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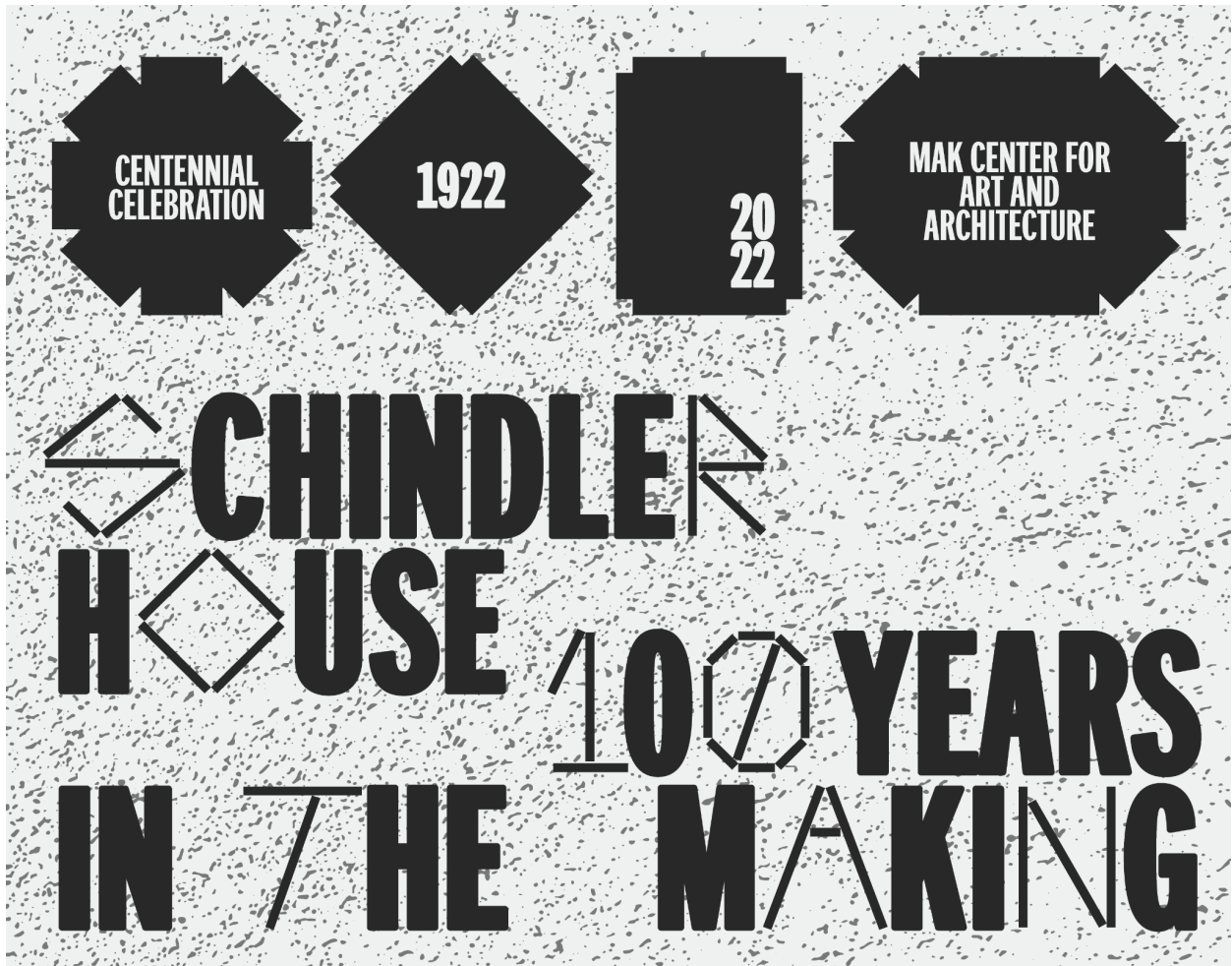
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**PRESS RELEASE**

**FOR IMMEDIATE RELEASE: MAY 23, 2022**



**SCHINDLER HOUSE: 100 YEARS IN THE MAKING**

Saturday, May 28, 2022 – Sunday, September 25, 2022

835 North Kings Road, West Hollywood, 90069

**Public Opening Reception**

Saturday, May 28, 2022, 7:00 - 9:00 PM

Ushering in the one-hundred-year anniversary of the landmark Schindler House in West Hollywood, the MAK Center for Art and Architecture presents *Schindler House: 100 Years in the Making*. The four-month exhibition and programming series celebrate the pivotal first century of the landmark modern house in Los Angeles by Austrian-American architect R.M. Schindler.

*Schindler House: 100 Years in the Making* emphasizes acts of making, unmaking, and remaking carried out by artists, architects, historians, writers, organizers, and cultural practitioners that have constituted the house and its mythos over this century. Designed and built by 1922, the house was in its first instantiation a radical proposition for modern collective dwelling in a minimal existence—a campsite enclosed by concrete, glass, and redwood. But the house was also constantly in flux, painted, carpeted, curtained, dismantled, reconstructed, excavated, and reimagined. The house’s experimental promise, first put forth now one hundred years ago, lives on today.

