

**bauhaus imaginista:
Learning From**

**Sesc Pompeia
São Paulo
October 25, 2018–
January 6, 2019**

BAUHAUS REVISITED

Thinking about a cultural phenomenon from the past involves attributing new meanings to it, based on current concerns. In the case of a school of art and design like the Bauhaus, about to celebrate its centennial, an opportunity is opened for approaching its processes through criteria and tools in keeping with contemporary forms of thought.

The keys furnished by the postcolonial studies, developed from the mid-20th century onward, provide alternative views for the undertakings of modernity. With them, some ambivalences come to light. If, on the one hand, the Bauhaus incorporated premodern and non-Western cultural elements, on the other, this same repertoire and its original representatives – the autochthonous peoples – continue to suffer the devastation of their territories and traditions, due to European colonial assaults.

This way of approaching the Bauhaus legacy moreover sheds light on a little-commented aspect of the school, related to its reception in peripheral countries, where appropriations of its “program” are seen, frequently mobilized in articulation with local traditions. Interest in the vernacular appears, in Brazil, both in the influence of the indigenous, Afro-Brazilian and popular cultures on our modernism, but also at Sesc Pompeia itself and in its Creativity Workshops.

For Sesc, this is an opportunity for us to reflect on the reciprocity necessary for social interchanges and to teaching-learning processes, which requires not only the deconstruction of the hierarchies among the various cultural matrices, but also the recognition of historical debts and violences.

Danilo Santos de Miranda
Regional director of Sesc São Paulo

BRINGING TOGETHER DIFFERENT PERSPECTIVES

The partnership between Goethe-Institut and Sesc São Paulo is based on ideas and goals shared in common by the two institutions, and this is especially true for this project. Isn't it the Bauhaus that promotes the connection between art and craft, between aesthetics and function, between design and practicality? With its interdisciplinary approach and the idea of the "whole," the Bauhaus, 100 years after its emergence, has never been so current as it is now. Sesc also represents these values and ideas, so this cooperation could not be more meaningful and beautiful, especially at Sesc Pompeia, a space designed by Lina Bo Bardi, a place for the encounter of cultures, leisure, sports and recreation, as well as education and edification of the spirit and body.

In this project, Goethe-Institut São Paulo contributed as a mediator between Bauhaus Verbund 2019 and Sesc. After all, this is our mission: bringing together different perspectives from different cultures and peoples. And this has always been one of our main goals: creating platforms for the sharing of thoughts and experiences as a basis for mutual learning and production of knowledge. This is what has been taking place over the last three years through the Sesc and Goethe-Institut partnership for the project "Episódios do Sul" [Episodes of the South]. The show *bauhaus imaginista* is a further chapter of this encounter.

We are very pleased that Sesc São Paulo, Bauhaus Verbund 2019 and Goethe-Institut were able to plan and realize this great exhibition together.

Katharina von Ruckteschell-Katte
Executive director of Goethe-Institut São Paulo
and region of South America



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BAUHAUS IMAGINISTA

The Bauhaus was founded in 1919, after the First World War. The radical premise of the Bauhaus was to understand design as a social project, and to undertake a reform of art and design education.

How can we understand its mission from today's vantage point? In the course of the twentieth century, the Bauhaus movement radiated out to many nations and cultures—how can we reflect on these diverse legacies of the movement today, especially in the light of changing world geopolitics? How can we, in the spirit of the Bauhaus, reimagine culture as a social project—and what kinds of institutions would such a project need and generate?

bauhaus imaginista presumes modernism to be an inherently cosmopolitan project, something that emerged through transcultural exchange. It explores correspondences between various reform movements worldwide that believed in art as an agent of social change and traces how each of them redefined design and arts education through the eclectic study of sources, from the avant-garde to the pre-modern. Thus, *bauhaus imaginista* invites reflections on urgent questions for cultural production today: How can we imagine the necessary shift from “thinking globally” to being relevant for different cultural contexts? What is gained by thinking and acting across the divide between art and design? How can we make these insights work for art and design institutions today? Or, do we need to imagine new institutional infrastructures?

In 2018, *bauhaus imaginista* explores and discusses these questions with partners in eight countries. In 2019, these debates will be continued at Haus der Kulturen der Welt (HKW) in Berlin. Marion von Osten and Grant Watson, artistic directors and curators of *bauhaus imaginista*, have developed the project with the help of

an international team of researchers, artists and designers, as well as with institutional partners in Morocco, China, the United States, Japan, Russia, Brazil, Nigeria, India, and the United Kingdom.

LEARNING FROM

bauhaus imaginista: Learning From explores the role played by cultural appropriation during the time of the historical Bauhaus, as well as in the school's subsequent legacy. These are detailed in three different histories of the international reception of the Bauhaus.

As its point of departure, the exhibition takes Paul Klee's 1927 drawing *Teppich* (Carpet), which references traditional Maghrebi patterns on rugs and carpets. This small India ink drawing clearly evidences Klee's abiding interest in the decorative arts and artwork of the non-Western cultures studied as well at the Bauhaus, where the library contained a photographic compendium of "world cultures".

The exhibition at Sesc Pompeia, São Paulo, examines how, from the 1930s onwards, Bauhaus émigrés—including Josef and Anni Albers as well as Marguerite Wildenhain—travelled throughout the Americas observing, documenting and collecting handicrafts produced by pre-Columbian and contemporary Indigenous cultures. Brought back to progressive institutions such as Black Mountain College in North Carolina the knowledge contained in these works came to inform aesthetic and technical innovations, such as in the development of fiber art within the sphere of textile production and design. Anni Albers and her fellow weavers, including a younger generation of "fiber artists", looked to Peruvian textiles in particular, due to their technical brilliance and the high social value Inca culture afforded weaving. Interest in

vernacular handicraft, as well as architectural typologies, is also evident in photographic studies undertaken by Hannes Meyer and Lena Bergner during their time in Mexico, where a resurgent interest in popular and pre-Columbian forms of expression intersected with social-revolutionary ideas.

This turn to the vernacular and to handicrafts was politicized in post-independence Morocco, where the early 1960s rejection of the French Beaux-Arts education led to local crafts—such as Amazigh jewellery, rugs, ceramics and murals—becoming elevated in the estimation of Moroccan artists, who set out to develop modes of contemporary art and design embodying a postcolonial style. The study of local, vernacular forms of handicraft, architecture, interior design and picture-making were integrated into the curriculum of the School of Fine Arts in Casablanca, where they were cross-referenced with elements of Bauhaus pedagogy by a group of young artists serving as instructors at the time, including the painter and graphic designer Mohamed Melehi.

In Brazil, a new design school named the Instituto de Arte Contemporânea (IAC)—established by the architect Lina Bo Bardi and museum director Pietro Maria Bardi at the Museu de Arte de São Paulo (MASP)—claimed Bauhaus credentials through both its curriculum and faculty. Here, however, there was also a resistance to the hegemony of European modernism. A perceived need to formulate a specifically Brazilian aesthetic led Bo Bardi to study the innovative potential of cultural production within Afro-Brazilian and Indigenous groups, particularly after Bo Bardi began running the Museu de Arte Moderna in Bahia (MAM-BA), where she proposed a school similar to the IAC. These developments reflect the post-war tendency towards cultural appropriation, that turned to the cultures of marginalized groups in developing new modernist vocabularies.

Through a wide range of artworks, artefacts, films, documentary material and new artistic commissions, the exhibition at Sesc Pompeia brings these disparate histories together. The accompanying discursive program was developed with the specific intention of interrogating these histories, which share the cultural logic of appropriation and the extensive borrowing from Indigenous and Mestizo cultures by Western artists. These “borrowings” were detached from their original context at a time when such cultures, Brazil’s Indigenous communities for example, witnessed their traditional way of life being threatened and destroyed by processes of administrative and economic modernization and neocolonial aggression.

A

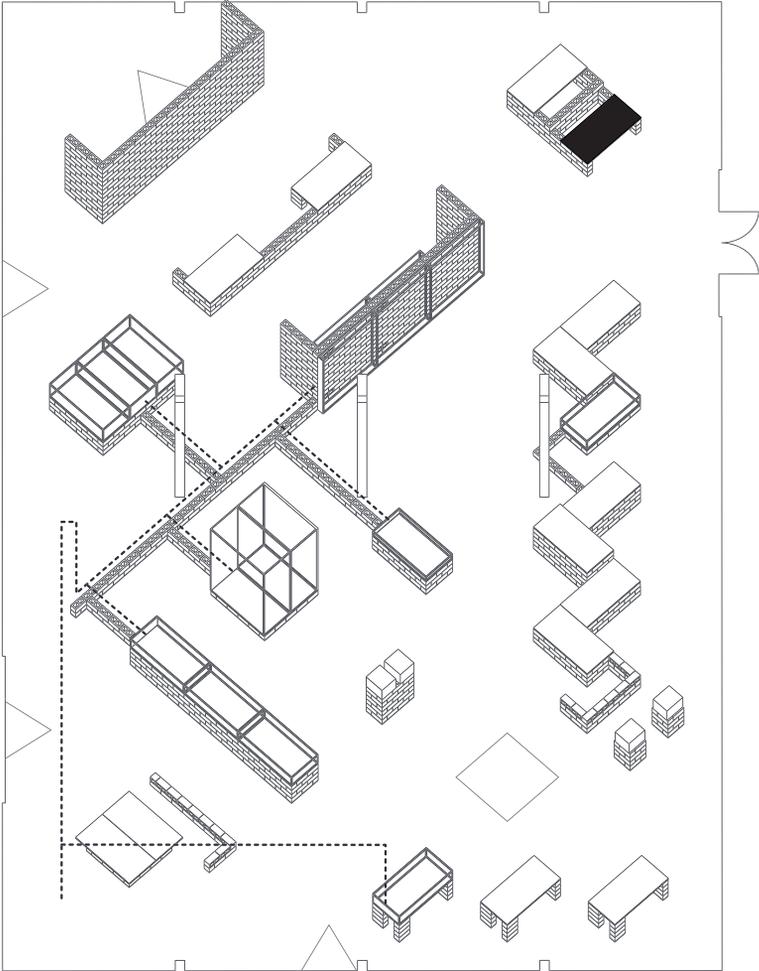


Paul Klee, *Teppich (Carpet)*, 1927
Photo: © Edward Watkins
Private collection

PAUL KLEE, CARPET, 1927

At the end of the 1920s, Paul Klee worked on a series of ink drawings that, along with his study of Maghrebian carpet patterns, included several versions of the fantasy town “Beride”. As with his drawing *Teppich* (Carpet) from 1927, these townscapes incorporate the formal vocabulary of weaving into their stylistic vocabulary. While at the Bauhaus, Klee served as director of the department of free sculptural and artistic design, but from 1927 to 1930 he also taught in the weaving workshop. Analyses of weaving techniques and textiles made through using the medium of drawing abound in both Klee’s pedagogical and artistic work. The drawings from 1927 were published two years later in a Bauhaus brochure focused on weaving, shortly after Klee returned from a trip to Egypt. Both the carpet motif and the fantasy town of Beride might also refer back to a previous trip Klee took to Tunisia in 1914, in the company of his friends August Macke and Louis Moilliet, from which he returned with four watercolours by an anonymous Tunisian artist. This two-dimensional fantasy town, drawn in the style of a mosaic, became a model for Klee’s subsequent amalgamation of an urban landscape pictorial construction. Western art historians have accorded this journey to Tunisia, which consisted of a fairly standard itinerary for tourists—including a stay in the colonial-villa neighbourhood of Tunis—as having a decisive impact on Klee’s search for an abstract formal language. Tunisia and Morocco were both protectorates of France until granted independence in 1956, while Algeria remained a French colony until France’s defeat in 1962 by the Algerian National Liberation Front. The French colonial project in North Africa depended upon both the imposition of rational systems of governance as well as that of a picturesque Orientalist imaginary. The latter encouraged the European vogue for North African handicrafts and African art that was often produced specifically for tourist bazaars.

A 1



1

Carpet

Paul Klee

1927

India ink on paper (reprint)

photo: © Edward Watkins

Private collection

2 a-b

*Untitled, fantasy architecture
with horseshoe shaped arch and*

*Untitled, fantasy architecture
with spiral staircase* (brought
back by Paul Klee from his
journey to Tunis, 1914)

Watercolour and shell gold
on paper (reprint)

From a private collection in
Switzerland, deposited in the
Zentrum Paul Klee, Bern

3

I.2 Principal order

Paul Klee

29 October 1923

India ink and coloured

pencil on paper (reprint)

Zentrum Paul Klee, Bern,

inv. no. BG I.2/002-3

4

“*Paul Klee spricht*” in (Young
people come to the Bauhaus!),
ed. Hannes Meyer

1929

Brochure (reprint)

gta Archiv / ETH Zürich

Along with other illustrated volumes dealing with German folk art and the art of the Middle Ages, the books on display were included in the library of the Staatliches Bauhaus Weimar. They date from the early 1920s and provide proof of the broad interest in non-European arts at that time. These publications—which present comprehensive pictorial documentation of ethnological collections held in the German-speaking countries—were edited after the First World War by Ernst Fuhrmann for the Folkwang Verlag and Paul Westheim for the Ernst Wasmuth Verlag. The series focused on the so-called Völkerkunde (Ethnology) Museum in Berlin-Dahlem, as well as similar collections in Dresden, Hagen, Hamburg, Frankfurt, Vienna and the Colonial Museum in Brussels. These museums were founded in the wake of colonialism, with one of their functions being to scientifically research and present societies classified as “different”. The photographs depicting ethnological objects included in this series of books adhered to a logic of isolation. Collected objects were rendered as individual artefacts, or photographed in groups of similar objects, without context, against a neutral background. Neither their social, political or cultural function within the societies from which they were taken, nor the mostly illegal circumstances of their acquisition, are evident in these images. The books reflect the state of colonial knowledge production in Germany in the early 1920s, while simultaneously bearing witness to the desire for a cultural world community that arose following the carnage of the First World War.

1 a-e

From the series *Orbis pictus: Weltkunst-Bücherei* (world art library)
 Carl Einstein: *Afrikanische Plastik* (African sculpture), 1922
 Walter Lehmann: *Altmexikanische Kunstgeschichte* (Ancient Mexican cultural history), 1922
 Otto Weber: *Hethitische Kunst* (Hittite art), 1921
 Karl With: *Asiatische Monumentalplastik* (Asian monumental sculpture), 1920
 Heinrich Ehl: *Älteste deutsche Malerei* (Oldest German painting), 1921
 Books
 Private collection

2 a-e

From the series *Kulturen der Erde, Material zur Kulturgeschichte aller Völker* (Cultures of the world, material on the cultural history of peoples)
Reich der Inka (The Inca empire), vol. I
Peru II, vol. II
Mexiko III (Mexico III), vol. XIII
Neu-Guinea (New Guinea), vol. XIV
Tlinkit und Haida (Tlingit and Haida), vol. XXII
 1922
 Ernst Fuhrmann
 Books
 Private collection

3

Kairuan oder Die Geschichte vom Maler Klee (Kairouan or the story of the painter Klee)
 1921
 Wilhelm Hausenstein
 Book
 House of World Cultures

B



**Toni Maraini teaching art history
class at the School of Fine Arts
Casablanca, c. 1962–65
Courtesy of Toni Maraini**

DECOLONIZING CULTURE: THE CASABLANCA SCHOOL

In 1962, six years after Morocco achieved independence from France, the artist Farid Belkahia became director of the School of Fine Arts in Casablanca. At the time, the school was still governed by a French-colonial ideology based on a tradition of orientalist figuration, with very few Moroccan students enrolled. Belkahia urged radical pedagogical change. The social, spatial and spiritual function of the arts in the Maghreb, and the rich history of local craft production, presented an alternative body of knowledge to existing Western academic models of art education, based on the notional hierarchy between applied and non-applied arts. Asserting the need to decolonize Moroccan cultural production, the art school's curriculum was revised by Belkahia and the artists and intellectuals teaching at the Casablanca School—including figures such as Mohamed Chabâa, Bert Flint, Toni Maraini and Mohamed Melehi. Separately and in tandem, they took up the study of North African handicraft and architectural practices, publishing papers and articles about craft, interior design and the Moroccan vernacular. They also introduced courses at the school on photography, silkscreen printing and art in the public sphere. Their aim was to use the productive friction between different bodies of knowledge to create an authentically local, egalitarian, postcolonial visual language, beyond the normative hierarchies of manual versus cognitive labour or popular versus elite culture. Belkahia and his colleague's reformulations included an acknowledgment of the transcultural character of early modernism. In the course of devising their new Casablanca curriculum, they revisited the Bauhaus pedagogical stratagems, which had aimed to synthesize all the arts.

