sided Reformed Vase  
with Carved Decoration  
Sechsseitige Vase mit gekerbter Dekoration  
1960  
Stoneware, wheel-thrown, incised  
Steingut, scheidengedreht, geritzt  
Square Footed Bowl with Abstract Leaves  
Quadratische Schale mit Fuß und abstrakten Blättern  
1960  
Stoneware, wheel-thrown, incised  
Steingut, scheidengedreht, geritzt  
Persian Man  
Persischer Mann  
1970  
Stoneware, wheel-thrown, incised, modelled  
Steingut, scheidengedreht, eingeritzt, modelliert  
Tall Covered Jar with Diagonal Lines  
Großer Krug mit diagonalen Linien  
1970  
Stoneware, wheel-thrown, incised  
Steingut, scheidengedreht, geritzt  
Latin Face Pot  
Gefäß mit lateinamerikanischem Gesicht  
1970 –1980  
Stoneware, wheel-thrown, carved  
Steingut, scheidengedreht, gekerbt  
Latin Face Pot 2  
Gefäß mit lateinamerikanischem Gesicht 2  
1970 –1980  
Stoneware; wheel-thrown, carved  
Steingut, scheidengedreht, gekerbt  
All works: Marguerite Wildenhain  
All loans: Luther College Fine Arts Collection, Decorah, Iowa  
G, Seite/page 54

Krug mit stilisierten Bäumen  
Jug with stylized trees  
Max Krehan (formation),  
Johannes Driesch (decoration),  
1920 –1923  
Clay, on the outside brown slip decoration

## **bauhaus imaginista – Learning From**

on yellow-grey body  
Ton, außen brauner Engobedekor auf  
gelbgrauem Scherben  
Angermuseum Erfurt  
G1, Seite/page 55

Animal Design  
Tier-Design  
Anonymous, no date  
Foot of a pedestalled pot (possibly a tripod),  
press modelled  
Fuß eines Gefäßes mit Sockel  
(wahrscheinlich ein Dreibein), modelliert  
Luther College Fine Arts Collection,  
Decorah, Iowa  
G1, Seite/page 55

Bottle with Painted  
Zoomorphic Figure  
Flasche mit aufgemalter Tiergestalt  
Anonymous, no date  
Earthenware, modelled  
Irdenware, modelliert  
Luther College Fine Arts Collection,  
Decorah, Iowa  
G1, Seite/page 55

Oval Head with Holes for Eyes  
Ovaler Kopf mit Löchern für die Augen  
Anonymous, no date  
Terracotta  
Terrakotta  
Round Vessel with Four  
Three-dimensional Figures  
Rundes Gefäß mit vier dreidimensionalen Figuren  
Anonymous, no date  
Earthenware, modelled, carved  
Irdenware, modelliert, gekerbt  
Luther College Fine Arts Collection,  
Decorah, Iowa  
G1, Seite/page 55

Seated Human Figure  
Sitzende menschliche Figur  
Anonymous, no date  
Terracotta, modelled  
Terrakotta, modelliert  
Luther College Fine Arts Collection, Decorah, Iowa  
G1, Seite/page 55

Seated Human Figure  
Pulling String  
Sitzende menschliche Figur,  
die an einem Faden zieht  
Anonymous, no date  
Terracotta, modelled  
Terrakotta, modelliert  
Luther College Fine Arts Collection,  
Decorah, Iowa  
G1, Seite/page 55

Small Face Mounted  
on a Wooden Base  
Kleines Gesicht, auf einen Holzsockel montiert  
Anonymous, no date  
Terracotta, modelled  
Terrakotta, modelliert  
Luther College Fine Arts Collection,  
Decorah, Iowa  
G1, Seite/page 55

## **bauhaus imaginista – Learning From**

Small Face with Large Nose,  
Mounted on Wood  
Kleines Gesicht mit großer Nase,  
auf Holz montiert  
Anonymous, no date  
G1

Terracotta, modelled  
Terrakotta, modelliert  
Luther College Fine Arts Collection,  
Decorah, Iowa  
G1, Seite/page 55

Vessel with Man and Woman  
Seated Facing Each Other  
Gefäß mit einem Mann und einer Frau,  
die sich ansehen  
Anonymous, no date  
Earthenware, modelled, carved  
Irdenware, modelliert, gekerbt  
Luther College Fine Arts Collection,  
Decorah, Iowa  
G1, Seite/page 55

Small Face with Wide Headdress  
Kleines Gesicht mit ausladendem Kopfschmuck  
Anonymous, no date  
Earthenware, modelled, carved  
Irdenware, modelliert, gekerbt  
Luther College Fine Arts Collection,  
Decorah, Iowa  
G1, Seite/page 55

Pond Farm Workshop Brochure  
Werkstattbroschüre der Pond Farm  
Marguerite Wildenhain, 1954  
Print on paper (reproduction)  
Druck auf Papier (Reproduktion)  
The Papers of Marguerite Wildenhain,  
1896–1990  
Luther College Archives, Decorah, Iowa  
G1, Seite/page 55

Pond Farm Entrance  
Eingang zur Pond Farm  
Marguerite Wildenhain, no date  
Photograph (reproduction)  
Fotografie (Reproduktion)  
The Papers of Marguerite Wildenhain,  
1896–1990  
Luther College Archives, Decorah, Iowa  
G1, Seite/page 55

Chimbote  
Marguerite Wildenhain, no date  
Graphite on paper  
Grafit auf Papier  
Luther College Fine Arts Collection,  
Decorah, Iowa  
G1, Seite/page 55

Huehuetenango  
Marguerite Wildenhain, no date  
Graphite on paper  
Grafit auf Papier  
Luther College Fine Arts Collection,  
Decorah, Iowa  
G1, Seite/page 55

## **bauhaus imaginista – Learning From**

Guatemala City  
Marguerite Wildenhain, no date  
Graphite on paper  
Grafit auf Papier  
Luther College Fine Arts Collection,  
Decorah, Iowa  
G1, Seite/page 55

Two Women Seated  
Zwei sitzende Frauen  
Marguerite Wildenhain, no date  
Graphite on paper  
Grafit auf Papier  
Luther College Fine Arts Collection,  
Decorah, Iowa  
G1, Seite/page 55

Pond Farm  
Otto Hagel, 1960  
16 mm film, digitized, 30:12 min  
Film, 16 mm, digitalisiert, 30:12 min  
The Papers of Marguerite Wildenhain,  
1896–1990  
Luther College Archives, Decorah, Iowa  
G1, Seite/page 55

Tongefäß, Schwarzbrandgefäß  
Clay vessel, black-fired vessel  
Maria Martinez, Popovi Da,  
1956–1958  
Ceramic  
Keramik  
NONAM, Nordamerika Native Museum, Zürich  
H, Seite/page 57

Schwarzer Henkeltopf  
Black pot with handles  
Maria Martinez, ca. 1931  
Ceramic  
Keramik  
NONAM, Nordamerika Native Museum, Zürich  
H, Seite/page 57

Schwarzer Topf  
Black pot  
Maria Martinez, Isabelle, ca. 1935  
Ceramic  
Keramik  
NONAM, Nordamerika Native Museum, Zürich  
H, Seite/page 57

“The Second Weaver,”  
from *Navajo Film Themselves*  
Susie Benally, 1966  
16 mm film, digitized, black and white,  
8:50 min, no sound  
Film, 16 mm, digitalisiert, schwarz-weiß,  
8:50 min, ohne Ton  
University of Pennsylvania Museum  
of Archaeology and Anthropology  
I, Seite/page 58

Draft Letter to  
Black Mountain College  
Entwurf eines Briefes an  
das Black Mountain College  
Pietro Maria Bardi, 1950  
Paper (reproduction)

## **bauhaus imaginista – Learning From**

Papier (Reproduktion)  
Arquivo do Centro de Pesquisa do Museu  
de Arte de São Paulo Assis Chateaubriand  
K1, Seite/page 62

Carta para Pietro Maria Bardi  
David R. Corkran  
(Black Mountain College)  
Letter to Pietro Maria Bardi from  
David R. Corkran (Black Mountain College)  
Brief an Pietro Maria Bardi von  
David R. Corkran (Black Mountain College)  
1950  
Paper (reproduction)  
Papier (Reproduktion)  
Arquivo do Centro de Pesquisa do Museu  
de Arte de São Paulo Assis Chateaubriand  
K1, Seite/page 62

Draft Description of the Instituto  
de Arte Contemporânea (IAC),  
Probably by Pietro Maria Bardi  
Entwurf einer Beschreibung des Instituto  
de Arte Contemporânea (IAC),  
wahrscheinlich von Pietro Maria Bardi  
No date  
Paper (reproduction)  
Papier (Reproduktion)  
Arquivo do Centro de Pesquisa do Museu  
de Arte de São Paulo Assis Chateaubriand  
K1, Seite/page 62

Promotional Material about the  
Instituto de Arte Contemporânea  
Werbematerial über das  
Instituto de Arte Contemporânea  
1951  
Cardboard (reproduction)  
Karton (Reproduktion)  
Arquivo do Centro de Pesquisa do Museu  
de Arte de São Paulo Assis Chateaubriand  
K1, Seite/page 62

Promotional Material about the  
Instituto de Arte Contemporânea  
Werbematerial über das  
Instituto de Arte Contemporânea  
Museu de Arte de São Paulo  
(MASP), 1951  
Cardboard, paper (reproduction)  
Karton, Papier (Reproduktion)  
Arquivo do Centro de Pesquisa do Museu  
de Arte de São Paulo Assis Chateaubriand  
K1, Seite/page 62

Educational Activities at the  
Museu de Arte de São Paulo  
Bildungsangebot am  
Museu de Arte de São Paulo  
1947–1953  
bauhaus imaginista, 2018  
Photographs (digital slideshow, 6 min)  
Fotografien (Digitale Diaschau, 6 min)  
Arquivo do Centro de Pesquisa do Museu  
de Arte de São Paulo Assis Chateaubriand,  
photograph: Peter Scheier  
K1, Seite/page 62

## **bauhaus imaginista – Learning From**

*Habitat* Revista Brasileira de  
Arquitetura, Artes Plásticas,  
Artesanato e Decoração, nos 2–3  
Articles in *Habitat* magazine about the  
Max Bill exhibition and the IAC at  
the Museu de Arte de São Paulo (MASP)  
Artikel im Magazin *Habitat* über die  
Max-Bill-Ausstellung und das IAC  
im Museu de Arte de São Paulo (MASP)  
Museu de Arte de São Paulo  
(MASP), 1951  
Print on paper  
Druck auf Papier  
Instituto Lina Bo e P. M. Bardi  
K1, Seite/page 62

Schemes for the School of  
Handicraft and Industrial Design  
Pläne für die Schule für Handwerk  
und Industriedesign  
Lina Bo Bardi, 1960  
Hydrographic, pen on paper (reproduction)  
Hydrografik, Stift auf Papier (Reproduktion)  
Instituto Lina Bo e P. M. Bardi  
K1, Seite/page 62

First Two Pages of the Project  
for the School of Handicraft and  
Industrial Design  
Die ersten beiden Seiten des Entwurfs  
der Schule für Handwerk und Industriedesign  
Lina Bo Bardi, ca. 1961  
Typescript on paper (reproduction)  
Typoskript auf Papier (Reproduktion)  
Instituto Lina Bo e P. M. Bardi  
K1, Seite/page 62

View of the Workshop Space  
of the Museu de Arte Moderna da  
Bahia (MAM-BA) with the  
exhibition *Tupy todos os dias*  
Ansicht der Werkstatt des Museu de Arte  
Moderna da Bahia (MAM-BA)  
mit der Ausstellung *Tupy todos os dias*  
Anonymous, 2013  
Photograph (reproduction)  
Fotografie (Reproduktion)  
Courtesy of Marcelo Rezende  
K1, Seite/page 62

“MAMB Não é Museu: É Escola  
e ‘Movimento’ Por Uma Arte Que  
Não Seja Desligada do Homem,”  
in: *Jornal da Bahia*  
Newspaper article concerning the Museu de  
Arte Moderna da Bahia (MAM-BA) in which it is  
stated: “The MAM is not a museum: It is a  
school and a ‘movement’ for an art that is not  
disengaged from mankind.”  
Zeitungsartikel über das Museu de Arte  
Moderna da Bahia (MAM-BA). Im Artikel heißt  
es: „Das MAM ist kein Museum: Es ist eine  
Schule und eine, Bewegung’ für eine Kunst,  
die nicht von der Menschheit losgelöst ist.“  
Glauber Rocha, 1960  
Print on paper (reproduction)  
Druck auf Papier (Reproduktion)  
Museu de Arte Moderna de Bahia (MAM-BA),  
Salvador  
K1, Seite/page 62

## **bauhaus imaginista – Learning From**

“Escola e a Vida,” from: *Crônicas de arte, de história, de costumes, de cultura da vida*, no. 4,  
in: *Diário de Notícias*, Salvador  
Article by Lina Bo Bardi on the cultural life of Salvador, in which she mentions Escola Parque.  
Artikel von Lina Bo Bardi über das kulturelle Leben in Salvador, in dem sie die Escola Parque erwähnt  
1958  
Print on paper (reproduction)  
Druck auf Papier (Reproduktion)  
Instituto Lina Bo e P. M. Bardi  
K1, Seite/page 62

“Arte industrial,” from: *Crônicas de arte, de história, de costumes, de cultura da vida*, no. 8,  
in: *Diário de Notícias*, Salvador  
Article by Lina Bo Bardi on the cultural life of Salvador in which she writes about art and industry.  
Artikel von Lina Bo Bardi über das kulturelle Leben in Salvador, in dem es um Kunst und Industrie geht.  
1958  
Print on paper (reproduction)  
Druck auf Papier (Reproduktion)  
Instituto Lina Bo e P. M. Bardi  
K1, Seite/page 62

