



SOFT SCHINDLER

CURATED by MIMI ZEIGER

1. AGENDA AGENCIA de ARQUITECTURA

The Garden of Earthly Delights

Cotton and polyester fabric, digital printing, coffee, tobacco; 2019

The Garden of Earthly Delights is based upon the social dynamics of the Schindlers' table. In the early years of the Kings Road House history, the couple would open their doors for gatherings every Sunday, a salon-like ritual that continued in the years after they separated. Drinking, eating, smoking, and dancing were usual at those parties, and precious substances—materials and beverage from the tropics—gave steady support to this social openness and discussions. Coffee and tobacco, linen and cotton were silent witnesses to discussions, encounters, and disagreements.

The curtain-like textiles are dyed with coffee beans, roasted coffee, and fresh and dry tobacco. These tropical substances provide a chromatic experience and create different shades of brown, red, terracotta, and beige. The spatial logic of *The Garden of Earthly Delights* is derived from gridlines of the house floor plan, which are then edited to create a layered tropical space that offers an ambiguous experience drawn from everyday domesticities. By breaking the neoplastic grid hidden in the floorplan, the installation highlights a series of tensions: origin/destination, solid/void, hard/soft, and wall/curtain.

Photo: 1924, R.M Schindler archive, Architecture & Design Collection, University Art Museum, University of California at Santa Barbara

2. PEDRO ALONSO and HUGO PALMAROLA

Choreographies

Two simultaneous film loops. 2:56 minutes; 2016

Montage and production: Paulina Bitran

Soundtrack: *Akai 47* by Nortec Collective, presented by Bostich & Fussible (Courtesy of Nacional Records and Canciones Nacionales)

Films fragments: *Never Weaken*, Rolin Film Company (1921), *Hold Anything*, Warner Bros (1930), *Building a Building*, Walt Disney Studios (1933), *A Dream Walking*, Fleischer Studios (1934), *The Riveter*, Fleischer Studios (1940), *Rhapsody in Rivets*, Warner Bros (1941), *Homeless Hare*, Warner Bros (1950), *Tot Watchers*, Metro-Goldwyn-Mayer (1958), *Cat Feud*, Warner Bros (1958), *Pent House Mouse*, Metro-Goldwyn-Mayer (1960), *Istoriya odnogo prestuplemiya*, Soyuzmultfilm (1962), *Cheryomushki*, Lenfilm Studio (1963), *Kak kotenku postroili dom*, Soyuzmultfilm (1963), *Operatsiya Y i drugie priklyucheniya*, Shurika (1965), *Skyscraper Caper*, Warner Bros - Seven Arts (1968), *V portu*, Soyuzmultfilm (1975), *Nú! pogoduil!*, Soyuzmultfilm (1976).

Choreographies presents the construction of building sites as cultural and political archetypes. By critically contesting comic films and animated cartoons released in the United States and the Soviet Union between 1921 and 1980, it shows construction sites as places where ideology and imagination were combined through the choreographic movements of hanging steel-beams in the US and flying concrete-panels in the USSR. These building components symbolize the construction of the modern world, the technological optimism of industrialization, the relevance of the building process over the completed building, and the standing of workers against the vanishing figure of the architect. In both the United States and the Soviet Union, beams and panels were key elements of the films' plots, reflecting the two most representative structural paradigms of the twentieth century as they were portrayed in the jumping and dancing of characters from beam to beam and from panel to panel, as well as unconscious walks in the heights, and somnambulism, which may be taken as tokens of the utter confidence on the technologies and their sustaining ideologies, subtly admitting they are at the same time teasing danger. These choreographies are presented by the simultaneous projection of two films in loop, stressing the symmetries and dissimilarities between the two countries.

3. TANYA AGUIÑIGA

Omission

Cotton rope, cotton thread, foam, gauze, nylon, wool and beeswax; 2016

Privilege

Cotton rope, cotton thread, foam, gauze, alpaca, wool, and beeswax; 2016

Structures of Oppression

Cotton rope, cotton thread, foam, gauze, self-drying clay, wool, nylon and beeswax; 2016

Swaddle Stool (Boots)

Self-drying terra-cotta, canvas, wool; 2015

Three hanging sculptural works: *Omission*, *Privilege*, and *Structures of Oppression* originate with Aguiñiga's personal history. She grew up in Tijuana, Mexico, and for fourteen years she crossed the U.S./Mexico border every day to attend school. This binational condition and attendant sense of un-grounding allows her to operate between cultures and artistic disciplines—her work straddles fine art and folk craft, blending contemporary and traditional techniques. The hammock structures echo her sense of non-belonging. Disembodied and engendered, the geometric forms are both cradled and teeter precariously. Aguiñiga draws parallels to the current political climate and the simultaneous yet contradictory feelings of disenfranchisement and empowerment produced regarding gender, ethnicity, and her own physical body.