The Moroccan painter Ahmed Cherkaoui trained as a calligrapher before studying in Paris and Warsaw following Moroccan independence. In the early 1960s, Cherkaoui abandoned figurative painting and began working with elements drawn from Islamic calligraphy, Moroccan ceramics and the tattoo and gold work of the Amazigh. He was also influenced by the work of Roger Bissière and Paul Klee. His painting from this time deals with tactility, colour, line and form, synthesizing various surface treatments and sign systems employed by local artists and craftspeople with elements from European modernism. After his early death, Cherkaoui became a role model for an entire generation of Moroccan artists, including Farid Belkahia, who presented his works at the seminal Pan-African festivals in Dakar (1966) and Algeria (1969). In 1962, Belkahia was appointed director of the School of Fine Arts Casablanca. Together with the artists Mohamed Melehi and Mohamed Chabâa, Italian art historian Toni Maraini and Dutch ethnological researcher Bert Flint, he developed the school's curriculum, incorporating the study of African craftsmanship, Arabic and Amazigh architecture as well as Bauhaus principles and methods. The artists Hossein Miloudi and Abdellah Hariri were both students at the school.

1
Untitled, from the series *LES MIROIRS* (The mirrors)
 Ahmed Cherkaoui
 1967
 Oil on cardboard
 Courtesy of the artist, collection of Pauline de Mazières

2
Rythmes
 Farid Belkahia
 1964
 Watercolour on paper
 Courtesy of the artist, collection of Pauline de Mazières

3
Untitled
 Mohamed Melehi
 1975
 Serigraphy
 Courtesy of the artist, collection of Pauline de Mazières

4
Untitled
 Mohamed Melehi
 1975
 Serigraphy
 Courtesy of the artist, collection of Pauline de Mazières

5
Untitled
 Hossein Miloudi
 1978
 Ink on paper
 Courtesy of the artist, collection of Pauline de Mazières

6
Untitled
 Abdellah Hariri
 1973
 Gouache on paper
 Courtesy of the artist, collection of Pauline de Mazières

Artists Farid Belkahia, Mohamed Chabâa and Mohamed Melehi were important protagonists in the debate on a post-colonial modernity within the Maghreb and Middle East and editors, designers and authors of several magazines. At the School of Fine Arts in Casablanca Belkahia published three issues of *Maghreb Art* together with Bert Flint, providing insights how Moroccan crafts were incorporated into everyday life. In the leftist cultural magazine *Souffles* (1966–1972) the artists published drawings, graphics and articles. Melehi and Chabâa were in charge of the magazine's graphic design. Later in the 1970s, Mohamed Melehi, the art historian Toni Maraini and the writer Mostafa Nissaboury edited the art magazine *Integral*. An issue from 1978 features an interview with Austro-American Bauhaus teacher Herbert Bayer who lived intermittently in Tangier and who had become friends with Melehi and Maraini at the *Ruta de la Amistad* (Route of friendship), a sculptural project initiated by Mathias Goeritz in Mexico City.

1 a–b

Forme et Symbole dans les Arts du Maroc and Tapis Tissage Maroc
Bert Flint
1973 and 1974
Private collection

2 a–c

Maghreb Art, nos 1–3
School of Fine Arts in Casablanca
1965–69
Magazines (reprint)
Toni Maraini – personal
archive, Rome

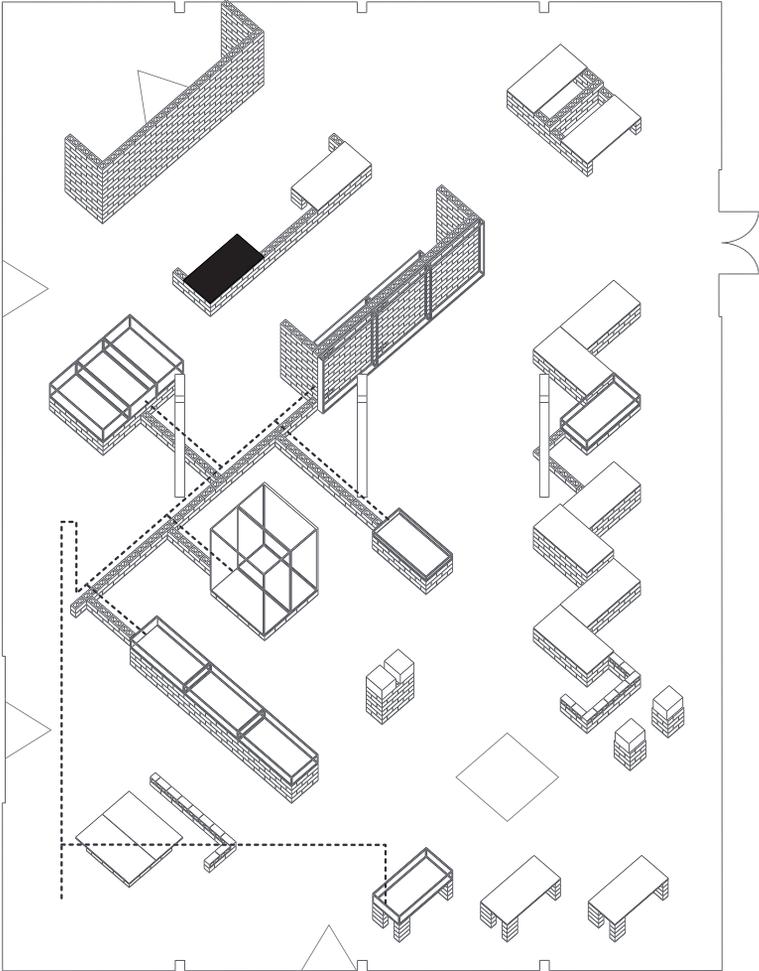
3 a–e

Souffles, nos 1, 3, 6, 7/8, 12
Abdellatif Laâbi (editor), Mohamed
Khair-Eddine and Mostafa
Nissaboury (contributors),
Mohamed Melehi (design)
1966–68
Magazines (reprint)
Downloaded from monoskop.org

4

“On Herbert Bayer”, in
Integral, no 12–13
Toni Maraini
1978
Magazine
Private collection

B **3**



The School of Fine Arts Casablanca developed a new understanding of the arts, which left Morocco's French-inspired art education and tradition of oriental figuration behind. Its pedagogy explored ideas ranging across a variety of disciplines, including drawing, painting, ceramics, architecture and the decorative arts. This programme—based on innovative teaching strategies—initially developed through practice in the studios of Mohamed Chabâa and Mohamed Melehi as well as in the classrooms of instructors Toni Maraini and Bert Flint. All of them confronted the need in post-independence Morocco to formulate new fields of research in areas categorized heretofore as of minor importance within European art history, particularly traditional handicrafts and architectural typologies. Maraini and Flint created a new epistemology applied to the study of the art of the Maghreb, Sub-Saharan and West Africa, linking these to a notional modernism outside the discourses of colonial modernity.

1

Toni Maraini teaching art history class at the School of Fine Arts Casablanca
c. 1962–65
Photograph (reprint)
Toni Maraini – personal archive, Rome

2

Brochure detailing the curriculum
School of Fine Arts Casablanca
1962–65
Brochure (reprint)
Toni Maraini – personal archive, Rome

3

Article stating the link between the Bauhaus and the curriculum of the École de Casablanca, in L'opinion
Toni Maraini
1964
Print on paper (reprint)
Toni Maraini – personal archive, Rome

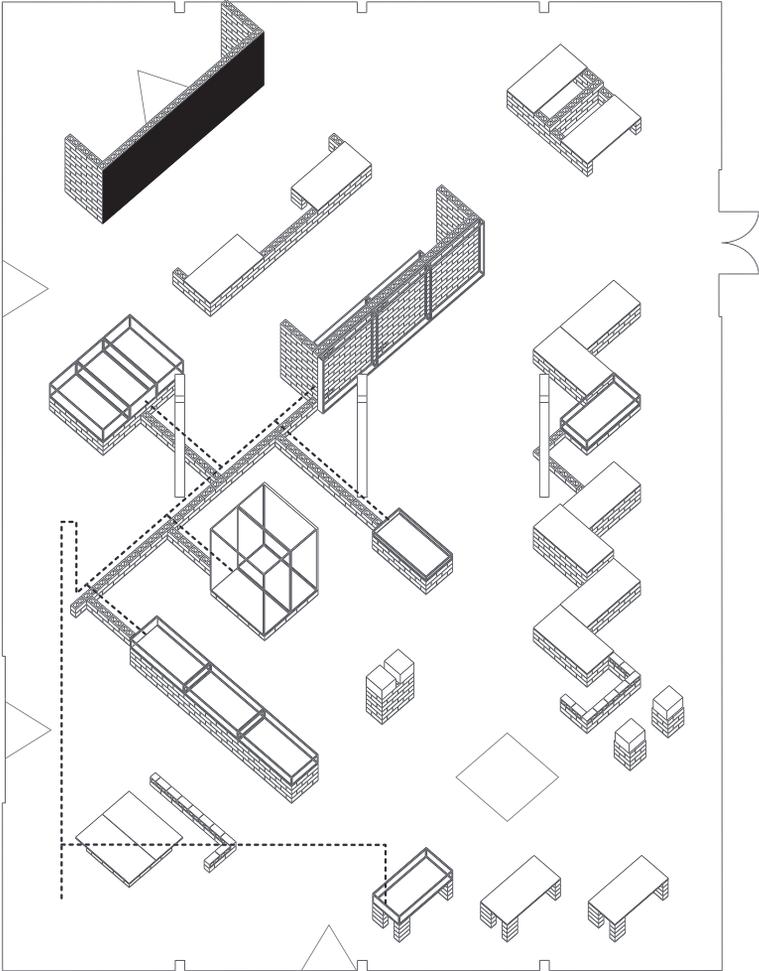
4

Educational outline of the Bauhaus
Toni Maraini
c. 1965
Print on paper (reprint)
Toni Maraini – personal archive, Rome

5

Poster of the annual student exhibition, Galerie des Beaux-Arts, Parc de la Ligue Arabe
School of Fine Arts Casablanca
1968
Poster (reprint)
Toni Maraini – personal archive, Rome

B **4**



Exhibitions, projects and presentations emanating from the Casablanca School took place, not only in the class room, but in the public spaces as well. Students and artists experimented with different sorts of institutional and urban milieus, discovering where it was possible to present work outside a gallery framework to a larger, more heterogeneous audience. For artists in Morocco at that time, the public space represented a zone of relative freedom, unfettered by national and institutional norms or market trends. In 1968, in Casablanca, the School of Fine Arts' annual student show was held opposite the school, in the Parc de la Ligue Arabe. In 1969, the exhibition *Présence Plastique*, showing work of School of Fine Arts' teachers, was held in the large public square known for its busy market, Jemaa el-Fnaa in Marrakesh; it was one of the most successful experiments in public exhibition-making—with works presented at a bus stop near the famous marketplace. This exhibition put forward practices generative of public debate in “a spirit of collaboration and exchange”, as Toni Maraini put it during a seminar, “inspired by the ideas and methods of the first real school of modern art, [the] Bauhaus”.

1

Poster for the exhibition by Farid Belkahia, Mohamed Chabâa and Mohamed Melehi, Théâtre National Mohamed V
Mohamed Melehi
1965
Poster (reprint)
Toni Maraini – personal archive,
Rome / © Mohamed Melehi

2 a–b

Group exhibition “Présence Plastique”, Mohamed Ataallah, Farid Belkahia, Mohamed Chabâa, Mustapha Hafid, Mohamed Hamidi and Mohamed Melehi, Jemaa el-Fnaa, Marrakesh
1969

Photographs (reprint)
Nadia Chabâa family's archive

3 a–b

Students in the graphic design class of Mohamed Chabâa
School of Fine Arts Casablanca
1970

Photographs (reprint)
Nadia Chabâa family's archive

4 a–c

Annual student exhibition, Galerie des Beaux-Arts, Parc de la Ligue Arabe
1968

Photographs (reprint)
Nadia Chabâa family's archive

5

Annual student exhibition, Galerie des Beaux-Arts, Parc de la Ligue Arabe
Malika Agueznay
1968

Photograph (reprint)
Nadia Chabâa family's archive /
© Malika Agueznay

Between 1968 and 1978, the architectural office Faraoui and De Mazières commissioned artists to make works for new architectural projects, conceived specifically around the concept of integration—a term from which this body of work subsequently took its name. Factories, hospitals, universities, holiday centres, banks and hotels all benefited from this unique syncretistic practice, situated between art and architecture. Part of the ongoing work of the Casablanca group, this collaborative approach opened the way for new methods of appropriating popular Moroccan arts and crafts, as well as reformulating the conventional ways in which works of art were normally regarded. According to the members of the Casablanca group, art must demonstrate use-value and be integrated within society.

