Press Release
Introduction by the curators Marion von Osten/Grant Watson
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Service Info

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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 Schwerdtfeger’s *Reflecting Color-Light-Play*. The apparatus will be demonstrated at the opening of *bauhaus imaginista*. 

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 Author, Suchitra Balasubrahmanyan, Regina Bittner, Gavin Butt, Helena Capková, Anshuman Dasgupta, Tatiana Efkrusi, 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, 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.
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.

Service information and credits:

Press kit can be downloaded at: hkw.de/en/presse
Press photos can be downloaded at: hkw.de/pressephotos and on request
Please send interview requests to: presse@hkw.de

*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 up-per 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 Pompeia, Sao Paulo; the University of Ile, Ile-Ife, and University of Lagos; and the Kiran Nadar Museum, New Delhi, as well as the Goethe-Instuts 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 Schwerdtfeger 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 for- ward 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 Kösei Kenkyūsho (Research Institute for Life Design), established by Renshichirō Kawakita in Japan in 1931, from which later emerged the Shin Kenchiku Kögei 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 Unites 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
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 repress the alienation and destruction of nineteenth-century industrial capitalism.


**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 out-sider 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.


**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.

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

**Still Undead**
The Bauhaus object for the chapter *Still Undead* is Kurt Schwerdtfeger’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 Schwerdtfeger, 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(o)uring 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.


**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 Pompeia 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)

**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.
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 57th 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 20k (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 Arieh Sharon for the University of Ile 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

The 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; Kunsthau Glarans; 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 Abbe Museum 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.


**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).
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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 57th 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
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from 1999 to 2006 Professor of Artistic Practice and researcher at the Institute for the Theory of Art and Design (itn 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 Balasubramanyan** (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 Rhomberg,) 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 Irir 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 Baj 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 1960s 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 Lakissa, 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-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.


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. Bardiand 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 in1920s 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 / Nationalism; 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).
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
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
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 Klee’s 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
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

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

Gestaltungslehre bei Paul Klee,
Vorkurs, Skizzenblatt
Design teaching with Paul Klee,
preliminary course, sketch sheet
Margaretha Reichardt, no date
Design teaching with Paul Klee,
preliminary course, penetration study:
rectangle, circle, triangle
Margaretha Reichardt, 1926
Paper
Bauhaus-Universität Weimar,
Archiv der Moderne
C2, Seite/page 26

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

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

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,
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,
ndian 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
Quaterly, vol. 1, no. 1, 1923
Die neue Kunst in Europa, Rezension
der ausgestellten Bauhaus-Werke in Kalkutta,
in: The Visva Bharati Quarterly
Orthendra 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)
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
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
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
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
Instructional Postcard
Lehrpostkarte
Nandalal Bose, 1932
Ink on paper (reproduction)
Tusche auf Papier (Reproduktion)
Subir Banerjee, 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 Banerjee, 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 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 Reddy’s Sammelalbum
1944
Ink on paper / Tusche auf Papier
Krishna Reddy
D2, Seite/page 31

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

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

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From Krishna Reddy’s scrapbook
Aus Krishna Reddy’s Sammelalbum
1944
Watercolor/Aquarell
Krishna Reddy
D2, Seite/page 31

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

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From Krishna Reddy’s scrapbook
Aus Krishna Reddy’s Sammelalbum
1944
Watercolor/Aquarell
Krishna Reddy
D2, Seite/page 31

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Aus Krishna Reddy’s Sammelalbum
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Krishna Reddy
D2, Seite/page 31

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Ohne Titel
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Aus Krishna Reddy’s Sammelalbum
1944
Watercolor/Aquarell
Krishna Reddy
D2, Seite/page 31
Watercolor/Aquarell
Krishna Reddy
D2, Seite/page 31

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

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

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

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

Untitled
Ohne Titel
Prabhat Mohan Bandyopadhyay
c. 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
c. 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
c. 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 Lente
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
c. 1920s–1940s
Terracotta, black
Terrakotta, schwarz
Subir Banarjee, Prabhat Mohan
Bandyopadhyay Collection, West Bengal
D4, Seite/page 32/33

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

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

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
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
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 Tuniesien mitgebracht
Untitled. Fantasy architecture with spiral staircase, brought back by Paul Klee from his journey to Tunis, 1914
Anonymous (Tunisien), 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

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 Wirth, 1920
Älteste deutsche Malerei
Oldest German painting
Heinrich Ehl, 1921
Books, print on paper Bücher, Druck auf Papier
Private collection
B1, Seite/page 41
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
Mexico III
Mexico III
Bd. / vol. XIII
Neu- Guinea
New Guinea
Bd. / vol. XIV
Tlingit und Haida
Tlingit and Haida
Bd. / vol. XXII
Ernst Fuhrmann, 1922

Books, print on paper

Bücher, Druck auf Papier

Private collection

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 Eichleder
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 Tlingit-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