Caneca com dentes  
Mug with teeth  
Becher mit Zähnen  
Anonymous, ca. 1960  
Metal  
Metall  
Instituto Lina Bo e P. M. Bardi  
K2, Seite/page 62

Lamparina azul  
Blue lamp  
Blaue Lampe  
Anonymous, ca. 1960  
Metal, glass  
Metall, Glas  
Instituto Lina Bo e P. M. Bardi  
K2, Seite/page 62

Can Shovel  
Schaufel  
Anonymous, ca. 1960  
Metal  
Metall  
Instituto Lina Bo e P. M. Bardi  
K2, Seite/page 62

Jarra  
Pitcher Krug  
Anonymous, ca. 1960  
Metal  
Metall  
Instituto Lina Bo e P. M. Bardi  
K2, Seite/page 62

Funil  
Funnel Trichter  
Anonymous, ca. 1960  
Metal Metall

## **bauhaus imaginista – Learning From**

Instituto Lina Bo e P. M. Bardi  
K2, Seite/page 62

Colher de cabaça  
Gourd spoon  
Kürbislöffel  
Anonymous, ca. 1960  
Gourd Kürbis  
Instituto Lina Bo e P. M. Bardi  
K2, Seite/page 62

Fifó  
Anonymous, ca. 1960  
Metal, glass  
Metall, Glas  
Instituto Lina Bo e P. M. Bardi  
K2, Seite/page 62

Tijela com ornamentos  
Bowl with ornaments  
Schale mit Ornamenten  
Anonymous, ca. 1960  
Polychrome ceramic  
Polychrome Keramik  
Instituto Lina Bo e P. M. Bardi  
K2, Seite/page 62

Pente  
Comb Kamm  
Anonymous, no date  
Wood, nylon  
Holz, Nylon  
Instituto Lina Bo e P. M. Bardi  
K2, Seite/page 62

Cadeira de beira de Estrada  
Roadside chair  
Stuhl am Straßenrand  
Lina Bo Bardi, 1967  
Wood, rope, metal  
Holz, Seil, Metall  
Instituto Lina Bo e P. M. Bardi  
K2, Seite/page 62

Photographs from Escola Parque  
Fotografien von der Escola Parque  
bauhaus imaginista, 2018  
Leporello  
Acervo fotográfico da Escola Parque,  
Salvador, Bahia, Aníbal Gondim (Tecomuseu),  
and bauhaus imaginista  
All efforts have been made to identify,  
obtain the authorizations, and grant the rights  
to use images for reproduction of this work.  
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are reserved to their holders.  
K3, Seite/page 62/63

Set photograph of *Deus e o Diabo  
na Terra do Sol (Black God, White  
Devil)* by Glauber Rocha, 1963,  
in Monte Santo, Canudos, Brazil  
(From left to right: Paulo Gil  
Soares, Waldemar Lima, Glauber  
Rocha, Lina Bo Bardi, Walter Lima  
Jr., and Sante Scalfaferrí)  
Setfoto aus *Gott und der Teufel im Lande der  
Sonne* von Glauber Rocha, 1963, aufgenommen  
in Monte Santo, Canudos, Brasilien (von links  
nach rechts: Paulo Gil Soares, Waldemar Lima,



## **bauhaus imaginista – Learning From**

Glauber Rocha, Lina Bo Bardi, Walter Lima Jr.  
und Sante Scaldasferri)  
1963  
Photograph (reproduction)  
Fotografie (Reproduktion)  
Instituto Lina Bo e P. M. Bardi  
K4, Seite/page 63

Meetings of Filmmakers from  
Cinema Novo at the Museu de Arte  
Moderna da Bahia (MAM–BA)  
Treffen der Filmemacher des Cinema Novo  
im Museu de Arte Moderna da Bahia  
Anonymous, 1960  
Photograph (reproduction)  
Fotografie (Reproduktion)  
Instituto Lina Bo e P. M. Bardi  
K4, Seite/page 63

*Refazenda*  
An Album  
by Gilberto Gil  
*Refazenda*, ein Album von Gilberto Gil  
Rogério Duarte (design), 1975  
Record cover  
Plattencover  
Luiza Proença  
K4, Seite/page 63

Exterior Signage of the Glauber  
Rocha Cinema in Salvador, Brazil  
Wandbeschilderung des Glauber-Rocha-Kinos  
in Salvador, Brasilien  
Rogério Duarte (design)  
1975  
Photograph (reproduction)  
Fotografie (Reproduktion)  
Manuel Raeder and Mariana Castillo Deball,  
photograph: Manuel Raeder  
K4, Seite/page 63

Vitalino/Lampião  
Geraldo Sarno, 1969  
16 mm film, digitized, black and white,  
9:28 min, Portuguese with English subtitles  
Film, 16 mm, digitalisiert, schwarz-weiß,  
9:28 min, Portugiesisch mit englischen Untertiteln  
Thomaz Farkas Estate  
K4, Seite/page 63

Page from Lina Bo Bardi's  
Magazine *Habitat* about the  
Footage from the Set of  
*Deus e o Diabo na Terra do Sol*  
(*Black God, White Devil*),  
by Glauber Rocha  
Seite aus Lina Bo Bardi's Zeitschrift *Habitat*  
über das Filmmaterial vom Set von *Gott und der*  
*Teufel im Lande der Sonne* von Glauber Rocha  
1963  
Drawing  
Zeichnung  
Instituto Lina Bo e P. M. Bardi  
K4, Seite/page 63

Poster for the Film *Deus e o*  
*Diabo na Terra do Sol (Black God,*  
*White Devil)* by Glauber Rocha  
Poster für den Film *Gott und der Teufel*  
*im Lande der Sonne* von Glauber Rocha

## **bauhaus imaginista – Learning From**

Rogério Duarte (graphic design),  
Lygia Pape (typography), 1963/64  
Print on paper (reproduction)  
Druck auf Papier (Reproduktion)  
Cinemateca Brasileira, São Paulo  
K5, Seite/page 63/64

A grande cidade  
The big city, a film by Cacá Diegues  
Die große Stadt, ein Film von Cacá Diegues  
Rogério Duarte (graphic design),  
1966  
Print on paper (reproduction)  
Druck auf Papier (Reproduktion)  
Cinemateca Brasileira, São Paulo  
K5, Seite/page 63/64

A mão do povo  
The Hand of the People  
Die Hand des Volkes  
Lygia Pape, 1975  
16 mm film, digitized, color, 11:18 min,  
Portuguese with English subtitles  
Film, 16 mm, digitalisiert, Farbe, 11:18 min,  
Portugiesisch mit englischen Untertiteln  
Projeto Lygia Pape  
K5, Seite/page 63/64

Vitalino/Lampião  
Information leaflet to promote the film  
Werbezettel zum Film  
Geraldo Sarno, 1969  
Print on paper  
Druck auf Papier  
Thomaz Farkas Estate  
K5, Seite/page 63/64

“Conversa com Alfred Barr Jr.,”  
in: *O Estado de São Paulo*,  
Suplemento Literário  
Interview with Alfred Barr Jr. in which he  
mentions the work of Brazilian concrete art as  
“mere Bauhaus exercises.”  
Interview mit Alfred Barr Jr. in der Literatur-  
beilage von *O Estado de São Paulo*, in dem  
er die Werke der brasilianischen Konkreten  
Kunst als „bloße Bauhaus-Übungen“ bezeichnet  
C.A., 1957  
Print on paper (reproduction)  
Druck auf Papier (Reproduktion)  
Arquivo Histórico Wanda Svevo, Fundação  
Bienal de São Paulo, Digital and online archive  
of the Estado de São Paulo  
L, Seite/page 65

“Concretismo e neoconcretismo  
em amistoso desacordo,”  
in: *O Jornal do Rio de Janeiro*  
“Concretism and neo-concretism in friendly  
conflict”: In this article the importance of  
the Bauhaus Manifesto is mentioned in relation  
to neo-concretism.  
„Konkrete Kunst und Neokonkrete Kunst  
in freundlichem Wettstreit“: In diesem Artikel  
im *Jornal do Rio de Janeiro* wird auf die  
Bedeutung des Bauhaus-Manifests für den  
Neoconcretismo hingewiesen.  
Quirino Campofiorito, 1959  
Print on paper Druck auf Papier  
Museu de Arte Moderna do Rio de Janeiro (MAM-RJ)  
L, Seite/page 65

## **bauhaus imaginista – Learning From**

Scheme for MAM-RJ  
Plan für MAM-RJ  
Anonymous, 1957  
Print on paper (reproduction)  
Druck auf Papier (Reproduktion)  
Museu de Arte Moderna do Rio de Janeiro  
(MAM-RJ)

L, Seite/page 65

Ivan Serpa's Classes for Children  
at MAM-RJ: Ivan Serpa  
with the Student Carlos Alfredo  
Macedo Miranda  
Ivan Serpas Klassen für Kinder am MAM-RJ:  
Ivan Serpa mit dem Schüler Carlos  
Anonymous, ca. 1950  
Photograph (reproduction)  
Fotografie (Reproduktion)  
Museu de Arte Moderna do Rio de Janeiro, (MAM-RJ)  
L, Seite/page 65

Ivan Serpa's Classes for Children  
at MAM-RJ: Ivan Serpa  
with the Students Evilásio,  
Antonia Vinhaes, José,  
César Oiticica, and Hélio Oiticica L  
Ivan Serpas Klassen für Kinder am MAM-RJ:  
Ivan Serpa mit den Schüler\*innen Evilásio,  
Antonia Vinhaes, José, César Oiticica  
und Hélio Oiticica  
Anonymous, ca. 1953  
Photograph (reproduction)  
Fotografie (Reproduktion)  
Museu de Arte Moderna do Rio de Janeiro (MAM-RJ)  
L, Seite/page 65

Painting Course for Children  
at MAM-RJ: Ivan Serpa  
and the Student Maria Thereza  
Alves Borges' Paintings  
Malkurs für Kinder am MAM-RJ:  
Ivan Serpa mit den Gemälden der Schülerin  
Maria Thereza Alves Borges  
Anonymous, no date  
Photograph (reproduction)  
Fotografie (Reproduktion)  
Museu de Arte Moderna do Rio de Janeiro (MAM-RJ)  
L, Seite/page 65

Exposição de Arte Infantil  
Children's art exhibition:  
Work by children from Ivan Serpa's classes  
Ausstellung der künstlerischen Arbeiten  
von Kindern: Werke aus Ivan Serpas Klassen  
MAM-RJ, Anonymous, 1954–1963  
Print on paper (reproduction)  
Druck auf Papier (Reproduktion)  
Museu de Arte Moderna do Rio de Janeiro  
(MAM-RJ)  
L, Seite/page 65

Untitled  
Ohne Titel  
Arthur Amora, ca. 1940–1950  
Indian ink on cardboard  
Tusche auf Karton  
Museu das Imagens do Inconsciente,

## **bauhaus imaginista – Learning From**

Municipal de Assistência  
à Saúde Nise da Silveira, Rio de Janeiro  
L, Seite/page 65

Untitled (Tecelar)  
Ohne Titel (Tecelar)  
Lygia Pape, 1957  
Woodcut on Japanese paper  
Holzschnitt auf Japanpapier  
Private collection  
L, Seite/page 65

Superfície modulada no 6,  
versão 01  
Modulated Surface no. 6, version 01  
Oberflächenmodulation Nr. 6, Version 01  
Lygia Clark, 1956  
Industrial paint and Eucatex paint on wood  
Industrielack und Eucatex-Farbe auf Holz  
Coleção Rose e Alfredo Setúbal, Rio de Janeiro  
L, Seite/page 65

Metaesquema / Untitled  
Metaesquema / ohne Titel  
Hélio Oiticica, 1957  
Gouache on cardboard  
Gouache auf Karton  
Daros Latinamerica Collection, Zürich  
L, Seite/page 65

Jardim de Edem  
Garden of Eden  
Garten Eden  
Elisa Martins da Silveira, 1969  
Oil on canvas  
Öl auf Leinwand  
Private collection  
L, Seite/page 65

Untitled, from the Series  
*Les Miroirs*  
Ohne Titel, aus der Serie: Die Spiegel  
Ahmed Cherkaoui, 1967  
Oil on cardboard  
Öl auf Karton  
Courtesy of the artist, collection of  
Pauline de Mazières, Rabat  
M1, Seite/page 68

Rhythms  
Rhythmen  
Farid Belkahia, 1964  
Watercolor on paper  
Aquarell auf Papier  
Courtesy of the artist,  
collection of Pauline de Mazières, Rabat  
M1, Seite/page 68

Untitled  
Ohne Titel  
Mohamed Melehi, 1975  
Silkscreen  
Siebdruck  
Courtesy of the artist,  
collection of Pauline de Mazières, Rabat  
M1, Seite/page 68

## **bauhaus imaginista – Learning From**

Untitled  
Ohne Titel  
Mohamed Melehi, 1975  
Silkscreen  
Siebdruck  
Courtesy of the artist,  
collection of Pauline de Mazières, Rabat  
M1, Seite/page 68

Untitled  
Ohne Titel  
Abdellah Hariri, 1973  
Gouache on paper  
Gouache auf Papier  
Courtesy of the artist,  
collection of Pauline de Mazières, Rabat  
M1, Seite/page 68

Untitled  
Ohne Titel  
Hossein Miloudi, 1978  
Ink on paper  
Tusche auf Papier  
Courtesy of the artist,  
collection of Pauline de Mazières, Rabat  
M1, Seite/page 68

