

CHANDLER

FOCUS

100 YEARS

SCHINDLER HOUSE: 100 YEARS IN THE MAKING
MAY 28, 2022—SEPTEMBER 25, 2022
825 NORTH KINGS ROAD, WEST HOLLYWOOD, CA 90069

CURATORIAL TEAM

Schindler House: 100 Years in the Making is co-curated by MAK Center Director Jia Yi Gu, and historians Gary Riichirō Fox and Sarah Hearne, with support from the curatorial team Allie Smith, Ann Basu, Stratton Coffman and Tristan Espinoza. Graphic designs by Christina Huang.

ACKNOWLEDGEMENTS

The MAK Center is grateful to the following institutions for access and reproductions of historical and archival documents: UCSB Architecture & Design Collections, *Los Angeles Times*, *Long Beach Press Telegram*, UC Berkeley Collections, UCLA Young Research Library Special Collections, UCLA Department of Architecture & Urban Design, Archives of American Art at the Smithsonian Institution, Southern California Institute of Architecture Media Archive, Architectural Association Photo Library, and USC Undergraduate Architecture Program.

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ABOUT THE MAK CENTER FOR ART AND ARCHITECTURE

The MAK Center for Art and Architecture, Los Angeles is a contemporary, experimental, multi-disciplinary center for art and architecture and is headquartered in three architectural landmarks by the Austrian-American architect Rudolph M. Schindler. Founded in 1994, the MAK Center is a Los Angeles-based 501(3)c non-profit organization and the California satellite of the MAK – Museum of Applied Arts, Vienna, working in cooperation with the Friends of the Schindler House (FOSH). The core of the programming includes the internationally recognized MAK Artists and Architects-in-Residence Program, an annual residency program for emerging international artists and architects.

Offering a year-round schedule of exhibitions and programs, the MAK Center presents projects that challenge conventional notions of architectural space and relationships between the creative arts. Its programming includes exhibitions, lectures, symposia, discussions, performances, music series, publication projects, salons, architecture tours, and new work commissions. The MAK Center encourages exploration of practical and theoretical ideas in art and architecture by engaging the center's places, spaces, and histories.

The organization is headquartered in the landmark Schindler House (R.M. Schindler, 1922) in West Hollywood; operates a residency program and exhibition space at the Mackey Apartments (R.M. Schindler, 1939) and runs scholarly and residency programs at the Fitzpatrick-Leland House (R.M. Schindler, 1936) in Los Angeles.

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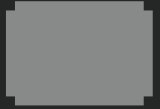
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CENTENNIAL WELCOME The MAK Center for Art and Architecture presents **SCHINDLER HOUSE:**



100 YEARS IN THE MAKING, a summer-long exhibition and programming series celebrating the



centennial year of Austrian-American architect



R.M. Schindler's landmark modern home in West Hollywood. Designed and built by 1922,

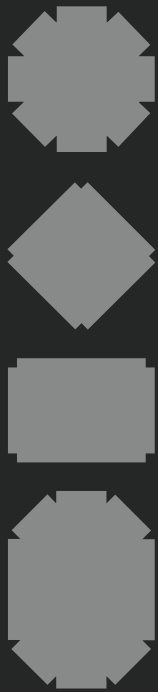
the house began as a radical proposition for a modern collective dwelling — a campsite enclosed by concrete, glass, canvas, and redwood. The exhibition emphasizes acts of making, unmaking, and remaking that have constituted the house and its mythos over the last century. Originally constructed for Schindler, his wife Pauline, and their friends Clyde and Marian Chace, the Schindler House has existed in a constant state of flux since its initial instantiation, having been painted, carpeted, curtained, dismantled, reconstructed, excavated, and reimagined by its inhabitants and admirers. With a collaborative selection of reproduced historical materials assembled in vitrines by conceptual artist Kathi Hofer, the exhibition guides visitors through a gentle timeline of the Schindler House, from its inception on an empty plot of land

to subsequent years of preservation and institutionalization. Alongside archival materials are contemporary contributions by artists and practitioners including: Carmen Argote, Fiona Connor, Julian Hoeber, stephanie mei huang, Andrea Lenardin Madden, Renée Petropoulos, Gala Porras-Kim, Stephen Prina, Jakob Sellaoui and Peter Shire. With an emphasis on process over finality, the exhibition incorporates a rotating vitrine which accommodates the display and interpretation of new materials that emerge during the run of the show. **SCHINDLER HOUSE: 100 YEARS IN THE MAKING** is complemented by a summer-long calendar of performances, lectures, events and parties.

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ARTISTS & CONTRIBUTORS



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CARMEN ARGOTE is a Los Angeles-based multidisciplinary artist who works through the act of inhabiting a space. Argote's practice is in conversation with the site she is working from, often pointing to the body, to class, and to economic structures in relationship to the architecture and to personal history.

FIONA CONNOR completed her bachelor's degree in fine arts at the University of Auckland and received an MFA from the California Institute of the Arts in 2011. Connor's practice exists at the intersection of architecture, sculpture and installation. By re-contextualizing objects and structures through handcrafted replicas, she challenges viewer's preconceived notions of how art should be experienced.

JULIAN HOEBER is a multidisciplinary artist whose practice centers on themes such as the problem of the proximity of thought and form, intuitive processes within geometrical compositional systems, and the quest to combine conceptualist strategies (mind) with that which is experiential (body). Hoerber's work is featured in public and private collections internationally; he lives and works in Los Angeles, CA.

KATHI HOFER is an Austrian artist who takes up in her work pre-existing, "used" materials and ideas, processes them thoughtfully, and

then re-inscribes them in the production cycle from whence they came. Her artistic endeavors revolve around the procedures deployed in cultural and artistic production, focusing not least on the creative act itself.

STEPHANIE MEI HUANG is a Los Angeles and New York-based interdisciplinary artist. They use a diverse range of media and strategies including film/video, installation, social interventions, sculpture, writing, and painting. They aim to erode the violent mythologies that perpetuate exceptionalist narratives, in the hopes of excavating forgotten histories. They completed their MFA in Art at the California Institute of the Arts (2020), and they received their BA from Scripps College (2016).

ANDREA LENARDIN MADDEN
Andrea Lenardin Madden's approach to architecture and design has been shaped by growing up and studying in Vienna, where the visual and performing arts are part of the daily discourse. Her education in architecture is complemented by professional studies in graphic design, product design, and fashion design. Inspired by the example of the Renaissance architect's polyvalence and ability to engage all dimensions of a project, Lenardin is driven by the question, "can I do more, only to arrive at less?"

RENÉE PETROPOULOS, a Los Angeles native, received her BA,

MA, and MFA from the University of California, Los Angeles. Her interest in pattern, repetition, and color is reflected through her public works such as the one found in the Los Angeles Metro Orange Line. She lives in Venice, California and teaches at the Otis College of Art and Design in the Graduate Studies Department.

ADLA PORRAS-KIM was born in Bogotá, Colombia, and is based in Los Angeles. She is a contemporary interdisciplinary artist who makes work about objects, the institutions that house them, and, increasingly, the spiritual lives those objects may lead. She received an MFA from the California Institute of the Arts in 2009 and an MA in Latin American Studies from the University of California, Los Angeles in 2012.

STEPHEN PRINA is a key member of a post-conceptualist movement that emerged in the later 1980s and 1990s, with practices rooted in everyday culture that offered critiques of social and institutional systems. Prina developed a varied body of work that entwines allusions to art, film, music and life, which surface and re-surface from one project to the next in a vast network of references. He works in Los Angeles and Cambridge, Massachusetts, creating art and teaching at Harvard University.

JAKOB SELLAQUI is an Austrian-American architect who studied at the Technical University of Vienna (BSc, Dipl.Ing.) and the Tokyo Institute of Technology as a Monbukagakusho Fellow (MEng). He is currently a lecturer at the Institute of Architecture and Design at the TU Vienna. His work and writing have appeared in *Japan Architect*, *Horizonte Magazine* and *AD* among others. He has recently been awarded the 2019 Schindler Scholarship at the MAK Center for Art & Architecture in Los Angeles.

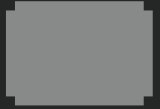
PETER SHIRE is an LA-based artist whose work eludes all attempts at categorization. He has created ceramics, furniture, toys, interior designs, and public sculptures that seem to at once reference and parody influences such as Bauhaus, Futurism, Art Nouveau and Art Deco. This subversive humor and playfulness extend throughout his work and made him a natural fit for the controversial and iconic Milan-based Memphis design group, of which he was a founding member.



EXHIBITION OVERVIEW



CLYDE B. CHACE (CBC) STUDIO: considers the relationship between house and land. **MARIAN D. CHACE (MDC) STUDIO:** considers the body of architecture in environments



and construction. **PAULINE GIBLING SCHINDLER**



(SPG) STUDIO: presents the social history of the house through furniture and guests.

