



## PRESS KIT

# ***bauhaus imaginista***

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**Press Release**  
**November 13, 2017**

**INTERNATIONAL EXHIBITION PROJECT**  
**„BAUHAUS IMAGINISTA“ (2018/19)**

**The Bauhaus was in contact with institutions in many countries, where it encountered similar movements that had arisen independently of it, and that lent the Bauhaus itself strong stimuli. Beginning in March 2018, the international exhibition and research project *bauhaus imaginista* explores these interconnections. It is realized by the Bauhaus Cooperation, the Goethe-Institut and Haus der Kulturen der Welt together with the curators Marion von Osten (Berlin) and Grant Watson (London) as well as partners in China, Japan, Russia, Brazil and other countries. From March to June 2019, *bauhaus imaginista* will be united under one roof for a comprehensive overview at Haus der Kulturen der Welt (HKW) in Berlin for the Bauhaus centenary year. The program is supported by the Federal Government Commissioner for Culture and the Media, the Federal Foreign Office and the German Federal Cultural Foundation.**

The *bauhaus imaginista* series of exhibitions and events highlights the impact and reception of the Bauhaus in the context of major twentieth-century geopolitical changes. From March 2018, four separately developed exhibitions will be shown at art and design museums, and institutions in Japan, China, Russia and Brazil. The exhibitions are organized together with the local Goethe-Instituts and complemented by events such as workshops and symposia in India, the United States, Morocco, and Nigeria.

*bauhaus imaginista* focuses on reciprocal dialogue and exchange between the Bauhaus, its students and teachers with non-European Modernisms. The Bauhaus pedagogy and design practice spread worldwide throughout a network, integrated and developed into diverse social and cultural contexts. It corresponded with local art and design movements as well as with processes of decolonization. For the first time on this scale, *bauhaus imaginista* explores the global history of the Bauhaus, the effects of which continue to this day. *bauhaus imaginista* aims to create the basis for new transnational research and discussion.

The curators and artistic directors of *bauhaus imaginista* Marion von Osten and Grant Watson are developing the project in cooperation with a team of international researchers, artists and designers.

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Four chapters, each consisting of exhibitions, workshops, conferences and discussions, are based on one specific Bauhaus object (the Bauhaus Manifesto of 1919, a collage by Marcel Breuer, a drawing of an oriental carpet by Paul Klee, and a light game by Kurt Schwertfeger). These form the basic framework for *bauhaus imaginista*, within which specific themes, historical genealogies, and contemporary debates are developed.

In the chapter *Corresponding With* (Kyoto, Tokyo and New Delhi), an exhibition at the National Museum of Modern Art Kyoto (August 4–October 8, 2018) will examine the educational approaches of the Bauhaus and compare them with two avant-garde art schools that were working simultaneously in Japan and India, as a parallel history of modern educational reforms of the early twentieth century. *Moving Away* (Hangzhou, Moscow and Lagos) focuses on debates around design theory from the Bauhaus and their translation into other cultural and political contexts such as in the former Soviet Union, India, and China. *Moving Away* will be realized with the newly opened China Design Museum (CDM) in Hangzhou (April 8–July 8, 2018) and at Garage Museum of Contemporary Art in Moscow (September 11–November 30, 2018). In an exhibition at the SESC Pompéia in Brazil (October 10, 2018–January 10, 2019), the chapter *Learning From* (São Paulo, New York and Rabat) reveals the interest that the Bauhaus and designers generally had in indigenous and pre-modern material cultures, and how practitioners influenced by the Bauhaus in North Africa, the United States, and Brazil developed this further to form a new modern idiom.

During the Bauhaus centenary year 2019, the locally developed exhibitions and events will all finally be united for the first time, expanded and shown in a large overview together with the fourth exhibition chapter, *Still Undead*, at Haus der Kulturen der Welt in Berlin. *Still Undead* explores experimental work with light and sound, film and photography and their repercussions in expanded cinema, visual and popular culture and in electronic music.