The Integrations: Art integrated in public architecture, by the architects Faraoui and de Mazières
Maud Houssais and Jawad Elajnad
2018
Slideshow, 7:51 min

C

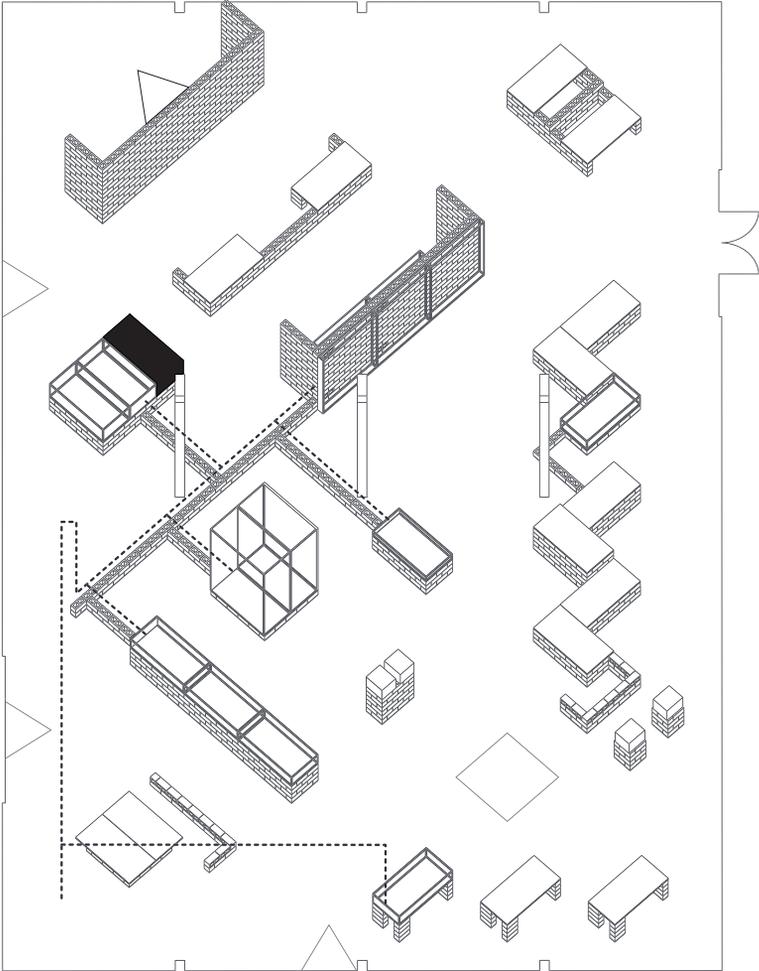


Marguerite Wildenhain
Pond Farm Entrance, n.d.
The Papers of Marguerite
Wildenhain, 1896-1990, Luther
College Archives

MARGUERITE WILDENHAIN AND POND FARM

Fleeing Nazi persecution at the start of the Second World War, Bauhaus-trained ceramic artist Marguerite Wildenhain immigrated to the United States. She made her way to the West Coast, eventually settling at Pond Farm, the artist colony established in the 1940s by architect Gordon Herr and his wife, the writer Jane Herr, outside the resort town of Guerneville in Northern California. Pond Farm proposed a utopian model combining artistic work, teaching, farming and communal living. In this respect, the community mirrored Black Mountain College (established in 1933 and founded on the holistic principles of the philosopher John Dewey), which also attracted Bauhaus émigrés. Wildenhain taught ceramics at the Pond Farm summer school along with other Europeans who had settled in the United States—such as the weaver Trude Guermonprez, who had studied with Benita Otte, and collage artist Jean Varda. Wildenhain continued in this role long after internal disputes led to the Pond Farm community's disbandment. At Pond Farm Pottery, Wildenhain brought the intensity of her Bauhaus experiences to bear, insisting on a strict and rigorous process, with students throwing thousands of pots in order to acquire a feel for the clay, but forbidden from keeping samples of their work. She is remembered as an inspiring but authoritarian teacher. Pond Farm was conceived not only as a place for training in the art of crafts but also as a school for life, and while Wildenhain's students were put through their paces in the workshop, they were also encouraged in their free time to discuss subjects ranging from the appreciation of nature to historical and contemporary philosophy.

C 1



Marguerite Wildenhain's ceramics suggest the influence of her Bauhaus teachers Max Krehan, Gerhard Marcks and Theodor Bogler, and include folk elements such as patterns, figures and faces in earthy browns and blacks. These incorporate aspects of her drawings, notably her observations of people and landscapes, many of which she made while on winter visits to Mexico, Peru, Ecuador, Columbia and Guatemala. Included are Wildenhain's depictions of Native American culture, illustrated in her book ... *that We Look and See: An Admirer Looks at the Indians*, where the artist treats this subject in an idealized way. This display brings together a range of significant ceramic works by Wildenhain alongside her drawings, as well as some of the pre-Columbian materials she collected during her travels in Central and South America.

- 1
Double Face Pot
1960–70
Stoneware; wheel-thrown, carved
- 2
Faceted Bottle
1950–60
Stoneware; wheel-thrown, incised
- 3
Peruvian Boy
1970
Stoneware; wheel-thrown, modelled
- 4
Peruvian Market Women
1970–80
Wheel-thrown, modeled stoneware
- 5
Ribbon Pot
1970–80
Wheel-thrown stoneware

- 6
Six-Sided Vase
1960
Stoneware; wheel-thrown, modelled

- 7
Six Sided Reformed Vase with Carved Decoration
1960
Stoneware; wheel-thrown, incised

- 8
Square Footed Bowl with Abstract Leaves
1960
Stoneware; wheel-thrown, incised

- 9
Persian Man
1970
Stoneware; wheel-thrown, incised, modelled

- 10
Tall Covered Jar with Diagonal Lines
1970
Stoneware; wheel-thrown, incised

- 11
Latin face Pot
1970–80
Stoneware; wheel-thrown, carved

- 12
Latin Face Pot 2
1970–80
Stoneware; wheel-thrown, carved

All works: Marguerite Wildenhain
All loans: Luther College Fine Arts Collection, Decorah, Iowa

1

Animal Design

n.d.

Foot of a pedestalled pot (possibly a tripod), press modelled

2

Bottle with Painted

Zoomorphic Figure

n.d.

Earthenware, modelled

3

Oval Head with Holes for Eyes

n.d.

Terracotta

4

Round Vessel with Four Three-Dimensional Figures

n.d.

Earthenware; modelled and carved

5

Seated Human Figure

n.d.

Terracotta, modelled

6

Seated Human Figure Pulling String

n.d.

Terracotta, modelled

7

Small Face Mounted on Wood Base

n.d.

Terracotta, modelled

8

Small Face with Large Nose Mounted on Wood

n.d.

Terracotta, modelled

9

Vessel with Man and Woman

Seated Facing Each Other

n.d.

Earthenware, carved and modelled

10

Small Face with Wide Headdress

n.d.

Earthenware, carved and modelled

All loans: Luther College Fine Arts Collection, Decorah, Iowa

1

Pond Farm Workshop Brochure
Marguerite Wildenhain
1954
Leaflet, print on paper
The Papers of Marguerite
Wildenhain, 1896-1990,
Luther College Archives

2

Pond Farm Entrance
Marguerite Wildenhain
n.d.
Photograph
The Papers of Marguerite
Wildenhain, 1896-1990,
Luther College Archives

3

Chimbote
Marguerite Wildenhain
n.d.
Graphite on paper
Luther College Fine Arts
Collection, Decorah, Iowa

4

Huehuetenango
Marguerite Wildenhain
n.d.
Graphite on paper
Luther College Fine Arts
Collection, Decorah, Iowa

5

Guatemala City
Marguerite Wildenhain
n.d.
Graphite on paper
Luther College Fine Arts
Collection, Decorah, Iowa

6

Two Women Seated
Marguerite Wildenhain
n.d.
Graphite on paper
Luther College Fine Arts
Collection, Decorah, Iowa

The film *Pond Farm* provides unique footage of Marguerite Wildenhain as “master potter”.

Her visible assurance in this role, comes perhaps from the fact that in 1925 she was the first woman in Germany to be given this title but also from her years of experience and strong personality. The film begins with footage of the natural surroundings of Pond Farm, before homing in on the pottery at its centre. Here the idea of rural self-sufficiency is played out by Wildenhain who single-handedly demonstrates every aspect of the production process from kneading the raw clay, throwing on the potter’s wheel, shaping the vessel, applying decorative slips, carving images and patterns, firing the kiln to displaying the finished works. The emphasis is on the craft skills valorised during the early years of the Bauhaus, with Wildenhain displaying the intense concentration, discipline and dexterity she wished to instil in her pupils. In this film, she appears as a lone figure, and by signing off at the end with the title *Pond Farm*, she seems to emphasize her singular identification with an enterprise she so forcefully shaped.

Pond Farm

Otto Hagel

1960

16 mm film transferred to digital film, colour, 20 min

The Papers of Marguerite

Wildenhain, 1896-1990,

Luther College Archives

D

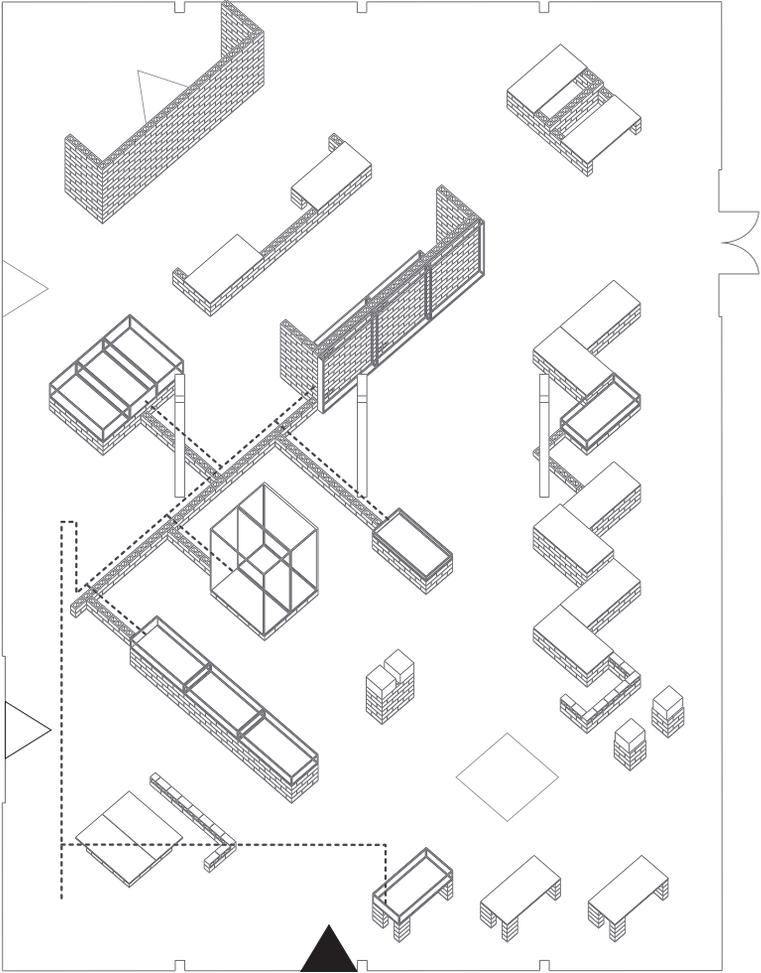


*Reading Sibyl Moholy-Nagy, Native
Genius in Anonymous Architecture
in North America, 1957 (video still)*
Photo: Silke Briel

READING SIBYL MOHOLY-NAGY

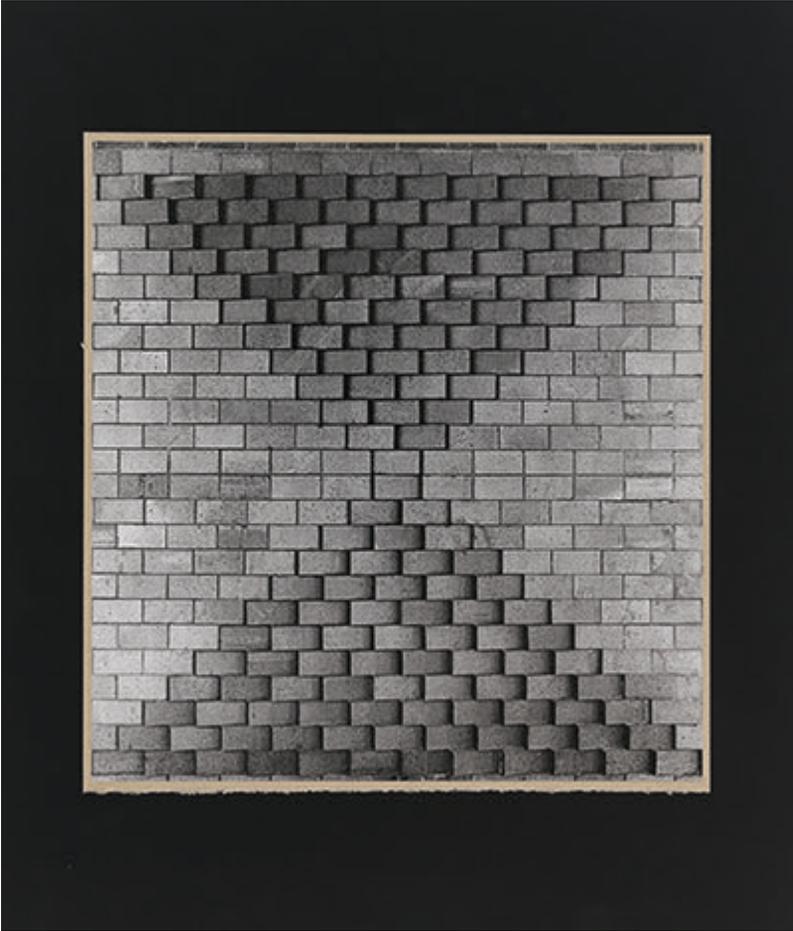
In the 1960s, an interest in regional and vernacular architecture evolved into a type of counterculture contestation of the international modernist style that was then prevalent in the United States. Sibyl Moholy-Nagy's book is an early document of this movement. Today it stands among the classic texts of architectural history and is remarkable for its prescient attention to building typologies and construction techniques, which are the outcome of different forms of social practice, and whose builders remain anonymous. They include forms of Amerindian settlement, Mexican pueblos and churches as well as barns and houses built by the first European settlers. The book highlights architecture's role in fulfilling cultural and social needs, as well as taking into account the influence of political and climatic conditions on different building methods. Moholy-Nagy's book was the result of several research trips undertaken between 1948 and 1952, during which she documented examples of structural typologies ignored in American universities because they were deemed banal. In her study, Moholy-Nagy focused on local buildings in North and Central America, but she also cited anonymous buildings and architectural details from the Middle Ages and German Baroque period. She argued that popular American architecture had a unique directness and did not cleave to specific styles, criticizing the canon of Euro-American architectural history, which up until then had only taken elite architecture and famous architects into account. However, in retrospect the book can be faulted for having failed to develop a critical vocabulary regarding settler colonialism, instead adopting anthropological methods informed by structuralism.