*Forme et Symbole dans les Arts du Maroc*, vol. 1 – bijoux et amulettes  
Form and symbol in Moroccan art, vol. 1:  
Jewels and amulets  
Form und Symbol in der marokkanischen Kunst.  
Bd. 1: Schmuck und Amulette  
Bert Flint, 1973/74  
Softcover, print on paper  
Broschur, Druck auf Papier  
Private collection  
M2, Seite/page 68

*Forme et Symbole dans les Arts du Maroc*, vol. 2 – tapis et tissage  
Form and symbol in Moroccan art, vol. 2:  
Carpets and weaving  
Form und Symbol in der marokkanischen Kunst,  
Bd. 2: Teppiche und Weberei  
Bert Flint, 1973/74  
Softcover, print on paper  
Broschur, Druck auf Papier  
Private collection  
M2, Seite/page 68

*Maghreb Art*, nos 1–3,  
École des Beaux-Arts  
de Casablanca  
Kunst des Maghreb, Nr. 1–3,  
École des Beaux-Arts de Casablanca  
1965–1969  
Print on paper (reproductions)  
Druck auf Papier (Reproduktionen)  
Toni Maraini – personal archive, Rome  
M2, Seite/page 68

*Souffles*, nos 1, 3, 6, 7/8, 12  
The central concern of *Souffles* magazine  
was the decolonization of society and culture.  
*Souffles* published poems and articles by post-  
independence intellectuals from the Maghreb.  
Das zentrale Anliegen der Zeitschrift *Souffles*  
war die Dekolonisierung von Gesellschaft  
und Kultur. Das Magazin veröffentlichte nach  
der Unabhängigkeit Gedichte und Texte von

## **bauhaus imaginista – Learning From**

maghrebinischen Intellektuellen.  
Ed. Abdellatif Laâbi, Mohamed  
Khaïr-Eddine, Mostafa Nissaboury,  
Mohamed Melehi (graphic design),  
1966–1968  
Print on paper (reproductions)  
Druck auf Papier (Reproduktionen)  
© Mohamed Melehi  
M2, Seite/page 68

Toni Maraini Teaching an  
Art History Class at the École des  
Beaux-Arts de Casablanca  
Toni Maraini unterrichtet Kunstgeschichte  
an der École des Beaux-Arts de Casablanca  
Mohamed Melehi, ca. 1962–1965  
Photograph (reproduction)  
Fotografie (Reproduktion)  
Toni Maraini – personal archive, Rome © Mohamed Melehi  
M2, Seite/page 68

Brochure Detailing the  
Curriculum of the École des  
Beaux-Arts de Casablanca  
Broschüre mit dem Lehrplan der  
École des Beaux-Arts de Casablanca  
1962–1965  
Print on paper  
Druck auf Papier  
Toni Maraini – personal archive, Rome  
M2, Seite/page 68

Article Stating the Link between  
the Bauhaus and the Curriculum  
of the École des Beaux-Arts  
de Casablanca, in: *L'opinion*  
Artikel in *L'opinion*, der die Verbindung zwischen  
dem Bauhaus und dem Lehrplan der  
École des Beaux-Arts de Casablanca darlegt  
Toni Maraini, 1964  
Print on paper  
Druck auf Papier  
Toni Maraini – personal archive, Rome  
M2, Seite/page 68

Educational Outline  
of the Bauhaus  
Überblick über die pädagogischen  
Ziele des Bauhauses  
Toni Maraini, ca. 1965  
Typescript  
Typoskript  
Toni Maraini – personal archive, Rome  
M2, Seite/page 68

Poster of the Annual Student  
Exhibition, Galerie des Beaux-  
Arts, Parc de la Ligue Arabe  
Poster der jährlichen Ausstellung  
der Studierenden der École des Beaux-Arts  
de Casablanca, Galerie des Beaux-Arts,  
Parc de la Ligue Arabe  
École des Beaux-Arts  
de Casablanca, 1968  
Print on paper  
Druck auf Papier  
Toni Maraini – personal archive, Rome  
M2, Seite/page 68

“On Herbert Bayer,”  
in: *Integral*, nos 12–13

## **bauhaus imaginista – Learning From**

„Über Herbert Bayer“, in: *Integral*, Nr. 12/13  
Toni Maraini, 1978  
Print on paper (reproduction)  
Druck auf Papier (Reproduktion)  
Private collection  
M2, Seite/page 68

Poster for the Exhibition by  
Farid Belkahia, Mohamed Chabâa,  
and Mohamed Melehi at  
the Théâtre National Mohamed V  
Poster der Ausstellung von Farid Belkahia,  
Mohamed Chabâa und Mohamed Melehi  
im Théâtre National Mohamed V  
Mohamed Melehi, 1965  
Print on paper  
Druck auf Papier  
Toni Maraini – personal archive, Rome  
© Mohamed Melehi  
M3, Seite/page 69

Group Exhibition:  
*Présence Plastique*  
Gruppenausstellung: *Présence Plastique*  
Mohamed Ataallah, Farid Belkahia, Mustapha  
Hafid, Mohamed Hamidi, Mohamed Chabâa,  
Mohamed Melehi, at Jema Al-fna, Marrakesh  
Anonymous, 1969  
Photograph, mounted on aluminum  
(reproduction)  
Fotografie, auf Aluminium montiert  
(Reproduktion)  
Nadia Chabâa family's archive  
M3, Seite/page 69

Students in the Graphic Design  
Class of Mohamed Chabâa  
Studierende in der Grafikdesign-Klasse  
von Mohamed Chabâa  
École des Beaux-Arts de  
Casablanca, anonymous, 1970  
Photograph, mounted on aluminum  
(reproduction)  
Fotografie, auf Aluminium montiert  
(Reproduktion)  
Nadia Chabâa family's archive  
M3, Seite/page 69

Annual Student Exhibition,  
Galerie des Beaux-Arts,  
Parc de la Ligue Arabe  
Jährliche Ausstellung der Studierenden,  
Galerie des Beaux-Arts, Parc de la Ligue Arabe  
Anonymous, 1968  
Photograph, mounted on aluminum  
(reproduction)  
Fotografie, auf Aluminium montiert  
(Reproduktion)  
Nadia Chabâa family's archive  
M3, Seite/page 69

Annual Student Exhibition,  
Galerie des Beaux-Arts,  
Parc de la Ligue Arabe  
Jahresausstellung der Studierenden,  
Galerie des Beaux-Arts, Parc de la Ligue Arabe  
Malika Aguezny, 1968  
Photograph, mounted on aluminum  
(reproduction)  
Fotografie, auf Aluminium montiert  
(Reproduktion)

## **bauhaus imaginista – Learning From**

Nadia Chabâa family's archive  
© Malika Agueznay  
M3, Seite/page 69

The Integrations: Art Integrated  
in Public Architecture  
Integrationen. Kunst in der Architektur  
Maud Houssais, Jawad Elajnad,  
2018  
Slideshow, 7:51 min,  
French with German subtitles  
Diashow, 7:51 min,  
Französisch mit deutschen Untertiteln  
Maud Houssais, Rabat  
M3, Seite/page 69

Schlitzgobelin  
Slit tapestry  
Max Peiffer Watenphul, 1921  
Wool, hemp  
Wolle, Hanf  
Bauhaus-Archiv Berlin  
B2 Seite/page 42

Schlitzgobelin  
Slit tapestry  
Margarete Willers, 1922  
Linen, wool, leather  
Leinen, Wolle, Leder  
Bauhaus-Archiv Berlin  
B2 Seite/page 42

Wandbehang We 791  
(Schwarz-Weiß-Rot)  
Wall hanging We 791 (black-white-red)  
Anni Albers, 1964  
(reconstruction of a 1926 original)  
Triple weave, cotton, rayon  
Dreifachgewebe, Baumwolle, Kunstseide  
Bauhaus-Archiv Berlin  
B2 Seite/page 42

Bauchiger Krug mit  
exzentrischer Eingussöffnung  
und zwei Querbügeln  
Bulgy jug with eccentric sprue opening  
and two crossbars  
Otto Lindig, 1922  
High-fired earthenware,  
sand-colored body  
Hochgebrannte Irdenware,  
sandfarbener Scherben  
Bauhaus-Archiv Berlin  
G1 Seite/page 55

Große Kanne mit  
zylindrischem Ausguss  
Large jug with cylindrical spout  
Otto Lindig, no date  
High-fired earthenware,  
sand-colored body  
Hochgebrannte Irdenware,  
G1 Seite/page 55

sandfarbener Scherben  
Bauhaus-Archiv Berlin  
Des-Habitat / Revista Habitat  
(1950–1954)



## **bauhaus imaginista – Learning From**

Paulo Tavares / autonoma, 2018

Multimedia installation (video and publication)

Magazines in English and Portuguese

Multimedia-Installation (Video und Publikation)

Zeitschriften auf Englisch und Portugiesisch

Os Carajá Documentary produced by the Brazilian Indian Protection Service Research Department (Serviço de Proteção ao Índio) during an inspection visit to indigenous settlements in the Araguaia River and Rio das Mortes river to investigate the situation of the Karajá Indians.

Dokumentarfilm, der von der Forschungsabteilung des brasilianischen Dienstes zum Schutz der Indios (Serviço de Proteção ao Índio) während einer Inspektionsreise zu indigenen Siedlungen in der Region des Flusses Araguaia und des Rio das Mortes erstellt wurde, um die Situation der Karajá-Indianer zu untersuchen.

Heinz Forthmann, 1947

Film, 13 min, Portuguese

with English subtitles

Film, 13 min, Portugiesisch mit englischen Untertiteln

Courtesy of the Museum of the Indian/FUNAI

J Seite/page 59

Des-Habitat / Revista Habitat

(1950–1954)

Paulo Tavares / autonoma, 2018

Multimedia installation (video and publication)

Magazines in English and Portuguese

Multimedia-Installation (Video und Publikation)

Zeitschriften auf Englisch und Portugiesisch

J Seite/page 59

Os Carajá

Documentary produced by the Brazilian Indian Protection Service Research Department (Serviço de Proteção ao Índio) during an inspection visit to indigenous settlements in the Araguaia River and Rio das Mortes river to investigate the situation of the Karajá Indians.

Dokumentarfilm, der von der Forschungsabteilung des brasilianischen Dienstes zum Schutz der Indios (Serviço de Proteção ao Índio) während einer Inspektionsreise zu indigenen Siedlungen in der Region des Flusses Araguaia und des Rio das Mortes erstellt wurde, um die Situation der Karajá-Indianer zu untersuchen.

Heinz Forthmann, 1947

Film, 13 min, Portuguese

with English subtitles

Film, 13 min, Portugiesisch

mit englischen Untertiteln

Courtesy of the Museum of the Indian/FUNAI

J Seite/page 59

Schwarzer Topf

Black pot

Maria Martinez with Isabelle,

ca. 1935

Ceramic/Keramik

NONAM, Nordamerika Native Museum, Zürich

H Seite/page 57

Draft Letter to

Black Mountain College

Entwurf eines Briefes an das

Black Mountain College

Pietro Maria Bardi, 1950

Print on paper (reproduction)

Druck auf Papier (Reproduktion)

Arquivo do Centro de Pesquisa do Museu

de Arte de São Paulo Assis Chateaubriand,

São Paulo

K1 Seite/page 62

Letter to Pietro Maria Bardi

Brief an Pietro Maria Bardi

David R. Corkran

(Black Mountain College), 1950

Print on paper (reproduction)

Druck auf Papier (Reproduktion)

Arquivo do Centro de Pesquisa do Museu

de Arte de São Paulo Assis Chateaubriand,

São Paulo

K1 Seite/page 62

## **bauhaus imaginista – Learning From**

Draft Description of the Instituto  
de Arte Contemporânea (IAC)  
Entwurf einer Beschreibung des Instituto  
de Arte Contemporânea (IAC)  
Pietro Maria Bardi (presumably)  
No date  
Print on paper (reproduction)  
Druck auf Papier (Reproduktion)  
Arquivo do Centro de Pesquisa do Museu  
de Arte de São Paulo Assis Chateaubriand,  
São Paulo  
K1 Seite/page 62

Educational Activities  
at the Museu de Arte de São Paulo  
(MASP)  
Bildungsangebot am Museu de Arte  
de São Paulo (MASP)  
1947–1953  
bauhaus imaginista, 2018  
Photographs (digital slideshow, 6 min)  
Fotografien (Digitale Diaschau, 6 min)  
Arquivo do Centro de Pesquisa do Museu  
de Arte de São Paulo Assis Chateaubriand,  
São Paulo  
Photograph: Peter Scheier  
K1 Seite/page 62

Draft Program for  
the School of Handicraft  
and Industrial Design  
Entwurf des Lehrplans der  
Schule für Handwerk und Industriedesign  
Lina Bo Bardi, ca. 1961  
Typescript on paper (reproduction)  
Maschinenschrift auf Papier (Reproduktion)  
Instituto Lina Bo e P. M. Bardi, São Paulo  
K1 Seite/page 62

Vitalino/Lampião: Information  
Leaflet to Promote the Film  
Werbezettel zum Film Vitalino/Lampião  
Geraldo Sarno, 1969  
Print on paper  
Druck auf Papier  
Thomaz Farkas Estate  
K5 Seite/page 64

Untitled  
Ivan Serpa, ca. 1957  
Oil on canvas  
Öl auf Leinwand  
Coleção Gláucia e Peter Cohn  
L1 Seite/page 65

The Body's Legacies: The Objects  
Kader Attia, 2018  
Digital single-channel HD, 58:03 min,  
English and French with English subtitles  
Digitales Einkanal-HD-Video, Farbe,  
Ton, 58:03 min, Englisch und Französisch  
mit englischen Untertiteln  
Courtesy of the artist  
N Seite/page 70