R.M. SCHINDLER (RMS) STUDIO: considers the house

as pedagogy and monument. **GARDEN:** expands on nature as building material. **ROTATING VITRINE:** enlivens the exhibition process through the incorporation of new materials during the run of the show.



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PROPERTY

In late 1921, a “cooperative enterprise” of four friends – writer Sophie Pauline Gibling Schindler, architect R.M. Schindler, artist Marian Da Camara Chace and contractor Clyde Burgess Chace – agreed to purchase the property on Kings Road in what is today the city of West Hollywood for \$2750. On their arrival, Pauline and her college friend Marian found the nearly half-acre plot and its immediate environs to be little more than pea farms. R.M. Schindler and Clyde Chace set out to construct a house for the two couples atop the site, a house that some have argued was the first building to have occupied the plot. For at least the first few years, the two couples would endeavor to live and work together with the promise of collectively sharing in domestic labor and dwelling in communion – a promise realized only haltingly.

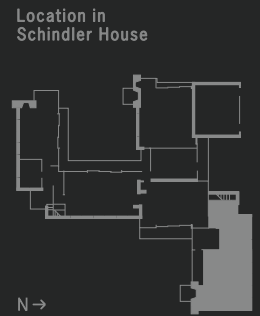
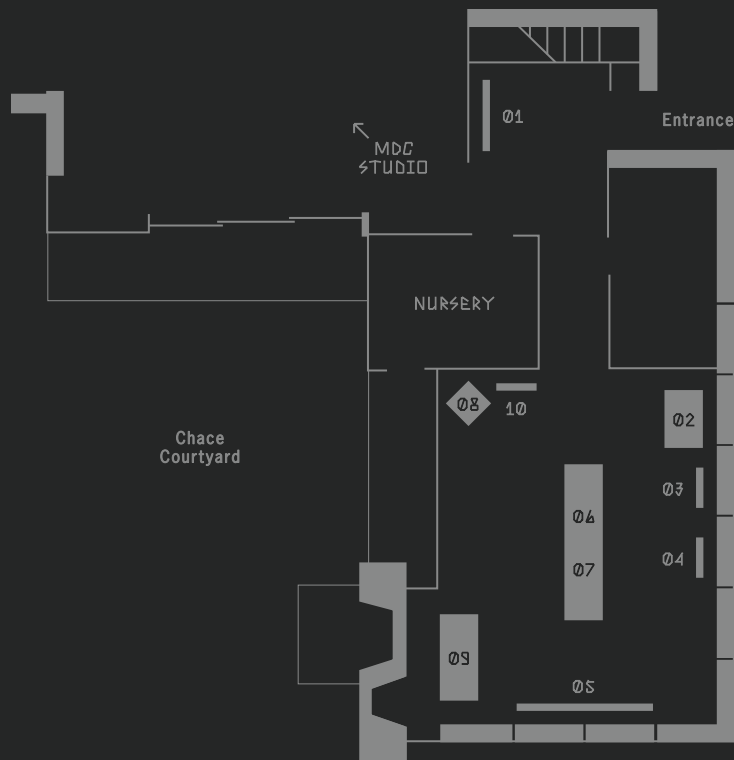
A longer view of the site reveals a more complicated history of development. The Schindlers and the Chaces had purchased their plot from the Albert M. Stephens Company and Walter and Winnie Dodge, who by the 1910s had begun acquiring large swathes of land in Los Angeles County. Tracts along Kings Road were laid out to be sold as early as 1914, foreshadowing the period of intensive development that would come in the following decade. Albert M. Stephens, of the eponymous real estate company, was both a prominent judge and housing developer in Los Angeles, arriving to the city in

1876 after serving as a colonel in the Confederate cavalry in the American Civil War. In Southern California, Stephens became involved in California boosterism and the burgeoning real estate industry, and his influence in Los Angeles’ development spanned both policy and society. As a lawyer, county judge, and first president of the Los Angeles Bar Association, Stephens was involved in important decisions related to the city’s housing policy: he argued for the enforcement of land use restrictions, organized against the threat of what he called “slums,” and credited private realty with preventing a socialist takeover of city politics. Prominent among conservative social circles in Los Angeles, the Stephens family hosted regular meetings of the United Daughters of the Confederacy at their home in Hancock Park. Stephens’ social politics extended into his realty practices: among the stipulations that the Schindlers and the Chaces found in the deed for their plot on Kings Road were then-standard racial and economic covenants that banned “non-Caucasian” persons from occupancy on the site, with the exception of those in servitude, thus enforcing the neighborhood’s racial and economic homogeneity as an exclusively white, middle-class neighborhood of homeowners – a de facto practice that was deeply entrenched in real estate development in the period.

The Schindlers’ vision for their home sat in direct opposition to these mandates laid out in the property deed. The

couple repurposed their plot as a space for socialist and progressive political organizing, avant-garde performance, liberal social meetings, colorful parties, and artistic salons. Working, living, and socializing with a dynamic procession of friends, guests, and tenants, the Schindlers crafted an alternate vision of society within the boundaries of their own home, long before the federal ban on exclusionary housing practices. The historical and contemporary works in the studio of Clyde Chace illustrate the conflict between early strategies of property development and their later subversion over the course of the long history of the house.

- 01 ESTHER MCCOY, *Schindler House Restoration*, undated, mimeograph document (Courtesy of Archives of American Art at the Smithsonian Institution, Esther McCoy Papers).
- 02 KATHI HOFER, *Untitled Cluster 01 (Property)*, 2022, reproduced and rearranged documents: Deed for Lot 2, Block 6, Tract 2679, Los Angeles County, 1921 (Courtesy of the artist and UCSB Architecture & Design Collections, Schindler (R.M.) papers). Schindler House vitrine, 2017 (Ravenhill Studio).
- 03 FIONA CONNOR, *Broadsheet featuring “Time to Guard Against Slums” in Los Angeles Times (1920)*, 2022, silkscreen on pigment on coated aluminum foil (Courtesy of the artist and *Los Angeles Times*).



- 04 FIONA CONNOR, *Broadsheet featuring "Hollywood Scenic Tract" in Los Angeles Times (1922), 2022*, silkscreen on pigment on coated aluminum foil (Courtesy of the artist and *Los Angeles Times*).
- 05 UNIDENTIFIED PHOTOGRAPHER, Kings Road property and environs, 1921, photograph (Courtesy of UCSB Architecture & Design Collections, Schindler (R.M.) papers).
- 06 BUSTER KEATON, *Sherlock Jr.*, 1924, digitized film (Courtesy of Library of Congress).
- 07 KATHI HOFER, *Untitled Cluster 02 (Los Angeles Development)*, 2022, reproduced and rearranged documents: Spence Air Photos, West Hollywood aerial view, 1922; J.M. Terrass, Chart of Area Growth of City of Los Angeles, 1922; Jay Frierman, *Archaeological Monitoring of the Restoration Project at the R.M. Schindler House*, 1989 (Courtesy of the artist, Los Angeles Public Library, UC Berkeley Institute of Transportation and Traffic Engineering, and UCLA YRL Special Collections, Jay D. Frierman papers, 1890–1998), Schindler House vitrine, 2017 (Ravenhill Studio).

FRONTIER

En route to California in the early 1910s, the Schindlers made a grand tour of the United States from Chicago to San Diego, with several stops in the Southwest region. In 1921, Schindler wrote to his friend, the architect Richard Neutra, of his admiration for American soil and the "authenticity" of adobe

architecture derived from it. These appeals by Schindler to an essential quality of the land to be translated to architecture played part in a broader artistic and literary turn toward romanticized views of Indigeneity, narrowly construed as closer to nature and therefore a source for creative inspiration.

Schindler's travel photography during his tour, captured by an early Kodak vest camera, demonstrates the manifold ways the group of family and friends rehearsed tropes of settler colonialism in channeling the return-to-nature spirit that characterized much of the early twentieth-century artistic avant garde. Snapshots of another trip – the Schindlers' camping trip to Yosemite undertaken shortly before construction of the Kings Road House – capture forest scenes alongside tranquil moments of bathing in the nude. A handwritten caption on the back of one states simply: "our bathroom." These trips to Yosemite and to Taos were oft-repeated anecdotes in Schindler's descriptions of the material simplicity of his cabin in West Hollywood. From the exterior rooms enclosing campfire-like hearths to the outdoor sleeping "baskets" hoisted to tree canopy-height, the house enacts Schindler's idea of the house as a "permanent camp." These ideas of the frontier were intrinsic to the cultural imaginary of the American West, an imaginary critically explored in the work of stephanie mei huang's *erasure iv*. The timelapse video

captures huang painting an industrial-sized grain feeder in West Texas, an act that renders it invisible against the empty cowfield backdrop. This erasure on the one hand shows the remnant myths of emptiness that remains in contemporary agrarian-industrial landscapes and also the erasures that enabled the American concept of manifest destiny.