D



*Reading Sibyl Moholy-Nagy, Native
Genius in Anonymous Architecture
in North America, 1957*
bauhaus imaginista
2018
Digital film, 5:23 min

E

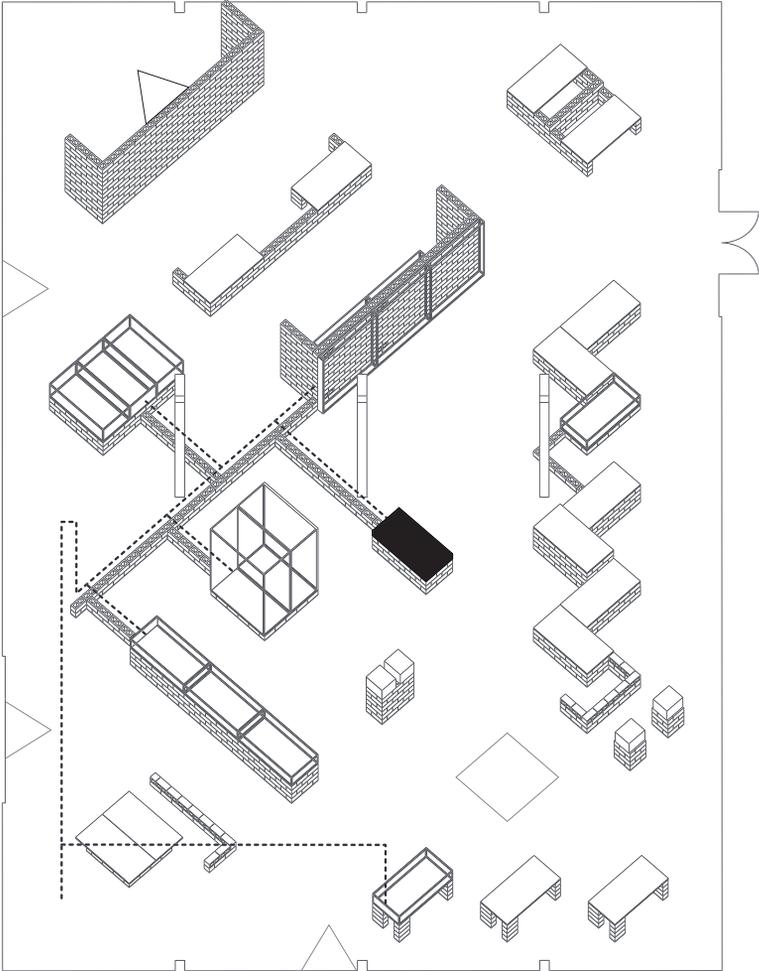


Josef Albers, *Loggia Wall*, *College of Science Building, Rochester Institute of Technology (RIT)*, 1967
The Josef and Anni Albers Foundation, 1976.40.481 / © The Josef and Anni Albers Foundation / VG Bild-Kunst, Bonn 2018 / photo: RIT Public Relations Department

JOSEF AND ANNI ALBERS IN THE AMERICAS

In 1933, Philip Johnson, then the curator at the Museum of Modern Art, New York, recommended Josef and Anni Albers as instructors at Black Mountain College in North Carolina. From here, the Albers were able to travel widely, taking research trips to Cuba, Mexico, Peru and Chile, during which they observed, documented and collected the work of pre-Columbian, as well as contemporary Indigenous cultures—a world they had only interacted with previously through books and museum collections. In the summer of 1935, they made the first of 14 trips to Mexico, commenting that here, art was everywhere. These Latin American travels had a profound impact on their work and teaching practice. They returned to Black Mountain with many examples of Indigenous handicraft, notably for an exhibition of Mayan art in 1937 and for the Harriet Engelhardt Memorial Collection, assembled by Anni Albers as a teaching collection. The couple admired the complex abstraction they discovered in Native and pre-Columbian art, which in the early twentieth century had become the subject of keen interest to the artistic avant-gardes. In the interplay between figure and ground, the rhythms and repetitions of Andean textiles, as well as in the façades of ancient archaeological sites, they discerned an aesthetic sensibility of extreme relevance to modern art and design. Photographs and collages by Josef Albers also testify to this: for example, in his pictures of terracotta figures, removed from their museum vitrines, and set against a neutral ground and dramatically lit, Albers is interpolating these ancient objects, as he perceived it, into a vital modernist present.

E 1



This vitrine contains a series of works made by Josef Albers that reflect his engagement with pre-Columbian and Native American cultures. These include the kinds of clay human figures he and Anni Albers collected, seen here in photographs from a museum in Mexico City, and the black and white postcards of “Indian Art” from the Albers’ archive, produced by museums such as the Museum of Modern Art (MoMA), New York. Analysis of abstract form is evident in the photographs and collages by Albers that explore the geometry of Navajo blankets, as well as the brick façade of a Loggia Wall inspired by ancient architectural sites; the latter can be seen in the adjacent display cabinet. In the same cabinet, works on paper, including *Shrine*, are juxtaposed with art by Brazilian neo-concretists, such as Lygia Clark who expressed her admiration for Josef Albers.

1 a–h

Postcards from the private collection of Josef Albers produced by MoMA, New York, and the Taylor Museum, Colorado Springs Fine Arts Center:

Wooden Mural Painting, Nootka, Vancouver Island, 1941

Wooden Antler Mask, Spiro

Mound, Oklahoma, 1941

Elkskin Mask, Zuni Pueblo, New Mexico, 1941

Wooden Maskette, Key Marco, Florida, 1941

Haida Indian Carving of Human Face, 1951

Kwakiutl Indian Carving of a Speaker, 1951

Tlingit Indian Dish

Representing a Frog, 1951

Kwakiutl Indian Carving of a Speaker, 1951

The Josef and Anni Albers Foundation

2

Teotihuacán Museum

Josef Albers

1949

Photographs mounted on cardboard
The Josef and Anni Albers Foundation

3

Pre-Columbian figures,

Museo Nacional de

Antropología, Mexico City

Josef Albers

c. 1936–49

Photographs mounted on cardboard
The Josef and Anni Albers Foundation

4

Navajo rugs, January '38, Florida

Josef Albers

1938

Photographs mounted on cardboard
The Josef and Anni Albers Foundation

5 a–j

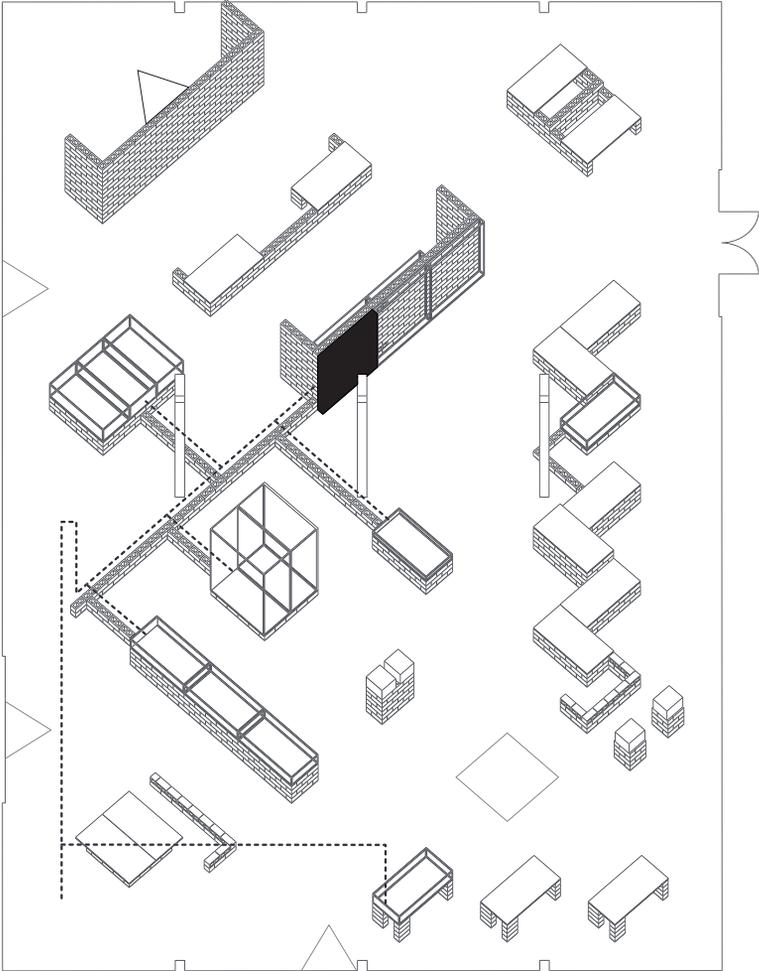
Navajo rugs, Florida

Josef Albers

1938

Photographs
The Josef and Anni Albers Foundation

E 2



1

Tlaloc

Josef Albers

1944

Woodcut on Japanese paper

The Josef and Anni

Albers Foundation

2

Tenayuca

Josef Albers

1942

Oil on Masonite

The Josef and Anni

Albers Foundation

3

Shrine

Josef Albers

1942

Zinc plate lithograph

The Josef and Anni

Albers Foundation

4 a-b

Loggia Wall, College of Science

Building, Rochester Institute

of Technology (RIT)

Josef Albers, RIT Public

Relations Department (photo)

1967

Photograph

The Josef and Anni

Albers Foundation

F



Filmmakers John Nelson and Alta Kahn while shooting *Navajo Film Themselves*, 1966
Courtesy of Penn Museum Archive /
photo: Richard Chalfen

NAVAJO FILM THEMSELVES

The various research projects on Amerindian craft, undertaken by artists and designers who emerged out of the Bauhaus context, did not initially raise questions regarding authorship and self-representation. In anthropology, however, the critique of unequal appropriation and description was already undergoing a process of negotiation. This process is expressed in a 1966 film project by Sol Worth and John Adair. The two filmmakers instructed residents of the Pine Springs Navajo reservation in Arizona on the basis of filmmaking, in order that they themselves could depict their own culture.

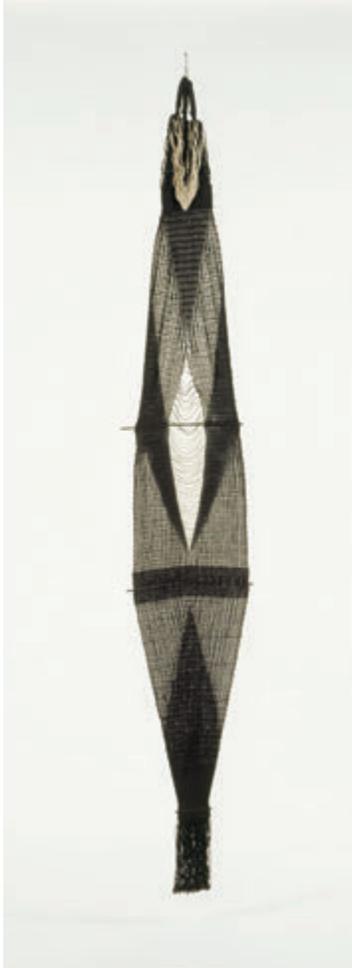
Collected under the overall title *Navajo Film Themselves*, these short films—with titles such as “Intrepid Shadows” by Al Clah, “The Navajo Silversmith” and “The Shallow Well Project” by Johnny Nelson, “Old Antelope Lake” by Mike Anderson, “The Spirit of the Navajos” by Maxine and Mary Tsosie and “A Navajo Weaver” by Susie Benally—document a variety of spiritual and artisanal practices. In the film presented here, “The Second Weaver”, Susie Benally instructs her mother on how to use a movie camera so that she can film Benally weaving a belt.

All of these films were originally screened and discussed on the reservation. After the project, Worth and Adair published the book *Through Navajo Eyes*, establishing a new relationship between the documentation of indigenous cultural practice and its written analysis.

**“The Second Weaver” from
Navajo Film Themselves
Susie Benally
1966**

**16 mm film transferred to digital
film, black and white, silent, 9 min
University of Pennsylvania Museum
of Archaeology and Anthropology**

G

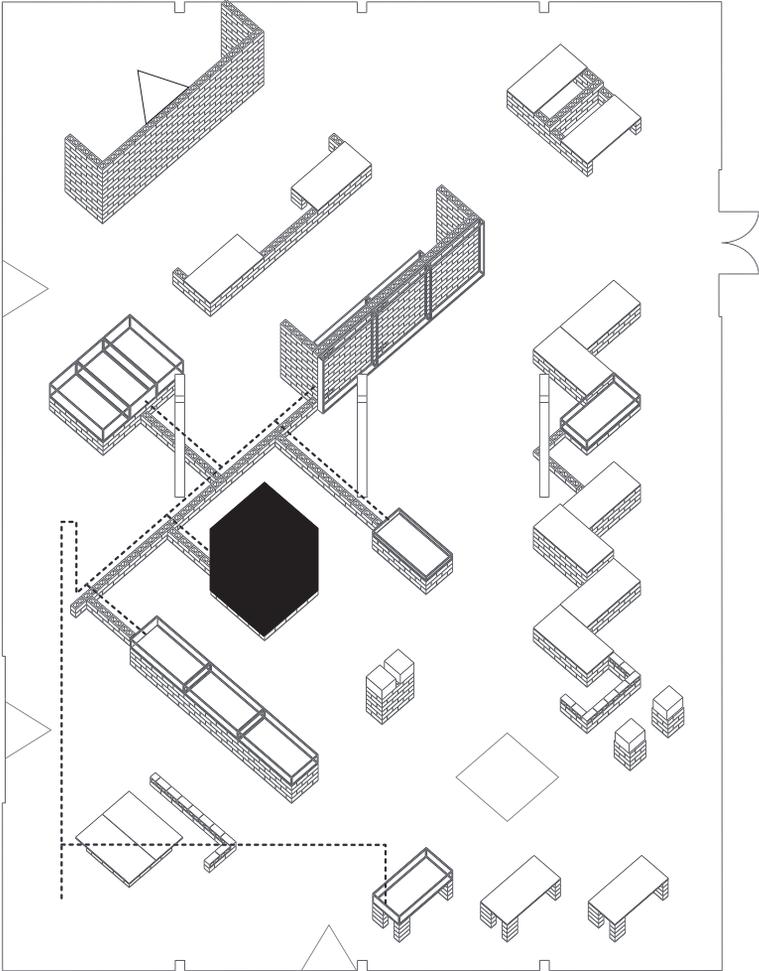


Lenore Tawney, *Black Woven Form (Fountain)*, 1966
Museum of Arts and Design, New York, gift of the artist, through the American Craft Council, 1968 / courtesy of the Lenore G. Tawney Foundation / photo: Sheldon Comfort Collins

FIBER ART

The fiber art movement, which emerged both in the US and internationally during the 1960s, refers to artists working with textile materials—weaving off the loom, but also using knotting techniques, braiding, wrapping and crochet. Their ambition was to see textiles afforded the same status as painting and sculpture, and considered a form of creative expression freed from utility. American “fiber artists” in particular owed a debt to the Bauhaus. While the school’s weaving workshop had turned increasingly to function, rejecting the “pictures made from wool” of the Weimar period, the emphasis placed on material and structure, the system instituted for teaching and textual analysis—as well as the professed equality of the arts and crafts—was considered an important precedent. Bauhaus weaving collections were also available in American museums and, significantly, many fiber artists trained with Bauhaus teachers, including Lenore Tawney (with Marli Ehrman at the Institute of Design in Chicago), Sheila Hicks (with Josef and Anni Albers at Yale in Connecticut) and Anne Wilson and Key Sekimachi (both of whom studied with Trude Guermonprez at the California College of Arts and Crafts in Oakland, California). Fiber artists like Bauhaus weavers before them responded to a diffused notion of world textile cultures exemplified by Anni Albers’ book, *On Weaving*. Dedicated to “my great teachers, the weavers of Peru”, Albers, along with the younger generation turned in particular to the textile traditions of the Incas for not only their technical brilliance but also the high social value afforded weaving in the Inca civilisation, in contrast to its place within their own culture.

