

Artek and the Aaltos: Creating a Modern World

On View April 22-September 25, 2016



Top: Herbert Matter. Aino Marsio-Aalto and Alvar Aalto in the Artek-Pascoe showroom, New York, 1940. Aalto Family Collection. Bottom: Alvar Aalto. Paimio Chair. 1931-32. The Museum of Modern Art, Gift of Edgar Kaufmann, Jr., 710.1943.1. Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

Bard
Graduate
Center
Gallery

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Artek and the Aaltos: Creating a Modern World will be on view at Bard Graduate Center Gallery in New York City from April 22 through September 25, 2016. This is the first exhibition in the United States to examine Artek, a pioneering Finnish design company founded in 1935, and the first to have a specific focus on the two architect co-founders Alvar Aalto (1898–1976) and Aino Marsio-Aalto (1894–1949). The exhibition considers the Aaltos' shared practice through the lens of this groundbreaking company, whose under-recognized and multifaceted mission far exceeded its manufacturing of bentwood furniture designed by Alvar Aalto, for which the firm is best known. This exhibition offers for the first time a specific analysis of Artek's distinct international role as a disseminator of modernism in art, architecture, interiors, furniture, and other modern products.

Artek and the Aaltos is curated by Bard Graduate Center Gallery Director Nina Stritzler-Levine, a recognized scholar of modern architecture and design, and Juhani Pallasmaa, a prolific writer on modern and contemporary art and architecture, as well as a practicing architect and professor. Timo Riekko, archivist at the Alvar Aalto Archive in Jyväskylä, served as the curatorial assistant in Finland, and Kirstin Purtich, a recent graduate of Bard Graduate Center master's program, was the curatorial assistant in New York.

Organized by the Bard Graduate Center Gallery in collaboration with the Alvar Aalto Museum in Helsinki, the exhibition will feature approximately 200 works—many never before on public view—including architectural drawings, drawings and sketches for interiors and furniture, paintings, photography, furniture, glassware, lighting, and textiles. Of special interest is the unprecedented number of original architectural drawings from the Aalto Foundation, as well as photographs, sketches, and drawings from the Aalto family and from the Artek archive. Among the most important of these are Aino Marsio-Aalto's student sketchbooks; drawings by Alvar Aalto of his wife; and a small selection of signed photographs by László Moholy-Nagy (1895–1946), which he sent to Alvar Aalto after visiting the Aaltos in Finland in 1931. Also on view are a recently discovered copy of Aino Marsio-Aalto's travel



Alvar Aalto. Savoy Vase. Manufactured by Karhula-Iittala Glassworks, 1936–37. Mold-blown glass. The Museum of Modern Art, Gift of Artek-Pascoe, Inc., 712.1943. Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

diary, long thought lost, which she kept while visiting Brussels, Paris, and Zurich in the months just before Artek was founded; unpublished drawings for the Sunila Pulp Factory (1936–37), Villa Mairea (1938–39), Säynätsalo Town Hall (1950–52), and the Kaufmann Conference Rooms in New York City (1961–63); and a rare group of bentwood furniture by Alvar Aalto from a private collection in Finland with original finishes and colors. Additional loans will reveal the range of interior projects that Artek received independently of Alvar Aalto's office, such as the highly ambitious Helsinki Airport, a two-phase project begun in 1938 and completed in 1948.

The exhibition is the result of an extensive research project in which Ms. Stritzler-Levine has been engaged for the past two years in both the Artek and Alvar Aalto archives in Jyväskylä, Finland, as well as the Aalto family archives. She has unearthed a wealth of information, in particular the close working relationship between Artek and Alvar Aalto's architectural office in

realizing the interiors for many of Alvar Aalto's greatest buildings, such as the Baker House Dormitory at MIT (1946–48), his most important building in the United States. Despite its primary contribution to the interiors, Artek has been ignored in earlier studies of this major building, as well as many other projects. In the largely unknown Artek archive, Ms. Stritzler-Levine discovered that the Municipal Library in Viipuri (today Vyborg, Russia), one of Alvar Aalto's best-known buildings (1934–35), represents Artek's first collaboration with the Aalto office—Artek furnished the interiors the year after it was completed. In addition to the archives in Finland, Ms. Stritzler-Levine also conducted research in the United States, including the Rockefeller Family Archives, the University of California at Berkeley School of Architecture, the Getty Archives, and various archives at MIT and Harvard University.