Colonial Melancholia [PJ1]  
Kader Attia, 2018  
Digital single-channel HD, 30 min,  
Arabic and French with English subtitles

## **bauhaus imaginista – Learning From**

Digitales Einkanal-HD-Video, 30 min,  
Arabisch und Französisch mit englischen  
Untertiteln  
Courtesy of the artist  
N Seite/page 70

From the Series: Injury  
Reappropriated [PJ2]  
Kader Attia, 2019

Triptych; antique handcrafted Berber jewelry with integrated European colonial coins on canvas, thread, 30 • 30 cm each  
Triptychon; historischer handgefertigter Berber-Schmuck mit eingearbeiteten europäischen Kolonialmünzen auf Leinwand,  
Faden, je 30 • 30 cm  
Courtesy of the artist  
N Seite/page 70

## **bauhaus imaginista – Moving Away**

ein bauhaus-film. fünf jahre lang in: *bauhaus. Zeitschrift für Gestaltung*, Nr. 1  
a bauhaus film: five years long, in: *bauhaus: Journal for design*, no. 1  
Marcel Breuer, 1926  
Offset lithography print (reproduction)  
Offset-Lithografie (Reproduktion)  
Bauhaus-Archiv Berlin  
D1, Seite/page 80  
A, Seite/page 74

Entwurf für ein Bauhaus-Buch  
Maquette for a Bauhaus book  
Hannes Meyer, 1949–1954  
Sketchbook (reproduction)  
Skizzenbuch (Reproduktion)  
gta Archiv / ETH Zürich, Hannes Meyer  
B, Seite/page 77

Bamboo Cube  
Würfel aus Bambus  
M. P. Ranjan, ca. 2007  
Bamboo  
Bambus  
National Institute of Design, Ahmedabad  
D2, Seite/page 83

Bamboo Armchair  
Sessel aus Bambus  
M. P. Ranjan, ca. 2005/6  
Bamboo  
Bambus  
National Institute of Design, Ahmedabad  
D2, Seite/page 83

Bamboo Tool Kit  
Werkzeug aus Bambus  
A. G. Rao, no date  
Set of ten tools in a bag  
Set von zehn Werkzeugen in einer Tasche  
Industrial Design Centre,  
Indian Institute of Technology, Bombay  
D2, Seite/page 83

Kerosene-wick Stoves and  
Traditional Prototypes  
Herde mit Kerosinbrennern und traditionelle Prototypen  
S. Balaram, 1976  
Metal  
Metall  
National Institute of Design, Ahmedabad  
D2, Seite/page 83

Printed Khadi for  
Graduate Apparel Project  
Bedruckter Khadi-Stoff, Abschlussprojekt im Fach Bekleidung  
David Abraham, 1980  
Trousers, cotton  
Hose aus Baumwollstoff  
National Institute of Design, Ahmedabad  
D2, Seite/page 83

Printed Khadi for  
Graduate Apparel Project  
Bedruckter Khadi-Stoff, Abschlussprojekt im Fach Bekleidung  
David Abraham, 1980  
Skirt, cotton  
Rock aus Baumwollstoff  
National Institute of Design, Ahmedabad  
D2, Seite/page 83

## **bauhaus imaginista – Moving Away**

Printed Khadi for  
Graduate Apparel Project  
Bedruckter Khadi-Stoff, Abschlussprojekt im Fach Bekleidung  
David Abraham, 1980  
Dress, cotton  
Kleid aus Baumwollstoff  
National Institute of Design, Ahmedabad  
D2, Seite/page 83

Printed Khadi for  
Graduate Apparel Project  
Bedruckter Khadi-Stoff, Abschlussprojekt im Fach Bekleidung  
David Abraham, 1980  
Diploma project book, photos mounted on cardboard (reproduction)  
Dokumentation des Abschlussprojekts, Fotografien, auf Karton montiert (Reproduktion)  
National Institute of Design, Library, Ahmedabad  
D2, Seite/page 83

Printed Khadi for  
Graduate Apparel Project  
Bedruckter Khadi-Stoff, Abschlussprojekt im Fach Bekleidung  
David Abraham, 1980  
Diploma project book, photos mounted on cardboard (reproduction)  
Dokumentation des Abschlussprojekts, Fotografien, auf Karton montiert (Reproduktion)  
National Institute of Design, Library, Ahmedabad  
D2, Seite/page 83

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Bedruckter Khadi-Stoff, Abschlussprojekt im Fach Bekleidung  
David Abraham, 1980  
Diploma project book, photos mounted on cardboard (reproduction)  
Dokumentation des Abschlussprojekts, Fotografien, auf Karton montiert (Reproduktion)  
National Institute of Design, Library, Ahmedabad  
D2, Seite/page 83

Printed Khadi for  
Graduate Apparel Project  
Bedruckter Khadi-Stoff, Abschlussprojekt im Fach Bekleidung  
David Abraham, 1980  
Diploma project book, photos mounted on cardboard (reproduction)  
Dokumentation des Abschlussprojekts, Fotografien, auf Karton montiert (Reproduktion)  
National Institute of Design, Library, Ahmedabad  
D2, Seite/page 83

Devanagari Typeface  
Devanagari-Maschinenschrift  
Mahendra C. Patel, 1972  
Document, typescript on paper (reproduction)  
Dokument, Maschinenschrift auf Papier (Reproduktion)  
National Institute of Design, Ahmedabad  
D2, Seite/page 83

Ahmedabad City Map  
Stadtplan von Ahmedabad  
Mahendra C. Patel, ca. 1979  
Print on paper (reproduction)  
Druck auf Papier (Reproduktion)  
National Institute of Design, Ahmedabad  
D2, Seite/page 83

Ahmedabad Bus Route  
Busplan von Ahmedabad  
Mahendra C. Patel, ca. 1979  
Print on paper (reproduction)/ Druck auf Papier (Reproduktion)  
National Institute of Design, Ahmedabad  
D2, Seite/page 83

## **bauhaus imaginista – Moving Away**

Visual Identity of Indian Airlines  
(Project Completed 1967)  
Imagebroschüre der Indian Airlines (Projekt 1967 fertiggestellt)  
Benoy Sarkar, 1973  
Brochure, print on paper (reproduction)  
Broschüre, Druck auf Papier (Reproduktion)  
National Institute of Design, Ahmedabad  
D2, Seite/page 83

Lota: A Dedication to  
Charles and Ray Eames  
(Based on *The India Report* of 1958 by Charles and Ray Eames)  
Lota. Eine Widmung an Charles und Ray Eames  
(Basierend auf dem India Report von  
Charles und Ray Eames aus dem Jahr 1958)  
1979  
Film, 5:12 min, English  
National Institute of Design, Ahmedabad © Eames Office LLC  
D3, Seite/page 83

Jawaja Project: A Case Study  
Das Jawaja-Projekt. Eine Fallstudie  
Jawaja, ca. 1985  
Film, 26 min, English  
National Institute of Design, Ahmedabad  
D3, Seite/page 83

50 Years of the National Institute  
of Design 1961–2011  
50 Jahre Nationales Institut für Design 1961–2011  
Ed. National Institute of Design, Ahmedabad, India, 2013  
Book, print on paper  
Buch, Druck auf Papier  
National Institute of Design, Ahmedabad  
D4, Seite/page 83

Industrial Design Centre:  
A Decade of Design Experience  
Zentrum für Industriedesign.  
Ein Jahrzehnt Designerfahrung  
1979  
Publication, print on paper  
Publikation, Druck auf Papier  
Industrial Design Centre,  
Indian Institute of Technology, Bombay  
D4, Seite/page 83

Ulm 2  
Ed. Hochschule für Gestaltung Ulm, Anthony Fröshaug (layout), 1958  
Magazine, print on paper  
Zeitschrift, Druck auf Papier  
Museum Ulm – HfG-Archiv  
D4, Seite/page 83

Ulm 8/9  
Ed. Hochschule für Gestaltung Ulm, Anthony Fröshaug (layout), 1963  
Magazine, print on paper  
Zeitschrift, Druck auf Papier  
Museum Ulm – HfG-Archiv  
D4, Seite/page 83

Ulm 10/11  
Ed. Hochschule für Gestaltung Ulm, Anthony Fröshaug (layout), 1964  
Magazine, print on paper  
Zeitschrift, Druck auf Papier  
Museum Ulm – HfG-Archiv  
D4, Seite/page 83

## **bauhaus imaginista – Moving Away**

*Abhikalpa*, nos 1–3  
Selection of Magazines  
Ausgewählte Nummern  
der Zeitschrift *Abhikalpa*  
Ed. Industrial Design Centre, Bombay, 1984–86  
Print on paper  
Druck auf Papier  
Industrial Design Centre,  
Indian Institute of Technology, Bombay  
D4, Seite/page 83

Bamboo and Cane Crafts  
of Northeast India  
Handwerk aus Bambus  
und Peddigrohr aus Nordostindien  
Nilam Iyer, Ghanshyam Pandya, M. P. Ranjan, 1986  
Book, print on paper  
Buch, Druck auf Papier  
National Institute of Design, Ahmedabad  
D4, Seite/page 83

Electronic Voting Machine  
for India (Project)  
Elektronische Wahlmaschine für Indien (Projekt)  
Design team: Prof. A. G. Rao, Prof. Ravi Poovaiah (IDC)  
Product and prototype development: M. S. G. Rajan, IDC Workshop Staff, 1989  
Brochure  
Broschüre  
Industrial Design Centre,  
Indian Institute of Technology, Bombay  
D4, Seite/page 83

Dokumente aus  
dem Tolziner-Archiv  
Documents from the Philipp Tolziner estate  
Photographs, plans, and designs by  
Philipp Tolziner, Antonin Urban, Tibor Weiner, René Mensch, Konrad Püschel  
Fotos, Pläne und Entwürfe von Philipp Tolziner, Antonin Urban, Tibor Weiner, René Mensch, Konrad Püschel  
1928 –1976  
Digital slideshow, bauhaus imaginista, 2018 Bauhaus-Archiv Berlin  
F1, Seite/page 81

*ABC. Beiträge zum Bauen*,  
Serie 2, No. 2  
*ABC. Contributions on building, series 2, no. 2*  
In 1924 Hannes Meyer joined the editorial group of the Swiss journal *ABC*; in 1926 he edited one of the issues, which had a strong focus on the visual arts.  
Hannes Meyer wurde 1924 Mitglied der Redaktion der Schweizer Zeitschrift *ABC*. 1926 gab er eine Ausgabe über bildende Kunst heraus.  
Hans Schmidt, Mart Stam, Hannes Meyer, El Lissitzky, 1926  
Magazine, print on paper  
Zeitschrift, Druck auf Papier  
Bauhaus-Universität Weimar, Archiv der Moderne  
G, Seite/page 89

junge menschen –  
kommt ans bauhaus!  
Young people, come to the Bauhaus!  
Hannes Meyer, 1929  
Brochure, print on paper  
Broschüre, Druck auf Papier  
Bauhaus-Universität Weimar, Archiv der Moderne  
G, Seite/page 89

„Bauhaus und Gesellschaft“,  
in: *Bauhaus. Magazin für Gestaltung*, Nr. 4  
“Bauhaus and Society,” in: *Bauhaus: Magazine for design*, no. 4  
The significance of the social goal of the Bauhaus was formulated by Meyer in this poetic manifesto.  
Die Bedeutung der sozialen Ziele des Bauhauses wurde von Hannes Meyer

## **bauhaus imaginista – Moving Away**

in diesem poetischen Manifest formuliert.

Hannes Meyer, 1929

Print on paper (reproduction)

Druck auf Papier (Reproduktion)

Downloaded from monoskop.org

VG Bildkunst, Bonn 2019 / Erben Hannes Meyer

G, Seite/page 89

„Bauhaus und Gesellschaft“,

in: *Bauhaus. Magazin für*

*Gestaltung*, Nr. 4

“Bauhaus and Society,” in: *Bauhaus: Magazine for design*, no. 4

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Hannes Meyer, 1929

Print on paper (reproduction)

Druck auf Papier (Reproduktion)

VG Bildkunst, Bonn 2019 / Erben Hannes Meyer

G, Seite/page 89

*RED: měsíčník pro moderní kulturu*, 5

*RED: Monthly magazine for modern culture*, vol. 3, no. 5, 1930 (theme: The Bauhaus)

The Czech poet, writer, and editor, Karel Teige, published the only concise overview of Hannes Meyer's Bauhaus in this special edition of *RED*.

*RED. Monatszeitschrift für moderne Kultur*, Jg. 3, Nr. 5, 1930 (Themenheft bauhaus)

Der tschechische Dichter, Schriftsteller und Herausgeber Karel Teige publizierte den einzigen konzisen Überblick über das Bauhaus unter der Ägide von Hannes Meyer in einer Sonderausgabe der von ihm in Prag heraus- gegebenen avantgardistischen Zeitschrift *RED*.

1930

Print on paper

Druck auf Papier

gta Archiv / ETH Zürich

G, Seite/page 89

Hannes Meyer: „Mein Hinauswurf aus dem Bauhaus. Offener Brief an den Oberbürgermeister Hesse, Dessau“, in: *Das Tagebuch*, 11

Hannes Meyer: “My Dismissal from the Bauhaus:

An Open Letter to Mayor Hesse, Dessau,” in: *The Diary*, 11

1930

Magazine, Print on paper

Zeitschrift, Druck auf Papier

gta Archiv / ETH Zürich

G, Seite/page 89

„Ein Streich der Kulturreaktion in Dessau: Kommunismus ‚verboten‘. Bauhausleiter Hannes Meyer muss gehen“, in: *Die Rote Fahne*

“A Trick of the Cultural Reaction in Dessau:

Communism ‘forbidden.’ Head of the

Bauhaus Hannes Meyer has to go,” in: *Red Flag*

1930

Newspaper, print on paper

Zeitung, Druck auf Papier

Bauhaus-Universität Weimar, Archiv der Moderne

G, Seite/page 89

*Sovremennaja Architektura*, 6

*Contemporary architecture*, 6 Architektur der Gegenwart, 6

Hannes Meyer, 1927

Magazine, print on paper

Zeitschrift, Druck auf Papier

gta Archiv / ETH Zürich

G, Seite/page 89

*Bauhaus Dessau 1928–1930.*

*Moscow Exhibition Catalogue*

Arriving in Moscow in the fall of 1930, Meyer held lectures about the Bauhaus and started organizing an exhibition of objects he had brought with him.