G 1



1

Banner

Trude Guermonprez

1962

Silk, brass rods; double weave

Museum of Arts and Design, New
York, purchased by the American
Craft Council with funds from the
Valerie Henry Memorial Fund, 1967

2

Little River II

Lenore Tawney

c. 1969

Linen; handwoven

Museum of Arts and Design,
New York, gift of the Dreyfus
Corporation, through the American
Craft Council, 1989

3

Black Woven Form (Fountain)

Lenore Tawney

1966

Linen; expanded gauze weave,
knotted, loom woven

Museum of Arts and Design, New
York, gift of the artist, through the
American Craft Council, 1968

4

Peruvian

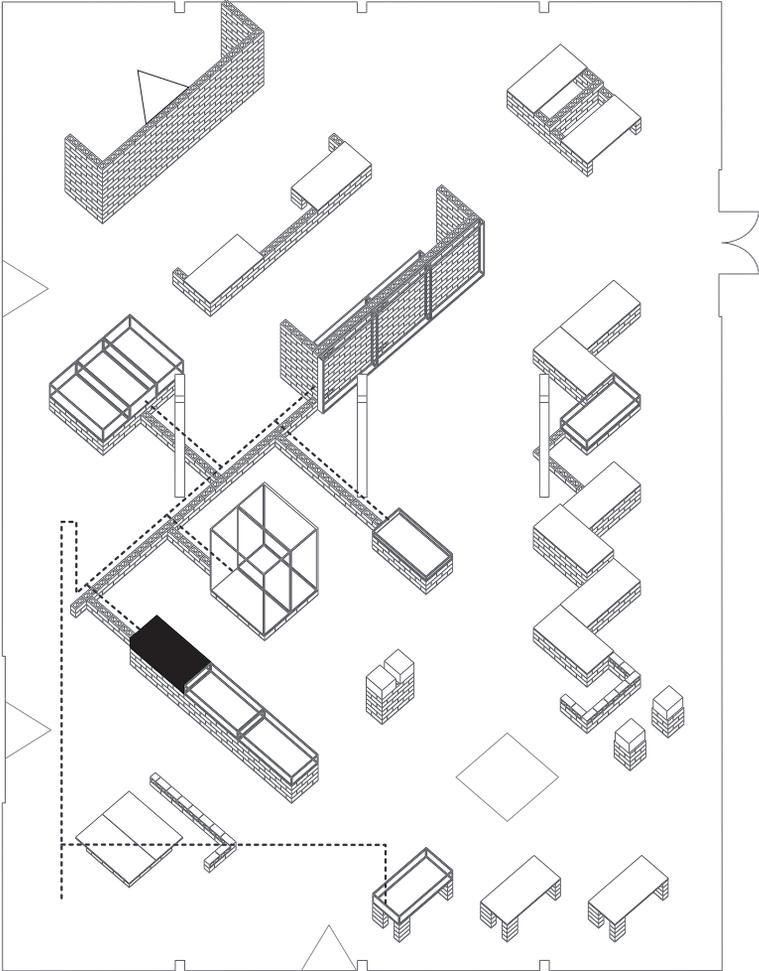
Lenore Tawney

1962

Linen double weave

Lenore G. Tawney Foundation,
New York, NY

G 2



The objects displayed here—including notes about Native American art, a postcard from Peru, travel drawings, photographic documentation of weaving on a backstrap loom and a pre-Columbian vessel—all come from the personal collection of the American weaver Lenore Tawney. Tawney travelled also throughout Europe, Africa, the Middle East, India and Japan, but the objects here reflect research conducted in Bolivia, Guatemala, Peru and the American Southwest. Materials such as feathers and beads found their way into her work, but it was the technique of Peruvian gauze weaving, learnt from Lili Blumenau in 1961, which enabled her to create *Little River II* and *Black Woven Form*, both of which are on display in the cabinet nearby. Through this technique, Tawney was able to split the warp and work the weft to create and shape suspended forms. A linear structure and the use of monochromatic yarn lend these objects a minimal appearance, and, in fact, Tawney's friend Agnes Martin, who occupied a studio in the same Manhattan warehouse, attributed these works their titles.

1

Letter to Margo Hoff
Lenore Tawney
1965
Ink on paper

2

Archival image of Toshiko Takaezu and Lenore Tawney weaving on backstrap looms in Guatemala
1974
Photograph (reprint)

3

Personal journal with a note about Native American Art
Lenore Tawney
1984–87
Ink on paper

4

Personal sketchbook
Lenore Tawney
1965–74
Book

5

Postcard to Margo Hoff
Lenore Tawney
1965
Postcard

6

Textiles of Ancient Peru and their Techniques
Raoul d'Harcourt
1962
Book

7

Indian Masks and Myth of the West
Joseph H. Wherry
1969
Book

8

Paracas Fabrics and Nazca Needlework, 3rd Century B.C.–3rd Century A.D.
Junius Bird
1954
Book

9

Chancay Effigy Vessel
n.d.
Earthenware; moulded

10

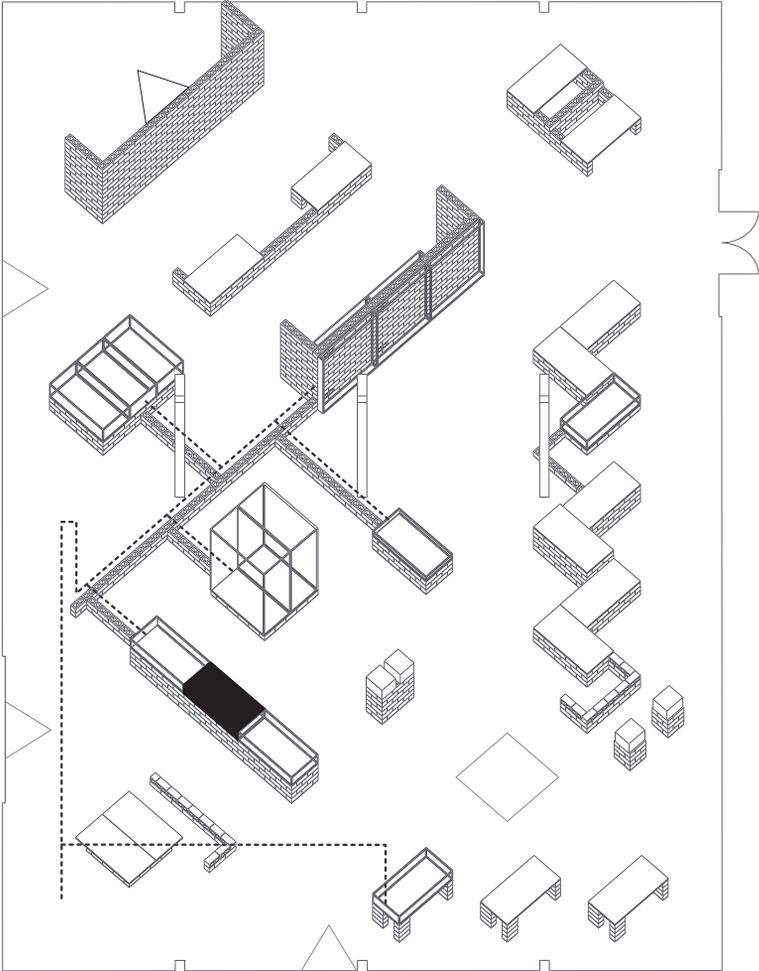
Letter to Lenore Tawney
Bauhaus-Archiv Darmstadt
1967
Typescript on paper

11

Portrait of Lenore Tawney
Yousuf Karsh
1959
Photograph (reprint)
© The Estate of Yousuf Karsh

All works: Archives of the Lenore G. Tawney Foundation, New York, NY

G 3



Artist Sheila Hicks studied painting with Josef Albers at Yale School of Art in Connecticut, where she also encountered George Kubler, who taught Latin American Art, and Anni Albers, who helped supervise her thesis on pre-Incaic culture along with anthropologist Junius B. Bird from the Museum of Natural History, New York. Hicks won a Fulbright scholarship enabling her to travel across Latin America to Chile between 1957 and 1959, along the way keeping journals and sketchbooks, photographing architectural sites, and collecting textile samples such as the Andean belts displayed here—these latter influencing the “Faja” works made during the same period. Through an introductory letter from Josef Albers, Hicks also taught the basic design and colour course at Yale to students of the architecture school at the Universidad Católica in Santiago de Chile. The film *Opening the Archives* by Cristobal Zañartu shows Hicks discussing these formative experiences and describing their impact on her work, whilst looking through her photographic photo archive.

1

Faja I – Rojo Blanco Naranja

Sheila Hicks

1958

Wool, cotton

Private collection

2

Faja II

Sheila Hicks

1958

Wool, cotton

Private collection

3

Faja III

Sheila Hicks

1958

Wool, cotton

Private collection

4

Faja IV

Sheila Hicks

1958

Wool, cotton

Private collection

5

Faja V – Arriba

Sheila Hicks

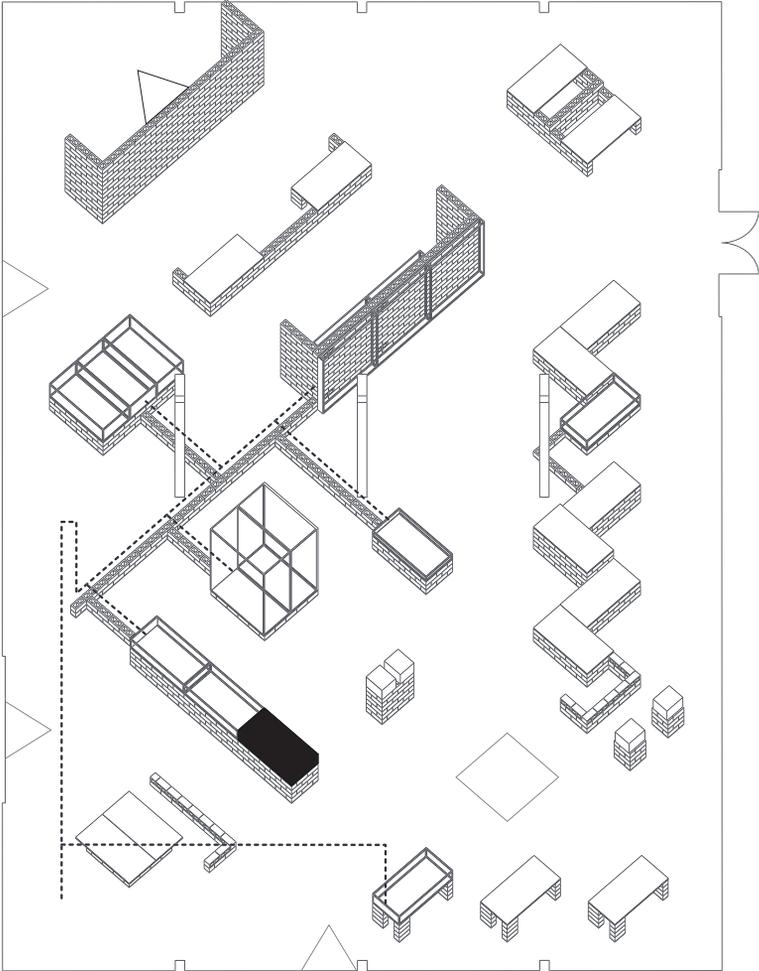
1958

Wool, cotton

Private collection

Opening the Archives
Cristobal Zañartu
1995
Video transferred to digital film,
16:09 min
Studio Cristobal Zañartu

G 5



During the 1970s, Anne Wilson—who trained with Trude Guermonprez at the California College of Arts and Crafts in Oakland, California—was an active member of the experimental arts scene of the San Francisco Bay Area. In an interview she explains how in this milieu “the newly emerging fields of both fiber and video seem[ed] to be the two most exciting new arenas of practice”. In this exhibition, Wilson is represented by a photographic documentation of textile works of nets and grids made between 1975 and 1979, which are photographed by the artist herself, as well as by invitation cards and reviews of her work. An emphasis on the grid structure of woven forms associates the works with knotted fishing nets as well as with minimalist sculpture. The photographs themselves recall the extensive documentation of textile samples carried out at the Bauhaus and how their woven structure was magnified, as in Walter Peterhans’ cover image for the weaving edition of the *Bauhaus Journal* of 1932.

1
“*Pliable Lines*”, in *Artweek*
Laurie Glass
6 December 1975
Print on paper
Courtesy of Anne Wilson and
Rhona Hoffman Gallery

2
Invitation card to “Pliable Lines: Recent Textiles by Anne Wilson”, Pacific Basin Textile Arts Gallery, San Francisco, 5 November–12 December 1975
Pacific Basin Textile Arts Gallery
1975
Postcard
Courtesy of Anne Wilson and
Rhona Hoffman Gallery

3
Review of “Grid Constructions”, Robert Kidd Gallery, Birmingham, Michigan, in Detroit Free Press
Marsha Miro
12 November 1978
Print on Paper
Courtesy of Anne Wilson and
Rhona Hoffman Gallery

4
Invitation card to “Grid Constructions, Wall reliefs and sculpture by Anne Wilson, Robert L. Kidd Associates / Galleries, Birmingham, 24 October–18 November 1978”
Robert L. Kidd Associates Gallery
1978
Printed card
Courtesy of Anne Wilson and
Rhona Hoffman Gallery

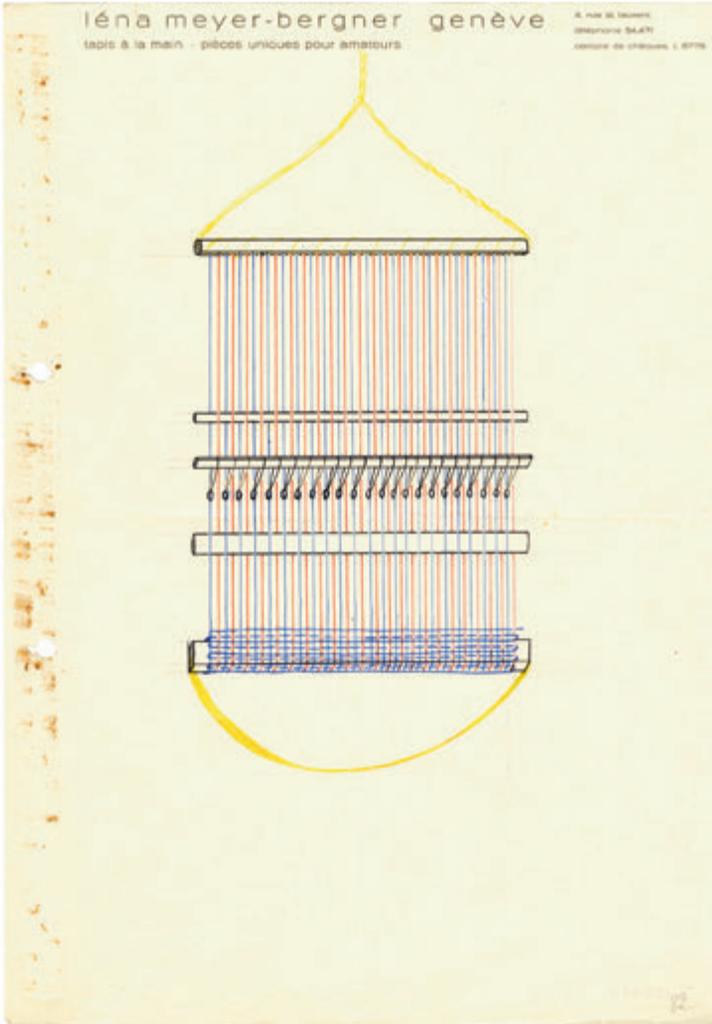
5 a–h
Nets + Grids
Anne Wilson
1975–79
Photographic documentation of
works by the artist (reprint)
Courtesy of Anne Wilson and
Rhona Hoffman Gallery

Macramé Park (1973) was a large outdoor structure created in Bolinas, California, by Alexandra Jacopetti. It was conceived as a play space for children, constructed from layers of hand-knotted rope suspended on a wooden frame of logs salvaged from the beach. A textile artist based in the San Francisco Bay Area, Jacopetti at that time was familiar with the work of Trude Guermonprez and the weavers emerging from her class, but was principally involved in the hippy counterculture as both artist and chronicler. She belonged to a guild who traded independently and trained apprentices in craft disciplines. As a notable statement of the hippie craft movement, the academic Julia Bryan-Wilson has described *Macramé Park* as neither artwork nor amateur project, but instead as an “example of a countercultural community practice”. An image of *Macramé Park* is reproduced in Jacopetti’s *Native Funk and Flash*, a book about the “emerging Folk Art” of the San Francisco Bay Area. In the book, she describes a hunger in her community for “a cultural identity strong enough to produce our own versions of the native costumes of Afghanistan or Guatemala for a community life rich enough for us to need our own totems comparable to African and Native American masks and ritual objects”. This eclectic cultural identification and appropriation arose out of the idiosyncratic needs within her community to produce an alternative politics and culture in opposition to the mainstream. *Macramé Park* no longer exists except through documentation including in this 1974 film by Ben Van Meter.