Alvar Aalto. *Viipuri Municipal Library*, 1934–1935. Detail, children's library with curtain designed by Aino Marsio-Aalto. Photographed in 1939 by Gustav Welin. Alvar Aalto Museum, 43-004-153.

Describing the Artek archive as “perhaps the single most comprehensive of its kind,” Ms. Stritzler-Levine has drawn upon never-before-exhibited drawings and sketches, as well as a remarkable trove of documents that illuminate the history of one of the twentieth century's leading design companies. “This project,” said Ms. Stritzler-Levine, “provides a rare opportunity to reveal the contribution of a pioneering woman architect and a pioneering architect couple. Remarkably, Aino Marsio-Aalto and Alvar Aalto's practices closely resemble the working life of architect couples today. Moreover, their vision has a particular relevance in contemporary design, architectural, and art discourse because the Artek mission eliminated hierarchies in art practices, as well as advocated standardization, which argued against novelty in favor of finding variety and diversity through spatial distinctions, color, texture, and composition.”

Background

Artek was informed by a myriad of cultural issues as well as politics. Established in the 1930s, when Finland came to define itself as an independent modern nation, the first decade of Artek's history was marred by world events, none more so than the wars that afflicted the country, starting with the Russian invasion in 1939. Over the next five years, Finland was consumed by two wars, first an unfortunate alliance with the Germans to combat the Russians, and then, after the Moscow Armistice of 1944, a war to expel the Germans from Finnish territory. As a condition of its peace with Russia,

Finland was forced to pay reparations and cede land, including Viipuri, the site of one of the Aaltos' greatest buildings from the 1930s. Largely thanks to the patronage of the Gullichsen family, the company survived the war, opened a store in Pori on the west coast of Finland, and participated in a housing exhibition in Sweden, among other activities.

Artek and the Aaltos tackles the difficult subject of Alvar Aalto's acceptance of Albert Speer's invitation to visit Berlin in 1943, along with a group of Finnish architects. Aalto had adamantly refused to accept the invitation until the last moment, when the Finnish president intervened to change his decision. Aalto's trip to Berlin is relevant to Artek because the intent was to study standardization, a formulation that was devised to ground the Artek product line but was used by the Germans in diabolical ways. The turbulent decade of the 1940s, which had begun with a sense of unprecedented success for Artek, starting with the Finnish Pavilion at the New York World's Fair, ended with Aino Marsio-Aalto's tragic death from breast cancer in January 1949.

In part because of her premature death, as well as the lack of recognition given to her primary role in the Aaltos' practice, Aino Marsio-Aalto has been greatly under recognized as a pioneering woman architect. The archival research conducted by Ms. Stritzler-Levine brings Marsio-Aalto's work to the forefront of public attention, particularly the interior projects that she designed for many of Alvar Aalto's most important buildings and independent Artek interior commissions.



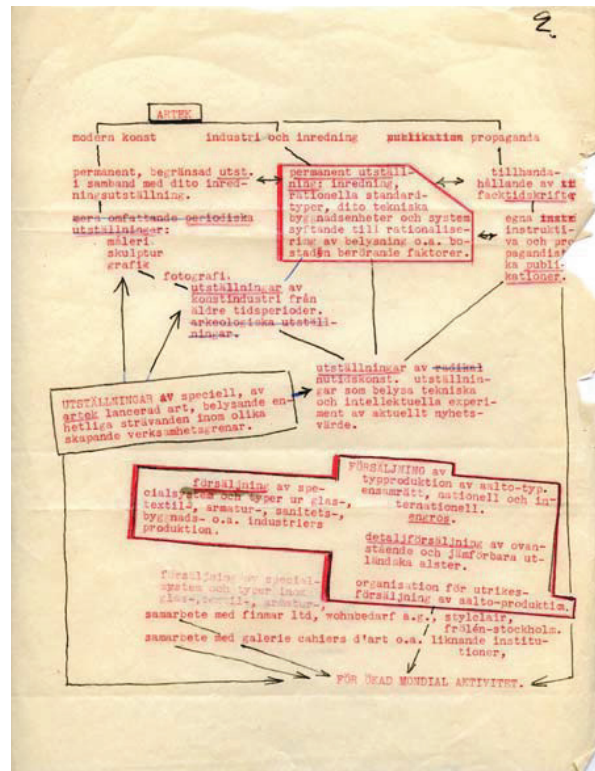
■ Aino Marsio-Aalto, ca. 1945.
Photograph. Aalto Family Collection.