- 08 STEPHANIE MEI HUANG, *erasure iv*, 2018, single channel video, sound (Courtesy of the artist).
- 09 KATHI HOFER, *Untitled Cluster 03 (Taos and Yosemite)*, 2022, reproduced and rearranged documents: R.M. Schindler, Photographs of travel to Taos, New Mexico, 1915; R.M. Schindler, "Modern Architecture: A Program," 1912; Unidentified photographer, R.M. Schindler camping in the nude in Yosemite, 1921; R.M. Schindler, Photograph of Taos Pueblo interior, 1915; R.M. Schindler, Photograph of interior of Kings Road House under construction, 1922; R.M. Schindler, Inscription on reverse of photograph of camping trip to Yosemite, 1921; R.M. Schindler, San Geronimo Day, 1920; R.M. Schindler, Grand Canyon, 1920 (Courtesy of the artist and UCSB Architecture & Design Collections, Schindler (R.M.) papers), Schindler House vitrine, 2017 (Ravenhill Studio).
- 10 R.M. SCHINDLER, Perspective view of Kings Road House, ca. 1922, photographic reproduction of ink drawing (Courtesy of Friends of Schindler House).



NDC STUDIO

DESERT DOPPELGANGERS & CONSTRUCTION

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DESERT DOPPELGANGERS & CONSTRUCTION

DESERT DOPPELGANGERS

The Kings Road House is perhaps best known from a carefully-framed photograph that depicts a singular cabin in isolation. A near-doppelganger was constructed in the same period in the Coachella Valley designed for a fellow Austrian transplant Paul Popenoe and his family. Poised against a clear sky and seemingly uninhabited horizon, the images of both the Popenoe House and King Road House evoke the twentieth century's romanticization of the frontier and its associations with isolation from society. Such images of the Kings Road House situated within an endless horizon would be impossible just years after its completion, located as it was at the edges of a rapidly developing Los Angeles where the population would quadruple by the 1930s. As West Hollywood developed and densified around the Kings Road property, new zoning laws converted the neighborhood from single family housing to multi-use apartment complexes. Contending with these transformations, the original fantasy of the house on the frontier shifted to proposals for its relocation. In the 1980s as battles around zoning intensified amid ongoing preservation discussions, former Schindler staffer, architect Gregory Ain, proposed to relocate the house to the desert outside Los Angeles County. It was this possibly apocryphal story that artist Carmen Argote responded to in 2015 when

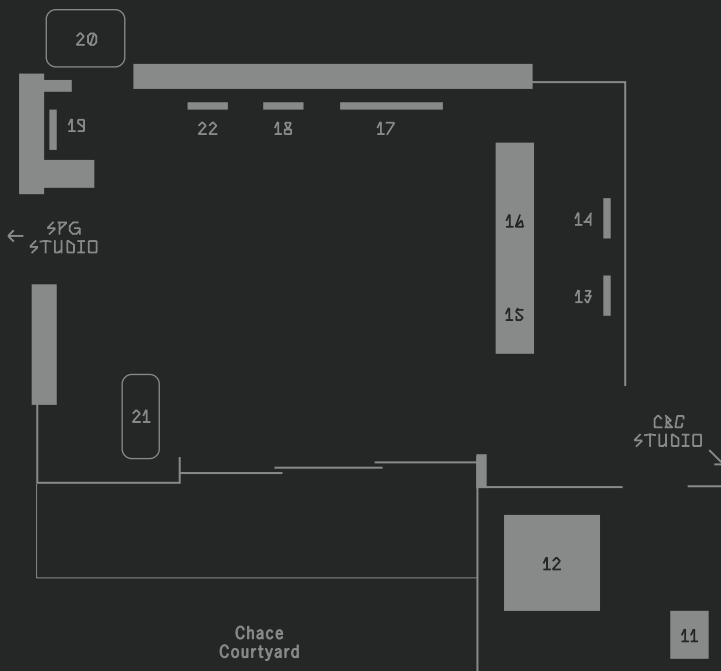
she transferred an outline of the plan of the house onto soil in the Mojave Desert, an act that reunited the cabin with the vast landscape of its founding myth.

- 11 KATHI HOFER, *Untitled Cluster 05 (Doppelganger)*, 2022, reproduced and rearranged documents: Unidentified photographer, Popenoe Cabin, ca. 1922 (Courtesy of the artist and UCSB Architecture & Design Collections, Schindler (R.M.) papers). Schindler House vitrine, 2017 (Ravenhill Studio).
- 12 CARMEN ARGOTE, *A Vast Landscape: Part A and Part B*, 2015, photograph of installation at High Desert Test Sites, Wonder Valley, California (Courtesy of Aurora Tang and High Desert Test Sites).

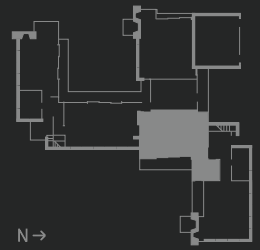
CONSTRUCTION

In a letter to architect and curator Philip Johnson, Schindler wrote that the idea of a house was more important than the "facts" of steel, glass, putty, or hot air. Despite this attempt at a redirection from material to idea, the concept of the Schindler House was made possible by a series of patents that illustrate the nature of invention and circulation present in modern concrete construction in the US. Schindler and Chace deployed a 'tilt-up' slab technique in which concrete was formed in horizontal molds on the ground that were then hoisted into vertical position, establishing the house's ratio of two feet and four feet.

The tilt-up construction technique was initially devised as a modular wall system for constructing military barracks in the late 19th century by engineer Robert H. Aiken, who later went bankrupt and sold his patents to architect Irving Gill. Correspondence between Gill and Schindler illustrates that beyond the exchange of know-how and techniques, there was likewise an economy of sharing construction tools and machinery between job sites. Construction photography from 1922 captures Schindler and Chace at work constructing the house on their own; the office ledgers of workers suggest that there were numerous day laborers working alongside them. Construction on the house did not end in 1922. The house was added to, refurbished, and reimagined through countless alterations made throughout the century as needs changed. The Los Angeles sculptor and ceramicist Peter Shire remembers his father Hank working as a contractor for Pauline during the 1960s, with a claw hammer that would later become part of the sculptor's serial collection of working tools. These minor amendments became the subject of a video initiated by Kathryn Smith during the restoration of the Kings Road House in 1986. Filmed by SCI-Arc students, the footage pans from laborers noisily chiseling at concrete floors to a discussion by historian and Friends of the Schindler House president, Robert Sweeney, who interprets the threshold to the original



Location in Schindler House



sleeping basket. They are joined by Mark Schindler, who relies on his own childhood recollections to aid in reconstruction, and we see their friendly negotiation in understanding the contours of the home, and those of memory and historical method. Smith's video captures the performance of the construction site and the management of evidence. The footage slowly pans onto several aging newsprint pages from 1923 that lined the roof of the building as insulation. The lingering attention to news media in Smith's video parallels the contemporaneous interest in architecture-as-media, whereby architects constructed their authorship via photography and printed matter. Smith's video points to another, less-acknowledged form of mediated authorship in the figure of the historian-conservator formed in the reconstruction of the house. Gala Porras-Kim introduces the conservation challenges that accompany the concrete house through the artifacts of efflorescence, or the migration of salt to the surfaces of concrete. As preservation work unfolds in the centennial year, the material marks of time take on renewed significance, both as registrations of the artistic activities the house enabled and as a reminder of the care and dedication such a house deserves. Celebrated for its purity of materials, artists working in unexpected materials, such as light gels and green carpets, have challenged the reception of the house and its associations with

its own history. Artifacts from two rejected site-specific proposals by artists Renée Petropoulos and Julian Hoerber represent the scope of intervention that stretched the limits of conservation mandates for the house.

- 13 FIONA CONNOR, *Broadsheet featuring "Own Your Own Home = Pay Rent to Yourself" (insult advertisement) in Long Beach Press Telegram (1920), 2022*, silkscreen on pigment on coated aluminum foil (Courtesy of the artist and *Long Beach Press Telegram*).
- 14 FIONA CONNOR, *Broadsheet featuring concrete mixer classified ad in Los Angeles Times (1922), 2022*, silkscreen on pigment on coated aluminum foil (Courtesy of the artist and *Los Angeles Times*).
- 15 PETER SHIRE, *Hank's Hammer (Henry Shire), ca. 1960s*, claw hammer (Courtesy of the artist).
- 16 KATHI HOFER, *Untitled Cluster 04 (Construction), 2022*, reproduced and rearranged documents: Robert H. Aiken, Patent for Method and Apparatus for Constructing Concrete Buildings, 1912; Irving J. Gill, Patent for Means for Reinforcing Walls, 1916; Unidentified photographer, Kings Road House construction, 1922; R.M. Schindler, Ledger of workers, 1922; R.M. Schindler, Estimate of Investment for Kings Road House, with "own labor" annotated, 1921; R.M. Schindler correspondence with Irving Gill related to the purchase

of concrete construction equipment, 1922; R.M. Schindler correspondence with Irving Gill related to Kings Road "job," undated; R.M. Schindler, Construction Schedule, 1922; Unidentified photographer, Kings Road House construction, 1922 (Courtesy of the artist, UCSB Architecture & Design Collections, Schindler (R.M.) papers and Gill (Irving John) papers, and United States Patent Office). Schindler House vitrine, 2017 (Ravenhill Studio).