4. LAUREL CONSUELO BROUGHTON – WELCOMEPROJECTS

Four Mascot Prototypes for Los Angeles

Cotton poplin, Sharpie marker, satin; 2017-2019

Four Mascot Prototypes for Los Angeles is part of a larger project, *Life of the Fantasy Substrate of Los Angeles* that imagines a citizen-initiated transformation of the City of Los Angeles into a public theme park. Citizens become the cast and characters activating the narrative of the place and rides, follies, and mascots are placed throughout the city. The exploration draws on the history of fantasy and novelty architecture's effect on contemporary urbanism in Los Angeles and the degree to which moving in and out of narrative fantasy environments is normalized on a daily basis. The first four mascot characters are borrowed from Reyner Banham's four ecologies: Surfurbia, the Foothills, the Plains of Id, and Autopia. As discrete objects, the mascots are both drawings—their colors hand drawn on fabric bodies with Sharpie markers—and full-scale wearable costumes. The installation on view demonstrates this in-between state; three mascots are displayed on mannequins, while the fourth is hung on the wall in the style of a traditional drawing.

5. DESIGN, BITCHES

Drawing Rooms

Foam, printed canvas; 2019

Drawing Rooms is a flexible, canvas-upholstered mass that can function as a daybed or screen and is scaled to match the outdoor hearth of the west courtyard. Drawings printed on both sides of the fabric follow a whimsical *trompe l'oeil* journey through the life of the house. The hearth is a gathering space, and the placement of *Drawing Rooms* at the outdoor hearth positions the fireplace as a wormhole connecting inside and outside through time and space. The work invites visitors to get lost visually and journey inwards. Ways of inscribing and recording artistic endeavors are embedded in the drawing, suggesting that the house is at once a record, a shelter, and a site of speculation.

Don't! I will.

Clear acrylic, acrylic mirror, vinyl text; 2019

The clerestory is both an omnipresent element within the Schindler house and a tool to observe the sky. It is an in-between space. As text laminated on acrylic that is placed in front of the existing clerestory windows, *Don't! I will.* occupies this in-between space. Some of the acrylic is clear, some is mirrored and the placement reflects differing conditions in the house. During certain times of day, the shadow of the text will be legible, offering multiple reads formally and in meaning. As visitors meander inside and outside, the visible text hints at narrative: an incomplete story of the occupants of the house.

6. SONJA GERDES

Pie of Trouble. Stays Trouble. Belly on Belly. Let's Hang. Breathe you infinite.