In addition, the artists Kader Attia, Luca Frei, Wendelien van Oldenborgh, the Otolith Group, Alice Creischer, Doreen Mende and the architect Zvi Efrat will contribute newly commissioned works to *bauhaus imaginista*. All of the exhibitions will be accompanied by a diversified program of workshops, seminars, and symposia with international curators, academics, and cultural professionals. An online journal, published in collaboration with *bauhaus imaginista* researchers, will report from the contemporary perspective on the development of the project and provide a platform on which artists and researchers from all parts of the world can exchange views.

**[www.bauhaus100.de/imaginista](http://www.bauhaus100.de/imaginista)**  
**[www.bauhaus-imaginista.org](http://www.bauhaus-imaginista.org)**

**Download press kit and photos:**

[www.goethe.de/pressemappen](http://www.goethe.de/pressemappen)

[www.goethe.de/bilderservice](http://www.goethe.de/bilderservice)

*bauhaus imaginista* is a collaboration between the Bauhaus Cooperation Berlin Dessau Weimar, the Goethe-Institut and Haus der Kulturen der Welt. 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-Instituts 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 and Deutschlandfunk Kultur. 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. *bauhaus imaginista* is realized in collaboration with the China Design Museum / China Academy of Art (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.

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## **2. *bauhaus imaginista*: Curatorial Concept**

The *bauhaus imaginista* moves beyond the history of the famous school (1919–33), to explore both its potential and international reach. Both of these were advanced not only by the numerous international artists and designers who studied at the Bauhaus, but also by the Bauhaus travelling to other countries, as well as the emigration of many of its practitioners before and during the Second World War. The Bauhaus consistently played a key role, as beneficiary, interlocutor, and point of reference, for the implementation of ideas in tangible material form.

From the beginning, the Bauhaus was conceived as international and can be seen from a global perspective as a set of ideas that interact with those of cultures worldwide. In Europe as well as in Asia, Africa and North and South America, twentieth century art movements drew upon cosmopolitan sources and engaged in processes of encounter and exchange. For example, networks of connections existed between the Bauhaus and art schools in Japan and India, and movements in art, design, and architecture played a significant role in decolonization, in the large-scale planning of cities, and in development projects. These influences shaped the course of modernity, which can be traced to the present day.

A major project including international events, exhibitions and publishing, *bauhaus imaginista* is the result of intense collaboration over three years with a network of curatorial researchers, artists, designers, museums, and cultural and academic institutions, in India, Japan, China, the United States, Russia, Brazil, Nigeria, and Morocco.

The title *bauhaus imaginista* reflects an approach to the Bauhaus which highlights its potential to resonate internationally. It foregrounds the imaginative possibilities which were opened up by the school and points to how these were subsequently interpreted and translated. This title references the International Movement for an Imaginist Bauhaus that originated in Italy in the 1950s, but which today is considered in relation to a much broader historical and geographic framework including Asia, Africa and Latin America.

Among the highlights of the research project is an exhibition at the China Design Museum (CDM) in Hangzhou, which explores the interface between design and politics and asks how the Bauhaus was discussed and adapted including in China, India, and the USSR during the course of the twentieth century. The second exhibition at the National Museum of Modern Art Kyoto looks at the educational model of the Bauhaus in comparison to Asian schools in the early twentieth century. The influence of indigenous, precolonial and vernacular practices on Bauhaus teachers, their students, and related movements, through forms, materials, and techniques in art, design, and craft, will be the focus of the third exhibition at the SESC São Paulo.

The exhibitions will be accompanied by workshops, seminars, and symposia with international artists, designers, academics, and curators. An online journal will trace the development of the project and provide a platform on which artists and researchers from all parts of the world can exchange views. It is not a matter of tracing an historical chronology, but one of producing connections between themes and ideas. In this way, *bauhaus imaginista* aims to create the basis for new transnational research and discussion.