- 17 UNIDENTIFIED VIDEOGRAPHER, *Schindler House Restoration: Tour, 1986*, video (Courtesy of Southern California Institute of Architecture Media Archive).
- 18 FIONA CONNOR, *Broadsheet from Los Angeles Times (1923), 2022*, silkscreen on pigment on coated aluminum foil (Courtesy of the artist and *Los Angeles Times*).
- 19 RENÉE PETROPOULOS, *Proposal for the Schindler House, ca. 2011-2013*, watercolor, pencil and ink (Courtesy of the artist).
- 20 RENÉE PETROPOULOS, *Proposal for the Schindler House, 2022*, shag carpet installation (Courtesy of the artist).
- 21 JULIAN HOEBER, *Visible Darkness/Protective Light, 2012-2022*, color inkjet prints, acrylic mirrors, plywood, hardware, etc. (Courtesy of the artist).
- 22 GALA PORRAS-KIM, *Untitled [efflorescence], 2022*, dimensions variable, concrete, salt (Courtesy of the artist).



SPG STUDIO GUESTS & FURNITURE

BELOW ▷▷▷▷▷ PAGE: FIONA CONNOR, *Studio furniture from the Schindler Kings Road House, 2011*. Photograph of installation in Fire Valley, California Institute of the Arts (Courtesy of the artist).

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GUESTS

The house was notable for its long history of hosting salons and gatherings of the Los Angeles artistic and political avant garde, as well as for the longer sojourns made to the house by a wide cast of well-known figures, fulfilling Pauline Schindler's dream of a house "open just as some people's hearts are open, to friends of all classes and types." Pauline in this way envisioned and exercised a form of radical hospitality. Lists and inventories both suggest and complicate this image; to supplement her living, Pauline rented the guest unit to itinerant tenants, many of whose passings through the house are recorded by architect Bernard Judge in a timeline of past guests and residents from 1922 into the 1970s. This timeline, assembled via interviews and records, captures the network of tenants who lived in the house, including the émigrés Richard and Dione Neutra, architect Gregory Ain, historian Esther McCoy, architect Bernard Zimmerman, and Judge himself. Judge's coding system – solid lines indicate those who lived in the house, dashed lines were those who worked in Schindler's office as draftspeople, and dotted lines indicate those who rented the guest studio – highlight the fluency between living and working that the house enabled. Overlooked in Judge's matrix are brief stays in the house by figures such as artist John Cage, who resided in the house in the early 30s around the time of his close relationship with

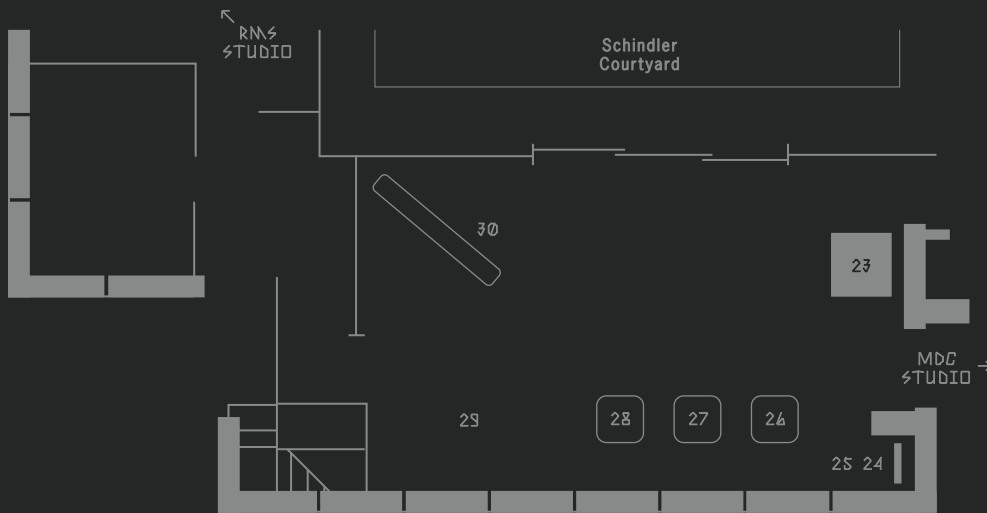
Pauline Schindler. To manage these stays, both long and short, the house was defined in an inventory system chronicling the plates, kitchenware and cutlery in the guestroom, a system of domestic accounting that continues at the MAK Center for Art and Architecture today.

- 23 KATHI HOFER, *Untitled Cluster 06 (Guests)*, 2022, reproduced and rearranged documents: R.M. Schindler, Guest Room Account, 1924; R.M. Schindler, Guest Room Inventory, 1924; R.M. Schindler, Kitchen Inventory - Apartment, undated; R.M. Schindler, Equipment of Apartment, 1942; Correspondence from Margaret Daley (tenant) to R.M. Schindler, 1941; R.M. Schindler, Receipt for rent and damages, undated; Correspondence from Pauline Schindler to R.M. Schindler, 1943; Pauline Schindler and R.M. Schindler, Tenant's Agreement, 1942; Bernard Judge, Social History of Kings Road House (Solid - Lived in House; Dashed - Schindler's Draftperson; Dotted - Rented Studio), 1980 (Courtesy of the artist and UCSB Architecture & Design Collections, Schindler (R.M.) papers and Judge (Bernard) papers). Schindler House vitrine, 2017 (Ravenhill Studio).
- 24 UNIDENTIFIED PHOTOGRAPHERS, *Kings Road House portraits*, ca. 1922–present, photographs (Courtesy of UC Santa Barbara).

FURNITURE

Like many of his contemporaries, Schindler conceived design as a totalizing act, encompassing both the building and all the elements within it – furniture perhaps chief among them. For this reason, built-in shelving and storage feature prominently in his residential designs as site-specific extensions of the buildings they occupied. Schindler's chairs and tables however remained mobile, detaching themselves from his architecture to become ambulatory members of the household, aggregating in courtyards for collective dining or settling back into their interior posts at day's end. Fiona Connor exemplifies this portability when she migrates Schindler's furniture out of his studio into Fire Valley, a nature preserve next to California Institute of the Arts. Placed ex-situ from its original habitat, the rewilding of Schindler's furniture brings these back to their roots of camping and outdoor living. The work is a part of a collection of other studio furnitures reproduced by Connor, including seats by Richard Neutra and shelves by Ray and Charles Eames. In recent decades, minimalist artists and multinational corporations alike have commissioned one-to-one replicas of Schindler's furniture designs. Artist Donald Judd requested a collection of Schindler chairs, daybeds, and tables to complement his furniture collection by other modernist notables as part of his preservation activities at his

GUESTS & FURNITURE



eponymous Foundation. Los Angeles-based architect Robert Nicolais reproduced these items for Judd and contributed to the design an emphasis on shifting planes, singular materials, and simple geometries, heightening and refining the sculptural qualities of Schindler's furniture. Following this commission, Nicolais also produced a set of Schindler furnishings for the flagship headquarters of the Calvin Klein Collection store on Madison Avenue in New York, forever linking Schindler to the globalization of both art and fashion in the nineties. In the exhibition, three sling chairs are displayed in serial fashion: an original chair by Schindler recognized for its darkened redwood and notched surfaces, a replica by Nicolais designed for Judd, and a commercialized reproduction by architecture studio Marmol Radziner.

If Schindler often designed furniture for the houses he built, few stayed within their original homes. This ex-situ condition characterizes *As He Remembered It*, a body of work by Stephen Prina building upon a personal encounter with a Schindler unit in the 1980s, which Prina describes as an "amputated limb." Culled from two demolished houses by Schindler, the 28 elements in the work are reconstructed outside their original environments and reskinned with the color pink, specifically the Pantone color Honeysuckle, 2011's Color of the Year, painted by hand by the artist and an assistant.

Color and light are mutual apparatuses for Schindler, who often painted his residential designs with tones of blue and green. Pauline, on the other hand, preferred the qualities of pink, softening the unfinished concrete interior with layers of pink and swaths of carpet, textiles, and rugs. The qualities of pink and the apparatus of light also become mediums for artist Andrea Lenardin Madden's *looking west facing east*, whereby the immobile elements of windows become lightboxes that skip across the space, washing the concrete in a manner akin to Pauline.

25 FIONA CONNOR, *Studio furniture from the Schindler Kings Road House, Fire Valley, California Institute of the Arts, 2011*, redwood, surface treatment (Courtesy of the artist).