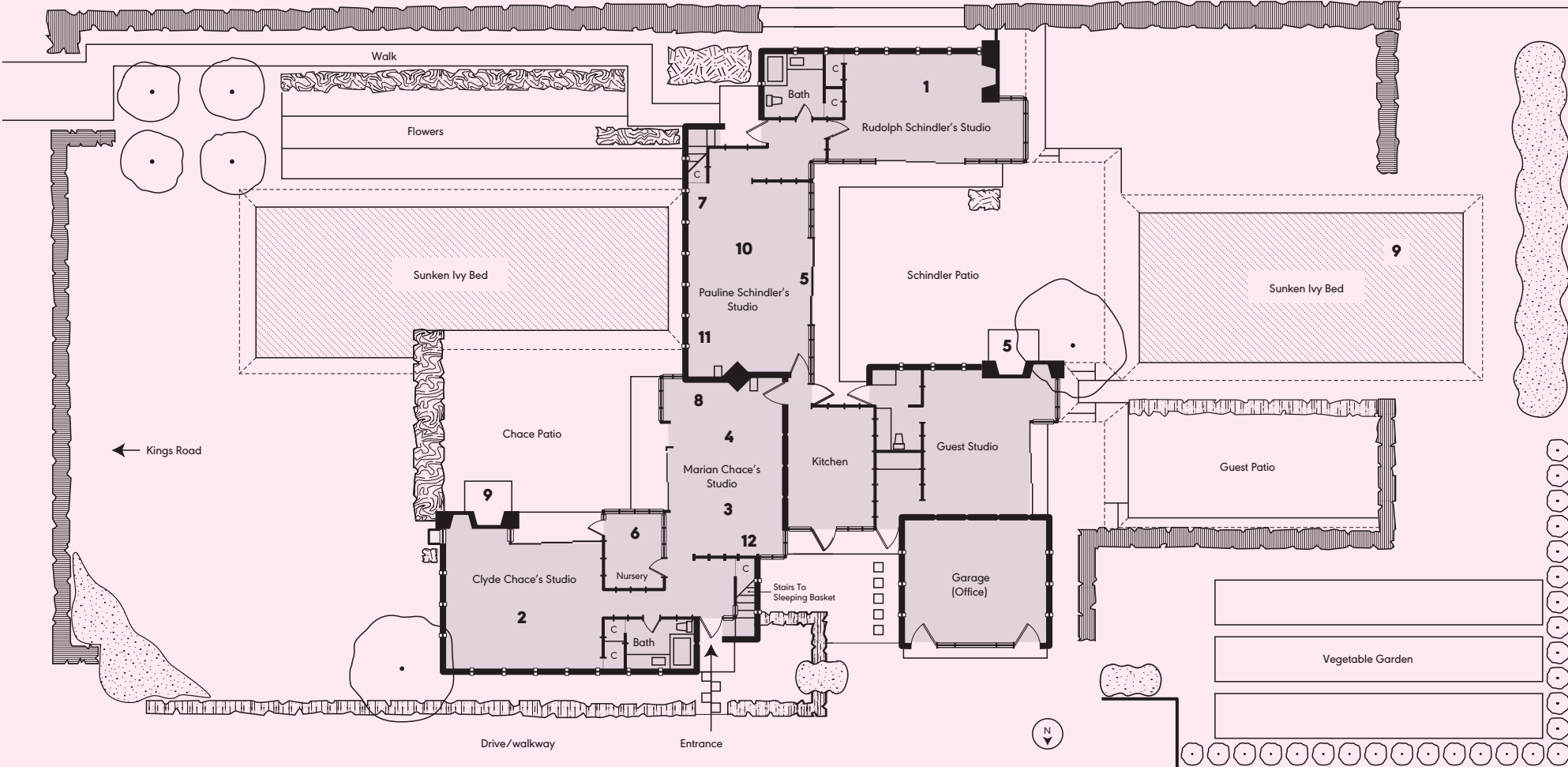
Animal Creature Plant Breath Soul. The Energy Plan. Amorphous

Hypersensibility. Do Spiders Breathe? Mothersmilk. The Multiple Amorphous Us.

Air For Free.

Silk, magnets, clay, ceramic, bolts and nuts, prints on charmeuse satin; 2019
Sound by Electric Sound Bath

Located in the nursery, this site-specific installation incorporates textiles, sculpture, sound, and printed fabric to reconceive the room as a place for meditation. Visitors are invited to listen and mindfully breathe together within its structure, encouraging a sense of collectivity. The work is rooted in Sonja Gerde's interest in the relationship between the body, energy, and air. Her starting point is a conceptual science fiction project called *Oxygenenergizer* (OE), which explores a future in which machines create energy from oxygen and "breathing" is recognized as the connecting force between all life and spirits on the planet. The work explores what it means to be amorphous—abstract, adaptive, ambiguous, absurd and uncertain.



- 1. AGENDA AGENCIA de ARQUITECTURA**
- 2. PEDRO ALONSO and HUGO PALMAROLA**
- 3. TANYA AGUIÑIGA**
- 4. LAUREL CONSUELO BROUGHTON – WELCOMEPROJECTS**
- 5. DESIGN, BITCHES**

- 6. SONJA GERDES**
- 7. BETTINA HUBBY**
- 8. ALICE LANG**
- 9. LEONG LEONG**
- 10. JORGE OTERO-PAILOS**
- 11. ANNA PUIGJANER – MAIO**
- 12. BRYONY ROBERTS**

7. **BETTINA HUBBY**

Relax, Etc., Release Tensions Regularly

Relaxation series

Colored pencil, ink, vellum, and collage on paper; 2015

Minimize Self Criticism, Delete The Chatter, Etc.

