



MAK

Press Release

FOCUS ON COLLECTING 5 Rudolph M. Schindler's Inaya Furniture

Presentation Dates 3 – 28 August 2016
Presentation Venue MAK FORUM
 MAK, Stubenring 5, 1010 Vienna
Opening Hours Tue 10 a.m.–10 p.m., Wed–Sun 10 a.m.–6 p.m.
 Free admission on Tuesdays, 6–10 p.m.

With *FOCUS ON COLLECTING 5: Rudolph M. Schindler's Inaya Furniture*, the MAK presents an exquisite addition to its collection: nine pieces of furniture designed in the United States around 1946 by the renowned Austrian-born architect Rudolph Michael Schindler (1887–1953). The pieces are part of the furnishings of the Los Angeles apartment of the Russian émigré Beata Inaya, an enthusiastic advocate of modern architecture and a close friend of Schindler's. In the context of its FOCUS ON COLLECTING series, the MAK presents to the public for the fifth time an important recent acquisition or donation.

Consisting of a dining table, a dressing table, four chairs and three chests of drawers from Schindler's late work, the Inaya furniture became part of the MAK collection in 2014. For decades, the MAK has played a key role in researching and disseminating Schindler's work. The furniture designed by this pupil of Wagner and native of Vienna is resolutely geometrical, based on rectangles, squares, and half circles. In his architectural designs, Schindler assigned to each element a spatial function within the building's interior in order to—in his own words—"define and mold" space. In accordance with this principle, his furniture designs create an emphatically architectural impression.

The clear simplicity and geometrical austerity of the Inaya furniture bear the distinct hallmark of this architect and designer, who emigrated to the USA in 1914. Although Schindler developed his own characteristic style, his furniture designs nevertheless betray an affinity with the work of American architect Frank Lloyd Wright, in whose office Schindler worked for some years starting in 1918. For the Inaya furniture, Schindler used Douglas fir plywood, an inexpensive material frequently employed in concrete formwork. To emphasize its surface structure and bring out the grain, the wood was scoured with a steel brush. A final coating, probably of chalk paint or

varnish, served to give the wood's texture an even more pronounced profile.

Throughout her life, Beata Inaya—who worked as a travel agent—regularly helped Schindler to find suitable sites for his houses. She organized art and architecture exhibitions, initiated scholarships for architects, and was active in the Women's Architectural League of Los Angeles. Schindler also designed two houses for Inaya, though they were never built. Unfortunately, hardly any documentation on the apartment in Los Angeles has survived—only some drawings for the chairs, that are kept in the archives of the University of California in Santa Barbara.

After Inaya's death in 1991, the entire collection initially passed into the possession of her friends Lionel March and his wife Maureen Mary Vidler, who lived in Schindler's *How House* in Silver Lake, Los Angeles. In 2013, March—a university professor and architect—offered the furniture to the Victoria and Albert (V&A) Museum in London, which accepted a writing desk, a coffee table, and a chair as a gift for its collection. Through the considerate mediation of Christopher Wilk, curator at the V&A, the remaining nine pieces of furniture were offered to the MAK and inventoried as “given by Lionel March in memory of his wife Maureen Mary Vidler.”

During recent decades, a number of alterations to the furniture—to include repainting in a different color, as well as reconstruction and restoration work—are documented or can be deduced from its condition. Probably in the early 1970s, Inaya painted her furniture in her favorite color, pink. But in 1987, on the occasion of an exhibition to mark Schindler's 100th birthday—the *Schindlerfest*—the furniture was restored to its presumed original state. Just one year later, flooding in Inaya's apartment caused water damage, whose traces were removed in 2014 by the MAK's restoration department.

The MAK and Rudolph M. Schindler

For years, disseminating and studying Schindler's work has been a focus of numerous MAK exhibitions, publications, and research projects. Three of the architect's most important buildings in Los Angeles—the Rudolph Schindler House, the Pearl M. Mackey Apartment House, and the Fitzpatrick-Leland House—are stewarded by the MAK Center for Art and Architecture, founded in 1994. The rooms of this MAK branch are used for exhibitions and projects on the interface of art and architecture, as well as being placed at the disposal of artists and architects, to include MAK Schindler scholarship holders participating in the MAK Center Artists and Architects-in-Residence Program.

Press photos are available for download at MAK.at/press.

Press Data Sheet

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Opening Hours	Tue 10 a.m.–10 p.m., Wed–Sun 10 a.m.–6 p.m. Free admission on Tuesdays, 6–10 p.m.
Curator	Sebastian Hackenschmidt, Curator, MAK Furniture and Woodwork Collection
MAK Admission	€ 9.90 / Reduced € 7.50 / Family Ticket € 13 Free admission for children and teens under 19
MAK Press and PR	Judith Anna Schwarz-Jungmann (Head) Sandra Hell-Ghignone Veronika Träger Lara Steinhäuser T +43 1 711 36-233, -229, -212 F +43 1 711 36-227 presse@MAK.at www.MAK.at
	Vienna, 3 August 2016