- 26 R.M. SCHINDLER, *Sling Chair*, 1922, redwood, canvas (Courtesy of Friends of Schindler House).
- 27 ROBERT NICOLAIS, *Reproduction of R.M. Schindler Sling Chair (1922) for Donald Judd, 1990*, salvaged vertical grain redwood, canvas (Courtesy of the artist).
- 28 MARMOL RADZINER, R.M. Schindler *Sling Chair (1922)*, 2022, wire-brushed redwood with teak oil finish, unbleached canvas #10 (Courtesy of Marmol Radziner).
- 29 ANDREA LENARDIN MADDEN, *looking west facing east*, 2013/2022, site-specific installation (Courtesy of the artist).
- 30 STEPHEN PRINA, *As He Remembered It, Balcony Category Hiler, Balcony No. 1*, 2011, acrylic enamel on PU coating on poplar plywood (Courtesy of Sprüth Magers).





PEDAGOGY

Southern Californian historians rallied around the Kings Road House in part to redress the perceived slights against Schindler in narratives of American modernism. By the 1970s the house would serve as an important site of pilgrimage on the west coast for an ever-growing network of architectural tourists. Austrian architect Hans Hollein, who declared in 1968 that “everything is architecture,” visited the house several times and would later become involved in its restoration, planting the early seeds of social and institutional exchanges between Vienna and Los Angeles. Historian Reyner Banham declared the house as one of the most original in the history of modernism – “disturbingly near to being a totally new beginning,” he wrote in 1971. Eight years later he would photograph the house in its pre-reconstructed state for his personal teaching slide collection. David Greenberg of local media collective Environmental Communications met with Pauline at the house as part of his effort to produce photographic slides documenting the built environment to be sold by catalog as teaching sets. Designer and writer Monica Pidgeon visited from London to incorporate the house into her expanding audiovisual empire. These acts of documentation reflected the period of visual resource-building at institutions in the United States and included a visit by representatives from the MIT Library

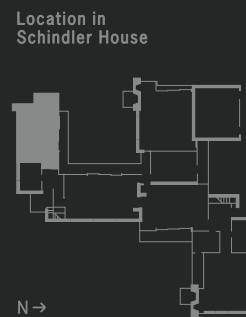
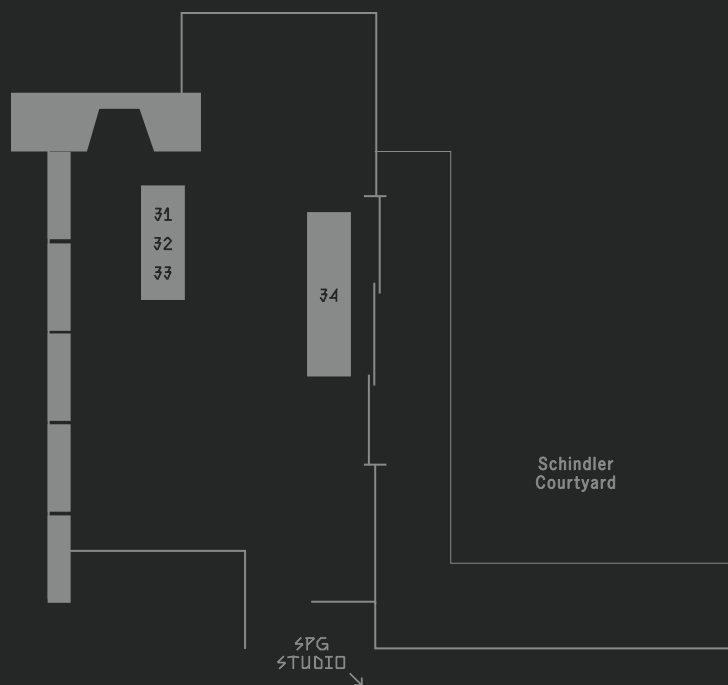
of Architecture who filmed the house for their collection and the incorporation of the house in the founding slide library of the UCLA School of Architecture.

In her writings, Pauline observed that among the many visitors were those within architectural education who used the house as an antidote to computer-based design and what she saw as its attendant “dehumanization” of architecture. Yet the simple timber proportions and repetitions of the house equally became subject to analysis and offered opportunity for invention for proponents of the early computer programming pedagogy taught at UCLA by architects Lionel March and his student Jin-Ho Park. In these projects, mathematical calculations converged with historical correspondence in an effort to compute the compositional intentions of the author. In many ways the house retains its pedagogical charge to this day: for countless students in the first-year architecture program at USC, the house has been the subject of semester-long investigation, analysis, and reimagining. Across these various projects, copious photographic documentation, forms of mathematical analysis, and archival snippets converge in new ways in a multimedia effort to resituate the house in mainstream narratives of architectural modernism in the United States and to promise a sense for architectural possibility.

- 31 REYNER BANHAM, DAVID GEBHARD, ESTHER MCCOY, PAUL OHANNESIAN, Slide Collections featuring Kings Road House, ca. 1970–1990, digitized slide photographs (Courtesy of Architectural Association Photo Library and the artists).
- 32 UCLA DEPARTMENT OF ARCHITECTURE & URBAN DESIGN, Teaching slides collection, undated, projector slides in drawer (Courtesy of UCLA Department of Architecture & Urban Design).
- 33 USC UNDERGRADUATE ARCHITECTURE PROGRAM STUDENTS, Student Projects for First-Year Studio, 2014–2018, printed portfolios (Courtesy of USC Undergraduate Architecture Program).

MONUMENTS

The conversion of the Kings Road House from a home and office to an institutional venue was dependent on its conversion to non-profit and historic landmark status, requiring robust forms of collaboration among architects, historians, legal consultants, curators, philanthropists, preservationists, and national and international institutions. One such collaboration was clearly on evidence in the circuitous routes by which the work of R.M. Schindler entered archives and design museums: in the 1960s, Paul Ohannesian, an architecture student at USC, visited an abandoned house Schindler designed



in 1922 for the Lowes family which had been vacated after the State of California evicted the family to make way for new freeway construction. While the state tried unsuccessfully to sell the house to be relocated to another site, several visitors including Ohannesian passed by who used the opportunity to remove the buffet in parts which he then carefully photographed on his parent's nearby driveway. This salvaged furnishing would make its way into the hands of David Gebhard, who was a prominent historian of American modernism and also amassing a collection of architectural drawings and models at the University of California Santa Barbara Art Gallery. Gebhard was instrumental in the acquisition of Schindler's papers from Pauline, and also the early efforts to secure the legacy of the Kings Road House, initially by attempting to broker a sale – thereby extending his activities from curator to realtor. The significance of these circulating items, from the traces of a working office to easily stripped interior furnishings, collected by an institution such as UCSB often elides the equally active efforts around the less-portable buildings that remained standing. Writer and historian Esther McCoy spent many hours over a drawing board in the Kings Road House in lieu of a formal education in architecture. She later played an important role in defining regional modernism in

California through her writing, publishing, and curating. She was actively involved in writing reports, including those made for the national database of historic buildings between 1969 and 1970, which links the exceptionalism of the Kings Road House to the story of modernism in Southern California. McCoy would later join several interested figures to form a committee to preserve the house. Initiated by Pauline, who sought legal and financial instruments to protect the house while she continued her residence there, and advised by David Gebhard and architect Bernard Judge who had been running his office from the house, the trio sought legal advice in the early 1970s on the possibility for easement agreements, options for donation to the University of California Los Angeles and LACMA to establish a new architectural center, and purchase by investors such as president of ARCO Oil and arts philanthropist Robert O. Anderson. In 1994 an agreement was finally struck: the Museum of Applied Arts, Vienna agreed to establish an outpost in Los Angeles at the Kings Road House that could attest to the robust histories of cross-cultural experimentation and dialogue between Vienna and Los Angeles, perhaps best exemplified in the work of architect R.M. Schindler, to serve as a new space for contemporary exhibitions and public engagement.

34 KATHI HOFER, *Untitled Cluster 07 (Institutionalization)*, 2022, reproduced and rearranged documents: Esther McCoy, Historic American Buildings Survey: Historian's Work Sheet for Kings Road House, 1970; Esther McCoy, Changes Made in the Kings Road House in First Ten Years, undated; Esther McCoy, Restoration and Reconstruction plan for Guest Kitchen, undated; Esther McCoy, Notes on Collection, ca. 1969; Deed of Gift, 1971; Stanley A. Westfall, Second Floor Plan of Kings Road House produced for Historic American Buildings Survey, with "Bad Areas" annotated, 1969; Paul Ohannesian, Photograph of salvaged buffet doors from R.M. Schindler's Lowes House (1922), 1965; Correspondence from Pauline Schindler to Paul Ohannesian regarding Environmental Communications, 1976; David Gebhard, Kings Road House "Offered for Sale or Lease to a Non-Profit Organization" brochure, undated (Courtesy of the artist, Archives of American Art at the Smithsonian Institution, Esther McCoy Papers, Friends of Schindler House, Paul Ohannesian, and UCSB Architecture & Design Collections, Gebhard (Patricia and David) research papers). Schindler House vitrine, 2017 (Ravenhill Studio).