Relaxation series

Colored pencil, ink, vellum, and collage on paper; 2015

Relax Relax Relax Relax Relax Relax Relax, Just Chill, Be Calm

Relaxation series

Colored pencil, ink, vellum, and collage on paper; 2015

Don't Stifle Your Emotions, Appease The Monkey Mind

Relaxation series

Colored pencil, vellum, and collage on paper; 2015

The Response to a Hard Edge

10 pillows

Poly cotton blend with digital printing and embroidered accents; 2019

Bettina Hubby's collages reminds us that relaxation is a goal in these stimulating times. Yet when someone gives her advice on how she should relax, she prefers to hear it from an inanimate object than a person—a chair or a pillow, for instance. Her series is a non-judgemental reminder to do that one thing that's the hardest to imagine doing. When one reads in the collages the words "spoken" by upholstery and other cushy objects, one should be amused. The weight of the message is softened via humor when relayed by a sofa or an ottoman. Laughter, or even the slightest grin, sends a tonic of chemicals through the body, flushing out stress, worry, doubt, or fear and ushering us towards "chill-dom." This process retrains the brain. She calls the series, "Relax, #pillowstellingmetodothings".

8. **ALICE LANG**

Better Half #2

Lava glaze on ceramic, plywood, and wood dye; 2018

Better Half #4

Tinted porcelain and ceramic; 2017

Better Half #5

Marbled porcelain, lava glaze, plywood, and wood dye; 2018

Cut Out

Marbled porcelain, doll porcelain, plywood, and wood dye; 2019

Examining how existing power structures disseminate and manifest within individual bodies and mass culture is at the core of Alice Lang's cross-disciplinary practice. Her ceramics often depict male figures and fragmented bodies that are cartoonish or very basically rendered. *Better Half #2*, *Better Half #4*, and *Better Half #5* make reference to the use of the body as allegory and metaphor throughout art history, in particular, representations of the male body to symbolize ideas of dominance and power. These works play with fragmentation, scale, and costume as a means to objectify, emasculate, and subvert these sculptural symbols through humor.

Cut Out expresses an interest in the psychology of clothing, how it is used to demarcate gendered bodies and how they are to be read within mass culture. For example, the practice of shirt cocking (when men wear a t-shirt and nothing else) is a symbolic manifestation of patriarchal power: male body is a safe space, so safe that its most vulnerable part—the soft bits—can be exposed in public. *Cut Out*, a ceramic T-shirt made for a female body with cut outs around the breasts, exposes the double standard between male and female nudity.

9. LEONG LEONG

Fermentation 01

Gneiss; 2019

Fermentation 01 is a “technology of the self,” a concept used by Michel Foucault to describe technologies, which as he writes, “...permit individuals to effect by their own means or with the help of others a certain number of operations on their own bodies and souls, thoughts, conduct, and way of being, so as to transform themselves in order to attain a certain state of happiness, purity, wisdom, perfection, or immortality.”

A series of three self-similar vessels, the work is considered a prototype to explore the ancient practice of fermentation that as it rebalances the biodiversity of our internal microbiomes, is both a ritual of self-care and set towards human optimization. Placed around an outdoor hearth, the stone vessels constitute a four-month culinary experiment done in collaboration with fermentation experts Jessica Wang and Ai Fujimoto, and culminating in a tasting of three unique recipes: Warm L.A. Sweet (Amakuchi) Miso, Sunny L.A. HISHIO (chunky soy sauce), and Salt-Cured Citrus. *Fermentation 01* questions the domestic tropes of clean vs. dirty, inside vs. outside, probiotic vs. antibiotic, and sculpture vs. tool.