Although Artek continued under the direction of Maire Gullichsen (1907–1990), one of the original founders and a principal benefactor, and Maija Heikinheimo (1908–1963), Aino Marsio-Aalto’s legacy continued, first in overt and then in more subtle ways, before it dwindled by the end of the 1950s. Elissa Aalto, whom Alvar Aalto married in 1952, was active in the company as well, although to a much lesser degree than Aino. Elissa’s most important project for Artek in this exhibition is the Maison Carré, designed for the Parisian art dealer Louis Carré in 1958.

The issues facing a company of Artek’s renown—with its product line of Alvar Aalto’s designs based on standardization—are especially complex in today’s design world, in which constant novelty and new products are expected on an annual basis. The longevity of Artek, a company that celebrated the eightieth anniversary of its founding in October 2015, is a credit to its founders, who resisted the omnipresent quest for new trends. In this way, since its founding, Artek has prefigured the critical social imperative of sustainability.

Themes

“**Founders and the Artek Manifesto**” will explain how a shared progressive vision of the arts brought together the four founders of Artek—Alvar Aalto, Aino Marsio-Aalto, Maire Gullichsen, and Nils Gustav Hahl (1904–1941)— and how they conceived a company statement of intent, now known as a manifesto, that underscored their commitment to enhancing the cultural and social ideals of modernism throughout the world. Artek (a blending of “art and technology”) ultimately sought to enhance everyday life through the dissemination of modern art, architecture, and design. In several meetings during October 1935 at the popular König Restaurant, located off the fashionable Esplanade in Helsinki, the founders established Artek as a private company with a threefold mission: to organize exhibitions on modern art, including painting, graphic arts, photography, sculpture, and anthropology; to design modern interiors; and to publish and “propagandize” for modernism. And, not incidentally, the company was also dedicated to the manufacture and sales of furniture designed by Alvar Aalto. The exhibition will elucidate the groundbreaking role of Maire Gullichsen (born Ahlström), a woman of extraordinary sophistication and wealth who used her affluence and belief in progressive ideas to help modernize Finland. She and her husband, Harry (1902–1954),



■ Artek “manifesto,” late 1935 (?).
Artek Collection/Alvar Aalto Museum.

who was appointed director of the Ahlström company in 1930, were among the leading art and architecture patrons of the twentieth century, roles that are little known outside of Finland. Marie Gullichsen was also a practicing artist (she trained with Fernand Léger in Paris) and a skilled glass designer. Artek co-founder Nils Gustav Hahl was a leading art critic in the Nordic world and a linguist who spoke five languages (Finnish, Swedish, German, French, and English). Both of the Aaltos attended architecture school at the University of Technology in Helsinki: Aino Marsio received a diploma in 1920 and Alvar Aalto in 1922. She graduated in a class with several other women; indeed, Finland had the largest number of university-trained women architects in the world during the first half of the twentieth century. Visitors to the exhibition will be introduced to the Aaltos' training at the University of Technology through sketchbooks that show a rigorous curriculum in which students were required to learn the history of architecture, ornament, and furniture. They also had to work on a construction site (Aino Marsio did hands-on training in bricklaying and carpentry). This German-derived architectural pedagogy differed from that of the French *École des Beaux Arts*, which separated architectural training from craft and artisanal skills, such as furniture making. The more inclusive Finnish approach shaped their formation and gave the Aaltos the skills and volition to work in different artistic practices.

Coincidentally, following graduation, both young architects moved to Jyväskylä, a city in central Finland. Aino Marsio went to work in Alvar Aalto's office there early in 1924, and they were married later that year.

