

The Museum of Modern Art

West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

No. 99

FOR RELEASE:

Tuesday, September 26, 1967

PRESS PREVIEW:

Monday, September 25, 1967

11 a.m. - 4 p.m.

A Danish chair made from poured urethane foam, a French chaise covered with a nylon stretch fabric, jewelry of plastic and brass, new lighting fixtures from here and abroad, a hand microphone, a hair dryer, a telephone and wall and desk clocks are among the seventy objects on view in the exhibition Recent Acquisitions: Design Collection at The Museum of Modern Art from September 26 through January 1. The exhibition was organized by Arthur Drexler, Director of the Museum's Department of Architecture and Design. The majority of these objects, acquired during the past four years, were designed in the 60's. The few older pieces include a Tiffany vase, an Art Nouveau couch by Hector Guimard and printed silk designed by Matisse.

Apart from their functional qualifications, Arthur Drexler says, the objects in the Design Collection are chosen according to two criteria: quality and historical significance. "An object is chosen for its design quality because it is thought to embody formal ideals of beauty....Significance is a more flexible evaluation. It applies to objects which may or may not be beautiful but which have contributed to the development of design....The visitor to this exhibition will be able to decide for himself whether objects are interesting for quality or historical significance, or for both...

"Gunnar Aagaard Andersen's chair, made of poured urethane foam, can be regarded as a soft sculpture in which, incidentally, one can sit. Part of its significance is technical: the underlying idea is that certain plastics promote a free and highly individual approach to the fabrication of furniture....There is no reason for its shape to imitate forms achieved by more conventional means, and Andersen's design contradicts ideas of 'good taste' as well as good craftsmanship. The esthetic counterparts of his chair are to be found in much recent painting and sculpture, rather than design, and it remains to be seen if further developments in the use of plastics will follow his lead."

(more)

A strong contrast to Andersen's chair is Olivier Mourgue's chaise. "At first sight its simplicity relates it to earlier modern furniture, but there is an important difference: Mourgue has chosen to conceal structure and technique rather than reveal and elaborate it. The beauty of his design does not depend on our knowing how it was made."

Between these two extremes there are several alternative approaches to design: purity often co-exists with variety, and in appliances and other useful objects as well as in furniture, forms are often elaborated beyond the requirements of function. In addition, there is a great variety in the design of lighting fixtures. "Indeed, the choice offered the public today is finally beginning to meet the demand," Mr. Drexler concludes.

The importance of industrial design in the program of the Museum has been recognized since its founding in 1929. The Design Collection had its origins in the famous Machine Art exhibition of 1934 and now consists of more than 5,000 objects. Since 1964 more than 230 objects, including architectural models and drawings, posters and furniture selected from the collection have been continuously on view in the Philip L. Goodwin Galleries for Architecture and Design which opened that year.

This collection, unique in the world, is augmented regularly by recent work and by objects needed to fill historical gaps. When the Museum's International Study Center opens later this year, virtually all the objects not on public exhibition will be available for viewing and study by scholars, designers, students and the interested public.

The Museum's extensive collection of graphic design, excluded from the current acquisition show, will be presented in a major exhibition opening January 23, 1968.

Architectural Fantasies: Drawings from the Museum Collection, which opened July 27, has been extended and will remain on view through mid-October.

Photographs and additional information available from Elizabeth Shaw, Director, and Patricia B. Kaplan, Associate, Press Services, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. 245-3200.

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

RECENT ACQUISITIONS: DESIGN COLLECTION

THE MUSEUM OF MODERN ART, NEW YORK

September 26 - January 1, 1968

Wall Label

Since the Goodwin Gallery opened in 1964 an important part of the Museum's Design Collection has been continuously on view.

New acquisitions are shown from time to time, but the Gallery's limited capacity prevents substantial additions or changes. Until it can be enlarged, current acquisitions will be shown in separate exhibitions such as this, at intervals of three or four years.

Almost all the objects shown here were acquired since 1964. Apart from their functional qualifications, two criteria determined their selection: quality and historical significance.

An object is chosen for its design quality because it is thought to embody formal ideals of beauty. Two well-known examples from the past are Marcel Breuer's cantilevered steel chair of 1928, and Mies van der Rohe's Barcelona chair of 1929; their particular kind of elegance has not yet been surpassed.

Significance is a more flexible evaluation. It applies to objects which may or may not be beautiful but which have contributed to the development of design. An example is the 1917 painted wood chair by Gerrit Rietveld. It is neither comfortable nor "beautiful" in any widely accepted sense; and yet it embodies design principles that still play a decisive role in much current work.