*Bauhaus Dessau 1928–1930*



## **bauhaus imaginista – Moving Away**

Katalog der Ausstellung in Moskau: Als Meyer im Herbst 1930 in Moskau eintraf, hielt er Vorträge über das Bauhaus und begann eine Ausstellung von mitgebrachten Bauhaus- Objekten zu organisieren.

Nationalmuseum für die neue westliche Kunst, 1931

Print on paper

Druck auf Papier

Bauhaus-Universität Weimar, Archiv der Moderne

G, Seite/page 89

“Iz putevogo dnevnika

arkhitekatora, poezdka na zapad,”

in: *Arkhitektura SSSR*, 1

“From the travel diary of an architect: Journey to the West,” in: *Architecture of the USSR*, 1

Aus dem Reisetagebuch eines Architekten: Reise in den Westen, in: *Architektur der UdSSR*, 1

Hannes Meyer, 1933

Magazine, print on paper

Zeitschrift, Druck auf Papier

gta Archiv / ETH Zürich

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“Kak ya rabotayu,”

Hannes Meyer, 1933

Magazine, print on paper

Zeitschrift, Druck auf Papier

gta Archiv / ETH Zürich

in: *Arkhitektura SSSR*, 6

“How I work,” in: *Architecture of the USSR*, 6 „Wie ich arbeite“, in: *Architektur der UdSSR*, 6

G, Seite/page 89

Perspektivy Birobidzhana

Prospects for Birobidzhan

As an employee of “Giprogor” and “Standard- gorprojekt,” Meyer worked on the planning of various “socialist cities” including Moscow and Birobidzhan—the capital of the Jewish province in the Far East.

Ansichten von Birobidschan

Als Angestellter von „Giprogor“ und „Standard- gorprojekt“ arbeitete Meyer an der Planung mehrerer sozialistischer Städte mit, wie z. B. Moskau und Birobidschan, der Hauptstadt des autonomen jüdischen Oblast im Fernen Osten Russlands.

Alfred Kantorovich, 1932

Magazine, print on paper

Zeitschrift, Druck auf Papier

Bauhaus-Universität Weimar, Archiv der Moderne

G, Seite/page 89

Sotsgorod. Problemy stroitelstva sotsialisticgeskih gorodov

The problems of building socialist cities

In his book *Sotsgorod*, Nikolay Milyutin combined the principles of the international movement

of Neues Bauen (New building) with the question of the conditions for the development of a new socialist way of life in the USSR.

Probleme beim Bau von sozialistischen Städten

In seinem Buch *Sotsgorod* verband Nikolay Milyutin die Prinzipien der internationalen Bewegung des Neuen Bauens mit der Frage nach

den Voraussetzungen für die Entwicklung eines neuen sozialistischen Lebensstils in der UdSSR.

Nikolay Milyutin, 1930

Book, print on paper

Buch, Druck auf Papier

Buch mit Widmung aus dem Nachlass

von Hannes Meyer

Bauhaus-Universität Weimar, Archiv der Moderne

G, Seite/page 89

Zhilishche. Opyt pyatiletnei raboty

nad problemoi zhilishcha

Dwelling: Five years' work on the problem of the habitation

Moisei Ginzburg, a Russian constructivist architect, summed up the five-year “Dwelling” project of the “Section of typification” carried out with the Russian Soviet Federative Socialist Republic’s construction committee.

Die Wohnung. Ein Beitrag zu den Wohnungsproblemen Moissej Ginzburg, führender Architekt des russischen Konstruktivismus, fasste in „Die Wohnung“ das Projekt der Typisierung im Wohnungsbau des Baukomitees der Sowjetunion zusammen.

Moisei Yakovlevich Ginzburg, 1934

Book, print on paper Buch, Druck auf Papier

Buch mit Widmung aus dem Nachlass von Hannes Meyer

Bauhaus-Universität Weimar, Archiv der Moderne

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## **bauhaus imaginista – Moving Away**

USSR – The Union of  
Soviet Socialist Republics  
UdSSR – Union der  
Sozialistischen Sowjetrepubliken  
1926  
Bauhaus-Universität Weimar, Archiv der Moderne  
Book, print on paper  
Buch, Druck auf Papier  
Buch mit Widmung aus dem Nachlass von Hannes Meyer  
G, Seite/page 89

“La Realidad Sovietica: Los Arquitectos,” in: *Arquitectura*, 9  
In 1942, Hannes Meyer published an article on Soviet architects in a Mexican (and, with some adaptations, in an American) architecture magazine.

1942 publizierte Hannes Meyer in einem mexikanischen (und, mit einigen Anpassungen, in einem amerikanischen) Architekturmagazin einen Artikel über sowjetische Architekten.

Hannes Meyer, 1942  
Magazine, print on paper  
Zeitschrift, Druck auf Papier  
Bauhaus-Universität Weimar, Archiv der Moderne  
G, Seite/page 89

“The Soviet Architect,”  
in: *TASK*, no. 3  
„Der sowjetische Architekt“, in: *TASK*, Nr. 3  
Hannes Meyer, 1942  
Magazine, print on paper  
Zeitschrift, Druck auf Papier  
Bauhaus-Universität Weimar, Archiv der Moderne  
G, Seite/page 89

*Arquitectura y Decoración*, no. 12  
In this text in a Mexican journal, Hannes Meyer presents himself as an architect, urbanist, director of the Bauhaus, and professor of the All-Union Academy of the USSR.  
In diesem Text in einer mexikanischen Zeitschrift bezeichnet Hannes Meyer sich selbst als Architekten, Urbanisten, Direktor des Bauhauses und Professor der All-Unions-Akademie der UdSSR.  
Hannes Meyer, 1938  
Magazine, print on paper  
Zeitschrift, Druck auf Papier  
Bauhaus-Universität Weimar, Archiv der Moderne  
G, Seite/page 89

Essay, in: *Edificación* (Mexico), no. 32  
Hannes Meyer, 1940  
Magazine, print on paper  
Zeitschrift, Druck auf Papier  
Bauhaus-Universität Weimar, Archiv der Moderne  
G, Seite/page 89

*Construyamos Escuelas*  
Comité Administrador del  
Programa Federal de Construcción  
de Escuelas (CAPFCE)  
Let us build schools  
As the head of the Urban City Planning Office of Mexico City, Meyer designed several unrealized projects. Later, together with Lena Bergner, he developed new planning schemes for schools.  
Lasst uns Schulen bauen  
Als Leiter des Büros für Stadtplanung in Mexiko City entwarf Meyer zahlreiche Projekte, die nie realisiert wurden. Später entwarf er zusammen mit Lena Bergner neue Pläne für Schulen.  
1947  
Magazine, print on paper  
Zeitschrift, Druck auf Papier  
Bauhaus-Universität Weimar, Archiv der Moderne  
G, Seite/page 89

El libro negro del  
terror nazi en europa  
The black book of Nazi terror in Europe  
Hannes Meyer was also involved in the anti-fascist movement. In 1943 he became the editor responsible for this book.

## **bauhaus imaginista – Moving Away**

Schwarzbuch des Naziterrors in Europa  
Hannes Meyer engagierte sich gegen den Faschismus. 1943 gab er dieses Buch heraus.  
Hannes Meyer, 1943  
Print on paper  
Druck auf Papier  
gta Archiv / ETH Zürich  
G, Seite/page 89

Architects' Congress Architektenkongress  
László Moholy-Nagy, 1933  
Movie, 29 min, no sound  
Film, 29 min, ohne Ton  
The Moholy-Nagy Foundation  
H, Seite/page 90

Model of Hua Tung University  
Modell der Hua-Tung-Universität  
Walter Gropius, 1948  
Wood  
Holz  
China Design Museum, Hangzhou, 2018  
C, Seite/page 79

6 Architectural Plans of  
the Hua Tung University, United  
Board for Christian Colleges,  
Shanghai, China  
6 Architekturpläne der Hua-Tung-Universität,  
United Board for Christian Colleges,  
Shanghai, China  
The Architects Collective  
(Walter Gropius, Norman  
C. Fletcher; associate architect:  
I. M. Pei), 1948  
Pen, ink, watercolor (reproductions)  
Federzeichnung, Aquarell (Reproduktionen)  
From: *Architectural Drawings*,  
ed. Helmut Jacoby, Stuttgart: Gerd Hatje  
C, Seite/page 79

Model of Tunghai University  
Modell der Universität Tunghai  
Architects: I. M. Pei,  
Chen Chi-Kwan,  
Chang Chao-Kang, 1951  
Wood  
Holz  
China Design Museum, Hangzhou, 2018  
C, Seite/page 79

Campus, Tunghai University,  
Taichung, Taiwan  
Architects: I. M. Pei,  
Chen Chi-Kwan,  
Chang Chao-Kang, 1956  
Pen, ink (reproduction)  
Federzeichnung (Reproduktion)  
From: *Architectural Drawings*,  
ed. Helmut Jacoby, Stuttgart: Gerd Hatje  
C, Seite/page 79

2 Drawings of Tunghai  
University Chapel  
2 Zeichnungen der Kapelle  
der Universität Tunghai  
I. M. Pei, 1956  
Print on paper (reproductions)  
Druck auf Papier (Reproduktionen)  
From: I. M. Pei, *Complete Works*, ed. Philip Jodidio, Janet Adams Strong, New York: Rizzoli  
Courtesy of Pei Cobb Freed & Partners  
C, Seite/page 79

## **bauhaus imaginista – Moving Away**

### **MOSKVA REKONSTRUIRUE TSA**

Moscow under Reconstruction

Hannes Meyer collected various Russian publications such as "Moscow under reconstruction."

The pictograms and inventive constructivist collages outline how "Stalin's plan" is the most progressive way to turn Moscow into a beautiful, modern, and comfortable city.

Moskau im Umbau

Hannes Meyer sammelte verschiedene russische Publikationen wie „Moskau im Umbau“. Die Piktogramme und originellen konstruktivistischen Collagen umreißen den „Stalinplan“ als fortschrittlichsten Weg, Moskau in eine schöne, moderne und einwohnerfreundliche Stadt zu verwandeln.

Alexander Rodchenko,

Varvara Stepanova (design), 1938

Book, print on paper

Buch, Druck auf Papier

Bauhaus-Universität Weimar, Archiv der Moderne

G, Seite/page 89

### **RABOTY ARKHITEKTURNYKH**

MASTERSKIKH

Designs of Architectural Studios

Gestaltungen von Architekturbüros

Otdel proyektirovaniya Mossoveta

(Design department of Moscow

city council), 1934

Magazine, print on paper Zeitschrift, Druck auf Papier

Bauhaus-Universität Weimar, Archiv der Moderne

G, Seite/page 89

### **PARKI KUL'TURY I OTDYKHA**

Parks for culture and recreation

Parks zur kulturellen Erbauung und Erholung

Leonid Borisovich Lunts, 1934

Book, print on paper

Buch, Druck auf Papier

Bauhaus-Universität Weimar, Archiv der Moderne

G, Seite/page 89

### **Scenes from the Most Beautiful**

Campus in Africa

Zvi Efrat, 2019

Video projection, 25 min, color, sound, English

Videoprojektion, 25 min, Farbe, Ton, Englisch

Courtesy of the artist

E, Seite/page 84

### **Kibbutz + Bauhaus:**

An Architect's Way in a New Land

Arieh Sharon, 1976

Book, print on paper

Buch, Druck auf Papier

Stuttgart: Kramer Verlag

E, Seite/page 84

### **Für Philipp Tolziner**

Alice Creischer, 2018

Brushwood, transparent paper, concrete,

text in English and Russian

Äste, Reisig, Transparentpapier, Zement,

Text auf Englisch und Russisch

Courtesy of the artist

F, Seite/page 86

### **Analysen der Stadt Dessau**

Analysis of the City of Dessau

Four Panels presented by former

Bauhaus students at the CIAM 4 Congress

of Architecture, Athens, 1933

Vier Panels, die auf dem 4. CIAM Kongress

in Athen 1933 von Bauhaus-Studierenden

vorge stellt wurden

## **bauhaus imaginista – Moving Away**

Presentation panels (reproductions)  
Präsentationswände (Reproduktionen)  
gta Archiv / ETH Zürich, CIAM  
H, Seite/page 90

Two Stones  
Wendelien van Oldenborgh, 2019  
Film installation, 28 min,  
single screen with two soundtracks  
(to be viewed from the balcony space)  
Filminstallation, 28 min,  
Bildschirm mit zwei Soundtracks  
(von der Empore aus zu betrachten)  
Courtesy of the artist and  
Wilfried Lentz – Rotterdam  
Supported by the Mondriaan Fund  
J, Seite/page 92

Two Stones  
Wendelien van Oldenborgh, 2019  
Film Installation: single screen with  
two soundtracks, 28 min each  
English, Ukrainian, Russian, Dutch;  
English subtitles  
Filminstallation: Bildschirm mit  
zwei Soundtracks, je 28 min  
Englisch, Ukrainisch, Russisch, Holländisch;  
englische Untertitel  
Courtesy of the artist and Wilfried Lentz – Rotterdam  
Seating object designed in collaboration with  
Laura Amann, the credits poster designed in  
collaboration with Nienke Terpsma, supported  
by the Mondriaan Fund  
J, Seite/page 92