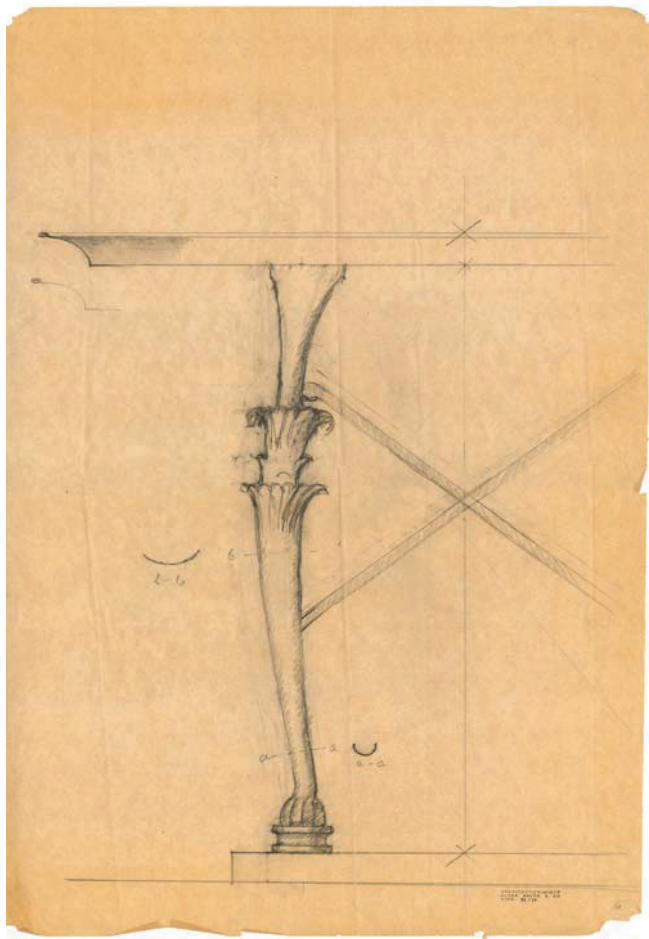
“Architectural Practice in Jyväskylä” features a remarkable selection of original early drawings from the Alvar Aalto Archive, many never before on public view, that show how their shared office in Jyväskylä thrived. Working in the Nordic classical mode that prevailed in Finland during the 1920s, the Aaltos' early architectural work and multifaceted practice were greatly informed by history. One project in particular, the Hämäläis-Osakunta Students Club (1924), revealed Alvar Aalto's early investigations in furniture design and how at this formative moment in his career Aalto's skills extended from the macrocosm of the building to the smallest interior details. A recently restored drawing for a table leg shows both Aalto's knowledge of furniture history and an early interest in the leg form that he would



Alvar Aalto (?), Aino Marsio-Aalto and László Moholy-Nagy on the Oulujoki-river, 1931. Photograph. Alvar Aalto Estate, Alvar Aalto Museum, S42-3.

later explore in the design of bentwood furniture. Also on view are watercolor drawings from the Jyväskylä Civil Guard House, which are among the first designs produced by Alvar Aalto for lighting.

“Turku and Discourses of Standardization” follows the conceptual transformation in the Aaltos' practice after their move from Jyväskylä to Turku with their two young children in 1927. It was in this city, which is located on the southern coast, closer to Helsinki as well as to Sweden and the Continent, that the Aaltos underwent a radical transformation in architectural thinking informed by connections with leading modern architects in Sweden, especially Sven Markelius (1889–1972), and in Germany, France, and Holland, where they frequently traveled. When Alvar Aalto became a member of the International Congress of Modern Architects (CIAM) in 1929, these contacts expanded to include Walter Gropius (1883–1969), Siegfried Giedion (1888–1968), and Le Corbusier (1887–1965), who contributed to their ever-expanding international network. The Aaltos' friendship with László Moholy-Nagy, who visited Finland with his then partner, Ellen Frank, in July 1931, was perhaps the most critical for the Aaltos' formation as modern architects. Moholy-Nagy and Alvar Aalto enjoyed a friendship that inspired creativity for both of them, although Moholy's impact on Aalto and eventually on Artek was perhaps more visible. Standardization, a concept that largely derived from modern architecture in Germany, was a socially and economically driven notion that extended from architecture to interior fittings and furnishings.



