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THE MUSEUM OF MODERN ART

14 WEST 49TH STREET, NEW YORK

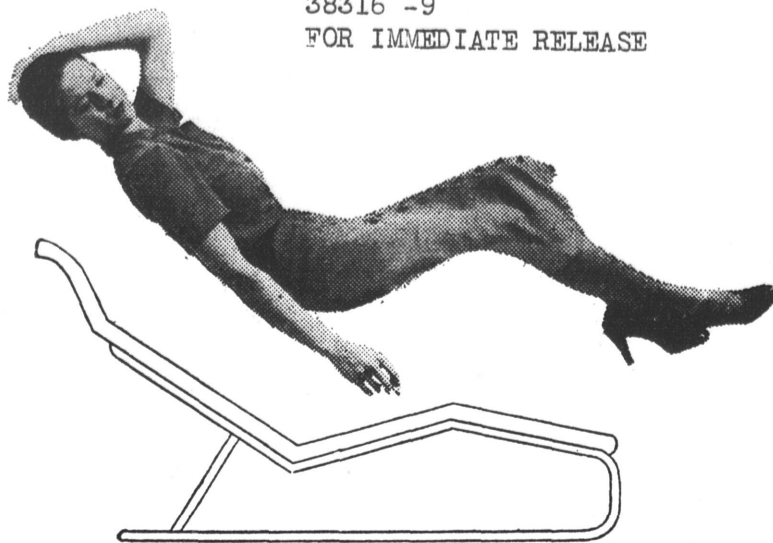
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CHAIR IN WOOD DESIGNED BY ALVAR
AALTO, NOTED MODERN ARCHITECT

This is not levitation but a study
in chair design. The lady is
lifted photographically to show
how the angles of the chair con-
form with the planes of the body
in a lounging position.



(MAT WILL BE SENT IMMEDIATELY
UPON REQUEST)

The Museum of Modern Art, 14 West 49 Street, announces that on Wednesday, March 16, it will open to the public two new exhibitions: Furniture and Architecture by Alvar Aalto, and Drawings of the War in Spain by Luis Quintanilla. These exhibitions will be on view through Monday, April 18.

The Exhibition of Furniture and Architecture by Alvar Aalto presents the first American survey of the work of the Finnish architect, who is recognized as one of the most important and original modern architects and furniture designers of the past decade. The exhibition includes enlarged photographs, air views, drawings, and models of Aalto's architecture and a detailed study of four of his finest buildings: a sanatorium, a library, the architect's own house in Helsingfors, and the Finnish Pavilion which he designed for the Paris 1937 Exposition.

The other section of the exhibition is composed of 40 or 50 pieces of furniture, largely in plywood, designed by Aalto and manufactured under his supervision. It includes a variety of chairs designed to meet the specific characteristics of various "types" of sitting. Aalto has made a study of various sitting postures and has designed chairs at different angles and slopes to be particularly suitable for dining, reading, lounging, working and sitting in school, theatre, etc. In addition to chairs, tables, tea trolleys and desks, a complete set of nursery furniture will be shown. The furniture section also includes glassware and lighting fixtures which Aalto designed for the Paris 1937

Exposition and several of his abstract wood designs used as wall decorations.

In the catalog of the Aalto exhibition, published by the Museum of Modern Art, there is an article by Simon Breines on the architecture of Aalto which gives detailed descriptions and analyses of the architect's four most important buildings. Also included in the catalog is an article by A. Lawrence Kocher, Editor of the Architectural Record, on Aalto's design, theory, and practice in the manufacture of modern wood furniture. The particular features of Aalto's work described and analyzed in the two articles are made visually clear by many illustrations.

The foreword of the catalog, by John McAndrew, the Museum's Curator of Architecture and Industrial Art, says in part:

"Aalto's designs are the result of the complete reconciliation of a relentless functionalist's conscience with a fresh and personal sensibility. This reconciliation demands tact, imagination and a sure knowledge of technical means; careful study of Aalto's buildings show all three in abundance....In his furniture, the audacious manipulation of wood might be thought bravura were it not always justified by the physical properties of the material. As in his architecture, Aalto's designs are a result of the same combination of sound construction, suitability to use and sense of style....A major distinction of the furniture is its cheapness. Low-cost housing of good modern design has been produced for the last fifteen years; now, probably for the first time, a whole line of good modern furniture is approaching an inexpensive price level."

Lenders to the exhibition include the following:

Mr. Geoffrey Baker	Mr. Herbert Matter
Mr. and Mrs. Carl F. Brauer	Mr. Howard Myers
Mr. and Mrs. Alistair Cooke	Mr. and Mrs. George Nelson
Mr. Harmon Goldstone	Mr. and Mrs. Beaumont Newhall
Miss Ruth Goodhue	Mr. and Mrs. Laurence Rockefeller
Mr. and Mrs. A. Lawrence Kocher	Mrs. William Turnbull, 2nd
Mr. and Mrs. William Lescaze	The Finnish Travel and Informa-
Mr. and Mrs. John Lincoln	tion Bureau, New York
Mr. and Mrs. Joseph H. Louchheim	The Kaufmann Store, Pittsburgh
Mr. and Mrs. Russell Lynes	

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The Exhibition of War in Spain consists of about 75 drawings of the Spanish Civil War by Luis Quintanilla, who left Teruel in January 1938 to come to this country. Ernest Hemingway has supplied the foreword for the folder the Museum is publishing in conjunction with the exhibition. Referring to Quintanilla's most important works (the frescoes in University City, Casa del Pueblo, and for the monument to Pablo Iglesias), all of which were destroyed during the course of the war, Hemingway writes:

"These paintings that were destroyed by the bomb, and these frescoes that were smashed by artillery fire and chipped away by machine gun bullets were great Spanish works of art. Luis Quintanilla, who painted them, was not only a great artist but a great man....Because great painters are scarcer than good soldiers, the Spanish government ordered Quintanilla out of the army after the fascists were stopped outside Madrid. He worked on various diplomatic missions, and then returned to the front to make these drawings. The drawings are of war. They are to be looked at; not written about....There is much to say about Quintanilla, and no space to say it, but the drawings say all they need to say themselves."

 LUIS QUINTANILLA

Born at Santander in the Basque country on June 13, 1895. He and his brother were educated by private tutor until he was ten years old. He was then sent to a school in Madrid for several winters. At the age of fifteen he entered the Jesuit University of Deusto at Bilbao to study architecture. After his year there he informed his family that he wished to be a painter. They disapproved violently.

At sixteen he decided to study to be a sailor, passed his examinations in record time, and made one trip to Brazil and back. He went to Paris to paint and stayed there until 1915, when he was forced to leave because of the World War. He returned to Santander and stayed with his family, doing very little work, for one year. He then went to Madrid, continued his painting, and returned to Paris at the end of the World War.

In 1923 he returned to Madrid and had a small exhibition. Don Francisco Bartolome Cossio was very much impressed with his work and obtained a government grant for him to go to Italy to continue his interest in mural painting and to visit museums. He was there from 1924 to 1926, and spent most of his time in Florence.

In 1927 he again exhibited in Madrid, and found favor among some critics but very little acclaim. It was in 1931 that he began to be recognized in Spain for his work. In 1934 he had an exhibition at the Pierre Matisse Gallery in New York.