The Saga of the Macramé Park
Ben Van Meter
1974

16 mm film transferred to digital
film, black & white, 18:30 min
Private collection

H



Lena Bergner
Draft of a handloom, n.d.
Stiftung Bauhaus Dessau (I 15598 G) /
© Heirs to Lena Bergner

LENA BERGNER AND HANNES MEYER: A MIGRATORY LIFE

In 1927, Hannes Meyer, already known as an important architect of the *Neues Bauen* (New building) movement, was invited by Bauhaus director Walter Gropius to head the newly established “building” department at the Bauhaus in Dessau. In April 1928, having been appointed as the second Bauhaus director, he immediately introduced new course subjects related to technology, natural science and the humanities, in order to better meet the requirements of an egalitarian social ideal. Two years later, he was dismissed from his position—a result of Germany’s increasingly conservative and nationalistic ideological climate. Together with a group of Bauhaus graduates, including the weaver Lena Bergner, he travelled to Moscow at the invitation of the Soviet government. Meyer and Bergner lived and worked in the Soviet Union from 1930 to 1936, returning to Switzerland after the direction of the Stalinist regime became clear. In 1939, the couple moved on to Mexico, where Meyer became the head of Mexico City’s urban planning office, while Lena Bergner worked as a weaver for different local educational organizations, also developing new planning schemes for rural and urban schools. In 1942, the couple founded the publishing house *La Estampa Mexicana* to disseminate the work of the graphic arts collective *Taller de Gráfica Popular*.

Commissioned by the Soviet Union, Lena Bergner developed emblematic motifs for the republics of Lithuania, Armenia, Kazakhstan, Russia, Turkmenistan, Azerbaijan and Chuvash for its pavilion at an international book fair in Mexico City in 1942. For research purposes, Bergner collected a large number of photographs previously displayed at the *Exhibition of Achievements of the National Economy* (VDNKh, Moscow, 1939–41). These depict regional costumes, weaving workshops, styles of ceramic painting and carpet design from the various Soviet republics listed above. Based on her experiences in the Soviet Union, for the Mexico City book fair Bergner developed the ornamental stripes on view here. This method of shifting, rotating and mirroring forms as a means of producing animated surfaces can be traced back to Paul Klee's classes at the Bauhaus, which Bergner attended between 1926 and 1929.

1

Ornaments

Lena Bergner

n.d.

Ink over pencil on paper

Stiftung Bauhaus Dessau

2 a–d

Ornamental border designs

Lena Bergner

n.d.

Linocut on paper, mounted on paper

Stiftung Bauhaus Dessau

3

Schönzeichnung von Paul Klees

Unterricht, 1. Allgemeiner Teil

(Drawing from Paul Klee's class, 1st general part)

Lena Bergner

1927–28

Ink and pencil on paper (reprint)

Zentrum Paul Klee, Bern /

© Heirs of Lena Bergner

4 a–b

Knüpftteppich Nr. 17/5, verschiedene Beigetöne, hell, kleine Dreiecke zitronengelb (Knotted carpet no. 17/5, various shades of beige, light, small triangles, lemon yellow)

Teppich "Ticinese", blau, rot, Zwischentöne (Carpet "Ticinese", blue, red, nuances)

Lena Bergner

n.d.

Photograph (reprint)

Bauhaus-Universität Weimar,

Archiv der Moderne /

© Heirs of Lena Bergner

5

Der Orientteppich (The Oriental carpet), probably a transcript from a book by Werner Grote-Hasenbalg
Lena Bergner

n.d.

Typescript and coloured

pencil on paper (reprint)

Stiftung Bauhaus Dessau /

© Heirs of Lena Bergner

6 a–c

Photographs from the archive of Hannes Meyer from his time in the Soviet Union

n.d.

Photographs (reprint)

© Hannes-Meyer-Archiv,

Deutsches Architekturmuseum,

Frankfurt am Main

Hannes Meyer and his wife Lena Bergner lived in Mexico from 1939 to 1949. In their estates numerous photographs of Mexican architecture can be found. They range from documentation of simple huts to prehistoric ruins such as the sun pyramid of Teotihuacán—a city complex the Aztecs found already abandoned after migrating to the highlands. This interest in Meso-American cultures also reveals itself in one photograph of a backstrap loom. Lena Bergner had studied weaving at the Bauhaus, where she displayed an interest in non-European textiles, undertaking research on weaving technique used in Persian carpets, as well as different Amerindian methods. She worked in Mexico as an instructor at a state-run textile institute, where she developed a curriculum for a weaving school for the Otomí people of North East Mexico – a project, which was never realised.

1

Draft of a handloom

Lena Bergner

n.d.

Ink and coloured pencil
on paper (reprint)

Stiftung Bauhaus Dessau /

© Heirs of Lena Bergner

2

*Knüpfen und Weben. Ein
Berufsbild* (Knotting and
weaving. A job description)

Lena Bergner

1940

Technical drawing on paper (reprint)

Stiftung Bauhaus Dessau /

© Heirs of Lena Bergner

3 a–c

Teotihuacán

Hannes Meyer

1939–49

Photographs (reprint)

Stiftung Bauhaus Dessau /

© Heirs of Hannes Meyer

4

Pyramide Chichén Itza. Mexiko
(Chichén Itza pyramid, Mexico)

Hannes Meyer

1939–49

Photograph mounted on
cardboard (reprint)

Stiftung Bauhaus Dessau /

© Heirs of Hannes Meyer

5

Mexiko. Wohnhütten

(Mexico, dwellings)

Hannes Meyer

1939–49

Photograph mounted on
cardboard (reprint)

Stiftung Bauhaus Dessau /

© Heirs of Hannes Meyer

6

Untitled

Hannes Meyer

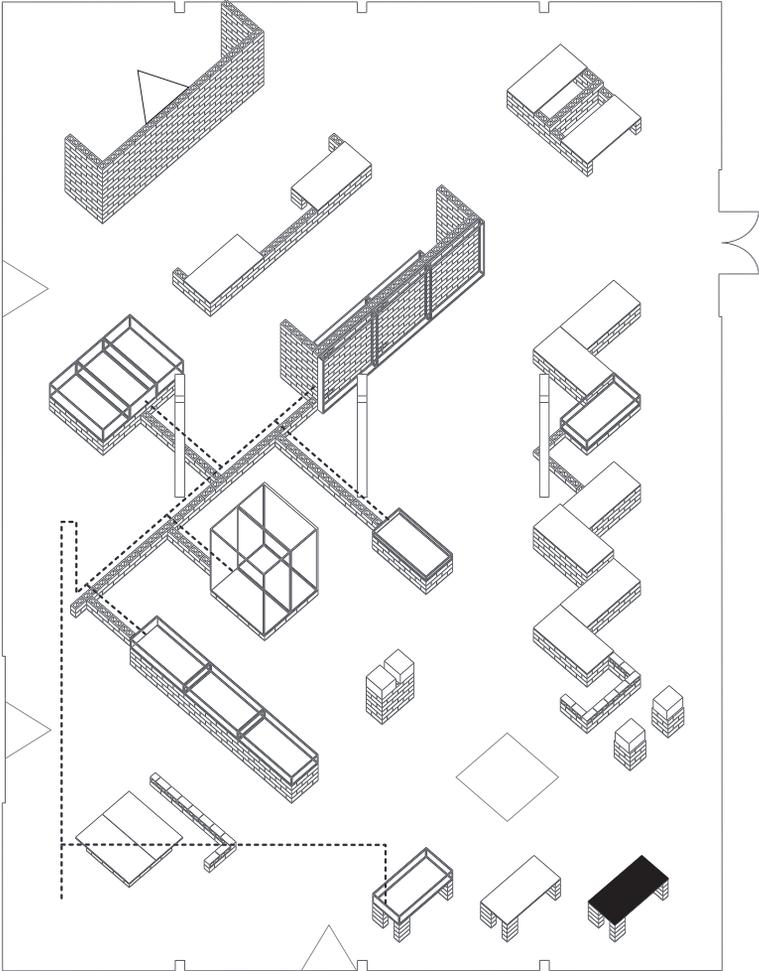
1939–49

Photograph mounted on
cardboard (reprint)

Stiftung Bauhaus Dessau /

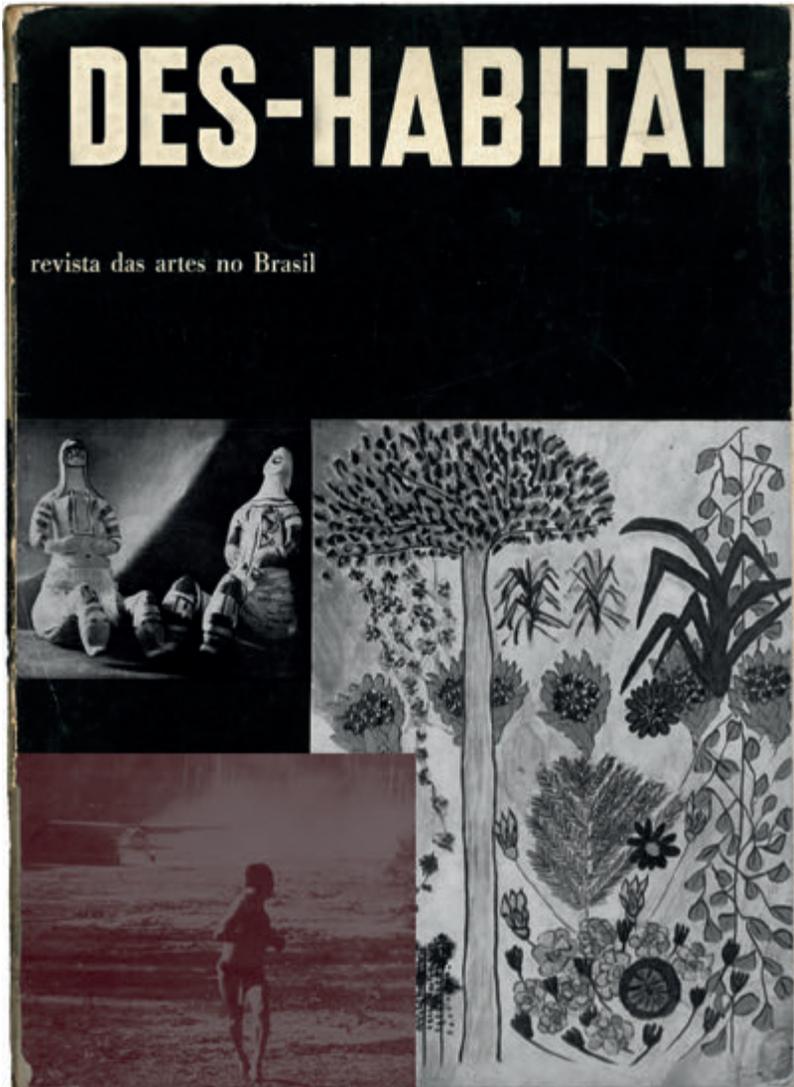
© Heirs of Hannes Meyer

H 3



The Taller de Gráfica Popular (Workshop for popular graphic art, or TGP) was a collective established in post-revolutionary Mexico in 1937, which remained active until 1977. The collective sought to support class struggle and social-revolutionary goals through the production of simple linocut and woodcut graphics. The workshop's posters, illustrations, flyers and calendar sheets incorporated stylistic and iconographic elements derived from Central America's urban and rural popular culture, as well as quite deliberately adopting pre-Columbian motifs. As the outcome of a collective practice, TGP graphics implicitly contested the individualism inherent in many of Western modernism's artistic movements, positing an alternative model of visual production. The graphics were sold cheaply, with the revenue generated used to support labour movements and literacy campaigns in Mexico, as well as liberation movements in Central and South America. These endeavours led to the founding of the publishing house La Estampa Mexicana in 1942, which from 1947 to 1949 Hannes Meyer led from Mexico City. On the occasion of its tenth anniversary, Hannes Meyer and the graphic artists of TGP, with Lena Bergner serving as book designer, edited a commemorative publication detailing the work of the collective. It is still counted among the most significant documents of political graphic art from the twentieth century.

TGP México. El taller de gráfica popular (TGP Mexico: Workshop for popular graphic art)
Hannes Meyer, Lena Bergner
1949–50
Book (reprint)
Private collection



Paulo Tavares, *Des-Habitat*, 2018
Courtesy of the artist

PAULO TAVARES: DES-HABITAT

Des-Habitat

Carajás



indigenous and the wild played a central role in shaping the modern movement in Brazil, and for that matter of modernism *à la carte*. Different from the European context, however, where the avant-gardes sought a radical break from past and tradition, the encounter of Brazilian modernists with the primitive was associated with the fabrication of a sense of national culture and identity. Images of indigenous objects appeared in *Habitat* under this codification, serving as referenc-

es to a particular type of modern language which, despite its affiliation to internationalism, was grounded in vernacular and native forms of expression, the aesthetic resources of a truly authentic national-modern culture.

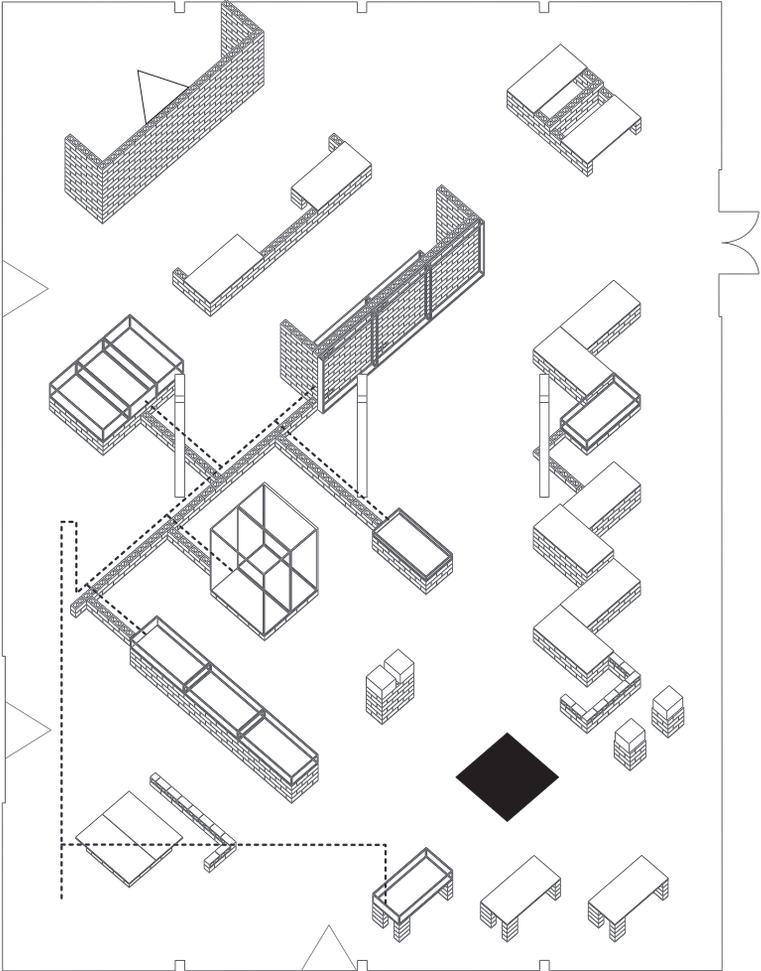
By virtue of its pedagogic design and language, *Habitat* framed the images of indigenous bodies, arts and crafts as if they were displayed in a space between the eth-

nographic museum and the museum of modern art, objects detached from their social and territorial milieu, which should be contemplated as autonomous works of art. Likewise, such framing bracketed out the social processes by which these images were produced. The crucial question they ask is far from anything related to the 'ethnographic art' they show; it rather concerns that which is outside the frame. For what was the historical and social context that allowed such images of indigenous bodies and objects to be produced, reproduced and circulated in sophisticated mass media publications as formal references to the 'new language'?