Alvar Aalto. Drawing of leg for iron table for the assembly hall of the *Hämäläis-Osakunta Students Club, Helsinki, 1924*. Graphite on tracing paper. Alvar Aalto Museum, 91-17.

Antithetical to novelty, the idea was grounded in the belief that great variety could emerge from a limited vocabulary. Alvar Aalto expanded the notion of standardization to the creation of bentwood furniture models. Eventually standardization would become integral to the Artek mission, with the word “standard” appearing on the company letterhead, work orders, and advertising.

By the end of the 1920s, as evidenced by projects such as the Tuberculosis Sanatorium at Paimio (1929–1932), one of Alvar Aalto’s most famous buildings; the Turun Sanomat newspaper headquarters (1928–1930); and the Municipal Library at Viipuri, the Nordic classicism that had dominated the Aaltos’ earlier practice completely disappeared in their work. Henceforth they were recognized worldwide as leading practitioners of progressive architecture and design.

This theme also examines the trajectory of Alvar Aalto’s emergence as one of the twentieth century’s most formidable furniture designers, who created a distinctly

modern design vocabulary using bentwood instead of tubular metal, which had defined modern furniture in the 1920s. While working on the Tuberculosis Sanatorium at Paimio, Alvar Aalto began experimenting with bentwood furniture in close collaboration with Otto Korhonen, proprietor of the furniture manufacturer called *Huonekalu-ja Rakennustyötehdas Oy*, located a short distance from Turku where Aalto furniture has been continuously made since the 1930s. Korhonen brought considerable knowledge of production methods and materials to the experimentation process, while Aalto brought a particular vision that led to the distinctive curves and shapes of many of the furniture models. The majority of Aalto’s most famous bentwood designs were made through this partnership between the architect and the manufacturer. Few additional examples appeared after Korhonen’s death just months before the opening of Artek. Eventually, Aalto would receive patents for these innovations, many for legs that were bent through a special lamination process. Most of the furniture models that would constitute the Artek product line were created during the Turku years, in conjunction with major projects that defined the Aaltos’ progressive architectural thinking. Among the key exhibition items related to Aalto as a furniture designer will be drawings for the 1929 Thonet Mundus furniture design competition, for which he submitted several unsuccessful projects. Also on view are recently restored 1:1 drawings for the famous armchair designed for the Tuberculosis Sanatorium at Paimio, a town on the south coast of Finland between Turku and Helsinki, a complex and extensive project that led to the development of numerous designs for furniture; and the Municipal Library at Viipuri, the building for which Aalto designed his popular bentwood stool. Loans of furniture from a private collection in Finland, never before exhibited, will show the original construction and colors of the standard models made for these landmark buildings. In addition to enhancing public understanding of distinctive wood bending processes that Alvar Aalto invented in collaboration with Otto Korhonen, the exhibition will include a rare example of the wooden mold used in the production of Aalto’s famous armchair model no. 41, designed for the Tuberculosis Sanatorium in Paimio. Also featured in this section of the exhibition are drawings and furniture for the Southwestern Finland Agricultural Cooperative Building (1927–28) where the Aaltos lived. They demonstrated their commitment to modernism in their apartment, which was furnished with tubular metal chairs designed by Marcel Breuer (1902–1981) and lighting by Poul Henningsen (1894–1967). Also in the apartment were examples of Aino Marsio-Aalto’s

designs for children's furniture, several examples of which will be on view with their original pastel blue color.

The shared practice of the Aaltos was evident at this time in the exhibitions they designed together and would continue to be for the next two decades. While living in Turku, for the 1930 Minimum Apartment Exhibition in Helsinki, the Aaltos displayed a four-room apartment including a fully equipped kitchen designed by Aino Marsio-Aalto. Drawings from the Alvar Aalto Archive will show how Marsio-Aalto addressed specific spatial and ergonomic needs and how together the Aaltos applied the most progressive modern ideas on the Continent, particularly from Germany, to this important public display.