*Schindler House: 100 Years in the Making* guides visitors through Schindler’s cooperative dwelling for two couples, built for himself, his wife Pauline, and their friends Clyde and Marian Chace. Each studio hosts a gentle timeline of landscape and property, construction and maintenance, guests (invited and otherwise) and domesticity, and preservation and pedagogy. Thematic topics are uncovered by various contributors, including historical and archival documents from Reyner Banham, Bernard Judge, Esther McCoy, and Rudolph Michael (R.M.) Schindler from the collections of the UCSB Architecture & Design Collections, Los Angeles Times, Long Beach Press Telegram, UCLA Young Research Library Special Collections, UCLA Department of Architecture & Urban Design, The USC Historic American Buildings Survey (HABS) collection at the Library of Congress, National Parks Service, Southern California Institute of Architecture Media Archive, Architectural Association Photo Library, and USC Undergraduate Architecture Program. Artists and contributors include:

Carmen Argote, Fiona Connor, Julian Hoeber, Kathi Hofer, stephanie mei huang, Andrea Lenardin Madden, Gala Porras-Kim, Stephen Prina, Rudolph Michael (R.M.) Schindler, Jakob Sellaoui, Peter Shire, amongst others.

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 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. The centennial exhibition and public programs are made possible with support from the California Arts Council, City of West Hollywood, Consulate General of Austria in Los Angeles, Graham Foundation for the Advanced Studies in the Fine Arts, LA County Arts Commission, Taiwan Academy, the MAK Center Centennial Council and the MAK Center Patron Program.

The exhibition and programming are made possible with support from the California Arts Council, City of West Hollywood, Consulate General of Austria in Los Angeles, Graham Foundation for the Advanced Studies in the Fine Arts, LA County Arts Commission, Taiwan Academy, the MAK Center Centennial Council and the MAK Center Patron Program.

## **ARTIST & CONTRIBUTOR BIOS**

**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). Hoeber'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'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.

**Gala 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 resurface 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 Sellaoui** 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.

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## **PUBLIC PROGRAMMING**

The exhibition is complemented by summer-long programming and events including seminars, lectures, reading groups, benefit events, edible performances, in-person curator-led tours, and asynchronous audio tours.

## **OPENING WEEK**

### **Public Opening Reception**

Saturday, May 28, 2022, 7:00 - 9:00 PM

Join the MAK Center for a weekend-long series of programming for the opening of *Schindler House 100*. The weekend closes with a panel bringing together directors, curators and artists to ask: what is the role of the contemporary institution in a modern architectural house?

### **Exhibition Making in the Modern House**

Sunday, May 29, 2022, 3:00 - 5:00 PM

Kimberli Meyer in conversation with Sylvia Lavin

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.

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

**Sylvia Lavin** is a critic, curator, historian and theorist whose work explores the limits of architecture across a wide spectrum of historical periods. Recent books and catalogs include "Kissing Architecture," "Architecture Itself and Other Postmodernization Effects" and "Everything Loose Will Land: 1970s Art and Architecture in Los Angeles."

**No Less than the First Modern House to Be Brought into this World – A Unique Challenge**

Sunday, May 29, 2022, 5:30 - 7:30 PM

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

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** as former SCI-Arc director instantly gathered the avant-garde, 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. "The knowing spontaneity of his forms, the hands-on approach implicit in their strong, sculptural contours, the relationship they describe between a city's vitality and the creative potential of its individuals: these coalesce into tangible lessons about how a city should face its future." - Herbert Muschamp, former architecture critic, New York Times

**Peter Noever**, MAK artistic director and CEO from 1986 to 2011 relentlessly brought Austrian's 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. In 2003, the founder of the MAK Center for Art and Architecture invited a roster of both established and young architects to explore possible developments for the lot neighboring the Schindler House. (Eric O. Moss was one of them.) These visionary ideas are combined in the book „Architectural Resistance: Contemporary Architects Face Schindler Today“.

Recent exhibitions a.o.: out of the blue, Eisenstadt, Austria, 2022; Obsessions In\_Focus, SCI-Arc, Los Angeles, 2019; Book: WAIT A MINUTE recorded in Vienna and Los Angeles, edited by Peter Noever / Andrea Lenardin, 2022.

**Lilian Pfaff**, the art historian and architectural scientist, is together with Kenny Schachter author of the publication Vito Acconci: Art becomes Architecture becomes Art". She has curated exhibitions internationally and has held teaching positions in Switzerland and the US, currently she is lecturing at the Southern California Institute of Architecture, Woodbury University and Otis College of Art and Design.

## ANNUAL BENEFIT EVENT

### Centennial Dinner for 100

Saturday, July 23, 2022, 5:30 - 8:30 PM  
RSVP Required

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's 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 supporters to celebrate the first century of R.M. Schindler's home and studio. Guests are invited 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.

## CURATOR WALKTHROUGHS

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

Join the curators of *Schindler House 100* on in-person tours of the Schindler House highlighting their unique individual perspectives on the exhibition.