15



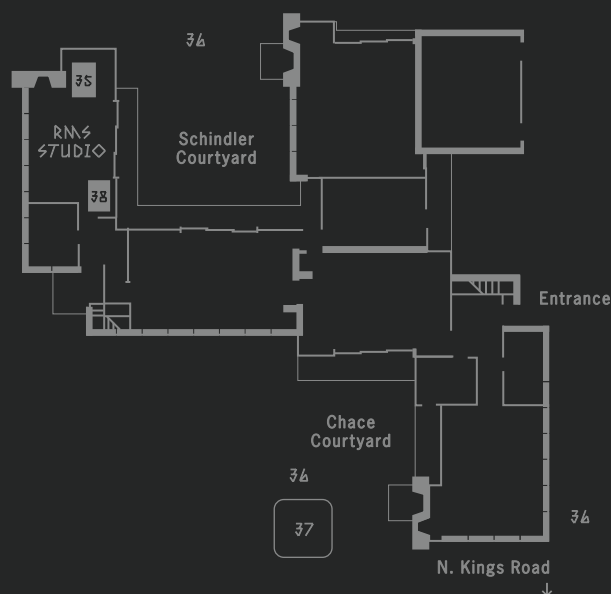
EXHIBITION MAP



THIS PAGE: CARMEN ARGOTE, *A Vast Landscape: Part A and Part B*, 2015.
Photograph of installation at High Desert Test Sites, Wonder Valley, California (Courtesy of Aurora Tang and High Desert Test Sites).



GARDEN LANDSCAPE



LANDSCAPE

When the Schindlers and Chaces arrived to their plot on Kings Road late in 1921, they reported that the land and much of its surrounds were covered in pea farms – likely a vestige of earlier cycles of extracting value from the land, dating at least as far back as its nineteenth-century instantiation as one piece of the much larger Rancho La Brea established in 1828 under the Mexican land grant system. In descriptions of the house and in various manifestoes, R.M. Schindler embraced the temperate climate of Southern California and committed to living with – and in – nature. The house proffers a vision of living and working in open air by way of architectural strategies such as sliding panels and sleeping baskets – a far cry from the mechanically conditioned climate that later came to define American architecture. Jakob Sellou’s contemporary work expands on Schindler’s ethos of “voluntary discomfort” through the construction of an uncomfortable pavilion that brings Schindler’s sleeping baskets down to the ground.

Schindler deployed plants as yet another architectural element that could delineate spaces blurring distinctions between inside and out. Perhaps referencing the formative experience the Schindlers shared while camping in Yosemite, among the plantings that at times inhabited the house’s garden were

California natives including coast live oak, western sycamore, and sequoia, the latter suggesting a direct connection to the harvested redwood timber employed throughout the house for its posts, beams, mullions, and furniture.

R.M. Schindler’s planting lists, garden inventories, research files, and later landscape plans however reveal yet another logic at work. Wide-ranging species such as bamboo, blue fescue, common ivy, cotoneaster, climbing fig, fountain grasses, heavenly bamboo, Japanese honeysuckle, lantana, mock orange, a pepper tree, and sword ferns, to name just a few, cycled in and out of the house’s garden over its hundred-year history. The majority of these plants were sourced from far-flung locales – Africa, Asia, Australia, Europe, and South America – but R.M. demonstrated a particular attachment to the flora of China, Japan, Korea, and Taiwan, especially bamboo, which amplified the orientalizing ambition of the design of the house evidenced most conspicuously in its sliding panels and glass walls. Together these attitudes toward planting suggest the construction of a new idyllic landscape, constructed in the hybrid image of a globalized floristic imaginary with a distinctly East Asian bent, made possible by Southern California’s accommodating climate.

35 KATHI HOFER, *Untitled Cluster 08*

(*Garden*), 2022, reproduced and rearranged documents: Correspondence from Orlando T. Palmer (neighbor) to R.M. Schindler regarding migrating bamboo, 1928; R.M. Schindler, Planting inventory, undated; Helen W. King, “A Japanese Standby: Bamboo Grown for Utility and Beauty,” *Los Angeles Times Farm and Garden Magazine*, 1933; Emmet Wemple & Associates, Landscape Plan – Existing Conditions, in *Kings Road House Restoration*, 1980; Unidentified photographer, Photograph of Kings Road House with garden, undated (Courtesy of the artist and UCSB Architecture & Design). Schindler House vitrine, 2017 (Ravenhill Studio).

36 UNIDENTIFIED PHOTOGRAPHERS,

Kings Road House with garden, ca. 1922–present, photographs (Courtesy of UCSB).

37 JAKOB SELLOU, *Uncomfortable Pavilion*

, 2022, installation (Courtesy of the artist).

38 ROTATING VITRINE, with an

emphasis on process over finality, the exhibition incorporates a rotating vitrine which accommodates the display and interpretation of new materials that emerge during the run of the show.

** GALA PORRAS-KIM, *Revision Cloud*

[*Kings Road House*], 2022, dimensions variable, wrapped red felt installation (Courtesy of the artist).

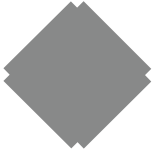
17



EXHIBITION MAP



PUBLIC PROGRAMMING



18

◇OPENING WEEK

Join the MAK Center for a weekend-long series of programming for the opening of SCHINDLER HOUSE: 100 YEARS IN THE MAKING.

FRIDAY, MAY 27, 2022, 7:00 – 9:00 PM

PRIVATE RECEPTION (BY INVITATION)

Artist Talk with Jakob Sellaoui

SATURDAY, MAY 28, 2022, 7:00 – 9:00 PM

OPENING RECEPTION

Artist Talk with Kathi Hofer and Fiona Connor

SUNDAY, MAY 29, 2022, 3:00 – 5:00 PM

EXHIBITION-MAKING IN THE MODERN HOUSE (PANEL)

Kimberli Meyer in conversation with Sylvia Lavin

KIMBERLI MEYER is an independent cultural producer, curator, writer, and designer working across the fields of art and architecture. Meyer is former director of University Art Museum at CSU Long Beach from 2016-2018, and former director of the MAK Center for Art and Architecture, Los Angeles, at the Schindler House, from 2002-2016.

SYLVIA LAVIN is an architectural historian, theorist and critic. She is Professor in the History and Theory of Architecture at Princeton University and Director of Graduate Studies for the Ph.D. Program. Lavin is also a curator: a recent exhibition, *Everything Loose Will Land: Art and Architecture in Los Angeles in the 1970s*, was a principal component of the Pacific Standard Time series supported by the Getty Foundation and traveled from Los Angeles to New Haven and to Chicago. Lavin is the recipient of an Arts and Letters Award in Architecture from the American Academy of Arts and Letters.

As one of the first modernist houses to invite contemporary art and architectural interventions into its home, the Schindler House has served as an exhibitionary model for a generation of cultural practitioners working to enliven domestic modernist sites. *Exhibition-Making in the Modern House* brings together former MAK Center director Kimberli Meyer and architecture curator and theorist Sylvia Lavin in dialogue on the opportunities, tensions, and contradictions that attend exhibition-making in the modernist house. The discussion will draw from past projects while engaging with contemporary questions on the house as a system of display.

OPENING WEEK

SUNDAY, MAY 29, 2022, 5:30 – 7:30 PM

NO LESS THAN THE FIRST
MODERN HOUSE TO BE BROUGHT INTO THIS
WORLD – A UNIQUE CHALLENGE (PANEL)

Peter Noever in conversation with Eric O. Moss,
moderated by Lilian Pfaff

Things are moving. Yesterday's avant-garde quickly becomes today's tired establishment. At least one thing is certain: The Schindler House, a revolutionary architectural landmark on Kings Road in West Hollywood, gives courage and confidence to all those who want to be ahead at any price in architecture. In confrontation of the fact that over the past years architecture has been caught in turbulence and flux around critical environmental issues, this architecture talk will address questions such as: Can our society today still tolerate experiments? Who is ready to leave mediocrity behind? What are the actual circumstances for a further development of modern, contemporary architecture? Are there any alternatives to the "algorithm dictate?" And architecture as architecture today and now, tomorrow and in the future?

ERIC O. MOSS is a Los Angeles-based architect who practices with his eponymously named firm, EOMA, founded in 1973. As former SCI-Arc director, Moss gathered avant-garde and visiting figures such as Peter Eisenman, Lebbeus Woods, Raimund Abraham, Wolf Prix and Zaha Hadid around him and in the center of the architecture school. At the same time, he did not let up and did not stop at groundbreaking high-profile structures in low-profile Culver City, with the support of visionary clients Frederick and Laurie Samitaur-Smith. Moss has taught at Southern California Institute of Architecture (SCI-Arc) since 1974 and served as director from 2002 to 2015. He has held chairs at Yale and Harvard universities, and appointments at Columbia University, the University of Applied Arts Vienna, and the Royal Danish Academy of Fine Arts in Copenhagen.