“Models of Modernity in Interiors and Retailing” is the final theme in the pre-Artek section of the exhibition. It elucidates the further emergence of the Aaltos' ideas about interiors and furnishings through two major domestic projects: their own home in the Munkkiniemi district of Helsinki, where they moved in 1935, and the apartment in Helsinki they designed together for Maire and Harry Gullichsen. Both Aaltos created specially designed furniture for this important commission, which established a lifelong association with the Gullichsen family and Ahlström company. This section will also explore how Artek was informed by *Wohnbedarf*, the store in Zurich founded by Sigfried Giedion, the Swiss architectural historian and secretary of CIAM



■ Tank Chair (model 37/400) with zebra upholstery.
Alvar Aalto Museum.

in 1931, and one of the first international retailers of Aalto furniture. Giedion became a critical figure in the dissemination of Aalto furniture on the Continent. He facilitated sales throughout Switzerland, including helping to furnish the famous Corso Theater restaurant in Zurich with the Aalto tank chair upholstered in an exotic “zebra skin” fabric that would become a major seller at Artek. Aino Marsio-Aalto's travel diary will be used to convey the close connections between the Aaltos and Giedion at this time. It will also document their 1935 trip to Paris, where they visited Le Corbusier's Pavillon Suisse at the Cité Universitaire and various retail locations in the city, including Galerie Lafayette and shops along the rue St. Honoré, all experiences that informed their own retail practices.

The **“Artek Store and Gallery”** theme focuses on the Aaltos' own remarkable vision for both retailing modernism and disseminating modern art, which began in earnest early in 1936 with the opening of the first Artek store at number 31 Fabianinkatu, off the fashionable Esplanade in the center of Helsinki. The recently discovered store plans show how both Alvar Aalto and Aino Marsio-Aalto contributed to the design. The earliest plans, unsigned but clearly executed by Aino Marsio-Aalto, show the layout with specific furnishings. Other related sketches show how Alvar Aalto worked on different ideas for the Artek store sign and how signage in general was a major preoccupation of the couple while the earliest plans were under way. Eventually they settled on an illuminated neon sign in a bold script typeface that was placed above the large store window that featured furniture designed by Alvar Aalto.

From the outset, Artek retailed a range of products: furniture, including the models introduced in Turku; glass that both the architects had been designing since early in the 1930s and was first manufactured at the Karhula factory in Finland, then by Iittala; textiles, many by Aino Marsio-Aalto; and a fascinating range of imported items, mostly vernacular crafts such as rugs, baskets, and pottery imported from Africa and Latin America. Then, early in 1937, the space was expanded to make an art gallery that could only be accessed from inside the store. A large plan that was likely executed by the couple together shows the original conception, a complete realization of the Artek manifesto in the form of a store and art gallery combined in a connected space. The Artek Gallery opened early in 1937 with a show devoted to Moroccan rugs, followed month's later by an exhibition on modern French painting featuring Fernand Léger. A long roster of exhibitions

devoted to modern art followed. Critical to the gallery's mission was the comingling of art practices, with shows devoted to Paul Gauguin, Pablo Picasso, Henri de Toulouse-Lautrec, Paolo Venini (glass), Dora Jung (textiles), and Marita Lubeck (ceramics). The Artek Gallery prefigured today's convention of showing artists and weavers, glassblowers and ceramists together, thus breaking down the contrived barriers separating work of different media. An important group of painting and sculpture loans to the exhibition from the Ateneum, Helsinki's national gallery, demonstrate how the Artek Gallery achieved the company mission to disseminate modern art. Each of the paintings and a rare Calder mobile were acquired by the Ateneum from an Artek exhibition; an outstanding, little-known Léger was purchased from the first Artek Gallery exhibition by a collective of Finnish intellectuals, artists, and architects in 1937, among them Alvar Aalto, Aino Marsio-Aalto, and Nils Gustav-Hahl, who donated the painting to the Ateneum.

This section introduces the work of Maija Heikinheimo, a remarkable designer and contributor to Artek who worked closely with Aino Marsio-Aalto until her death and succeeded her as art director. This theme will examine the Artek brand, company graphic identity, and product line. The exhibition will feature examples of the standard range, emphasizing the different types of wood, finishes, and textiles that were used, as well as rare examples of glass designed by Alvar Aalto and first shown at the Paris World's Fair in 1937.