The visitor to this exhibition will be able to decide for himself whether objects are interesting for quality or historical significance, or for both; but certain

(more)

examples may be mentioned here.

Gunnar Aagaard Andersen's chair, made of poured urethane foam, can be regarded as a soft sculpture in which, incidentally, one can sit. Part of its significance is technical: the underlying idea is that certain plastics promote a free and highly individual approach to the fabrication of furniture. Improved techniques of control might ultimately make it possible to pour an object without benefit of a mold, and to repeat or vary its shape at will. There is no reason for its shape to imitate forms achieved by more conventional means, and Andersen's design contradicts ideas of "good taste" as well as good craftsmanship. The esthetic counterparts of his chair are to be found in much recent painting and sculpture, rather than design, and it remains to be seen if further developments in the use of plastics will follow his lead.

Most people would agree that Olivier Mourgue's chaise is beautiful. At first sight its simplicity relates it to earlier modern furniture, but there is an important difference: Mourgue has chosen to conceal structure and technique rather than reveal and elaborate it. The beauty of his design does not depend on our knowing how it was made.

Between these two extremes, the visitor will observe several alternative approaches to design. Purity often co-exists with variety. In appliances and other useful objects as well as in furniture, forms are often elaborated beyond the requirements of function. There is also greater variety to be found in the design of lighting fixtures, and indeed the choice offered the public today is finally beginning to meet the demand.

Arthur Drexler

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

RECENT ACQUISITIONS: DESIGN COLLECTION

September 26 - January 1, 1968

Checklist

FURNITURE

1. Gunnar Aagaard Andersen
Chair. 1964
Urethane foam
Executed at Dansk Polyether Industri, Denmark
Gift of the designer
2. Joe Colombo
Chair. 1964
Bent plywood
Mfr.: Kartell Company, Italy
Gift of the manufacturer
3. Hector Guimard
Couch. ca. 1898
Wood and tooled leather
Designed for Castel Béranger, Paris
Greta Daniel Design Fund
4. Danny Ho Fong
Chaise. 1966
Rattan over steel frame
Mfr.: Tropi-Cal, California
Gift of the manufacturer
5. Poul Kjaerholm
Folding Stool. 1961
Chromed steel and oxhide
Mfr.: F. Lunning, Denmark
Gift of Georg Jensen, Inc., New York, and Greta Daniel Design Fund
6. Yrjö Kukkapuro
Chair. 1965
Wood and leather
Mfr.: Hammy Oy, Finland
Gift of Paul Secon, Inc., New York
7. Clement Meadmore
Chair. 1963
Chromed steel and leather
Mfr.: Leif Wessmann Associates, Inc., New York
Gift of David Whitney
8. Olivier Mourgue
Chaise. 1965
Nylon stretch fabric over foam rubber on steel frame
Mfr.: Airborne International, France
Gift of George Tanier, Inc., New York

(more)

- 87
9. Reiko Murai
Stool. 1961
Bent plywood with teak veneer
Mfr.: Tendo Mokko, Ltd., Japan
Gift of the manufacturer
 10. George Nelson
Couch. 1963
Chromed steel and leather
Mfr.: Herman Miller, Inc., New York
Gift of the manufacturer
 11. Antti Nurmesniemi
Stool. 1965
Chromed steel and leather
Gift of Bonniers, New York
 12. Verner Panton
Stool Set. 1965
Bent plywood
Mfr.: Geformtes Holz, Germany
Gift of the manufacturer
 13. ~~Gerrit Thomas Rietveld~~
~~Chair. 1934~~
~~Wood~~
~~A replica of the original chair in the~~
~~Stedjlik Museum, Amsterdam~~
~~Executed by Mr. van der Groenekan, 1965~~
~~Gift of Mrs. Phyllis B. Lambert~~
 14. David Rowland
Stacking Chair. 1964
Metal and baked vinyl seat and back; chromed steel
Mfr.: General Fireproofing Company, New York
Gift of the manufacturer
 15. Afra and Tobia Scarpa
Chair. 1966
Walnut and leather
Mfr.: Figli di Amedeo Cassina, Italy
Gift of Atelier International, New York
 16. Richard Schultz
Chaise. 1963
Painted metal and canvas
Mfr.: Knoll Associates, Inc., New York
Gift of the manufacturer

(more)