## **bauhaus imaginista – Still Undead**

Reflektorische Farblichtspiele  
Reflecting color-light plays  
Kurt Schwerdtfeger, 1922; 2016  
Reconstructed apparatus and  
video of light performance, performed by:  
Rekonstruierter Apparat und Video der Lichtperformance, aufgeführt von:  
Lary 7, Bradley Eros, Rachael Guma, Joel Schlemowitz  
Courtesy of the Microscope Gallery and the Kurt Schwerdtfeger Estate © 2016  
A, Seite/page 96

Ein Lichtspiel schwarz weiss grau  
A light play black white gray  
László holy-Nagy, 1930  
Film, 5:32 min, no sound  
Film, 5:32 min, ohne Ton  
Courtesy of Hattula Moholy-Nagy  
B1, Seite/page 101

schwarz : weiß / weiß : schwarz  
black : white / white : black  
Kurt Kranz, 1928/29; 1972  
Film, 2:13 min, no sound  
Film, 2:13 min, ohne Ton  
Courtesy of Ingrid Kranz  
B1, Seite/page 101

Ultraviolet Light Treatment,

South London Hospital  
for Women and Children  
Behandlung mit ultraviolettem Licht,  
South London Hospital for Women and Children  
Edith Tudor-Hart,  
Owen Logan (print), ca. 1935  
Photograph (reproduction)  
Fotografie (Reproduktion)  
National Galleries of Scotland Estate of W. Suschitzky  
B3, Seite/page 102

From the series *Vision and Value*  
aus der Reihe: *Vision and Value*  
Ed. György Kepes, 1961–1966  
The Man-Made Object  
Education of Vision  
Module Proportion Symmetry Rhythm  
The Nature and Art of Motion Sign Image Symbol Structure in Art and Science Language of Vision  
Books, print on paper  
Bücher, Druck auf Papier  
B4, Seite/page 104

The Velvet Underground in Boston Andy Warhol, 1967  
Film, 33:50 min, English  
Film, 33:50 min, Englisch  
Courtesy of the Andy Warhol Museum, Pittsburgh, PA  
A Museum of the Carnegie Institute  
B5, Seite/page 103

Dreamachine  
Brion Gysin, Ian Sommerville, 1961  
Installation (reproduction) © Blaise Adilon  
B6, Seite/page 103

Simpsons of Piccadilly.  
Night Photograph Showing Exterior of Building in Floodlights.  
Entrance in Piccadilly  
Simpsons of Piccadilly. Nachtaufnahme  
mit Außenansicht des Gebäudes bei Flutlicht. Eingang zu Piccadilly  
Photograph: Sasha, May 8, 1936  
Photograph (reproduction)

## **bauhaus imaginista – Still Undead**

Fotografie (Reproduktion)  
Catalogue Number DES-EMB-2-7-1 Joseph Emberton Archive  
University of Brighton Design Archives  
C, Seite/page 104

33rd and LaSalle  
Kenneth Josephson, 1962  
Courtesy of the Stephen Daiter Gallery, Chicago  
Film, 8:15 min, no sound  
Film, 8:15 min, ohne Ton  
C1, Seite/page 106

Work of the Camouflage Class  
Arbeit aus der Camouflage-Klasse  
László Moholy-Nagy, 1943  
Film, 21:47 min, no sound  
Film, 21:47 min, ohne Ton  
Courtesy of Hattula Moholy-Nagy  
C1, Seite/page 106

Eastman Kodak Company: "Worth How Many Words"  
Mort and Millie Goldsholl Collection, 1968  
Film, 8:47 min, English  
Chicago Film Archives  
© Eastman Kodak Company  
C1, Seite/page 106

Information Landscape  
Muriel Cooper, David Small, Suguru Ishizaki, Earl Rennison, Robert Silvers, Lisa Strausfeld, Jeffrey Ventrella, Yin Yin Wong  
Visible Language Workshop MIT Media Laboratory, 1994  
Video, 8 min, English  
Courtesy of David Small (Private collection)  
C2, Seite/page 106

Bauhaus  
A film by Muriel Cooper,  
recreated by David Small, ca. 1970  
Reconstruction: Bauhaus  
maginista & OFFscreen, 2019  
Video, 1 min, no sound  
Video, 1 min, ohne Ton  
C2, Seite/page 106

MIT Press Promotional Posters for  
50 Years of Bauhaus Publication  
Werbeplakate des Verlags MIT Press  
für eine Publikation zu 50 Jahren Bauhaus  
Print on paper (reproductions)  
Druck auf Papier (Reproduktionen)  
Muriel Cooper, 1969  
Muriel R. Cooper Collection, Morton R. Godine Library, Archive, Massachusetts College  
of Art and Design  
C2, Seite/page 106

Kinetic Outdoor Light Mural, 1950 Photograph: Radio Shack, Washington Street, between Court Street and Cornhill Street  
Kinetisches Mural aus Licht, 1950  
György Kepes, Kevin Lynch, Nishan Bichajian (photographer), ca. 1954–1959  
Massachusetts Institute of Technology, online: <https://dome.mit.edu/handle/1721.3/34369> 08-12-2018 / CC BY-NC 3.0  
D1, Seite/page 110

Video-Synthesizer  
Nam June Paik, 1969; 1992  
Mixed-media installation (reconstruction)  
Kunsthalle Bremen –  
Der Kunstverein in Bremen  
D1, Seite/page 110

## **bauhaus imaginista – Still Undead**

Poem Field No. 1  
Stan VanDerBeek, 1967  
Film, 4:26 min  
Courtesy of The Film-Makers' Cooperative (aka The New American Cinema Group, Inc.) and The VanDerBeek Estate  
D1, Seite/page 110

Autobahn Kraftwerk, 1975  
Emil Schult (cover design)  
Record cover  
Plattencover  
D2, Seite/page 110

The Man Machine Kraftwerk, 1978  
Karl Klefisch, Günther Fröhling (cover design)  
Record cover  
Plattencover  
D2, Seite/page 110

Radio-Activity Kraftwerk, 1975  
Emil Schult (cover design)  
Record cover  
Plattencover  
D2, Seite/page 110

Computer World Kraftwerk, 1981  
Emil Schult (cover design)  
Record cover  
Plattencover  
D2, Seite/page 110

Soft Cell at Leeds Polytechnic  
Marc Almond, Dave Ball, various artists, 1977–1981  
Mixed-media installation including posters, records, photographs (reproductions), audio file ("The Bedsit Tapes" by Soft Cell), film (*Glamarama* by Sally Bairstow), and nightclub ephemera  
Mixed-Media-Installation mit Plakaten, Schallplatten, Fotografien (Reproduktionen), Audiodatei („The Bedsit Tapes“ von Soft Cell), Film (*Glamarama* von Sally Bairstow) und Nachtclub-Ephemera  
Courtesy of Lloyd Kristian, Chris Neate, Dino Wiand, and Tom O'Lear  
D3.1, Seite/page 111

Frank Tovey, a.k.a. Fad Gadget Frank Tovey, 1975–1978  
Installation including photographs, pages from a sketchbook, notes, cuttings, sound (performance soundtrack by Tovey) (reproductions)  
Installation mit Fotografien, Seiten aus einem Skizzenbuch, Notizen, Ausschnitten, Ton (Performance-Soundtrack von Tovey) (Reproduktionen)  
Courtesy of the estate of Frank Tovey  
D3.2, Seite/page 112

Dehbye  
George Hinchliffe, Ian Wood, 1978  
Mixed-media installation Courtesy of the artists  
D3.3, Seite/page 112

Discreet Music  
Brian Eno, 1975  
Audio station, record cover  
Audiostation, Plattencover  
© Brian Eno  
D3.3, Seite/page 112

Maskenfotos  
Selbstporträts in einem  
Dessauer Meisterhaus  
Photographs of masques:  
Self-portraits in a Dessau master's house  
Gertrud Arndt, 1929/30



## **bauhaus imaginista – Still Undead**

Photographs (slideshow)  
Fotografien (Diaschau)  
Bauhaus-Archiv Berlin  
© VG Bild-Kunst, Bonn 2019  
E1, Seite/page 115

Lis Beyer-Volger –  
Fest der Bockbierkandidaten  
(Kostüm G. Kallin-Fischer)  
Lis Beyer-Volger—party of the bock beer candidates (Costume: G. Kallin-Fischer)  
T. Lux Feininger, ca. 1927/28  
Vintage silver print  
Silbergelatineabzug  
Courtesy of PRISKA PASQUER, Cologne  
E1, Seite/page 115

Grit Kallin-Fischer in Kostüm beim  
Fest der Bockbierkandidaten  
Grit Kallin-Fischer in costume at the party of the bock beer candidates  
Vintage silver print  
Silbergelatineabzug  
Courtesy of PRISKA PASQUER, Cologne  
T. Lux Feininger, ca. 1927/28  
E1, Seite/page 115

Fest der Bockbierkandidaten  
(im Zentrum: Grit Kallin-Fischer)  
Party of the bock beer candidates  
(center: Grit Kallin-Fischer)  
T. Lux Feininger, ca. 1927/28  
Vintage silver print  
Silbergelatineabzug  
Courtesy of PRISKA PASQUER, Cologne  
E1, Seite/page 115

Fest der Bockbierkandidaten.  
Bauhaus Dessau  
Party of the bock beer candidates. Bauhaus Dessau  
T. Lux Feininger, ca. 1927/28  
Vintage silver print  
Silbergelatineabzug  
Courtesy of PRISKA PASQUER, Cologne  
E1, Seite/page 115

Fest der Bockbierkandidaten.  
Bauhaus Dessau  
Party of the bock beer candidates. Bauhaus Dessau  
T. Lux Feininger, ca. 1927/28  
Vintage silver print  
Silbergelatineabzug  
Courtesy of PRISKA PASQUER, Cologne  
E1, Seite/page 115

Metalltanz (von Oskar Schlemmer,  
aufgeführt von Karla Grosch)  
Dance in Metal (by Oskar Schlemmer, performed by Karla Grosch)  
Print on paper (reproduction)  
Druck auf Papier (Reproduktion)  
The J. Paul Getty Museum © Estate of T. Lux Feininger  
T. Lux Feininger, ca. 1928/29  
E1, Seite/page 115

Portraits of Anni Albers, Bobbie  
Dreier, Don Page, Josef Albers,  
Sue Spayth Riley, Bela Martin,  
John Stix, and Other Students  
in Costume for the Valentine's Day E1 Ball, Black Mountain College,  
North Carolina  
Porträts von Anni Albers, Bobbie Dreier,

## **bauhaus imaginista – Still Undead**

Don Page, Josef Albers, Sue Spayth Riley,  
Bela Martin, John Stix und anderen Studierenden in Kostümen für den Valentinstag-Ball,  
Black Mountain College, North Carolina  
Josef Albers, 1940  
Photographs (slideshow)  
Fotografien (Diaschau)  
Josef and Anni Albers Foundation © VG Bild-Kunst, Bonn 2019  
E1, Seite/page 115

Portrait of Don Page in Costume  
for the Valentine's Day Ball, Black  
Mountain College, North Carolina  
Porträt von Don Page im Kostüm für den  
Valentinstag-Ball, Black Mountain College, North Carolina  
Josef Albers, 1940  
Print (reproduction)  
Druck (Reproduktion)  
Josef and Anni Albers Foundation © VG Bild-Kunst, Bonn 2019  
E1, Seite/page 115

Firebird (Hair Color, Based on  
Johannes Itten's Color Theory)  
Feuervogel (Haarfarbe, basierend auf Johannes Ittens Farblehre)  
Vidal Sassoon, photograph by Robyn Beeche, 1981  
Image courtesy of the Vidal Sassoon Archives  
Photograph (reproduction)  
Fotografie (Reproduktion)  
Robyn Beeche Foundation  
E2, Seite/page 115

Kabuki  
Vidal Sassoon, photograph by Al MacDonald, 1981  
Poster (reproduction)  
Plakat (Reproduktion)  
Image courtesy of the Vidal Sassoon Archives Courtesy of the artist  
E2, Seite/page 115

Bühnenballett  
Stage Ballet  
Oskar Schlemmer  
Lis Beyer, Oskar Schlemmer, Joost Schmidt (performers), 1926  
Film, 1:04 min, no sound Film, 1:04 min, ohne Ton  
E3, Seite/page 116

Vidal Sassoon: Bauhaus  
Robyn Beeche,  
Phyllis Cohen (make-up), 1986  
Photograph (reproduction)  
Fotografie (Reproduktion)  
Robyn Beeche Foundation  
E3, Seite/page 116

Leigh Bowery (right) and  
Fat Gill as Miss Fuckit,  
Swimwear, Alternative Miss World, 1985: Earth  
Robyn Beeche, 1985  
Photograph (reproduction)  
Fotografie (Reproduktion)  
Robyn Beeche Foundation  
E3, Seite/page 116

New Sounds New Styles, no 4:  
*Bauhaus Issue*  
Ed. Kasper de Graaf,  
Malcolm Garrett (art director), 1981  
Magazine, print on paper/ Zeitschrift, Druck auf Papier  
EMAP  
E4, Seite/page 116

## **bauhaus imaginista – Still Undead**

Bela Lugosi's Dead Bauhaus (Band), 1979  
Record cover  
Plattencover  
© 1979 Small Wonder Records  
E4, Seite/page 116

The Velvet Underground in Boston  
Andy Warhol, 1967  
16 mm film, 33:50 min, English  
Collection of The Andy Warhol Museum,  
Pittsburgh  
Contribution: The Andy Warhol Foundation  
for the Visual Arts, Inc.  
B5, Seite/page 103