Marion von Osten & Grant Watson,  
Curators of *bauhaus imaginista*,  
March 2018

### **3. *bauhaus imaginista*: Exhibition Chapters and Annual Programs 2018/19**

**Chapter I. *Corresponding With* (Japan, India)**

**Chapter II. *Learning From* (Morocco, USA, Brazil)**

**Chapter III. *Moving Away* (China, Russia, Nigeria)**

**Chapter IV. *Still Undead* (Germany)**

#### **I „BAUHAUS IMAGINISTA: CORRESPONDING WITH“ (Japan, India)**

*Corresponding With* places Bauhaus teaching in the context of contemporaneous art and design schools in India and Japan that were founded at the beginning of the twentieth century in relation to the new conditions of modernity and inter-linked with questions of nation as well as educational reform. These schools included the Kala Bhavana at Shantiniketan in West Bengal and the Seikatsu Kosei Kenkyusho (Research Institute for Life Configurations; later renamed as Shin Kenchiku Kogei Gakuin, School of New Architecture and Design) in Tokyo. The exhibition chapter sheds light on tangible relationships and similarities between the Bauhaus and these schools, as well as differences in their educational models. For the first time it will bring together rarely seen teaching materials as well as works of art, design and craft from these three schools. This juxtaposition aims to enable a global view of the reform of modern art education in the early twentieth century.

**August 4,–October 8, 2018**

**Exhibition *Corresponding With* and symposium**

*The National Museum of Modern Art Kyoto, Independent Administrative Institution of National Museum of Art and Goethe-Institut Tokyo (Japan)*  
The Seikatsu Kosei Kenkyusho (Research Institute for Life Configurations; later renamed as Shin Kenchiku Kogei Gakuin, School of New Architecture and Design), founded in Tokyo in 1931, has been a highly influential educational experiment in Japan. Its founder, Renshichiro Kawakita, was one of the key figures in the early introduction of Bauhaus pedagogy to Japan and sought to try to translate Japanese craft traditions into a regional but also common form of modernity. In an effort to publicize his educational concept, in 1931 he organized an exhibition at Bunka Gakuin (School of Culture) in Tokyo, the essence of which will be on display in this show. Using a variety of exhibits ranging from syllabi, primary course and workshop materials, study works to contemporary art education writings, the exhibition *Corresponding With* which will be held at The National Museum of Modern Art, Kyoto, relates elements and ethos of educational ambition in these three schools in Germany, Japan and India.

*The exhibition *Corresponding With* in Kyoto is being curated by Marion von Osten and Grant Watson in collaboration with Yuko Ikeda (The National Museum of Western Art, Tokyo), Jin Motohashi (The National Museum of Modern Art, Kyoto), Helena Čapková (Waseda University, Tokyo), Anja Guttenberger (Berlin), Hiromitsu Umemiya (Kobe University, Kobe), Anshuman Dasgupta (Kala Bhavana) and Partha Mitter (Oxford).*

A planned symposium in Japan will present new research on Kawakita's educational programme by leading scholars and discuss this in relation to international developments in experimental pedagogy. Date, location and other information will be released later.

*Symposium will be organized in initial collaboration with Helena Čapková (Waseda University, Tokyo).*

**December 2018**

***Corresponding With – International conference***

*Goethe-Institut New Delhi (India)*

Kala Bhavana, founded in 1919 in West Bengal by Rabindranath Tagore strove to develop a new pedagogic model different to that imposed by British colonial rule. It worked towards cultural renewal, bridged the gap between the arts and crafts, and integrated its teaching into everyday life and the local community. The chapter *Corresponding With* in India will explore this educational model in relation to the Bauhaus and the Seikatsu Kosei Kenkyusho and consider the implications for rethinking pedagogy today. For understanding contemporary practice, but more importantly as a way to evaluate current initiatives and reenergize a discussion of the relationship between education, culture, and society from an international perspective. The results will be incorporated into the exhibition planned for 2019 at HKW in Berlin and published in the online journal.