LIGHTING

17. Gerald Abramovitz
Desk Lamp. 1962
Anodized aluminum housing
Mfr.: Best and Loyd, Ltd., England
Greta Daniel Design Fund
18. Arteluce Company Design
Table Lamp. 1964
Painted metal
Mfr.: Arteluce Company, Italy
Greta Daniel Design Fund
19. Arteluce Company Design
Table Lamp. 1964
Painted metal
Mfr.: Arteluce Company, Italy
Greta Daniel Design Fund
20. Artemide Company Design
Outdoor Lamp. 1967
Painted metal and plastic
Mfr.: Studio Artemide, Italy
Gift of the manufacturer
21. Achille and Piergiacomo Castiglioni
Hanging Lamp. 1963
Fiberglass
Mfr.: Flos Company, Italy
Greta Daniel Design Fund
22. Joe Colombo
Floor Lamp. 1966
Painted metal on chromed steel support
Mfr.: Ostuni O-Luce, Italy
Gift of George Kovacs, Inc., New York
23. Ekkehard Fahr
Cantilever Floor Lamp. 1965
Aluminum housing with plastic hardware
Mfr.: Fahr Company, Germany
Gift of the manufacturer
24. Gruppo Architetti Urbanisti Città Nuova
Lamp. 1966
Fiberglass and aluminum base
Mfr.: Studio Artemide, Italy
Gift of the manufacturer
- ~~25. Cedric Hartman
Reading Lamp. 1966
Brass and stainless steel
Mfr.: Afternoon Company, Nebraska
Gift of the manufacturer~~

(more)

- 26. Cedric Hartman
Reading Lamp. 1966
Nickel-plated brass and stainless steel
Mfr.: Afternoon Company, Nebraska
Gift of the manufacturer
- 27. Michael Lax
High-intensity Lamp. 1965
Enamelled and chromed metal with plastic base
Mfr.: Lightolier, New Jersey
Gift of the manufacturer
- 28. Gino Sarfatti
Lamp. 1966
Painted metal with leather bean-bag base
Mfr.: Arteluce Company, Italy
Gift of Bonniers, New York

- 29. D. Waeckerlin
Extendable Desk Lamp. 1951
Painted metal
Mfr.: Baltenswilder, Switzerland
Gift of Design Research, New York

29. A. IRVING HARPER
CHANDELIER 1967
ASSEMBLY OF 4 SCREW-IN
CONNECTIONS WITH 7 1/2 WATT
FLOSTED NIGHT LIGHTS
PURCHASE

TIMEPIECES

- 30. Rudolph de Harak
Wall Clock. 1966
Blue face with red hour marks; chromed steel housing
Prototype, not in production
Gift of the designer
- 31. Rudolph de Harak
Wall Clock. 1966
White Face with black hour marks; chromed steel housing
Prototype, not in production
Gift of the designer
- 32. Allen Klein and Guy Teschmacher
Clock. 1966
Tinted opaque plexiglass housing
Mfr.: Rothschild Plastics Corporation, Philadelphia
Gift of Atelier International, New York
- 33. Enzo Mari
Calendar. 1965
Enamel plastic and metal
Mfr.: Danese, Italy
Philip Johnson Fund
- 34. George Nelson
Wall Clock. 1963
Plastic face; chromed steel ring
Mfr.: Howard Miller Company, Michigan
Gift of the manufacturer

35. Gino Valle (Graphics by Massimo Vignelli)
Desk Clock. 1965
White numerals on revolving black plates; plastic housing
Mfr.: Solari & Company, Italy
Gift of the manufacturer

APPLIANCES

36. Terrance N. Taylor
in collaboration with Ampex Design Department
Hand Microphone. 1966
Polished and epoxy-coated zinc
Mfr.: Ampex Corporation, Illinois
Gift of the manufacturer
37. Braun Company Design
Coffee Grinder. 1965
Plastic housing
Mfr.: Braun Company, Germany
Gift of the manufacturer
38. Braun Company Design
Hair Dryer. 1965
Metal housing
Mfr.: Braun Company, Germany
Gift of the manufacturer
39. W. H. Doring of Union Carbide Corporation
in collaboration with D. O. Chase
Rechargeable Flashlight. 1964
Plastic housing
Mfr.: Eveready of Union Carbide Corporation
Gift of the manufacturer
40. Henry Dreyfus
in collaboration with Bell Telephone Laboratories
Telephone. 1965
Plastic housing
Mfr.: Western Electric Company
Gift of the Bell Telephone System
41. Robert Welch
Knife Sharpener. 1965
Enameled steel
Mfr.: Archent, Ltd., England
Gift of Bonniers, New York

(more)