Artek store on Fabianinkatu, Helsinki, 1939. Photographed by Saurén. Artek collection, Alvar Aalto Museum, Afmn 1-1.



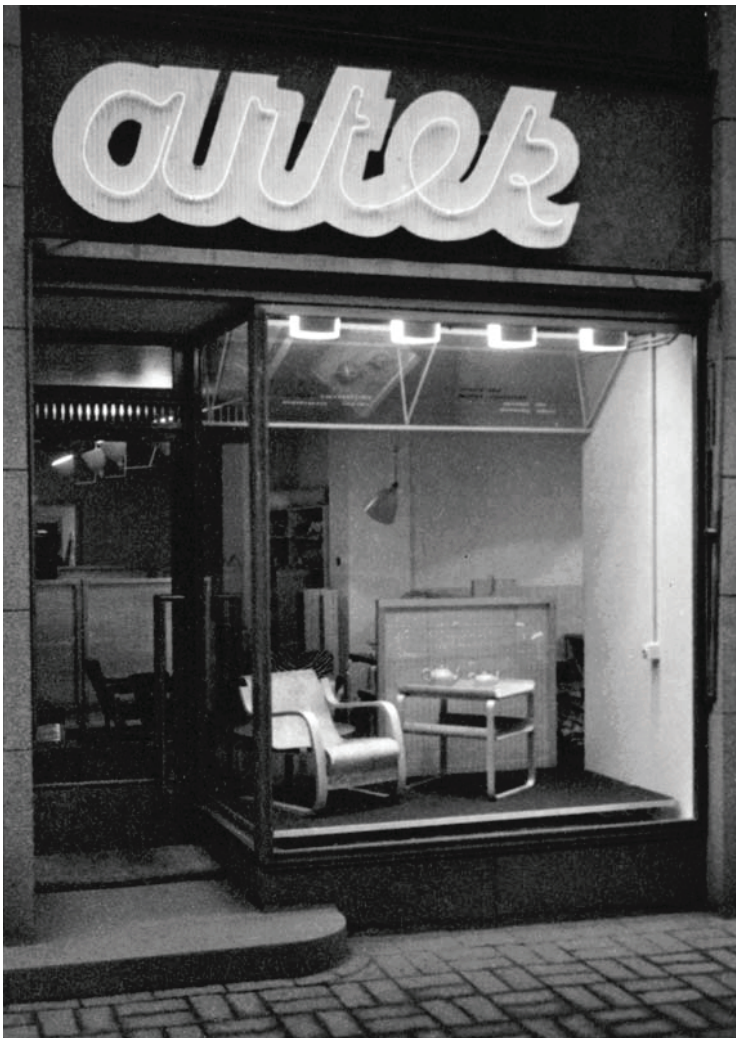
Fernand Léger. Musical Instruments, 1926. Oil on canvas. Gift, Ateneum Art Museum, Helsinki, 21.6.1938, A III 2283. Photographed by Jouko Könönen. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

The next theme, “**Artek on Exhibition,**” will reveal a critical dimension of how Artek disseminated and fostered modernism by participating in numerous exhibitions, the most important of which were the pavilions the Aaltos designed for world's fairs in Paris (1937) and New York (1939). In addition, important catalysts for Artek's worldwide reception and for realizing the company mission were smaller fairs, such as the 1936 Milan Triennale, “Vi bo i Friluftstaden” in Malmö (1944), the 500th anniversary fair for Hedemora, Sweden (1946), Konstruktiv Form in the NK department store in Stockholm (1954), the H-55 Exhibition in Helsingborg, Sweden (1955), and Interbau, Berlin (1957).