Dreamachine  
Brion Gysin & Ian Sommerville 1961  
Installation (reproduction)  
Warning: The Dreamachine may be hazardous  
to people with epilepsy or other photosensitive  
disorders. Please use with caution.  
Warnung: Die Dreamachine kann für Menschen  
mit Epilepsie oder anderen schweren  
Erkrankungen gefährlich sein. Bitte mit Vorsicht  
verwenden.  
B6, Seite/page 103

Frank Tovey, a.k.a. Fad Gadget  
Frank Tovey, 1975–1978  
Installation with photographs, pages from  
a sketchbook, notes, cuttings, sound  
(performance soundtrack by Tovey)  
(reproductions)  
Installation mit Fotografien, Seiten aus einem  
Skizzenbuch, Notizen, Ausschnitten,  
Ton (Performance-Soundtrack von Tovey)  
(Reproduktionen)  
Courtesy of the estate of Frank Tovey  
D3.2, Seite/page 112

Metalltanz (von Oskar Schlemmer,  
aufgeführt von Karla Grosch)  
Dance in Metal (by Oskar Schlemmer,  
performed by Karla Grosch)  
T. Lux Feininger, ca. 1928/29  
Print on paper (reproduction)  
Druck auf Papier (Reproduktion)  
The J. Paul Getty Museum  
© Estate of T. Lux Feininger  
E1, Seite/page 115

New Sounds New Styles, no 4:  
Bauhaus Issue  
Ed. Kasper de Graaf,  
Malcolm Garrett (art director),  
1981  
Magazine, print on paper (reproduction)  
Zeitschrift, Druck auf Papier (Reproduktion)  
EMAP  
E4, Seite/page 117

From the series *Vision and Value*  
Aus der Reihe: *Vision and Value*  
Language of Vision  
Education of Vision  
Structure in Art and Science  
The Nature and Art of Motion  
The Man-Made Object  
Module, Proportion, Symmetry, Rhythm  
Ed. György Kepes, 1961–1966

## **bauhaus imaginista – Still Undead**

Books, print on paper  
Bücher, Druck auf Papier  
B4, Seite/page 102

Frame  
Kader Attia, 2019  
Technical drawing  
Technische Zeichnung  
Courtesy of the artist  
A, Seite/page 1212

## **bauhaus imaginista - Hexagon**

Cover and Contents page  
with "Editorial Board,"  
in: *Design: Review of Architecture,  
Applied and Free Arts*  
Titel, Inhalt und „Editorial Board“  
in: *Design. Zeitschrift für Architektur  
und angewandte und freie Kunst*  
January 1958  
Print on paper (reproduction)  
Druck auf Papier (Reproduktion)  
Harvard University  
D1, Seite/page 80

"The Bauhaus: An Evaluation  
of its Achievements,"  
in: *Design: Review of Architecture,  
Applied and Free Arts*  
„Das Bauhaus: Eine Bestandsaufnahme  
seiner Errungenschaften“,  
in: *Design. Zeitschrift für Architektur  
und angewandte und freie Kunst*  
Jaya Appasamy, November 1964  
Print on paper (reproduction)  
Druck auf Papier (Reproduktion)  
Harvard University  
D1, Seite/page 80

"Charles Eames on Handicrafts,"  
in: *Design: Review of Architecture,  
Applied and Free Arts*  
„Charles Eames über Handwerk“,  
in: *Design. Zeitschrift für Architektur  
und angewandte und freie Kunst*  
Hamida Zaheer, April 1958  
Print on paper (reproduction)  
Druck auf Papier (Reproduktion)  
Harvard University  
D1, Seite/page 80

"Editorial: Walter Gropius,"  
in: *Design: Review of Architecture,  
Applied and Free Arts*  
„Editorial: Walter Gropius“,  
in: *Design. Zeitschrift für Architektur  
und angewandte und freie Kunst*  
July 1969  
Print on paper (reproduction)  
Druck auf Papier (Reproduktion)  
Harvard University  
D1, Seite/page 80

"Rural India and Cement,"  
in: *Marg: A Magazine of  
Architecture and Craft*, vol. 1, no. 4  
„Ländliches Indien und Beton“,  
in: *Marg. Magazin für Architektur und Handwerk*, Jg. 1, Nr. 4  
Anonymous, 1947  
Print on paper (reproduction)  
Druck auf Papier (Reproduktion)  
The Marg Foundation, Mumbai, India  
D1, Seite/page 80

Cover and Pages from the Catalogue:  
*Design Today in America and Europe*  
Titel und Seiten aus dem Katalog: Design heute in Amerika und Europa  
1958  
Print on paper (reproduction)  
Druck auf Papier (Reproduktion)  
National Institute of Design, Ahmedabad  
D1, Seite/page 80

## **bauhaus imaginista - Hexagon**

“Yesterday, Today and Tomorrow,”

in: *Marg: A Magazine of Architecture and Craft*,  
vol. 2, no. 4

„Gestern, heute und morgen“,  
in: *Marg. Magazin für Architektur und Handwerk*, Jg. 2, Nr. 4

Le Corbusier, 1948

Print on paper (reproduction)

Druck auf Papier (Reproduktion)

The Marg Foundation, Mumbai, India

D1, Seite/page 80

“Planning and Dreaming,”

in: *Marg: A Magazine of Architecture and Craft*,

vol. 1, no. 1 „Planen und Träumen“,

in: *Marg. Magazin für Architektur und Handwerk*, Jg. 1, Nr. 1

Mulk Raj Anand, 1946

Print on paper (reproduction)

Druck auf Papier (Reproduktion)

The Marg Foundation, Mumbai, India

D1, Seite/page 80

NID Campus

with Sixteenth-century Tomb

Campus des National Institute of Design

mit einem Grab aus dem 16. Jahrhundert

Anonymous, 1967

Photograph (reproduction)

Fotografie (Reproduktion)

National Institute of Design, Ahmedabad

D1, Seite/page 80

Metal Workshop at NID

Metallwerkstatt am NID

Anonymous, 1968

Photograph (reproduction)

Fotografie (Reproduktion)

National Institute of Design, Ahmedabad

D1, Seite/page 80

Geometrical Construction Class

with M. P. Ranjan

Geometrische Konstruktion, Kurs mit M. P. Ranjan

Anonymous, 1977

Photograph (reproduction)

Fotografie (Reproduktion)

National Institute of Design, Ahmedabad

D1, Seite/page 80

Display of Indian Craft Objects

at the UNIDO-ICSID

Conference on “Design

for Development” at NID

Kunsthandwerkliche Gegenstände,

die am NID bei der Konferenz des UNIDO-ICSID

(United Nations Industrial Development

Organization – International Council of Societies

of Industrial Design) zum Thema „Gestaltung

für Entwicklung“ präsentiert wurden

Anonymous, 1979

Photograph (reproduction)

Fotografie (Reproduktion)

National Institute of Design, Ahmedabad

D1, Seite/page 80

## **bauhaus imaginista - Hexagon**

Gautam Sarabhai at a Discussion  
on Devnagari Type Design  
Gautam Sarabhai bei einer Diskussion  
über Devanagari-Typografie  
Anonymous, 1964/65  
Photograph (reproduction)  
Fotografie (Reproduktion)  
National Institute of Design, Ahmedabad  
D1, Seite/page 80

Igildo G. Biesele with Visual  
Communication Faculty Trainees  
Igildo G. Biesele mit Auszubildenden  
der Fakultät für visuelle Kommunikation  
Anonymous, ca. 1966–1968  
Photograph (reproduction)  
Fotografie (Reproduktion)  
National Institute of Design, Ahmedabad  
D1, Seite/page 80

Cover and Pages from  
*The India Report*  
Titelblatt und Seiten aus: *The India Report*  
Charles and Ray Eames, 1958  
Brochure, print on paper (reproduction)  
Broschüre, Druck auf Papier (Reproduktion)  
National Institute of Design, Ahmedabad  
D1, Seite/page 80

Charles Eames and NID  
Director Ashoke Chatterjee  
at a Display of Visual Identities  
Designed at NID  
Charles Eames und der Direktor  
des NID, Ashoke Chatterjee, bei einer  
Präsentation von Erscheinungsbildern,  
die am NID gestaltet wurden  
Anonymous, 1978  
Photograph (reproduction)  
Fotografie (Reproduktion)  
National Institute of Design, Ahmedabad  
D1, Seite/page 80

Charles Eames with Textile Design  
Faculty Members  
Charles Eames mit Mitgliedern  
der Fakultät für Textildesign  
Anonymous, 1978  
Photograph (reproduction)  
Fotografie (Reproduktion)  
National Institute of Design, Ahmedabad  
D1, Seite/page 80

Craftsman Making the  
Seat of a Chair Designed  
by George Nakashima  
Handwerker bei der Fertigung der Sitzfläche  
eines von George Nakashima gestalteten Stuhls  
Anonymous, 1970  
Photograph (reproduction)  
Fotografie (Reproduktion)  
National Institute of Design, Ahmedabad  
D1, Seite/page 80

Adrian Frutiger with Visual Communication Faculty Trainees  
Adrian Frutiger mit Auszubildenden der Fakultät für visuelle Kommunikation  
Anonymous, 1964/65  
Photograph (reproduction) Fotografie (Reproduktion)  
National Institute of Design, Ahmedabad  
D1, Seite/page 80

## **bauhaus imaginista - Hexagon**

Meeting with Craftspeople  
at Jawaja Village  
Treffen mit Handwerkern in Jawaja  
Anonymous, 1976/77  
Photograph (reproduction)  
Fotografie (Reproduktion)  
National Institute of Design, Ahmedabad  
D1, Seite/page 80

Gautam Sarabhai,  
Indira Gandhi, Ray Eames  
(from left to right) during  
Preparations for the Exhibition  
*Nehru: His Life and His India* D1  
Gautam Sarabhai, Indira Gandhi,  
Ray Eames (von links nach rechts)  
bei den Vorbereitungen für die Ausstellung:  
Nehru – sein Leben, sein Indien  
Anonymous, 1964  
Photograph (reproduction)  
Fotografie (Reproduktion)  
National Institute of Design, Ahmedabad  
D1, Seite/page 80

Nilam Iyer and Craftsmen  
Developing Leather Products  
at Jawaja  
Nilam Iyer und Handwerker stellen  
Lederprodukte in Jawaja her  
Anonymous, 1976/77  
Photograph (reproduction)  
Fotografie (Reproduktion)  
National Institute of Design, Ahmedabad  
D1, Seite/page 80

H. Kumar Vyas with Industrial  
Design Faculty Trainees  
H. Kumar Vyas mit Auszubildenden  
der Fakultät für Industriedesign  
Anonymous, 1969  
Photograph (reproduction)  
Fotografie (Reproduktion)  
National Institute of Design, Ahmedabad  
D1, Seite/page 80

Girnar Scooter Motorroller Girnar  
H. Kumar Vyas, 1967  
Photograph (reproduction)  
Fotografie (Reproduktion)  
S. Balaram  
D1, Seite/page 80

Visual Identity of  
Hindustan Lever Limited  
(now Hindustan Unilever Limited)  
Erscheinungsbild der Hindustan Lever Limited  
(jetzt Hindustan Unilever Limited)  
Vikas Satwalekar, 1979/80  
Print on paper (reproduction)  
Druck auf Papier (Reproduktion)  
National Institute of Design, Ahmedabad  
D1, Seite/page 80

Bamboo Structural Experiments  
Strukturelle Experimente mit Bambus  
S. Balaram, ca. 1967  
Photograph (reproduction)



## **bauhaus imaginista - Hexagon**

Fotografie (Reproduktion)  
S. Balaram  
D1, Seite/page 80

Low-cost Wheelchair  
Preiswerter Rollstuhl  
Shailendra Yagnik, 1975  
Photograph (reproduction)  
Fotografie (Reproduktion)  
National Institute of Design, Ahmedabad  
D1, Seite/page 80

Visual Identity of Doordarshan  
(National Television)  
Erscheinungsbild von Doordarshan (Staatsfernsehen)  
Devashis Bhattacharya, 1976/77  
Print on paper (reproduction)  
Druck auf Papier (Reproduktion)  
National Institute of Design, Ahmedabad  
D1, Seite/page 80

Seed Drill (Class Assignment)  
Sämaschine (Aufgabe aus dem Unterricht)  
S. Balaram, ca. 1968  
Photograph (reproduction)  
Fotografie (Reproduktion)  
S. Balaram  
D1, Seite/page 80

Kerosene Stove + Gas Stove  
Kerosinherd + Gasherd  
S. Balaram, 1976 + 1982  
Photograph (reproduction)  
Fotografie (Reproduktion)  
S. Balaram  
D1, Seite/page 80

Visual Identity of  
Indian Telephone Industry  
Erscheinungsbild der  
indischen Telefongesellschaft  
S. M. Shah, 1971  
Print on paper (reproduction)  
Druck auf Papier (Reproduktion)  
National Institute of Design, Ahmedabad  
D1, Seite/page 80

Agri Expo '77 (two images)  
Agri Expo '77 (2 Bilder)  
Dashrath Patel, 1977  
Photograph (reproduction)  
Fotografie (Reproduktion)  
National Institute of Design, Ahmedabad  
D1, Seite/page 80

Visual Identity of the  
UNIDO-ICSID Conference  
"Design for Development"  
Erscheinungsbild der UNIDO-ICSID-Konferenz  
„Design für Entwicklungszusammenarbeit“  
S. M. Shah, 1979  
Print on paper (reproduction)  
Druck auf Papier (Reproduktion)  
D1, Seite/page 80

Agri Expo '77 Dashrath Patel, 1977  
Photograph (reproduction)

