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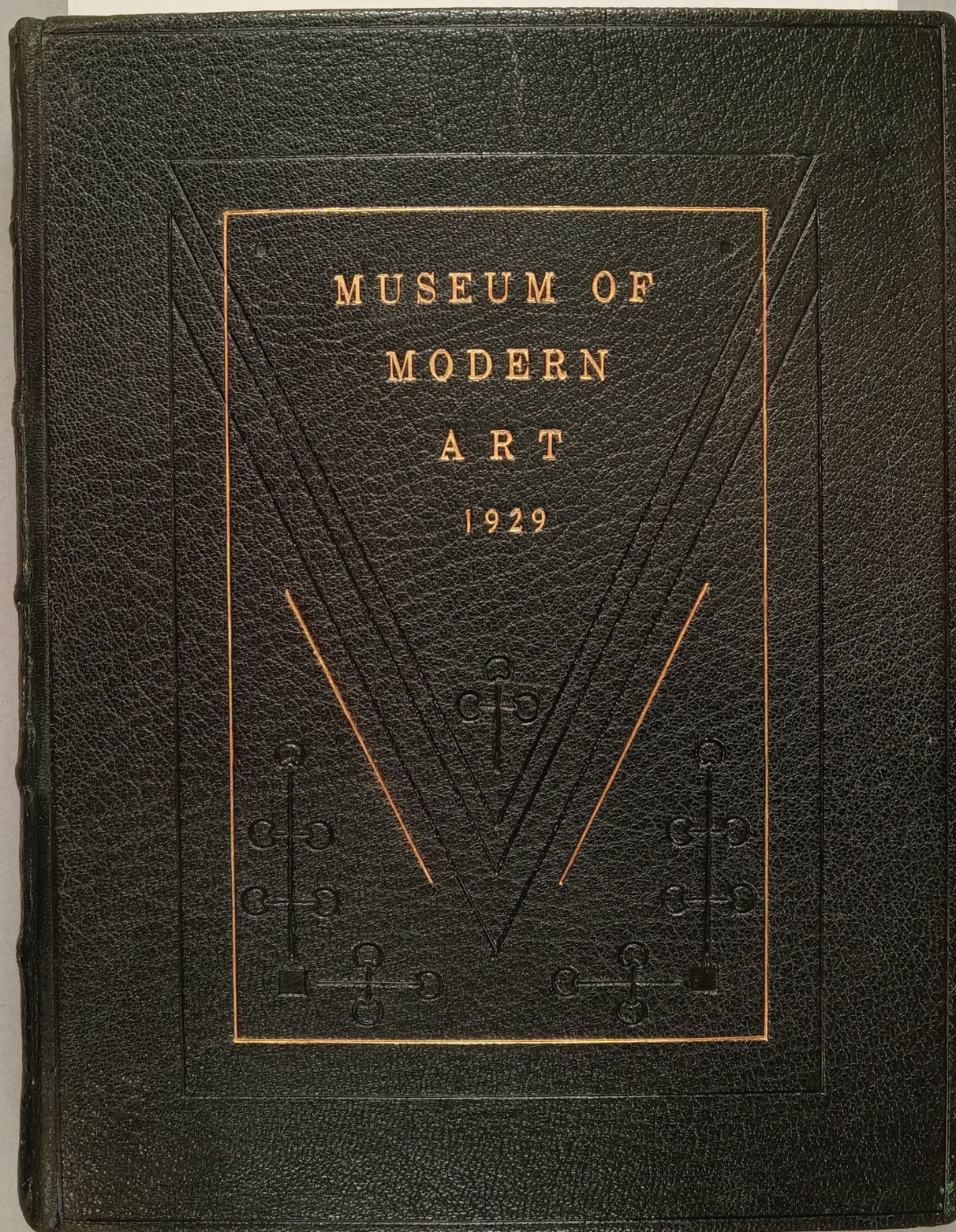
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FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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LIBRARY
THE MUSEUM
OF MODERN ART
RECEIVED OFFICE

MOMA
Archive
Goodyear
1

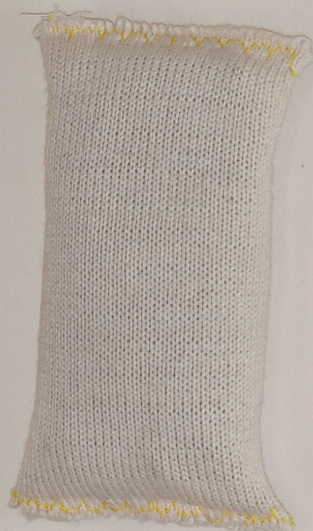
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MOMA
Archive
Goodyear
1