*The international conference Corresponding With is curated by Marion von Osten and Grant Watson in collaboration with Goethe-Institut/Max Mueller Bhavan New Delhi the curatorial researchers Anshuman Dasgupta (Kala Bhavana) and Helena Čapková (Tokyo).*

## **II. „BAUHAUS IMAGINISTA: LEARNING FROM“ (Morocco, USA, Brazil)**

*Learning From* places the Bauhaus study of pre-modern craft techniques, materials and practices at the center of an examination of diverse transcultural translations. The preoccupation with the pre-modern extends throughout the work of Bauhaus instructors and students, beyond their work in Germany. In North Africa, as well as in North and Latin America, contact with local craft practices led to the development of a modern idiom of forms, abstraction, and industrial design, as well as to the introduction of new methods and techniques based on local and sometimes indigenous knowledge. This resulted in a programme that gained a socio-political dimension in the process of cultural decolonization not only at the Bauhaus, but also expressly for artists and designers in both North and West Africa.

**March 23 & 24, 2018**

**Panel discussion and workshop: *Learning From***

*Le Cube – independent art room (Rabat), Goethe-Institut Rabat (Morocco)*

Oriental rug design played a significant role in the development of abstract painting. As part of *Learning From* the Berlin-based artist Kader Attia will develop a new work to examine the performative use of Berber carpets as well as the complex (mis-)interpretations and translations that came about as a result of appropriation as a modernist art form. Attia will present and discuss his findings with the project curators and other participants in a panel discussion on March 23 at the Goethe-Institut Morocco. On March 24, artists and researchers from the region will meet for a workshop in Le Cube in Rabat to discuss the cultural interpretations of modern art in relation to the social and political context of the Maghreb.

*This event is realized in collaboration with the Goethe-Institut Rabat, the researcher Maud Houssais and artist Kader Attia.*

**May 2018**

**Workshop and symposium**

*Goethe-Institut New York and diverse museum collections in the USA*

In the United States, *Learning From* explores the legacy of Bauhaus emigrants and their students who made an in-depth study of Pre-Columbian era material cultures in North and South America through research travel, study, and the development of personal collections. *Learning From* in the USA looks at how an interest in the indigenous and pre-modern flowed into the art of weaving in general and into the American Fiber Art movement in particular. A working group of artists, designers, curators and art historians, including specialists in American indigenous cultures, will tour a series of museum collections in New York, to study and discuss the work of the artists in question and the material cultures they admired. This workshop will question the ethics and implications connected with appropriation and display of cultures decimated by European colonization. Following the workshop, the research group will present its ideas in a public symposium.

*The event is curated by Marion von Osten and Grant Watson in collaboration with the Goethe-Institut New York and the researchers Elissa Auther (NYC) and Erin Alexa Freedman (NYC).*

**October 10, 2018–January 10, 2019**  
**Exhibition and public program: *Learning From***  
*SESC São Paulo, Goethe-Institut São Paulo (Brazil)*

Knowledge of “world culture” not only played a significant role in Bauhaus; the study of a variety of premodern, indigenous and precolonial crafts was another important practice for designers and artists from American continents, for example in Brazil as well as in the era of decolonization from North and West Africa. The exhibition in São Paulo aims, above all, to explore the ethical dimensions of these appropriations in the mid-twentieth century in relation to depictions of vernacular and indigenous craft practices. It also draws on the knowledge and debates that are presently emerging in Brazil in this context and collaborates with artists, activists and academics with indigenous.