TABLEWARE AND KITCHENWARE

42. Carl-Arne Breger
Fruit Juicer-Pitcher. 1965
Plastic
Mfr.: Gustavsberg, Sweden
Purchase
43. Kenneth Brozen
Serving Bowls. 1966
Plastic with metal handle
Mfr.: Robinson, Lewis & Rubin, Inc., New York
Gift of the designer
- ~~44. Eki Nummi
Cheese Bell. 1963
Plastic with wood handle
Mfr.: Sanka Oy Loviisa, Finland
Greta Daniel Design Fund~~
45. Peter Raacke (Package by K. O. Blase)
Kitchen Tool Set. 1965
Stainless steel utensils
Mfr.: Hessische Metallwerke, Germany
Gift of Bonniers, New York
46. Peter Raacke
Flatware. 1966
Enameled metal
Mfr.: Hessische Metallwerke, Germany
Gift of Bonniers, New York
47. Nick Roericht
Stacking Tableware. 1963
Porcelain
Mfr.: Rosenthal China Corporation, Thomas Division, Germany
Gift of the manufacturer
48. Britt-Louise Sundell
Mixing Bowl. 1965
Plastic
Mfr.: Gustavsberg, Sweden
Gift of Design Research, New York
- ~~49. Massimo Vignelli
Stacking Tableware for six. 1964
Plastic
Mfr.: Arpe, Italy
Gift of the designer~~

JEWELRY

50. Stephen Brody and Dan Stoenescu
Rings. 1961
Plastic
Cadoro Jewels, New York
Purchase

(more)

51. Lynn Sexton
Bracelet. 1966
Plastic
Mfr.: Satisfaction, New York
Purchase
52. Henri Tronquoy
Necklace. 1966
Nickel
Prototype, not in production
Gift of Mildred Constantine
53. Henri Tronquoy
Necklace. 1966
Brass
Prototype, not in production
Gift of Sheila Hicks
54. Henri Tronquoy
Necklace. 1966
Brass
Prototype, not in production
Gift of Sheila Hicks

CRAFTS

55. Harvey Littleton
Vase. 1963
Blown Glass
Greta Daniel Design Fund
56. Gertrud and Otto Natzler
Bowl. 1961
Hand-thrown by Gertrud Natzler
Glaze composition by Otto Natzler
Glaze: "Vardigris crater", a rough green with black craters,
the viscosity of the Lead-Zinc-Titanium glaze forming a large drop.
Color derived from Copper, Manganese and Cobalt. Oxidation fired.
Philip Johnson Fund
57. Louis Comfort Tiffany
Vase. ca. 1900
Favrile Glass
Gift of Joseph H. Heil
58. Moshe Zabari
Charity Box. 1964
Silver
Inscription: "With grace, with loving kindness, and tender mercy"
Mfr.: Tobe Pascher Workshop of the Jewish Museum, New York
Gift of Dr. and Mrs. Abram Kanof
59. Sheila Hicks
Wall Hanging ("Prayer Rug"). 1965
Wool, hooked with braided and wrapped pile
Gift of Dr. Mittelsten Scheid

(more)

MISCELLANEOUS

60. Antonio Campi
Scissors. 1964
Chromed steel
Mfr.: Collini & Company, Italy
Gift of the manufacturer
61. Lanier Graham
Chess set. 1966
Walnut and korina
Mfr.: Bernard Walsh, for the Junior Council of The Museum of Modern Art,
New York
Gift of the designer
62. Gene Hurwitt
Containers. 1966
Plastic
Mfr.: Amac Plastic Products Corporation, California
Purchase
63. Enzo Mari
Ornamental object. 1959-63
Four spheres embedded in plastic
Mfr.: Danese, Italy
Greta Daniel Design Fund
64. Henri Matisse
Printed Fabric. ca. 1912-13
Japanese silk
Mfr.: Poiret, Paris
Purchase
65. Bruno Munari
Toy. 1965
Plastic spheres
Mfr.: Danese, Italy
Greta Daniel Design Fund
66. Eric Randmark
Window blinds. 1963
Aluminum, painted white
Mfr.: Royal Crest Venetian Blind Company, Ohio
Gift of the manufacturer
67. Giorgio Soavi
Ornamental object. 1964
Chromed steel
Mfr.: Olivetti Company, Italy
Gift of the manufacturer
68. ~~Eapio Wirkkala~~
~~Hunting Knife. 1965~~
~~Ebony, brass and stainless steel, with leather sheath~~
~~Mfr.: Hackman & Company, Finland~~
~~Greta Daniel Design Fund~~

* * * * *