After the 1930 Revolution, which initiated the fifteen-year rule of Getúlio Vargas, the Brazilian state embarked on aggressive project of hierarchical colonization. This was operationalized by government policies such as the 'March to the West', which prompted a series of expeditions with the aim of establishing outposts and towns across the unexplored territories of central Brazil. By the late 1950s, under the democratic presidency of Juscelino Kubitschek, this frontier ideology was being pursued through ambitious projects of territorial and regional modernization, the most expressive of which was Brasília, the modernist capital city built



I



Similar to other “militant modernist” publications that flourished at that time, *Habitat* – the arts and design magazine edited by architect Lina Bo Bardi in 1950 – not only propagated images of modern art and architecture, but also images of popular and indigenous cultures, introducing its audience to the vocabulary of modernism and vernacular and native forms of cultural expression at the same time. This project investigates the ways in which images of indigenous arts and crafts were framed by the aesthetic language of *Habitat*. It mobilizes a series of design strategies based on re-appropriation, collage and re-placing – procedures that were central to the graphic language of *Habitat* – to interrogate the context from which these images emerged as signifiers of modernity in the magazine’s pages, exposing how *Habitat* itself, by virtue of its pedagogic language and visual design, functioned as framing device concealing that context and its inherent colonial structure.

Des-Habitat

Paulo Tavares

2018

Installation – furniture designed
by Lina Bo Bardi, publication,
monitor and video
Courtesy of the artist

J



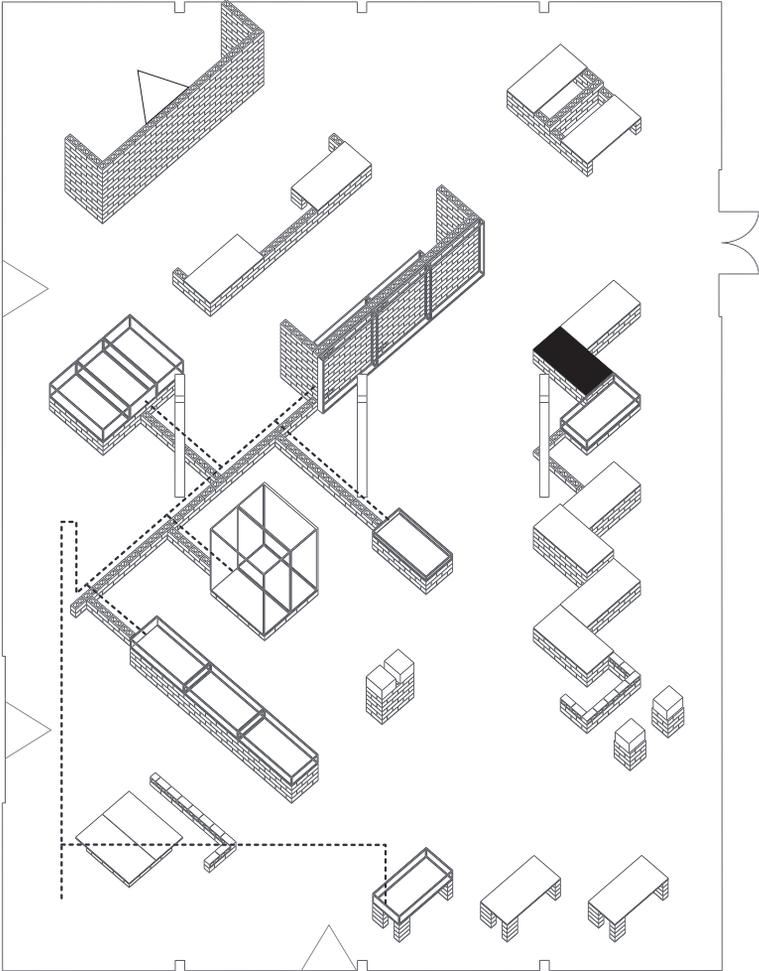
Lina Bo Bardi, *Cadeira de beira de estrada* (Roadside chair), 1967
Instituto Bardi / Casa de Vidro

LINA BO BARDI AND PEDAGOGY

Lina Bo Bardi was an Italian-Brazilian architect, exhibition designer and editor of journals such as *Domus* and *Habitat*. After moving to Brazil in 1946, when she conceived the Museum of Art of São Paulo (MASP) together with Pietro Maria Bardi, her husband and first director of the Museum, she was formally involved in two education projects attached to the museums in which she was a key figure.

The Instituto de Arte Contemporânea (IAC) at the MASP, active from 1951 to 1953, extended the work of the museum, bringing European Modernism to audiences and introducing the structured curriculum of an industrial design training. Exhibitions at the museum included one of Thonet chairs, the work of Max Bill, Le Corbusier and Alexander Calder, as well as “Vitrine das Formas” (Showcase of Forms) aimed at reorienting and updating Brazilian taste. The school, which grew out of a perceived lack of design expertise, intended to train industrial designers as specialists within the formal discipline of modernism, using experimental techniques similar to the Bauhaus preliminary course, research in design specialisms, and aiming to establish links to industry as well as to maintain connections to an international avant-garde. The IAC was not financially sustainable and closed. Bo Bardi as director of the Museu de Arte Moderna da Bahia (MAM-BA), in 1962, conceived of a second school the Escola de Desenho Industrial e Artesanato. Her ideas for this school sought to integrate modernist industrial design with artisan production, as well as to document the popular craft cultures of the Northeast. It was a turn away from European examples and an acknowledgement of the subsistence technologies, powerful aesthetics and cultural presence of the non-affluent communities of Brazil. Bo Bardi’s Bahia School also resonated with the progressive ideas of educator Anísio Teixeira who conceived Escola Parque (also represented in this exhibition).

J 1



The Museu de Arte de São Paulo (MASP) was founded in 1947. The first director Pietro Maria Bardi together with Lina Bo Bardi and the architect Jacob Ruchti, created the Instituto de Arte Contemporânea (Institute of Contemporary Art, or IAC) within the museum, the first design school in Brazil. IAC brought together a faculty made up of architects, artists and designers and formed famous students, such as Alexandre Wollner, Antônio Maluf, Emilie Chamie and Maurício Nogueira Lima. The concept for MASP's activities was influenced explicitly by the Bauhaus as well as colleges established in its wake, such as Black Mountain College (1933) and the Chicago Institute of Design (1937). IAC's inauguration was held at MASP in March 1951, with a solo show by Max Bill, a former Bauhaus student. The presence of Max Bill was celebrated by Brazil's artistic milieu, this paved the way for the development of concrete art and industrial design in the country in the following decade.

1

Draft letter to Black Mountain College
Pietro Maria Bardi
1950

Typescript on paper
Arquivo do Centro de Pesquisa do Museu de Arte de São Paulo Assis Chateaubriand

2

Draft description of IAC
n.d.

Typescript on paper
Arquivo do Centro de Pesquisa do Museu de Arte de São Paulo Assis Chateaubriand

3

Letter to Pietro Maria Bardi
David R. Corkran (*Black Mountain College*)
1950

Typescript on paper
Arquivo do Centro de Pesquisa do Museu de Arte de São Paulo Assis Chateaubriand

4

"Instituto de Arte Contemporânea",
in *Diário de São Paulo*
29 March 1950
Print on paper

Arquivo do Centro de Pesquisa do Museu de Arte de São Paulo Assis Chateaubriand

5

Promotional material about IAC
MASP
1951

Cardboard
Arquivo do Centro de Pesquisa do Museu de Arte de São Paulo Assis Chateaubriand

6

Educational activities at the Museu de Arte de São Paulo
1947–53

bauhaus imaginista
2018

Slideshow
Photographs by Peter Scheier –
Arquivo do Centro de Pesquisa do Museu de Arte de São Paulo Assis Chateaubriand

7 a–b

Articles about Max Bill exhibition and the IAC at MASP *Habitat*
Revista Brasileira de Arquitetura, Artes Plásticas, Artesanato e Decoração, nos 2–3

MASP
1951

Magazines
Instituto Bardi / Casa de Vidro

Lina Bo Bardi believed that handicrafts—understood not as folklore but as a form of technological innovation emanating from the hand of the people—should provide the basis of the Brazilian industrial design. Consequently, she collected many objects of so-called “popular culture”. Many of these were found in street markets, rural centres and among the Indigenous and Afro-Brazilian communities of the different cities in the northeast region of Brazil, whose economy and handicrafts at that time were being promoted by the Superintendência do desenvolvimento do Nordeste (Development Superintendency of the Northeast, or SUDENE), a government agency created in 1959. After the socially and culturally conservative civil-military coup of 1964, much of Bo Bardi’s collection was lost, and the new government removed her from the directorship of the Museu de Arte Moderna da Bahia (MAM-BA).

1
Mug with teeth
n.d.
Metal
Instituto Bardi / Casa de Vidro

2
Can shovel
n.d.
Metal
Instituto Bardi / Casa de Vidro

3
Pitcher
n.d.
Metal
Instituto Bardi / Casa de Vidro

4
Funnel
n.d.
Metal
Instituto Bardi / Casa de Vidro

5
Gourd spoon
n.d.
Gourd
Instituto Bardi / Casa de Vidro

6
Lamp
n.d.
Metal and rag
Instituto Bardi / Casa de Vidro

7
Bowl with ornaments
n.d.
Polychrome ceramic
Instituto Bardi / Casa de Vidro

8
Comb
n.d.
Wood and thread
Instituto Bardi / Casa de Vidro

9
Lamp
n.d.
Metal
Instituto Bardi / Casa de Vidro

10
Cadeira de beira de estrada
(Roadside chair)
Lina Bo Bardi
1967
Wood, rope, iron nails
Instituto Bardi / Casa de Vidro

In 1959, Lina Bo Bardi moved to Salvador to found and direct the Museu de Arte Moderna da Bahia (MAM-BA). More than a museum, MAM-BA was conceived as a popular art documentation centre and school. A crucial aspect of Bo Bardi's idea was to bring together designers and local master craftspeople—connecting modern and industrial creativity to Brazilian society by creating a popular university centred on a school of industrial design and handicraft.

1a

Schemes for the School of Handicraft and Industrial Design

Lina Bo Bardi
1960

Hydrographic pen on paper (reprint)
Instituto Bardi/Casa de Vidro

1b

Draft programme for the School of Handicraft and Industrial Design

Lina Bo Bardi
c. 1961

Typescript on paper
Instituto Bardi/Casa de Vidro

1c

First two pages of the project for the School of Handicraft and Industrial Design

Lina Bo Bardi
c. 1961

Typescript on paper
Instituto Bardi/Casa de Vidro

2

View of the workshop space of MAM-BA with the exhibition *Tupy todos os dias* [Tupy Every Day]
2013

Photograph (reprint)
Courtesy Marcelo Rezende

3

“MAMB Não é Museu: É Escola e ‘Movimento’ Por Uma Arte Que Não Seja Desligada do Homem”

(The MAM is not a museum: It is a school and a ‘movement’ for an art that is not disengaged from mankind), in *Jornal da Bahia*
Glauber Rocha

21 September 1960

Print on paper
Museu de Arte Moderna da Bahia (MAM-BA)

4

“Escola e a vida” (The School and the Life)
in *Crônicas de arte, de história, de costumes, de cultura da vida*, n.º 4
Diário de Notícias, Salvador

Lina Bo Bardi
1958

Print on paper
Instituto Bardi/Casa de Vidro

5

“Arte industrial” (Industrial Art)
in *Crônicas de arte, de história, de costumes, de cultura da vida*, n.º 8
Diário de Notícias, Salvador,

Lina Bo Bardi
1958

Print on paper
Instituto Bardi/Casa de Vidro

When Lina Bo Bardi relocated to Salvador to create the Museu de Arte Moderna da Bahia (MAM-BA), the Centro Educacional Carneiro Ribeiro was already an important reference in pedagogy in Brazil. Founded in the working-class neighbourhood of Caixa D'Água in 1950 by pioneering educator Anísio Teixeira, the school, also known as Escola Parque (Park School) proposed a new model of inclusive education for young people—one Bo Bardi wished to incorporate within the museum. Teixeira was influenced by the principles of progressive education and the community-school model propounded by philosopher and educator John Dewey, whose ideas were also extremely influential to the founders of Black Mountain College in North Carolina, United States. Providing instruction in sports, art, industrial craft, social studies and literacy, the Escola Parque's aim was to compliment *escolas classes* (school classes) in a system of integrated education where both academic work and manual practice were considered equally important for promoting Brazilian democracy.

Photographs from Escola Parque
bauhaus imaginista

2018

Leporello

Acervo fotográfico da Escola
Parque, Salvador-Bahia,
Aníbal Gondim (Tecomuseu)
and bauhaus imaginista

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1

Footage of *Deus e o Diabo na Terra do Sol*, 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 Scaldaferrri
1963

Photograph

Instituto Bardi/Casa de Vidro

2

Meetings of filmmakers from Cinema Novo at the Museu de Arte Moderna da Bahia (MAM-BA)
1960

Photograph

Instituto Bardi/Casa de Vidro

3

Refazenda, an album by Gilberto Gil Rogério Duarte

Record cover

Private collection

4

Exterior signage of the Glauber Rocha Cinema in Salvador, Brazil

Rogério Duarte

1975

Photograph (reprint)

Manuel Raeder, Berlin

5

Vitalino/Lampião

Geraldo Sarno

1969

Poster (reprint)

Thomaz Farkas Estate

6

Page from Lina Bo Bardi's journal about the footage set of *Deus e o Diabo na Terra do Sol*, by Glauber Rocha

Lina Bo Bardi

1963

Drawing

Instituto Bardi/Casa de Vidro

In the late 1950s to the early 1960s, the city of Salvador—which had been marginalized during Brazil’s modernization—brought together several cultural figures in order to foster a renewal of local culture: a moment that writer Antonio Risério dubbed the “Avant-Garde in Bahia”. This scene flourished with the involvement of the rector Edgar dos Santos and of architect Lina Bo Bardi, composer Hans-Joachim Koellreutter, theatre director Martim Gonçalves and essayist Agostinho da Silva, all of whom influenced a generation of younger artists—such as Glauber Rocha, Gilberto Gil and Caetano Veloso—every one of them important figures for the emergence of Brazilian counterculture. Cross-pollination within the arts was significant. While Rocha’s film *Deus e o Diabo na Terra do Sol* (Black God, White Devil) (1964) is considered a landmark of Cinema Novo, the poster that accompanied it, by Rogério Duarte and Lygia Pape, is a landmark of Brazilian graphic design. Polymath and composer, Duarte, became one of the creators of Tropicália, a movement known for combining traditional Brazilian culture with foreign influences and radical aesthetics.