PETER NOEVER is an Austrian designer and curator-at-large of art, architecture and media. As the former director of the MAK – Austrian Museum of Applied Arts, Vienna, he founded the MAK Center for Art and Architecture, with the Artists and Architects-in-Residence Program, with visionary purpose. Noever relentlessly brought Austrian and international avant-garde artists and architects into the public eye. Even before the collapse of the Soviet Union, he hosted *Art and Revolution: Russian and Soviet Art 1910-1932*, in 1988. Many of his visionary ideas are combined in the book *Architectural Resistance: Contemporary Architects Face Schindler Today*. Recent exhibitions include *a.o.: out of the blue*, Eisenstadt, Austria, 2022; *Obsessions In_Focus*, SCI-Arc, Los Angeles, 2019; and book *WAIT A MINUTE recorded in Vienna and Los Angeles*, edited by Peter Noever and Andrea Lenardin, 2022. He has conceived and/or curated over 350 exhibitions worldwide.

LILIAN PFAFF is an architectural historian and critic. She is the editor of *Clocks and Clouds: The Architecture of Escher GuneWardena*, published by Birkhäuser (2017), *Ernst Neufert PeterNeufert*, published by Hatje Cantz (2015), and of *Prada Aoyama Tokyo: Herzog & de Meuron*, published by the Fondazione Prada (2003). She has curated exhibitions internationally and has held teaching positions in Switzerland and the US, currently at the Southern California Institute of Architecture, Woodbury University and Otis College of Art and Design.

CENTENNIAL DINNER & BENEFIT EVENT

SATURDAY, JULY 23, 2022
5:30 – 8:30 PM

The MAK Center's 2022 Centennial Dinner is the organization's fundraiser of the year – if not the century – unfolding in one of Los Angeles' most celebrated architectural masterpieces: the Schindler House. Named by the *Los Angeles Times* as one of the city's top ten places that nourish the soul, the Schindler House has been home to a century of Los Angeles' most iconic and creative artists, architects and designers. In collaboration with MINH PHAN of PHENAKITE-fame, the MAK Center invites our guests to partake in the simple and fantastic pleasures of Schindler's masterpiece for a LIMITED SEATING, 100-PERSON DINNER. The exclusive evening features highly curated cocktails, edible props, spiritual performances, and decadent, open-air dining. The MAK Center invites our most dedicated supporters to celebrate this historic, once-in-a-lifetime moment through sponsorships and tickets. More information at WWW.MAKCENTER.ORG.

CURATOR WALKTHROUGHS

Join the curators for in-person tours of the exhibition.

SATURDAY, JUNE 18, 2022

11:00 AM – 12:00 PM

Gary Riichirō Fox

SATURDAY, AUGUST 20, 2022

11:00 AM – 12:00 PM

Sarah Hearne

SATURDAY, SEPTEMBER 24, 2022

11:00 AM – 12:00 PM

Jia Yi Gu

20



BENEFIT EVENT & CURATOR WALKTHROUGHS

AUGUST 26 & 27, 2022, 6:00 – 9:00 PM

HOMELA PRESENTS JAS LIN 林思穎

Public Performance

The MAK Center for Art and Architecture in partnership with homeLA presents a new body of work by Taiwanese-American performance artist jas lin (林思穎). The site-specific performance unfolds over two weekends in the Schindler House with a live performance commissioned by homeLA and developed by lin over the period of several months.

SEPTEMBER 9 – 11, 2022, 6:00 PM – 8:00 PM

1:1:2 AT THE SCHINDLER HOUSE

Edible Poetry & Public Performance by Mai Ling
(Ting-Jung Chen, Miae Son and Yela An)

SEPTEMBER 9, 2022, 8:00 PM – 9:00 PM

Artist Reception

What does it mean to eat a poem? Through poetry writing and eating, sugar papers and palettes, Mai Ling ask how writers “transform feelings into words” and subsequently into confectionery. This oratory and oral activity enacted within the Schindler House transforms the modernist house with Japanese associations into a staging ground for an exploration on the history of sweetness, consumption, and migration that spans continents. 1:1:2 unfolds in three parts over three nights through writing, reading, and digesting. The performance invites Los Angeles poets, literary and performance academics, to contribute texts centering on traditional poetic forms and structures found throughout Asia. Each of the

HOMELA is a platform for experimental dance that promotes intersectionality and cultivates inclusivity through site-specific programs that position underrepresented narratives into the embodied exchange of ideas around space and place to reframe Los Angeles' history and its civic and urban character through varied contextual imaginings of “home.”

JAS LIN 林思穎 (they/them) is a taiwanese/american performance artist, choreographer, and constant (un)becoming born and based on Tongva Land (Los Angeles). jas loves to co-create shared fugitive worlds and live in them. their choreographies, films, workshops, and lectures have been shared around the world, including at Power Station of Art Shanghai, Danshallerne Copenhagen, British Museum, SXSW, REDCAT Los Angeles, and Kassel Dokfest. jas is committed to the life-long processes of un-learning and un-teaching hierarchical, Othering, and superficial ways of moving, being, sensing, and knowing. they believe movement to be a manifestation and actualization of potentiality – that together, we can dance the possible into being.

MAI LING, founded in 2019 in Vienna, is an association as well as an artist collective, contextualizing and fostering contemporary Asian art and culture. Mai Ling also offers a platform in which we can share our individual experiences and opinions about related subjects against racism, sexism, homophobia and any kind of prejudice.





ESCHER GUNEWARDENA is a Los Angeles-based architecture office founded by Frank Escher and Ravi GuneWardena. The office engages in small, conceptually rigorous projects; ecologically and socially innovative urban design proposals; and work in the fields of contemporary art and architectural history. Escher trained at the Federal Institute of Technology (ETH, Zürich, Switzerland), is the editor of the monograph *John Lautner, Architect*, and serves on the boards of the John Lautner Foundation, the Julius Shulman Institute, and the Los Angeles Forum for Architecture and Urban Design. GuneWardena studied architecture at California State Polytechnic University, Pomona and art history in Florence, Italy, and is currently the director of the Los Angeles branch of the Sogetsu School of Ikebana.

poems will be inscribed with the four seasons, a critical element in poetry genres from Asia, and transposed into writing. Artist-produced sugar boards and ink serve as props to the literary workshop and performance, which will subsequently be consumed as an act of nourishment and pleasure-practice.

OCTOBER 1, 4:30 PM – 6:00 PM

PAULINE: AN OPERA

by Frank Escher and Ravi GuneWardena

Throughout the making and breaking of friendships, relationships with clients, and the dissolution of the Schindlers' marriage, performance and music remained constant. Pauline's letters mention many musicians she knew: Igor Stravinsky, Arnold Schoenberg, William Grant Still, Henry Cowell, John Cage, and others. The opera draws from passages by a number of these composers – either as inspiration or direct quotation – to weave them together with texts from the Schindler Archive. A single performance of the opera was staged in the house and gardens prior to the *A Little Joy of a Bungalow* exhibition. The opera returns to mark the closing of our centennial celebration series of programming in the fall of 2022.

FRANK ESCHER & RAVI GUNEWARDENA
(CONCEPT, LIBRETTO)

MARY ELLEN CHILDS (COMPOSER)

ARGENTA WALTHER (MEZZO SOPRANO)

CHARLES LANE (TENOR)

APRIL DAWN GUTHRIE (CELLO)

TRACI ESSLINGER (PIANO)

CHRISTINE TAVOLACCI (FLUTE)

JUNE 16, 2022, 7:00 PM – 9:00 PM

MODERNISM IN MUD

Albert Narath (SCHOLAR, UC SANTA CRUZ)

“Modernism in Mud” focuses on Rudolf Schindler’s 1915 trip through the American Southwest, where he experienced the deeply-rooted adobe building cultures of the region. By tracing Schindler’s use of drawing and photography in coming to terms with earthen construction traditions, this lecture explores the formative role of the trip on his subsequent design thinking and situates the episode with respect to the complex reception of adobe by other prominent architects and architectural historians in the twentieth century.

JUNE 30, 2022, 7:00 PM – 9:00 PM

A VAST FURNITURE

Carmen Argote (ARTIST) & Anthony Carfello
(FORMER MAK CENTER DEPUTY DIRECTOR)

Carmen Argote reflects with Anthony Carfello on the 2015 installations *A Vast Furniture*. First staged at the MAK Center Schindler House then transferred to the Mojave Desert, the installation featured a 1:1 sculptural tracing of the footprint of the house’s indoor and outdoor rooms. Argote and Carfello discuss art making in-situ and ex-situ – materializing the simple line-drawing action that gave shape to the house’s determining features back in 1921, when fresh memories of time in Yosemite National Park led Schindler to produce what he conceived of as a permanent campsite.

ALBERT NARATH is a historian of modern architecture and design, specializing in the intersection of architectural history, environmental history, and the history of technology. His forthcoming book follows the “solar adobe” movement in the American Southwest during the 1970s. He is an Assistant Professor in the History of Art and Visual Culture Department at the University of California, Santa Cruz.