São Paulo’s SESC Pompéia, a former factory converted into a cultural center by the architect Lina Bo Bardi, is the setting and the presenter for the exhibition. Bo Bardi was inspired by the Bauhaus and established the design school, the Institute of Contemporary Art (IAC), in 1951 at the Museum of Art São Paulo (MASP). In her own practice, Bo Bardi collected popular art, in particular from the Northeast region of Brazil, and showed this type of material in a series of exhibitions at SESC Pompéia. The context of Bo Bardi’s architecture, which includes workshops in weaving and ceramics as well as gallery spaces, also provides the framework for public activities that will run in parallel and be incorporated into the exhibition.

*Learning From is realized and partially funded by the SESC São Paulo and curated by Marion von Osten and Grant Watson in collaboration with curatorial researcher Luiza Proença (São Paulo). With support from researchers Maud Houssais (Rabat), Anja Guttenberger (Berlin), Elissa Au-ther (NYC), and Erin Alexa Freedman (NYC).*

### **III. „BAUHAUS IMAGINISTA: MOVING AWAY“ (China, Russia, Nigeria)**

The exhibition chapter *Moving Away* examines how Bauhaus debates concerning integrated and socially oriented design have been translated into different geographies and time periods. These debates were about a method of design that sought to take up the collective demands and needs of society and thus promote the well-being of the community and the individual. *Moving Away* focuses on how universal design principles were developed, adapted, expanded or renewed by designers and architects in different cultural and political contexts such as in the USSR, Chile, Mexico, India, China, Israel, and Nigeria.

**April 8–July 8, 2018**

#### **Exhibition, workshop and symposium**

*China Design Museum (CDM), Hangzhou and Goethe-Institut China*

The Bauhaus was not the only institution considered to be a place of reflection on design theories and new practices in the twentieth century; the China Academy of Arts (CAA), China's oldest art school, represented another design school that was connected with the Bauhaus. With the *Moving Away* exhibition, *bauhaus imaginista* will shed light on the ways in which the Bauhaus has been discussed and adapted over the course of the twentieth century to the present day including in the former USSR, India, and China. The exhibition will explore how design concepts were translated into products, architectural structures, interiors, and urban schemes, including in relation to industrial development and state planning. *Moving Away* will be presented as part of the opening exhibition of the China Design Museum, which is located on the CAA campus in Hangzhou. In addition to Bauhaus objects, prototypes of commercial production, advertising material, as well as plans and studies of architectural and urban planning projects, exhibits from part of the Academy's collection of Bauhaus objects will also be shown.

An international symposium presented in cooperation with the Goethe-Institut China will be hosted by the China Design Museum. Participants will discuss the rich history of the Bauhaus's relationships with Asia and consider the current research of the *bauhaus imaginista* project.

*The exhibition Moving Away in Hangzhou is curated by Marion von Osten and Grant Watson in collaboration with the China Design Museum (Yuan Youmin, Zhang Chunyan and Gao Yuan), supported by the research of Hang Jian, Yin Zehnsheg (both China) Eduard Kögel (Berlin), Regina Bittner (Dessau), Anja Guttenberger (Berlin), Suchitra Balasubrahmanyam (New Delhi), Thomas Flierl (Berlin) and Daniel Talesnik (Santiago de Chile/Munich). Moving Away will feature an exhibition structure, designed by the Berlin based collective Kooperative für Darstellungspolitik.*

**September 11–November 30, 2018**

#### **Exhibition and public program: *Moving Away: The Internationalist Architect***

*Garage Museum of Contemporary Art (Moscow), Goethe-Institut Moscow, (Russia)*

With its focus on the international dissemination and reception of the Bauhaus, the Moscow exhibition *Moving Away: The Internationalist Architect* traces the complex relations between the Bauhaus and the Soviet Union in the context of contemporary international architectural move-

ments. Using rarely shown archival material from the estates of Philipp Tolziner, Konrad Püschel, Tibor Weiner, Hannes Meyer, Lena Meyer-Bergner, and Lotte Stam-Beese and their work on social housing and urban planning, the project deals with the relationship between the principles of universalism, social need, and the living conditions of those involved in the design of the future society. As part of the Moscow exhibition, Wendelien van Oldenborgh will present her research leading to a new commission, on the life and work of architect Lotte Stam-Beese and her heritage in the modern-day Netherlands.