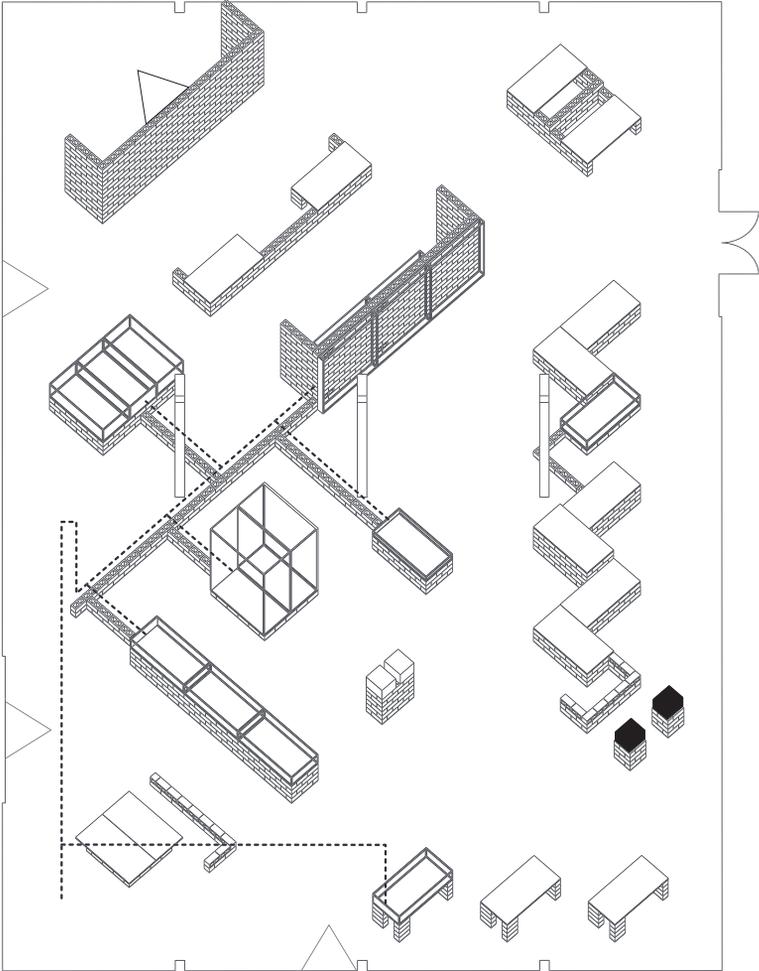
1

Poster for the film *Deus e o Diabo na Terra do Sol* by Glauber Rocha
Rogério Duarte (design),
Lygia Pape (typography)
1963–64
Poster (reprint)
Cinemateca Brasileira

2

A grande cidade (The Big City),
a film by Cacá Diegues
Rogério Duarte
1966
Poster (reprint)
Cinemateca Brasileira

J 7



In its search for an alternative aesthetic form to that prevailing in mainstream Hollywood-produced genre films, the Cinema Novo movement realized an alternative mode of production to the industrialized studio system. Its films deal with poverty, illiteracy and exploitation in the Northeast region of Brazil, sharing an ideological position with the Argentinian Tercer Cine (Third Cinema) movement. In *Vitalino / Lampião*, Geraldo Sarno documents the Northeast Brazilian ceramist Manuel Vitalino dos Santos as he reflects on the role of art and popular culture for the camera. Lina Bo Bardi was friends with many of Cinema Novo's actors, and the exploration of street culture she began in Salvador Bahia was reflected in her now-famous exhibition *The Hand of the People*, held at Museu de Arte de São Paulo (MASP) in 1969. Around 1963, artist Lygia Pape began to engage in film following the dissolution of the neo-concretes, working in close contact with the Cinema Novo movement. She produced posters as well as text works for films by Glauber Rocha, Nelson Pereira dos Santos, Paulo Gil Soares and others. Lygia Pape references this topic in her 1975 film, *The Hand of the People*, which builds on Bo Bardi's research, staging an inquiry into how popular Brazilian culture arose out of broad discussion and criticism of the country's existing social, cultural and political systems.

1

The Hand of the People
Lygia Pape
1975

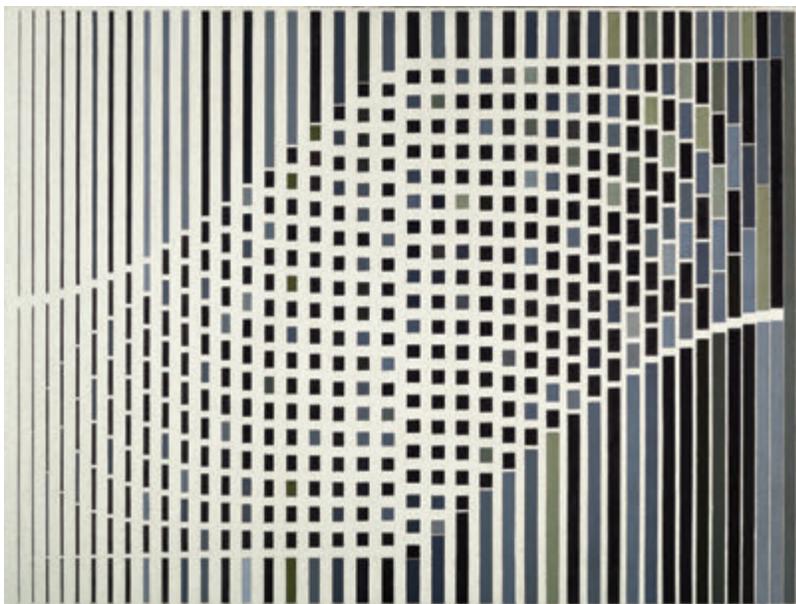
16mm film transferred to
digital film, colour, 10 min
Projeto Lygia Pape

2

Vitalino / Lampião
Geraldo Sarno
1969

16 mm film transferred to digital
film, black and white, 10 min
Thomaz Farkas Estate

K



*Ivan Serpa, Pintura 178, 1957,
Private collection*

GRUPO FRENTE

The art school of the Museu de Arte Moderna do Rio de Janeiro (MAM RJ) was established in 1952, led by Ivan Serpa, who gave classes for both children and adults—including artists who would go on to form the Grupo Frente (1954–57) and later the neo-concrete movement (1959–61). Writer and critic Mário Pedrosa described the “experimental” character of these classes, but the fact this experimentation was structured through study of colour, materials, technique and composition has encouraged art historian Adele Nelson to claim Serpa’s teaching method was substantially based on the Bauhaus preliminary course. This link is identified also in comments made by the director of the Museum of Modern Art (MoMA) in New York, Alfred Barr, about the work of artists in the 4th São Paulo Biennial (1957), which he described as being merely “Bauhaus experiments”. Also noteworthy were efforts to create an art school at MAM RJ, based on the Hochschule für Gestaltung (Institute of Design, HfG) in Ulm, Germany (1953–68)—the Escola Técnica de Criação (ETC)—an initiative that would later influence the foundation of the Escola Superior de Desenho Industrial (School of Industrial Design) in Rio de Janeiro in 1963.

1

“*Conversa com Alfred Barr Jr*”
(Interview with Alfred Barr
Jr.), in *O Estado de São Paulo*,
Suplemento Literário, C.A.
28 September 1957
Print on paper
Arquivo Histórico Wanda Svevo
/ Fundação Bienal de São Paulo
/ Digital and online archive
of Estado de São Paulo

2

“*Concretismo e neoconcretismo em
amistoso desacordo*” (Concretism and
neo-concretism in friendly conflict),
in *O Jornal do Rio de Janeiro*
Quirino Campofiorito
3 May 1959
Print on paper
Museu de Arte Moderna do
Rio de Janeiro (MAM RJ)

3

Scheme for MAM RJ
New York
1957
Print on paper
Museu de Arte Moderna do Rio
de Janeiro (MAM RJ)

4

*Ivan Serpa's classes for children at
MAM RJ: Ivan Serpa with student
Carlos Alfredo Macedo Miranda*
c. 1950
Photograph
Museu de Arte Moderna do Rio
de Janeiro (MAM RJ)

5

*Ivan Serpa's classes for children
at MAM RJ: Ivan Serpa with the
students Evilásio, Antonia Vinhaes,
José, César Oiticica and Hélio Oiticica*
c. 1953
Photograph
Museu de Arte Moderna do Rio
de Janeiro (MAM RJ)

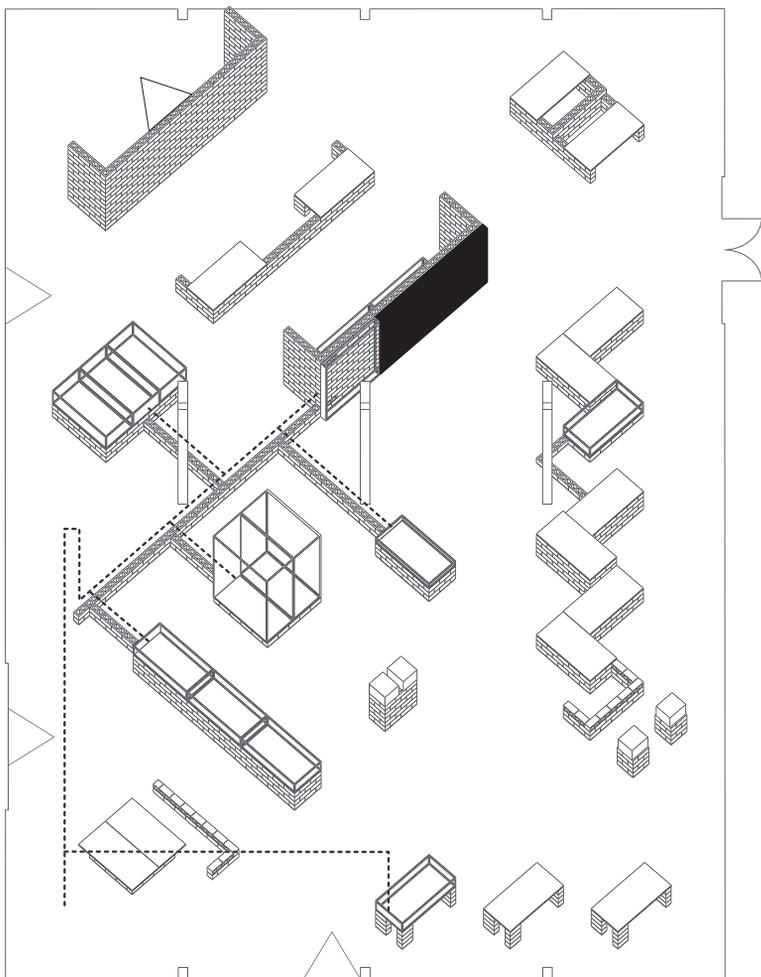
6

*Ivan Serpa installing the work
by Maria Thereza Alves*
c. 1950
Photograph
Museu de Arte Moderna do Rio
de Janeiro (MAM RJ)

7 a–d

3a, 10a, 12a 14a
*Booklets on the 3rd, 10th, 12th and
14th Exposição de Arte Infantil
(Children's art exhibition) at MAM RJ*
1954–63
Print on paper
Museu de Arte Moderna do Rio
de Janeiro (MAM RJ)

K 2



This cabinet contains a series of work by Brazilian artists associated with the Grupo Frente, including Lygia Pape, Lygia Clark, Hélio Oiticica and Ivan Serpa. One notable fact of this group was their dialogue in the visual expression of children, autodidacts and psychiatric patients. This can be seen in the interchange between Serpa's class and the Museu de Imagens do Inconsciente (Museum of images of the unconscious) established in 1952 in Rio de Janeiro by the psychiatrist Nise da Silveira, who founded a painting and sculpture workshop for psychiatric patients—represented here by the work of Artur Amora. The reciprocation is also evident through the inclusion in the Grupo Frente exhibitions, from 1954 to 1957, of “naïve” artist Elisa Martins da Silveira, whose paintings, although strikingly different from concrete and abstract art, the group much admired.

1

Pintura 178
Ivan Serpa
1957
Oil on canvas
Private collection

2

Untitled
Artur Amora
c. 1940–50
India ink on paper
Museu das Imagens do Inconsciente /
Instituto Municipal de Assistência
à Saúde Nise da Silveira

3

Untitled (Tecelar)
Lygia Pape
1957
Woodcut on japanese paper
Private collection

4

Superfície modulada no 6, versão 01
Lygia Clark
1956
Industrial paint and
Eucatex on wood
Coleção Rose e Alfredo Setúbal

5

Untitled
Helio Oiticica
1957
Gouache on cardboard
Coleção César e Claudio Oiticica

6

Praça Paris
Elisa Martins da Silveira
1953
Oil on canvas
Coleção Museu de Arte
Contemporânea da USP

THE BAUHAUS

The Bauhaus was an innovative school for architecture, art, and design that existed for fourteen years. Founded in Weimar in 1919, it relocated for political reasons to Dessau in 1925 and to Berlin in 1932, where it was closed by the Nazis in 1933. In spite of its short existence, the school forged a new pedagogy in which students were learning with and from materials to meet new societal needs after the catastrophe of World War I. The focus of teaching and learning at the Bauhaus was less on individual works of art than on building processes and the collaborative efforts they require. Bauhaus teachers and students were radically rethinking life, society, and the everyday world for a new design ethos. In refusing to accept seemingly given certainties and traditions, the Bauhaus tried to overcome the division between fine arts and crafts. Under its three directors – Walter Gropius, Hannes Meyer, and Ludwig Mies van der Rohe – the school continuously developed new ideas. Teachers and students actively participated in international modernist networks and migrated to various parts of the world after the school was closed. Bauhaus methods and ideas continue to be adapted and translated internationally.

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www.bauhaus-imaginista.org
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bauhaus imaginista: Learning From is organized in Brazil by the Sesc São Paulo in cooperation with the Bauhaus Cooperation Berlin Dessau Weimar, the Goethe-Institut and Haus der Kulturen der Welt, Berlin (HKW). *bauhaus imaginista* with its different exhibition, workshops and symposia is taking place for the centenary of the founding of the Bauhaus. It will be enhanced with international perspectives of Goethe-Institut and conclude at HKW as part of the long-term project 100 Years of Now in 2019. The project is made possible thanks to support from the German Federal Government Commissioner for Culture and the Media, and the German Foreign Office. *bauhaus imaginista* is organized in collaboration with the China Design Museum, Hangzhou; the Independent Administrative Institution of the National Museum of Art / The National Museum of Modern Art Kyoto and Garage Museum of Contemporary Art, Moscow. Other partners abroad include the Goethe-Institut in China, New Delhi, Lagos, Moscow, New York, Rabat, São Paulo, and Tokyo.

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On the occasion of

100 jahre
bauhaus

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