## **bauhaus imaginista - Hexagon**

Fotografie (Reproduktion)  
National Institute of Design, Ahmedabad  
D1, Seite/page 80

Visual Identity of Indian Airlines  
Erscheinungsbild von Indian Airlines  
Benoy Sarkar, 1967  
Print on paper (reproduction)  
Druck auf Papier (Reproduktion)  
National Institute of Design, Ahmedabad  
D1, Seite/page 80

Four Drawings from the  
*Indien 1960* Report  
Including Vehicles, Uniforms,  
and Buildings  
Vier Zeichnungen aus dem  
Bericht *Indien 1960*  
(Fahrzeuge, Uniformen und Gebäude)  
Otl Aicher, 1960  
Drawing on paper  
Zeichnung auf Papier  
Museum Ulm – HfG-Archiv  
D1, Seite/page 80

Tomás Maldonado's  
Foundation Course  
Grundkurs bei Tomás Maldonado  
Ernst Hahn, 1956  
Photograph (reproduction)  
Fotografie (Reproduktion)  
Museum Ulm – HfG-Archiv  
D1, Seite/page 80

Pages from the Diplom Thesis:  
Design of a Milk Kiosk  
Seiten aus der Diplomarbeit:  
Gestaltung eines Milch-Kiosks  
Sudhakar Nadkarni, 1966  
Print on paper (reproduction)  
Druck auf Papier (Reproduktion)  
Museum Ulm – HfG-Archiv  
D1, Seite/page 80

Network of Isometric Elements  
(from Tomás Maldonado's  
Foundation Course)  
Formschlüssiges Netz aus  
isometrischen Elementen  
(aus dem Grundkurs bei Tomás Maldonado)  
Klaus Wille, 1957/58  
Photograph (reproduction)  
Fotografie (Reproduktion)  
Museum Ulm – HfG-Archiv  
D1, Seite/page 80

Sudhakar Nadkarni at HfG Ulm  
Sudhakar Nadkarni an der HfG Ulm  
Anonymous, 1962  
Photograph (reproduction)  
Fotografie (Reproduktion)  
Private collection  
© Sudhakar Nadkarni  
D1, Seite/page 80

Model of a Milk Kiosk  
Modell eines Milch-Kiosks  
Sudhakar Nadkarni, 1964/65  
Photograph (reproduction)

## **bauhaus imaginista - Hexagon**

Fotografie (Reproduktion)  
Museum Ulm – HfG-Archiv  
D1, Seite/page 80

Circular Schema of  
Courses at Hochschule für  
Gestaltung (HfG) Ulm  
Kreisförmige Darstellung des Lehrplans  
der Hochschule für Gestaltung Ulm  
Otl Aicher, 1950  
Print on paper (reproduction)  
Druck auf Papier (Reproduktion)  
Museum Ulm – HfG-Archiv  
D1, Seite/page 80

Cover and Page from *Ulm 1*  
Titel und Seite aus *Ulm 1*  
Ed. Hochschule für  
Gestaltung Ulm,  
Anthony Frøshaug (layout), 1958  
Magazine, print on paper (reproduction)  
Zeitschrift, Druck auf Papier (Reproduktion)  
Museum Ulm – HfG-Archiv  
D1, Seite/page 80

Hans Gugelot with Students at NID  
Hans Gugelot mit Studierenden am NID  
Anonymous, 1965  
Photograph (reproduction)  
Fotografie (Reproduktion)  
Archiv Gugelot, Hamburg  
D1, Seite/page 80

First Visualization  
for a School of Ideas  
Erste Visualisierung einer Schule der Ideen  
Jochen Claussen-Finks (layout),  
Phani Tetali (photograph), 1989/90  
Poster (reproduction)  
Plakat (Reproduktion)  
Jochen Claussen-Finks  
D1, Seite/page 80

Two Pages from the Report  
on a Visit to NID  
Zwei Seiten eines Berichts über  
einen Besuch am NID  
Hans Gugelot, 1965  
Print on paper (reproduction)  
Druck auf Papier (Reproduktion)  
Museum Ulm – HfG-Archiv  
D1, Seite/page 80

IDC Output 3 + 4  
1973 + 1981  
Magazines, print on paper (reproduction)  
Zeitschriften, Druck auf Papier (Reproduktion)  
Industrial Design Centre, Bombay  
D1, Seite/page 80

“Ulm Hochschule für Gestaltung—  
Impressions of a Visitor,”  
in: *Design: Review of Architecture,  
Applied and Free Arts*  
Hochschule für Gestaltung Ulm –  
Eindrücke eines Besuchers,  
in: *Design. Zeitschrift für Architektur  
und angewandte und freie Kunst*

## **bauhaus imaginista - Hexagon**

Shalil Ghosh, July 1960  
Print on paper (reproduction)  
Druck auf Papier (Reproduktion)  
Harvard University  
D1, Seite/page 80

Exhibition of Foundation  
Program Exercises by Faculty  
Trainees Presented to NID  
Chairman, Gautam Sarabhai, and  
Ford Foundation Representative, D1  
Douglas Enslinger  
Ausstellung von Übungen aus dem Grundkurs,  
die Gautam Sarabhai, dem Präsidenten des  
NID, und Douglas Enslinger, einem Vertreter  
der Ford-Stiftung, präsentiert werden  
S. Balaram and industrial design  
faculty trainees, ca. 1966  
Photograph (reproduction)  
Fotografie (Reproduktion)  
S. Balaram  
D1, Seite/page 80

Form Exercise in  
Foundation Program  
Formübungen aus dem Grundkurs  
S. Balaram, ca. 1966  
Photograph (reproduction)  
Fotografie (Reproduktion)  
S. Balaram  
D1, Seite/page 80

Advanced Exercises  
in 3D Form and Color  
Fortgeschrittene Aufgaben, farbig und in 3D  
S. Balaram and industrial design  
faculty trainees, 1968  
Photograph (reproduction)  
Fotografie (Reproduktion)  
S. Balaram  
D1, Seite/page 80

Geometrical Form Experiments  
in Wood and Plaster  
Geometrische Formexperimente aus Holz und Gips  
S. Balaram, 1967  
Photograph (reproduction)  
Fotografie (Reproduktion)  
S. Balaram  
D1, Seite/page 80

Composition Komposition  
Amisha Sharma, 2014  
Drawing on paper (reproduction)  
Zeichnung auf Papier (Reproduktion)  
National Institute of Design, Ahmedabad  
D1, Seite/page 80

Environmental Perception  
Wahrnehmung der Umwelt  
Arindam Dutta, 2017  
Drawing on paper (reproduction)  
Zeichnung auf Papier (Reproduktion)  
National Institute of Design, Ahmedabad  
D1, Seite/page 80

Geometric Construction  
Geometrische Konstruktion  
Arun Job Pynadath, 2018

## **bauhaus imaginista - Hexagon**

Drawing on paper (reproduction)  
Zeichnung auf Papier (Reproduktion)  
National Institute of Design, Ahmedabad  
D1, Seite/page 80

Composition  
Komposition  
Nirubhama Venkatachalam, 2017  
Print on paper  
Druck auf Papier  
National Institute of Design, Ahmedabad  
D1, Seite/page 80

Environmental Perception  
Wahrnehmung der Umwelt  
Archana Chandrashekar, 2013  
Drawing on paper (reproduction)  
Zeichnung auf Papier (Reproduktion)  
National Institute of Design, Ahmedabad  
D1, Seite/page 80

Freehand Drawing  
Freihand-Zeichnung  
Anonymous, 2017  
Drawing on paper (reproduction)  
Zeichnung auf Papier (Reproduktion)  
National Institute of Design, Ahmedabad  
D1, Seite/page 80

Analytical Drawing  
Analytische Zeichnung  
Alendev R. Vishnu, 2018  
Drawing on paper (reproduction)  
Zeichnung auf Papier (Reproduktion)  
National Institute of Design, Ahmedabad  
D1, Seite/page 80

Freehand Drawing  
Freihand-Zeichnung  
Arjun Manoj, 2017  
Drawing on paper (reproduction)  
Zeichnung auf Papier (Reproduktion)  
National Institute of Design, Ahmedabad  
D1, Seite/page 80

## **bauhaus imaginista – Collections and Archives**

Angermuseum Erfurt  
Anne Wilson and Rhona Hoffmann Gallery  
Bauhaus-Universität Weimar, Archiv der Moderne  
Bauhaus-Archiv  
Bauhaus Kooperation Berlin Dessau Weimar GmbH  
China Design Museum, Hangzhou  
Coleção Rose e Alfredo Setúbal, Rio de Janeiro  
Collection of Pauline de Mazières  
Daros Latinamerica Collection  
David Small  
Davis Museum at Wellesley College, Wellesley, Massachusetts  
Frank Tovey  
George Hinchliffe and Ian Wood  
gta Archiv / ETH Zürich  
Hans-Willem Snoeck, Brooklyn, NY  
Hattula Moholy-Nagy  
Industrial Design Center, Indian Institute of Technology, Bombay  
Instituto Bardi / Casa de Vidro  
Instituto Municipal Nise da Silveira / Museu de Imagens do Inconsciente  
Ingrid Kranz  
Kasper de Graaf and Malcolm Garrett  
Krishna Reddy  
Kunsthalle Bremen –  
Der Kunstverein in Bremen  
Lenore G. Tawney Foundation, New York, NY  
Lloyd Kristian, Chris Neate, Dino Wiand, and Tom O'Lear  
Luther College Fine Arts Collection, Decorah, Iowa  
Luiza Proença  
Museu de Arte Moderna do Rio de Janeiro (MAM-RJ)  
MassArt Massachusetts College of Art and Design  
Microscope Gallery  
MoMAK The National Museum of Modern Art, Kyoto  
Museum Kala Bhavan, Santiniketan  
Museum of Arts and Design, New York  
Museum Ulm – HfG-Archiv National Institute of Design, Ahmedabad  
NONAM, Nordamerika Native Museum, Zürich  
Courtesy PRISKA PASQUER, Cologne  
Prof. Dr. Hiromitsu Umemiya (Private collection)  
Robyn Beeche Foundation  
Sheila Hicks  
Stedelijk Museum Amsterdam  
Stiftung Bauhaus Dessau / Bauhaus Dessau Foundation, Germany  
Subir Banarjee, Prabhat Mohan Bandyopadhyay, West Bengal  
Supratik Bose  
The Josef and Anni Albers Foundation  
The Metropolitan Museum of Art  
The Museum of the Indian/ FUNAI  
Toni Maraini, Rome  
Visva-Bharati University  
Zentrum Paul Klee, Bern

## ***bauhaus imaginista*: Service Info**

### **bauhaus imaginista**

Exhibition

Mar 15–Jun 10, 2019

### **Opening Hours**

Daily (except Tue) 11am–7pm

Admission 9€/7€, exhibition guide and second visit included

Mondays and under 16 years of age, Berlinpass holders and refugees: free admission

Groups from 8 persons: 7€/5€ per person

### **Press Conference and Press Tour**

Thu, Mar 14, 11am – Send press credentials to: [presse@hkw.de](mailto:presse@hkw.de)

Speakers: Bernd Scherer (Director of Haus der Kulturen der Welt), Johannes Ebert (Secretary-General of the Goethe-Institut), Hortensia Völckers (Executive Board / Artistic Director of the German Federal Cultural Foundation), Claudia Perren (Director of the Bauhaus Dessau Foundation), Marion von Osten (Curator *bauhaus imaginista*), and Grant Watson (Curator *bauhaus imaginista*)

### **Opening**

7pm: Opening with Monika Grütters (MP, Minister of State for Culture and the Media ), Michelle Müntefering (Minister of State at the Federal Foreign Office), Bernd Scherer (Director of Haus der Kulturen der Welt), Johannes Ebert (Secretary-General of the Goethe-Institut), Wolfgang Holler (Director-General of Museen der Klassik Stiftung Weimar), Marion von Osten, and Grant Watson (Curators *bauhaus imaginista*)

8.30 and 9pm: Performance Kurt Schwertfeger: *Reflecting Color-Light-Play*

10pm: Party with DJ FRZNTÉ + DJ Nicole

### **Conferences**

#### **political imaginista**

Mar 16, 2019, 2–9.30pm

#### **A New School**

May 11–12, 2019

### **Cultural Education**

The exhibition will be accompanied by guided tours for adults and families, a free DIY audio guide, a Students' Day (May 18) and a vacation workshop (Apr 15-18). On the Long Night of Ideas (Jun 6), guided tours will be held in sign language and for the blind and visually impaired. A school project with four Berlin schools called *bauhaus reloaded* offers further insights.

### **Publications**

#### **bauhaus imaginista**

Scheidegger-Spiess, 2019, In German

ISBN 978-3-85881-623-8

Price: 58€ / Price for the Press: 17€

#### **bauhaus imaginista: The Global Reception of an Art**

Thames and Hudson, 2019, In English

ISBN 978 0 500 021934

Price: 48€ (£39.95) / Price for the Press: 17€

For detailed press information on all productions:

**Press kit** ready for download: [hkw.de/presse](http://hkw.de/presse)

**Press photos** ready for download: [www.hkw.de/pressphotos](http://www.hkw.de/pressphotos)

Photos from the opening will be ready for download from Mar 15: [www.hkw.de/pressphotos](http://www.hkw.de/pressphotos)

Further images upon request

Further information can be found **daily** at: [www.hkw.de/en/imaginista](http://www.hkw.de/en/imaginista)

Facebook: [www.facebook.com/hkw.de](http://www.facebook.com/hkw.de)

Twitter: [twitter.com/hkw\\_berlin](https://twitter.com/hkw_berlin)

Instagram: [www.instagram.com/hkw\\_berlin](http://www.instagram.com/hkw_berlin)