*Moving Away: The Internationalist Architect in Moscow is curated by Marion von Osten and Grant Watson in collaboration with Anastasia Mityushina at Garage Museum of Contemporary Art, Thomas Flierl (Berlin), Anja Guttenberger (Berlin), Adrian Rifkin (London), Daniel Talesnik (Santiago de Chile/Munich) and the artists Alice Creischer (Berlin) und Doreen Mende (Berlin).*

### **November 2018**

#### **Film screening and symposium: *Moving Away***

*Goethe-Institut Lagos and partners, Nigeria*

Through its international students, the Bauhaus itself was also influenced by global debates. In 1931, after completing his studies at the Bauhaus in Dessau, Israeli architect Arie Sharon returned to Palestine where he was appointed head of the State Planning Authority. In this role, he was responsible for developing new cities for Jewish refugees and postwar immigrants. In addition, he was involved in Israel's development aid programmes in Sub-Saharan Africa. For the exhibition chapter *Moving Away*, architect Zvi Efrat (Tel Aviv) presents his short film produced specifically for the project, which traces Sharon's design of the University of Ife campus (today's Obafemi Awolowo University) at Ile-Ife, Osun State, Nigeria, built in 1962 as part of an Israeli development assistance program in West Africa. The film offers a critical look at postcolonial campus concepts and critical curricula for the subjects of art, architecture, and design at a time when independence was an aspiration in Africa as was state formation. The ensuing symposium aims to initiate a discussion between local and international architects, artists, and designers on the decolonization of design practices and curricula.

*The Moving Away event is curated by Marion von Osten and Grant Watson in collaboration with the Goethe-Institut Lagos and Zvi Efrat (Tel Aviv).*

#### **IV. „BAUHAUS IMAGINISTA: STILL UNDEAD“ (Germany)**

*Still Undead* explores the intangible, performative and temporary works of the Bauhaus, inspired by a play of light created by Kurt Schwerdtfeger for a Bauhaus festival in the 1920s. *Still Undead* is dedicated to the playful and innovative use of a variety of new media at the Bauhaus in experimental films, kinetic sculptures, the exploration of photography or visual apparatus and sound experiments. The exhibition chapter *Still Undead* shows how these Bauhaus experiments continued in an academic setting in the United States and how they contributed to the development not only of an experimental approach to art and technology but also to a new language of visual communication and digital design. Bauhaus influences also circulated through youth culture for example in graphics, styling and electronic music.

**March 15–June 10, 2019**

**Exhibition: *bauhaus imaginista: Still Undead***

*Haus der Kulturen der Welt, Berlin*

During the Bauhaus centenary year of 2019, the locally developed exhibitions and events will all finally be united for the first time, expanded and shown in a large overview together with the fourth exhibition chapter, *Still Undead*, at Haus der Kulturen der Welt in Berlin.

*bauhaus imaginista: Still Undead* is realized with the Haus der Kulturen der Welt together with the curators Marion von Osten and Grant Watson, in cooperation with media researcher Christian Hiller (Berlin), Gavin Butt (UK) and Mariana Meneses (UK). The German Federal Cultural Foundation is supporting the exhibition in Berlin.