“**Furnishing the World**” focuses on Artek's emergence on the world stage as a distributor of furniture designed by Alvar Aalto and reveals the retailing network Artek created as part of the company mission to disseminate modernism. Extending from the Nordic world to continental Europe and the United States, Artek sold furniture worldwide at a level of ambition that prefigured what we know today as a global market. Many of these licensees reached clients in Africa and Latin America, extending the Artek retail network

to five continents before World War II. By 1939 Artek had licensees selling Aalto furniture in major urban centers in the United Kingdom and on the Continent, including London (Finmar), Zurich (Wohnbedarf), Paris (Stylclair), and Amsterdam (Metz). The single greatest impact, however, was in the United States. This section of the exhibition reveals that furniture designed by Alvar Aalto and distributed by Artek may have been the single most popular brand of progressive furniture in the United States, thanks to the U.S. distribution network and the primary licensees: New Furniture (NYC); Artek Pascoe (NYC); Finsven (NYC); Baldwin Kingrey (Chicago), Christina Nute (Boston); and Cargoes (West Coast). After the establishment of Svenska Artek in 1945, Artek's exports to the United States were manufactured in and shipped directly from the new Swedish factory in Hedemora. Aalto furniture was also sold in many stores, particularly those committed to modern furniture, such as Frank Bros. in Long

Artek store on Fabianinkatu, Helsinki, 1939. Photograph. Artek collection, Alvar Aalto Museum, Afmn 8_3x.



Beach, California. Furniture in the exhibition will be displayed in a way that will enable visitors to decipher the various labels and stamps that identified the different vendors, a method that also helps to date early production.

For the first time, the under-recognized connection between Artek and Alvar Aalto's architectural practice in the design of modern interiors will be brought into focus in "**Designing Modern Interiors.**" This theme reveals the role of Aino Marsio-Aalto, head of Artek's interior design division, and examines the overall importance of interiors to the modern architectural project, an area that has been overlooked in the history of modern architecture. Artek worked in close collaboration with Aalto's architectural office, creating modern public and domestic interiors for major commissions, such as Sunila Pulp Factory, Savoy Restaurant (1937), Villa Mairea, Baker House Dormitory at MIT, Woodberry Poetry Room at Harvard University (1947–48); SÄynätsalo Municipal Offices, and the National Pensions Institute (1953–57), among others. Artek also received many independent interior commissions in Finland, among them the Varkaus Hospital (1936), home of Consul Allan Hjelt (1939), Helsinki (Malmi) Airport (1947), and the apartments for staff of the U.S. Embassy in Helsinki (1948). Drawings and photographs, along with examples of furniture and lighting, will show how Artek participated in the Aalto office's creation of modern interiors and how they contributed to the long-term distribution of standard forms.

Publication

Distributed by Yale University Press under the editorship of Nina Stritzler-Levine, the catalogue accompanying *Artek and the Aaltos: Creating a Modern World* will be the first book in the English language on the topic and the most comprehensive to date, drawing its research materials primarily from the archives of Alvar Aalto's architectural firm and Artek. It will expand on the exhibition through twelve chapters, anchored by essays written by leading scholars of design and architectural history, including Harry Charrington, Juhani Pallasmaa, and Susanna Pettersson, and specific studies of Artek's interior projects, which will include previously unpublished materials. Lavish photography will present the broad range of works on display, many illustrated for the first time, and will provide an unprecedented visual record of the substantial contributions made by Artek to modern interiors, art, and furnishings. The catalogue will be available in the Gallery and online at store.bgc.bard.edu.

Bard Graduate Center Gallery

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Lectures, gallery talks, and conversations are offered in conjunction with the exhibition. For more information, please call 212.501.3011 or e-mail programs@bgc.bard.edu.

Exhibition Tours

Group exhibition tours are offered Tuesday through Friday between 11 a.m. and 4 p.m. and Thursday until 7 p.m. Reservations are required for all groups. To schedule a tour, please call 212.501.3013 or e-mail tours@bgc.bard.edu.

Bard Graduate Center Gallery is located in New York City at 18 West 86th Street, between Central Park West and Columbus Avenue. Gallery hours are Tuesday and Friday through Sunday 11 a.m. to 5 p.m.; Wednesday and Thursday 11 a.m. to 8 p.m. Suggested admission is \$7 general, \$5 seniors and students.




For information about Bard Graduate Center and upcoming exhibitions, please visit bgc.bard.edu/gallery.

For press information and images, please e-mail hollis.barnhart@bgc.bard.edu or call 212-501-3074.

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