10. JORGE OTERO-PAILOS

Répétiteur 3

Dust peeled from the NYCC Harkness Studio, aluminum light box
Sound: Merce Cunningham rehearsing *CRWDSPCR* with MCDC (1993)
From the documentary film *CRWDSPCR*, directed by Elliot Caplan; 2018

Répétiteur 4

Dust peeled from the NYCC Harkness Studio, aluminum light box
Sound: Merce Cunningham rehearsing dancers for MCDC's 1991 revival of *Exchange*; 2018

Répétiteur premiered as a site-specific art installation at New York City Center's Harkness Studio in 2018 as part of the institution's Merce Cunningham Centennial. The installation derives its name from the term “*répétiteur*,” a person entrusted with teaching, coaching, and rehearsing a choreographer's work. The artworks draw attention to the material residue that the seemingly immaterial transfer of dance knowledge leaves behind: the dust and other residue left on the surfaces of the room by the labor of dancers. A sound collage accompanies each piece, highlighting how dancers learn choreography by Merce Cunningham from Patricia Lent and other staggers of his work. Two of six latex casts of Cunningham's rehearsal studio are on view at the Schindler House, where the absent figure of composer John Cage, who had a brief love affair with Pauline Schindler from 1934-35, is the fulcrum between the residence and the choreographer, his spouse and longtime collaborator.

11. ANNA PUIGJANER – MAIO

Kitchenless

Paper; 2019

There is something provocative and revealing in the act of eliminating the kitchen from the house, in the very idea of a kitchenless home. Historically, the kitchen has defined the heteronormative idea of home and family, subsequently creating gender-biased relationships within the domestic sphere. Precisely at home, and specifically in the kitchen, domestic work has been deprived of its economic dimension. As a “labor of love,” per scholar/activist Silvia Federici, this characterization not only withholds an entire sector of society from economic independence and particular social relationships but also, through a progressive isolation, is responsible for a loss of political agency.

Empowering the kitchen allows us to better understand the radical possibilities of subversion. Schindler's shared kitchen is non-canonical nature and initially it acted as an ideological tool, as an architectural apparatus that confronted prevailing social structures and assumptions. As the inhabitants of the house changed, this architectural manifesto lost its original meaning becoming a space of permanent resignification. Whereas later modern architecture understood the kitchen as an ancillary space under the paradigm of functionalism, the spatial centrality in Schindler's proposal embraces an ambiguous resiliency, where the indeterminate character of the centralized kitchen mirrors the ever-changing social relations within the domestic realm, and reevaluates a-critical assumptions.

12. BRYONY ROBERTS

Felty

Rope, felt, paint, and pillow stuffing; 2019

Felty is a series of large, oblong shapes designed for holding and squeezing. Made of overlapping layers of felt dipped in paint, these masses evoke bodily forms with oblique strangeness. In a color palette of gray, orange, rust, and brown, the contrast between inside and outside suggests the differences between skin versus organs. Displayed on a loose pile and intended to be felt up, these pieces prompt experiences of intimacy and tactility. Learning from the history of feminist and queer textile artists, the project joins a long line of artists who use textiles to produce softness, droopiness, formlessness, and abjection. Resisting definition or prescribed use, each demands viewers invent an interaction, following desire for touch and embrace. Within the domestic space of the Schindler House, *Felty* summons a personal, intimate experience, requiring a kind of vulnerability on the part of the viewer typically excluded from market-driven realms of high art and architecture.

SOFT SCHINDLER

October 12, 2019 – February 16, 2020

MAK Center for Art and Architecture at the Schindler House

835 North Kings Road, West Hollywood, CA 90069

Tel: 323.651.1510

Wednesday – Sunday, 11:00 a.m. – 6:00 p.m.

Closed Mondays and Tuesdays

Participants

AGENDa agencia de arquitectura

Tanya Aguiñiga

Pedro Ignacio Alonso and Hugo Palmarola

Laurel Consuelo Broughton—WELCOMEPROJECTS

Design, Bitches

Sonja Gerdes

Bettina Hubby

Alice Lang

Leong Leong

Jorge Otero-Pailos

Anna Puigjaner—MAIO

Bryony Roberts

Curator Mimi Zeiger

Graphic Design Still Room Co.

Catalog PIN-UP

Catalog contributors

Leslie Dick

Susan Orlean

Photography Ian Markell

Exhibition Design Andrea Dietz

Exhibition Fabrication/Installation Lauren Gideonse

Coordination and Installation Bedros Yeretzian

Tension Bar Design alm project

Support Provided by

Graham Foundation for Advanced Studies in the Fine Arts

Pasadena Arts Council

Columbia University Graduate School of Architecture,

Planning and Preservation

Southern California Institute of Architecture

Special Thanks to

JF Chen

Estampamos

FilzFelt

Christopher Fraijo

Hem

MAKcenter.org

@ THE SCHINDLER HOUSE

MAK
CENTER

FOR ART +
ARCHITECTURE, L.A.