#### 4. *bauhaus imaginista*: Chronological Overview of the Year

- 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–July 8, 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*  
National Museum of Modern Art Kyoto (Japan)
- Symposium**  
Goethe-Institut Tokyo (Japan)
- September 11–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 10, 2018–January 10, 2019**    **Exhibition**  
*bauhaus imaginista: Learning From*  
SESC Pompéia São Paulo (Brazil)
- Public program**  
Goethe-Institut São Paulo (Brazil)
- November 2018**    **Film screening and symposium**  
*bauhaus imaginista: Moving Away*  
Goethe-Institut Lagos and partner institutions, Nigeria
- December 2018**    **International conference**  
*bauhaus imaginista: Corresponding With*  
Goethe-Institut New Delhi and institutional partners (India)
- March 15–June 10, 2019**    **Exhibition**  
*bauhaus imaginista: Still Undead*  
Haus der Kulturen der Welt, Berlin (Germany)

## **5. *bauhaus imaginista*: Project partners**

### **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 programmes 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 programme in 2016 that highlights the historic legacy, the international impact and the contemporary relevance of the Bauhaus. The German Federal Cultural Foundation's programme, *Bauhaus 2019*, is divided into three parts: the centenary programme in the Bauhaus Alliance, the application-based *Bauhaus Today Fund* and an educational programme for the new Bauhaus museums in Berlin, Dessau und Weimar called *Bauhaus Agents*. The cultural-policy dimension is recognisable 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 programme from 2016 to 2021. More information: [www.kulturstiftung-bund.de/bauhaus2019](http://www.kulturstiftung-bund.de/bauhaus2019)

*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.*

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

**Kader Attia** (Berlin, Germany, b. 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 2ok* (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.

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

For *Corresponding With* Luca Frei will conceive a 'representation' or artist's impression of the Bauhaus-related exhibition produced by Renshichiro Kawakita in collaboration with Takehiko Mizutani at the Tokyo Academy of Arts in 1931. This new work will include a sculptural installation with photographic documentation and a sound element. Frei is also developing the design of exhibition furniture for this chapter.

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

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

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

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

**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.

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

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

projects on textiles and textile histories, including the exhibition *Social Fabric* in (2012) at Lunds Konsthall, Sweden, and the Dr. Bhau Daji Lad Museum in Mumbai, and the Zhejiang Art Museum in Hangzhou (2016) and *Textiles: Open Letter* (2013) at the Abteiberg Museum and Generali Foundation (catalogue). Watson has a PhD in Visual Cultures from Goldsmiths College and teaches at the Royal College of Art, London.

### **Curatorial Researchers and Advisors**

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

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

**Regina Bittner** (Dessau, Germany) studied cultural theory and art history at Leipzig University and received her doctorate from the Institute for European Ethnology at the Humboldt Universität zu Berlin. As head of the Academy of the Bauhaus Dessau Foundation she is responsible for the conceptualisation and teaching of the postgraduate programme for architecture and design research. She has curated numerous exhibitions on the architectural, design and cultural history of modernism and the Bauhaus. She has been the Deputy Director of the Bauhaus Dessau Foundation since 2009. The main focal points of her work in research and teaching are transcultural modernism in architecture and design and heritage studies. Her most recent publications include *Craft becomes modern. The Bauhaus in the Making* (in collaboration with Renée Padt) 2017, *In Reserve: The Household*. (in collaboration with Elke Krasny) 2016 and *The Bauhaus in Calcutta. An Encounter of the Cosmopolitan Avant-garde* (in collaboration with Kathrin 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 Irit Rogoff, of *Visual Cultures as Seriousness* (2013). He is co-director of *This Is Not a Dream* (2013), a documentary film exploring queer artist's DIY use of moving image technology, and between 2009 and 2014 he was co-director of *Performance Matters*, a creative research project addressing the cultural value of performance. He is editor of *After Criticism: New Responses to Art and Performance* (2005) and co-editor of *Post-Punk Then and Now* (2016).

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

**Anshuman Dasgupta** (Santiniketan, India), is an art historian, curator and academician. He holds a PhD in Curatorial Knowledge from Goldsmiths College,

University of London. Dasgupta co-curated *Santhal Family: Positions around an Indian Sculpture* at MuhKA, Antwerp; and the Ramkinker Baij Centenary exhibition, Kala Bhavan, Santiniketan, where he has also been selected as Chief Curator for the Centenary of Kala Bhavan, Santiniketan, in 2019.