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

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

Pre-Columbian Figures,
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
With Verticals, from the Portfolio
Connections/1925/1983
Anni Albers, 1946
Silkscreen, image
Siebdruck, Bild
Davis Museum at Wellesley College,
Wellesley, Massaculess, 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 Kiefernbrett
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
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.
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
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,
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

Invitation Card to *Pliable Lines: Recent Textiles* by Anne Wilson, Pacific Basin Textile Arts Gallery, San Francisco, 5 November – 12 December 1975

Nets + Grids
Anne Wilson, 1975–1979
Photographic documentation of works by the artist (reproduction)

The Saga of Macramé Park
Ben Van Meter, 1974
Film, 18:26 min, English

Teotihuacán
Hannes Meyer, 1939–1949
Photographs, gelatin silver prints (reproductions)

Pyramide „Chichén Itza“. Mexiko
Chichén Itza pyramid, Mexico
Hannes Meyer, 1939–1949
Photograph, mounted on cardboard (reproduction)

Mexiko. Wohnhütten
Mexico. Dwellings
Hannes Meyer, 1939–1949
Photograph, mounted on cardboard (reproduction)
Untitled
Ohne Titel
Hannes Meyer, 1939–1949
Photograph, mounted on aluminum
(Fotografie, auf Aluminium montiert
(Reproduktion)
Stiftung Bauhaus Dessau
Foundation Bauhaus Dessau, German
© Erbengemeinschaft nach Hannes Meyer
E1, 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
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
oa

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

Schözeichnung 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

Knüpfteppich 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)
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
Knotting 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
Double Face Pot
Gefäß mit doppeltem Gesicht
1960–1970
Stoneware, wheel-thrown, carved
Steingut, scheibengedreht, gekerbt
Faceted Bottle
Facettierte Flasche)
1950–1960
Stoneware, wheel-thrown, incised
Steingut, scheibengedreht, geritzt
Peruvian Boy
Peruanischer Junge
1970
Stoneware, wheel-thrown, modelled
Steingut, scheibengedreht, modelliert
Peruvian Market Women
Peruanische Marktfrauen
1970–1980
Stoneware, wheel-thrown, modelled
Steingut, scheibengedreht, modelliert
Ribbon Pot
Bandgefäß
1970–1980
Stoneware, wheel-thrown
Steingut, scheibengedreht
Six-Sided Vase
Sechsseitige Vase
1960
Stoneware, wheel-thrown, incised
Steingut, scheibengedreht, geritzt
Persian Man
Persischer Mann
1970
Stoneware, wheel-thrown, incised, modelled
Steingut, scheibengedreht, eingeritzt, modelliert
Tall Covered Jar with Diagonal Lines
Großer Krug mit diagonalen Linien
1970
Stoneware, wheel-thrown, incised
Steingut, scheibengedreht, geritzt
Latin Face Pot
Gefäß mit lateinamerikanischem Gesicht
1970–1980
Stoneware, wheel-thrown, carved
Steingut, scheibengedreht, gekerbt
Latin Face Pot 2
Gefäß mit lateinamerikanischem Gesicht 2
1970–1980
Stoneware; wheel-thrown, carved
Steingut, scheibengedreht, gekerbt
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, scheibengedreht, geritzt
Square Footed Bowl with Abstract Leaves
Quadratische Schale mit Fuß und abstrakten Blättern
1960
Stoneware, wheel-thrown, incised
Steingut, scheibengedreht, geritzt
Persian Man
Persischer Mann
1970
Stoneware, wheel-thrown, incised, modelled
Steingut, scheibengedreht, eingeritzt, modelliert
Tall Covered Jar with Diagonal Lines
Großer Krug mit diagonalen Linien
1970
Stoneware, wheel-thrown, incised
Steingut, scheibengedreht, geritzt
Latin Face Pot
Gefäß mit lateinamerikanischem Gesicht
1970–1980
Stoneware, wheel-thrown, carved
Steingut, scheibengedreht, gekerbt
Latin Face Pot 2
Gefäß mit lateinamerikanischem Gesicht 2
1970–1980
Stoneware; wheel-thrown, carved
Steingut, scheibengedreht, 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
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
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
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)
Letter to Pietro Maria Bardi from David R. Corkran (Black Mountain College) 1950

Brief an Pietro Maria Bardi von David R. Corkran (Black Mountain College) 1950

Paper (reproduction)

Entwurf einer Beschreibung des Instituto de Arte Contemporânea (IAC), wahrscheinlich von Pietro Maria Bardi

No date

Paper (reproduction)

Promotional Material about the Instituto de Arte Contemporânea (IAC), Probably by Pietro Maria Bardi

1951

Cardboard (reproduction)

Promotional Material about the Instituto de Arte Contemporânea (IAC), Probably by Pietro Maria Bardi

1951

Cardboard, paper (reproduction)