CARMEN ARGOTE is a Los Angeles-based multidisciplinary artist who works through the act of inhabiting a space. Argote’s practice is in conversation with the site she is working from, often pointing to the body, to class, and to economic structures in relationship to the architecture and to personal history.

ANTHONY CARFELLO is an editor, writer, and exhibition maker and the former Deputy Director of the MAK Center. He studied at the Otis College of Art and Design (LA), the School of the Art Institute of Chicago, and the University of Iowa.





JUDITH SHEINE is a Professor in the Department of Architecture at the University of Oregon and Board member of the Friends of Schindler House. Sheine is an award-winning architect whose projects have been published internationally and she has been recognized as the leading authority on the work of R.M. Schindler; her publications on the architect include *R.M. Schindler* (Phaidon Press, 2001) and her most recent book, *Schindler, Kings Road and Southern California Modernism* (University of California Press, 2012), co-authored with Robert Sweeney.

ANN HARRER is a Senior Associate at Wiss, Janney, Elstner Associates in Pasadena. Her expertise includes the assessment of building facades, structural systems, and conservation of various building materials including brick, terra cotta, cast stone, and concrete. She is also the current president of the Southern California chapter of the American Concrete Institute.

SUSAN MACDONALD manages the Buildings and Sites department at the Getty Conservation Institute where she oversees some twenty international projects that aim to advance conservation practice across a variety of challenges. She has a particular interest in twentieth-century conservation and has published widely on this topic, with a current focus on concrete conservation.

CHANDLER MCCOY has worked in the field of architectural conservation for over 25 years, and now manages the Conserving Modern Architecture Initiative as senior project specialist at the Getty Conservation Institute. He is a founding member of the Northern California chapter of Docomomo-US and a member of APT, the California Preservation Foundation, and past president of the San Francisco Heritage Board of Directors.

JULY 21, 2022, 7:00 PM – 9:00 PM (ONLINE)

THE KINGS ROAD HOUSE

Judith Sheine (FRIENDS OF SCHINDLER HOUSE)

Architect Judith Sheine's talk places the Kings Road house in the context of R.M. Schindler's career, in which the house established the basis of the spatial development of Schindler's work. It will also examine the influence of the house on the work of other architects, from Frank Lloyd Wright to Frank Gehry.

AUGUST 18, 2022, 7:00 PM – 9:00 PM

SCHINDLER AND THE EARLY USE OF CONCRETE IN SOUTHERN CALIFORNIA

Kenneth A. Breisch, Ann Harrer and Susan Macdonald, moderated by Chandler McCoy

R.M. Schindler was one of several influential modernist architects to explore concrete for its economy, plasticity, and constructability. Schindler's own house was a bold experiment, using relatively new techniques of tilt-up concrete construction for its exterior walls. But, like many experimental building systems used during the modern era, the conservation of early concrete poses challenges to those of us charged with maintaining it. This panel discussion covers the history, use, and conservation issues related to early concrete structures in Southern California.

AUGUST 25, 2022, 7:00 PM – 9:00 PM

IMAGING THE SCHINDLER HOUSE

Mona Kuhn (PHOTOGRAPHER), Joshua White (PHOTOGRAPHER) and Janna Ireland (PHOTOGRAPHER), moderated by Silvia Perea (CURATOR, ART, DESIGN AND ARCHITECTURE MUSEUM, UCSB)

The conversation features presentations of photographic projects related to the Schindler House from three prominent Los Angeles architectural photographers. German photographer Mona Kuhn presents her most recent work *835 Kings Road*, a lyrical reconsideration of the history of the house and its romantic interludes. Joshua White excavates a thirty-year archive of photographs centering on the Schindler House. Janna Ireland discusses the entanglement between photography and modern architecture central to her photographic practice.

SEPTEMBER 8, 2022, 7:00 PM – 9:00 PM

SCHINDLER, NEUTRA, AND ÉMIGRÉ MODERNISM IN LOS ANGELES

Alex Ross (MUSIC CRITIC, *THE NEW YORKER*)

R. M. Schindler and Richard Neutra were the advance guards of an extraordinary influx of émigrés who, in the wake of Nazi takeover in 1933, came to encompass many leading figures in architecture, literature, film, and music. In this talk, *The New Yorker* music critic Alex Ross will consider Schindler and Neutra's complex links both to the emigration and to Southern California modernism.

MONA KUHN is a contemporary photographer and lens-based media artist known for her large-scale photographs of the human form and essence. An underlying current in Kuhn's work is her reflection on our longing for spiritual connection and solidarity. She currently teaches at UCLA and ArtCenter College of Design, and has been an independent scholar at the Getty Research Institute since 1998.

JOSHUA WHITE is a Los Angeles based photographer specializing in the documentation of art and architecture. After a ten year stint as Frank Gehry's in-house photographer, he went freelance in 1999. Josh has photographed the vibrant Los Angeles art and architecture scene for the past two decades and has contributed to numerous books and periodicals.

JANNA IRELAND is a photographer who has shown work nationally and internationally. Her project photographing the buildings of Paul R. Williams was published in 2020 in a volume titled *Regarding Paul R. Williams: A Photographer's View*. Currently based in Los Angeles, she is an adjunct professor in visual arts and media studies at Pasadena City College.

SILVIA PEREA is an architect, Ph.D., and art and architecture curator. Spanning over 15 years, her career combines researching, teaching, publishing and curating exhibitions. Through her multi-faceted background and practice, Dr. Perea strives to reveal fruitful correspondences between art and architecture aiming at inspiring new and urgent considerations upon both.

ALEX ROSS has been a staff writer for *The New Yorker* since 1996. He is the author of the books *The Rest Is Noise: Listening to the Twentieth Century*, *Listen to This*, and *Wagnerism: Art and Politics in the Shadow of Music*. He is now at work on a history of the German-speaking emigration in Los Angeles.

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PUBLIC PROGRAMMING

ASYNCHRONOUS PROGRAMMING

SCHINDLER HOUSE
COMPANION TOURS

Schindler House Companion Tours is a series of newly-commissioned interpretive audio tours by artists, architects, and writers. The audio projects challenge the status of the house tour as a mode of institutional address and authoritative voice by inviting contemporary practitioners working in text, choreography, sound, and storytelling to offer new readings of the Schindler House. Visitors will be invited to move, observe, and perceive the house through instructional exercises, fictional meanderings, and guided journeys. Contributors include Anthony Carfello, Virginia Swenson, Erik Benjamins, and Rosten Woo. Bring your headphones or borrow a listening set in-person at the Schindler House. The asynchronous audio tours are also available online for driving, walking and other itinerant passages.

SCAN THE QR CODE BELOW
TO ACCESS THE SCHINDLER HOUSE
COMPANION AUDIO TOURS



SCHINDLER WORDMARK:
TYPOGRAPHY AND REPRESENTATION

R.M. Schindler's designs spanned both architectural and typographic form. Like Frank Lloyd Wright, who designed a new typeface to accommodate project drawings for the Hollyhock House, Schindler developed a typographic study of his own name as a wordmark for his architectural office in the house on Kings Road. As a graphic logo representing his office, Schindler's

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ANTHONY CARFELLO is an editor, writer, and exhibition maker and the former Deputy Director of the MAK Center. He studied at the Otis College of Art and Design (LA), the School of the Art Institute of Chicago, and the University of Iowa.

VIRGINIA/MATS SWENSON (they/them) is a performance artist, writer, print maker and baker. Their work is often experimental, and pushes the reflexivity of self-perception to the absurd or comical, producing excessive scenes and objects. They grew up in Seattle, WA and graduated from Lewis & Clark College in 2019 with a BA in English. They now live in Los Angeles.

ROSTEN WOO is a designer, writer, and educator living in Los Angeles. He produces civic-scale artworks and works as a collaborator and consultant to a variety of grassroots and non-profit organizations. His book, *Street Value*, about race and retail urban development, was published by Princeton Architectural Press in 2010.

ERIK BENJAMINS is a Los Angeles-based artist who works at the intersection of the visual, performing, and culinary arts. His recent collaborators include a classically trained perfumer, a husband-and-wife singing duo, the mayor of Santa Fe, a pedal-steel guitar player, and a few nationally respected chefs.

ASYNCHRONOUS PROGRAMMING

logo was not only a representation of an office, but also a reinvention of an architectural self in a newfound chapter of Californian life. In honor of the centennial of both his house and his wordmark, the MAK Center has invited an international group of graphic designers to reimagine R.M. Schindler's original wordmark as an exhibition souvenir and sticker, distributed to visitors and guests throughout the summer. Through considerations that interweave the history of graphic design with the history of Schindler's architecture, contributors explore how type, form, lettering, and styling become representations of a spatial practice in the present and the future. This typographic initiative is organized by Los Angeles-based graphic designer Christina Huang.



CHRISTINA HUANG is a graphic designer and educator based in Los Angeles. Her work and teaching emphasize an expressive approach to typography, lettering and type design. She frequently collaborates with friends, artists and other designers on experimental image-making and publishing projects.

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MAY 28, 2022 – SEPTEMBER 25, 2022