

Quintanilla an exhibition of drawings of the war in Spain, the Museum of Modern Art, New York, March, 1938

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*Soldado Catalán
en el frente de Madrid*

QUINTANILLA

AN EXHIBITION OF DRAWINGS OF THE WAR IN SPAIN

THE MUSEUM OF MODERN ART · NEW YORK · MARCH · 1938

Reading
Room
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A YEAR AGO TODAY we were together and I asked Luis how his studio was and if the pictures were safe.

"Oh it's all gone," he said, without bitterness, explaining that a bomb had gutted the building.

"And the big frescoes in University City and the Casa del Pueblo?"

"Finished," he said, "all smashed."

"What about the frescoes for the monument to Pablo Iglesias?"

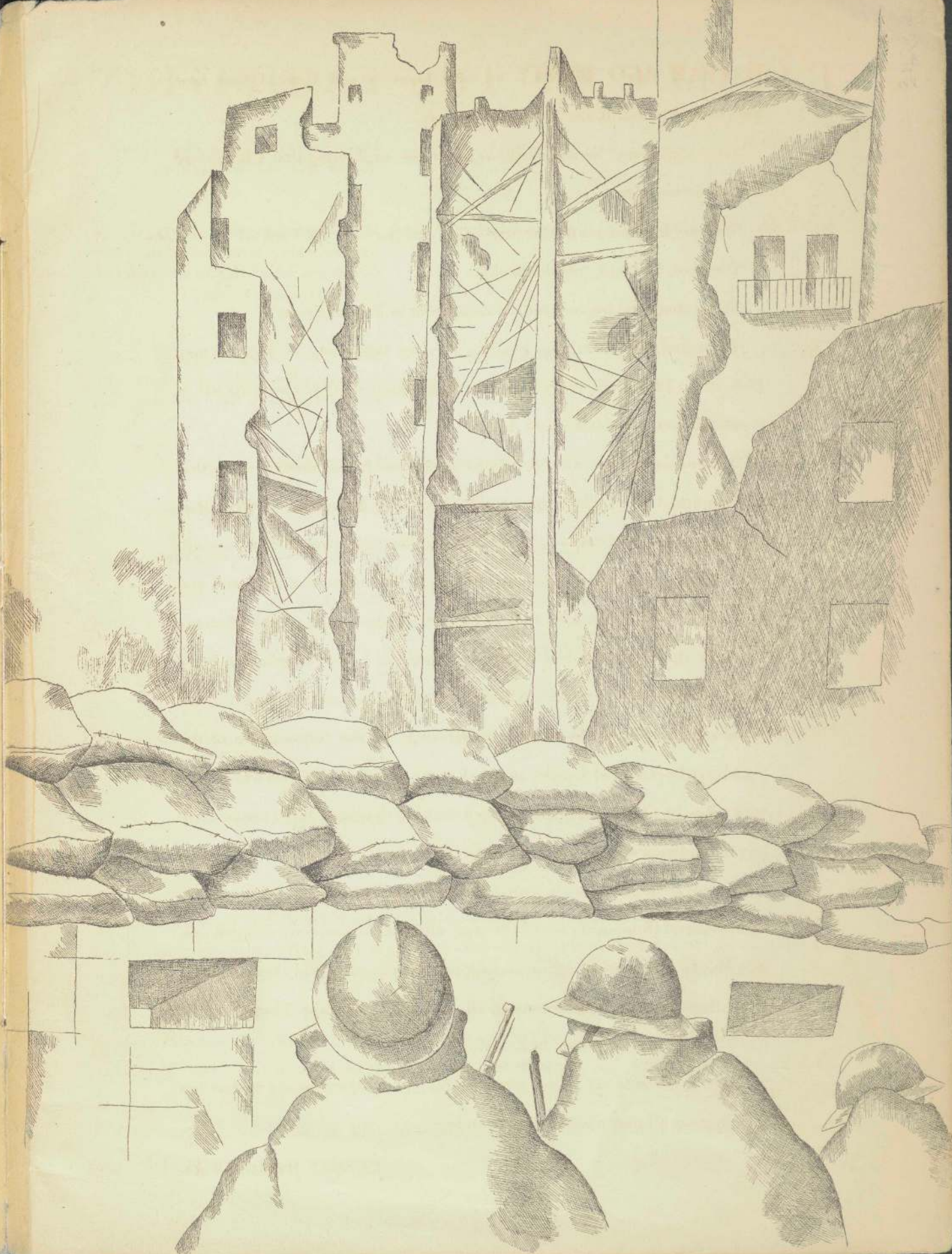
"Destroyed," he said. "No, Ernesto, let's not talk about it. When a man loses all his life's work, everything that he has done in all his working life, it is much better not to talk about it."

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. When the Republic that he loved and believed in was attacked by the fascists, he led the attack on the Montana Barracks that saved Madrid for the government. Later, studying military books at night while he commanded troops in the daytime, he fought in the pines and the grey rocks of the Guadarrama; on the yellow plain of the Tagus; in the streets of Toledo, and back to the suburbs of Madrid where men with rifles, hand grenades, and bundled sticks of dynamite faced tanks, artillery, and planes, and died so that their country might be free.

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 in a catalogue.

There is much to say about Quintanilla, and no space to say it, but the drawings say all they need to say themselves.

ERNEST HEMINGWAY



CATALOG OF THE EXHIBITION

SOLDIERS	Six drawings	Each province has a characteristic way of wearing the uniform.
SIERRA MORENA	Sixteen drawings	Monastery of Santa Maria de la Cabeza where members of the civil guard and their families surrendered after a protracted siege.
ANDALUSIA	Eight drawings	Inhabitants of small villages in Andalusia surprised by bombers and machine gunners from the air.
MADRID	Twenty-seven drawings	Streets, trenches, ruins.
ALMERIA	Ten drawings	Effects of naval bombardment.
COLMENAR VIEJO	Two drawings	Shepherds bombed by planes.
POZOBLANCO SECTOR	Six drawings	Moorish dead.
LA ALCARRIA	Two drawings	
WAR HOSPITAL	Eight drawings	
PRISONERS OF WAR	Fourteen drawings	Moors, Italians, Germans, Requetes, Falangists, Civil Guards.
CARTAGENA	Three drawings	Refuge in the caves.
TERUEL	Three drawings	

Although the artist has been a participant in the Spanish Civil War he wishes these drawings to be considered as objective works of art, not as partisan documents. It is entirely in accordance with this intention that the Museum places them on exhibition.

Mr. Jay Allen has most generously given his time and thought in arranging the exhibition; Mr. Elliot Paul has helped in translating the Catalan titles of the drawings; Mr. Ernest Hemingway has contributed his preface to the catalog. The Museum wishes to thank them.

Mr. Quintanilla's drawings are for sale. Inquiries may be made at the entrance desk.

A. H. B. JR.