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

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

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

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

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

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

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

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

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

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

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

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

## **7. *bauhaus imaginista*: Exhibition Venues**

### **China Design Museum, Hangzhou, China**

The China Design Museum (CDM), which will open with a new building designed by the architect Alvaro Siza in April 2018, is located on the Xiangshan Campus of the China Academy of Art (CAA) in Hangzhou and is one of the CAA Museums (CAAM). These CAA museums affiliations include an art museum, the China Design Museum and a crafts museum. The CDM's collection consists of more than 7,000 objects of Western modern design, including works with a variety of themes, from the end of nineteenth century to the contemporary period. The museum's collection also includes 662 American movie posters and 39,800 items of menswear by Massimo Osti, Boneville and Stone Island from Italy. In the future, it will continue to collect more design works from China and abroad, with the aspiration of creating a systematic collection. In addition to permanent exhibitions of modern design, the CDM will present temporary exhibitions with contemporary design works from China and abroad. The museum is committed to curating exhibitions showing works of contemporary design with the aim of becoming a base for research and development and an important academic institution for contemporary design education in China, to provide the Chinese creative industries with a platform and to stimulate Chinese creativity as well as that of the world. **Website:** <http://en.caa.edu.cn/index.php/museums/>

### **The National Museum of Modern Art, Kyoto, Japan**

The National Museum of Modern Art, Kyoto (MOMAK) was established on its present site on March 1, 1963 as the annex museum of the National Museum of Modern Art in Tokyo. On 1 June 1967, the museum officially became the National Museum of Modern Art Kyōto. The present museum building designed by Fumihiko Maki, the Pritzker Architecture Prize Winner, and his associates was opened to the public on October 26, 1986. MOMAK is a member of the Independent Administrative Institution of National Museum of Art devoted to the collection and preservation of representative artworks of the initially twentieth century from Japan and other countries. Particular emphasis is placed on artists and artistic movements in Kyoto and the Kansai area (the western region of Japan) such as typical Japanese paintings of the Kyoto School, while also providing an overview of modern fine art and applied art works in Japan as well as from all over the world. **Website:** [www.momak.go.jp](http://www.momak.go.jp)

### **SESC São Paulo, Brazil**

The SESC (Serviço Social do Comércio) is a private and non-profit institution of public interest and national scope founded by the entrepreneurs of commerce and services in 1946. In the state of São Paulo, the SESC maintains 37 centres of activities, which bring together its fields of expertise, offering programs in culture, education, sports, leisure, and health. The SESC attracts more than 20 million visitors each year. Among other activities in the performing arts, sport for all, well-being and environmental issues, the SESC aims to develop international partnerships to implement music, theater, dance, circus, literature and visual art projects. The events of SESC São Paulo are guided by its educational nature and the pursuit of social welfare based on a broad understanding of culture. In this sense, the full accessibility to the spaces and program offered by the institution is aimed at the democratization of cultural assets as a form of individual autonomy. **Website:** [www.sescsp.org.br](http://www.sescsp.org.br)

### **Garage Museum of Contemporary Art, Moscow, Russia**

Founded in 2008 by Dasha Zhukova and Roman Abramovich, this museum is the first philanthropic institution in Russia to create a comprehensive public mandate for contemporary art. Providing opportunities for dialogue, as well

as the production of new work and ideas, the museum's extensive programme of exhibitions, events, education, research and publishing reflects current developments in Russia's as well as in the international arts scene. Central to these activities is the museum's collection, which is the only public archive in the country related to the history of Russian contemporary art from the 1950s to the present. On June 12, 2015, the museum moved to its first permanent home in Gorky Park in the heart of Moscow. **Website:** [www.garagemca.org/en](http://www.garagemca.org/en)

*bauhaus imaginista is generously supported with loans from the Bauhaus Archive Berlin and Bauhaus Dessau as well as from leading German and international museums and archives and from private collections.*