Saturday, September 24, 2022  
11:00 AM - 12:00 PM  
Jia Yi Gu

## PERFORMANCE SERIES

**homeLA presents jas lin** 林思穎  
Public Performance  
August 26 & 27, 2022, 6:00 - 9:00 PM

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.

**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. they most recently staged a full-length show for Mitski's 2022 Laurel Hell Tour. 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.

**1:1:2 at the Schindler House**  
Edible Poetry & Public Performance by Mai Ling  
September 9 - 11, 2022, 6:00 PM - 8:00 PM  
Ting-Jung Chen 陳庭榕; Miae Son; Yela An

Artist Reception:  
September 9, 8:00 PM - 9:00 PM

What does it mean to eat a poem? Through poetry writing and eating, sugar papers and palettes, Mai Ling asks 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, featuring one poet/artist per night: through writing, reading, and digesting. The performance invites Los Angeles poets alongside workshop participants, including literary and performance academics, to contribute texts centering on traditional poetic forms and structures found throughout Asia. Each of the 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.

**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.

**Pauline: An Opera**  
**by Frank Escher and Ravi GuneWardena**  
October 1, 2022, 4:30 - 6:00 PM

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.

#### **THURSDAY LECTURE SERIES**

**Modernism in Mud**  
June 16, 2022, 7:00 PM - 9:00 PM  
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.

**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.

### **A Vast Furniture**

June 30, 2022, 7:00 PM - 9:00 PM  
Carmen Argote (Artist) & Anthony Carfello  
(former MAK Center Deputy Director)

Contributing artist Carmen Argote reflects with curator Anthony Carfello on the 2015 installation series *A Vast Furniture*. First staged at the MAK Center Schindler House then transferred to High Desert Test Sites in 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.

**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.

### **The Kings Road House**

July 21, 2022, 7:00 PM - 9:00 PM  
Judith Sheine (Friends of Schindler House)  
*Online*

This 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.

**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.

### **Schindler and the Early Use of Concrete in Southern California**

August 18, 2022, 7:00 PM - 9:00 PM

Kenneth A. Breisch, Ann Harrer, 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.

**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

### **Imaging the Schindler House**

August 25, 2022, 7:00 PM - 9:00 PM

Mona Kuhn (Photographer), Joshua White (Photographer), and Janna Ireland (Photographer). Moderated by Silvia Perea (Curator, Art, Design and Architecture Museum, UCSB).

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.

Bringing together three prominent Los Angeles architectural photographers, the evening conversation will feature presentations of photographic projects related to the Schindler House. 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. The conversation is moderated by Silvia Perea, curator at the Art, Design and Architecture Museum at UC Santa Barbara.

**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.

**Schindler, Neutra, and  
Émigré Modernism in Los Angeles**  
September 8, 2022, 7:00 PM - 9:00 PM  
Alex Ross (Music Critic, New Yorker)

**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 multifaceted background and practice, Dr. Perea strives to reveal fruitful correspondences between art and architecture aiming at inspiring new and urgent considerations upon both.

R. M. Schindler and Richard Neutra were arguably the first German-speaking artists of modernist orientation to settle in the Los Angeles area. They thus became 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, New Yorker music critic Alex Ross will consider Schindler and Neutra's complex links both to the emigration and to Southern California modernism.

**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.

## ASYNCHRONOUS PROGRAMMING

### Companion House Tours

The MAK Center House 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.

**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.

### **Schindler Wordmark: Typography and Representation**

R.M. Schindler's designs spanned both architectural and typographic form. Like his past employer 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 new practice, Schindler was speculating not only on the representation of his design practice but also a reinvention of his own architectural identity in a new found chapter of Californian life – ostensibly designing a wordmark to represent a new architectural self. 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

the Schindler's architecture, contributors explore how type, form, lettering, and styling become representations of a spatial practice in the present and the future. The 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 emphasizes 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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## **ACKNOWLEDGEMENTS**

*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.

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.

The centennial exhibition and public programs are made possible with support from: California Arts Council, City of West Hollywood, Graham Foundation for Art and Architecture, Los Angeles County Arts and Culture, Taiwan Academy of the Taipei Economic and Cultural Office, West Elm, Austrian Consulate General, Los Angeles, Bestor Architecture, Escher Gunewardena Architecture, Kikori, Montalba Architects, Warren Techentin Architecture, the MAK Center Centennial Council, and the MAK Center Patron Program.

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## **ABOUT THE MAK CENTER FOR ART & ARCHITECTURE**

The MAK Center for Art and Architecture is a multidisciplinary, experimental center for art and architecture that operates from a constellation of historic architectural sites and contemporary exhibition spaces. Offering a year-round schedule of exhibitions and events, the MAK Center presents programming that challenges conventional notions of architectural space and relationships between the creative arts. It 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 more intimate programming at the Fitzpatrick-Leland House (R.M. Schindler, 1936) in Los Angeles. The MAK Center encourages exploration of practical and theoretical ideas in art and architecture by engaging the center's places, spaces, and histories. Its programming includes exhibitions, lectures, symposia, discussions, performances, music series, publication projects, salons, architecture tours, and new work commissions.

**For more information, visit:**

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