

IVY LEE

15 Broad Street, New York

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N. Y. PATRONS PLAN SPLENDID GALLERY FOR MODERN ART

Mrs. J. D. Rockefeller Jr. Is
One of Founders—Will Be
"Supplementary" Museum.

With Mrs. John D. Rockefeller Jr. among its organizers, a permanent museum of modern art will be founded in New York, having the purpose of eventually bearing the same relation to the Metropolitan that the Luxembourg does to the Louvre. Mrs. Rockefeller will act as treasurer, and A. Conger Goodyear, lumber merchant and banker, will be chairman.

The plans, just announced, were formulated at a luncheon in the Hotel Madison and call for establishment of a gallery to display the works of modern and contemporary painters and sculptors to whom such an institution as the Metropolitan Museum of Art denies a place because its policy demands lapse of time eliminate possibility of error over the value of a work of art.

Temporary Quarters.

"It is not unreasonable to suppose," a prospectus of the museum says, "that within 10 years New York, with its vast wealth, its already magnificent private collections and its enthusiastic but not organized interest in modern art, could achieve perhaps the greatest modern museum in the world."

The museum, which is expected ultimately to have a building of its own, will find temporary quarters on the 12th floor of the Heckscher Building on 5th ave. Exhibition space there will make it possible to show about 100 canvases at a time and there is room on the same floor for expansion.

Paintings and drawings by Cezanne, Van Gogh, Gauguin, Renoir and Seurat, French forefathers of the modern art of today, will comprise the first exhibition of the museum, which will function at the beginning as a gallery for temporary loan exhibitions, each to remain for one month. This first showing will open about Nov. 1.

Exhibitions Planned.

A group of American painters, masters of the last 50 years, Ryder, Ingham, Homer, Eakins and others, will show later. Exhibitions of the works of distinguished living Americans, French, German and Mexican artists will follow.

The director of the museum will be Alfred H. Barr, who has done extensive work at Princeton, Harvard and the Fogg Museum in Cambridge. In addition to Mrs. Rockefeller and Mr. Goodyear, the organizers include Prof. Paul J. Sachs, who has been associated in the direction of the Fogg Museum; Frank Crowninshield, Miss Lizzie Bliss, Mrs. W. Murray Crane and Mrs. Cornelius J. Sullivan.

How It Hopes to Grow.

While for the first year or two the new museum will be largely a loan affair, it is hoped gradually to acquire works of art and also to arrange semi-permanent exhibitions. The museum hopes first to establish "a very fine collection of the immediate ancestors, American and European, of the modern movement—artists whose paintings are still too controversial for universal acceptance." This collection would be formed by gifts, bequests, purchase and perhaps by semi-permanent loans. Permanent collections of the most important living artists, it is also hoped, may be formed.

"Experience has shown," says the prospectus, "that the best way of giving to modern art a fair presentation is to establish a gallery devoted frankly to the works of artists who most truly reflect the taste,

feeling and tendencies of the day. The Louvre, the National Gallery of England and the Kaiser Friedrich Museum, to mention only three national museums, follow a policy similar to that of our Metropolitan. But they are comparatively free of criticism because there are in Paris, London and Berlin—in addition to and distinct from these great historical collections—museums devoted entirely to the exhibition of modern art. There can be no rivalry between these institutions because they supplement each other and are at times in close co-operation.

Metropolitan Defended.

The policy of the Metropolitan, often criticized as ultra-conservative, is thus defended by the sponsors of the new museum:

"Its policy is reasonable and probably wise. The Metropolitan, as a great museum, may justly take the stand that it wishes to acquire only those works of art which seem certainly and permanently valuable. It can well afford to wait until the present shall become the past; until time, that nearly infallible critic, shall have eliminated the probability of error.

"But the public interested in modern art does not wish to wait. Nor can it depend upon the occasional generosity of collectors and dealers to give it more than a haphazard impression of what has developed in the last half-century."