Educational Activities at the Museu de Arte de São Paulo Bildungsangebot am Museu de Arte de São Paulo 1947–1953

Photographs (digital slideshow, 6 min)

Photografien (Digitale Diaschau, 6 min)

Arquivo do Centro de Pesquisa do Museu de Arte de São Paulo Assis Chateaubriand, photograph: Peter Scheier
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), 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
“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.
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
Colher de cabaça
Gourd spoon
Kürbisöffel
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 (Tecnomuseu),
and bauhaus imaginista
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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 Scalfaterri)
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 Scailiaferri
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 Bardis 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

Rodério Duarte (graphic design),
Lygia Pape (typography), 1963/64
Print on paper (reproduction)
Druck auf Papier (Reproduktion)
Cinematheca 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
Rodério Duarte (graphic design), 1966
Print on paper (reproduction)
Druck auf Papier (Reproduktion)
Cinematheca 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
Thomas 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, Antónia Vinhaes, José,
César Oiticica, and Hélio Oiticica
Ivan Serpa mit den Schüler*innen Evilásio, Antónia 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
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,
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
Untitled
Mohamed Melehi, 1975
Silkscreen
Siebdruck
Courtesy of the artist,
collection of Pauline de Mazières, Rabat
M1, Seite/page 68

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

Untitled
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
maghrebinischen Intellektuellen.  
Ed. Abdellatif Laâbi, Mohamed Khair-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
„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 Agueznay, 1968
Photograph, mounted on aluminum
(Reproduction)
Fotografie, auf Aluminium montiert
(Reproduktion)
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 Waterphul, 1921
Wool, hemp
Wolle, Hanf
Bauhaus-Archiv Berlin
B2 Seite/page 42

Wandbehang We 791
(Schwarz-Weiβ-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,
sandfarbener Scherben
Bauhaus-Archiv Berlin
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

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

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

Schwarzer Topf
Black pot
Maria Martinez with Isabelle, ca. 1935
Ceramic/Keramik
NONAM, Nordamerika Native Museum, Zürich

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

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

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)
Archivo 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
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
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

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
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.
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...
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.
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
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

"Iz putevogo dnevnika architekta, poezdka na zapad," in: Arkhitektura SSSR, 1

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

"Kak ya rabotayu," Hannes Meyer, 1933

"How I work," in: Architecture of the USSR, 6

Perspektivy Birobidzhan
Prospekts für 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

Alfred Kantorovich, 1932

Die Wohnung. Ein Beitrag zu den Wohnungsproblemen

Moisej Yakovlevich Ginzburg, 1934

Zhilishe. Opyt pyatiletnie raboty
nad problemoi zhilishecha

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.


Moisei Yakovlevich Ginzburg, 1934

Bauhaus-Universität Weimar, Archiv der Moderne

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

“At 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.

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
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

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

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, Transparenpapier, 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 vorgestellt wurden
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
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 Moholy-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
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.
Enterance in Piccadilly
Simpsons of Piccadilly Nachtaufnahme
mit Außenansicht des Gebäudes bei Flutlicht, Eingang zu Piccadilly
Photograph: Sasha, May 8, 1936
Photograph (reproduction)
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
imaginista & 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 Kiefisch, 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
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
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

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,
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
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.
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
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
“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,”
„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
“Yesterday, Today and Tomorrow,”
vol. 2, no. 4
Le Corbusier, 1948
Print on paper (reproduction)
The Marg Foundation, Mumbai, India
D1, Seite/page 80

“Planning and Dreaming."
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)
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)
The National Institute of Design, Ahmedabad
D1, Seite/page 80

Metal Workshop at NID
Metallwerkstatt am NID
Anonymous, 1968
Photograph (reproduction)
The 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)
The 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)
The National Institute of Design, Ahmedabad
D1, Seite/page 80
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
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
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
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)
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
(Erscheinnungsbild 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)
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)
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 (Reproduction)
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 Fröshaug (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 Ensminger
Ausstellung von Übungen aus dem Grundkurs, die Gautam Sarabhai, dem Präsidenten des NID, und Douglas Ensminger, einem Vertreter der Ford-Stiftung, präsentiert wurden

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
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 Hinchcliffe 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
Speakers: Bernd Scherer (Director of Haus der Kulturen der Welt), Johannes Ebert (Secretary-General of the Goethe-Institut), Hortensia Vöckers (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 Schwerdtfeger: Reflecting Color-Light-Play
10pm: Party with DJ FRZNTE + 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
**Press photos** ready for download: www.hkw.de/pressphotos
Photos from the opening will be ready for download from Mar 15: www.hkw.de/pressphotos
Further images upon request

Further information can be found daily at: www.hkw.de/en/imaginista
Facebook: www.facebook.com/hkw.de
Twitter: twitter.com/hkw_berlin
Instagram: www.instagram.com/hkw_berlin