Binding Title: MUSEUM OF MODERN ART

- A. Memoranda on organizational plans and policy re: Finances
Members
Exhibitions
- B. Publicity soliciting financial support: 1. informational brochures
2. sample subscription cards
- C. Correspondence among original 7 MOMA organizers and trustees:
A. Conger Goodyear, President
Miss Lizzie Bliss, Vice-President
Mrs. John D. Rockefeller, Jr., Treasurer
Frank Crowninshield, Secretary
Mrs. W. Murray Crane
Paul J. Sachs
Mrs. Cornelius J. Sullivan
- D. Newspaper publicity on MOMA's announced opening: some criticism,
mostly enthusiasm.
- E. Building estimates for offices and galleries for MOMA at the Hechscher
Building, NYC.
- F. Telegram exchange among MOMA founders re subject for opening exhibition.
- G. Correspondence regarding the election of 7 additional Trustees of the Museum.
- H. Goodyear correspondence regarding his contribution of Maillol works to MOMA.
- I. Newspaper and magazine coverage of MOMA's opening, November 1929.
- J. Illustrated newspaper & magazine publicity re 6 sculptures given MOMA
by: A. C. Goodyear Stephen C. Clark
Maillol Miss L. P. Bliss
- K. Long illustrated article "The Current American Art Season" by Ralph
Flint in Art and Understanding.
- L. Review of the 1929-30 art season in magazine articles.
- M. Illustrated MOMA brochure: Publications 1929-1930 -- with information
on Museum's first 9 catalogs.

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MEMORANDUM

To organize and conduct a gallery which, for the sake of identification, may be called THE CONTEMPORARY GALLERY, it would be necessary to employ a director and other persons at about the annual compensation shown below.

Director	-- \$15,000.00
Publicity	2,000.00
Superintendent	4,000.00
Stenographer	2,000.00
Guards (4)	<u>8,000.00</u>

\$31,000.00

Assuming an average risk of \$1,000,000.00 value of pictures, etc. in exhibitions, the annual insurance costs would be circum

7,500.00

It would be necessary to have an agent in Europe whose salary and expenses might amount to

2,500.00

Four European exhibits at \$2500.00 each and five American at \$1000.00

15,000.00

Rent

20,000.00

\$76,000.00

To provide for contingencies, a total of \$100,000.00 per annum should be assured for two years.

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MEMORANDUM

To organize and conduct a gallery which, for the sake of identification may be called THE MANHATTAN GALLERY, it would be necessary to employ a director and other persons at about the annual compensation shown below.

Director	--	\$15,000.00
Assistant Director	--	5,000.00
Superintendent	--	4,000.00
Stenographers (2)	--	4,000.00
Guards (6)	--	12,000.00
		<u>\$40,000.00</u>

Assuming an average risk of \$1,000,000.00 value of pictures, etc. in exhibitions, the annual insurance costs would be circum 20,000.00

It would be necessary to have an agent in Europe whose salary and expenses might amount to 5,000.00

This makes a total of -- \$65,000.00 expenses that can be readily foreseen.

To be safe, there should be provided \$100,000.00 in addition to the amount that it may be necessary to pay for rental of space. Unless quite a large amount of space is available for packing and unpacking, storage of cases, etc., this would have to be handled by some company as W. S. Budworth & Son.

The steps to be taken in organizing are -

1. Organize a corporation in such a way as to permit the importation of works of art under temporary bond for purposes of exhibition. This cannot be done by a private individual or dealer but only by a public gallery.
2. To decide upon a list of names of persons to be asked to serve as directors or as members of an advisory committee. Among those who might be suggested are;

New York

Messrs. Crowninshield, Lewisohn, Dale, Arthur Sachs, Harkness and Cochrane.

Boston

Messrs. Bartlett, Paul Sachs, Forbes and Spaulding.

Chicago

Messrs. Harshe and Ryerson and Mrs. Coburn

Cleveland - Mr. Coe

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3. Space should be secured for exhibition purposes to be about equal to the space occupied in the exhibition at the Fogg Museum this spring. This exhibition comprised about 140 paintings. There should also be suitable space for the exhibition of sculpture.

4. Employment of a director. For this position, it would be desirable to have a graduate of the school in the Fogg Museum. Such a man could be secured for a salary of \$12,000.00 a year plus expenses of about \$3,000.00 which would include an annual trip to Europe.

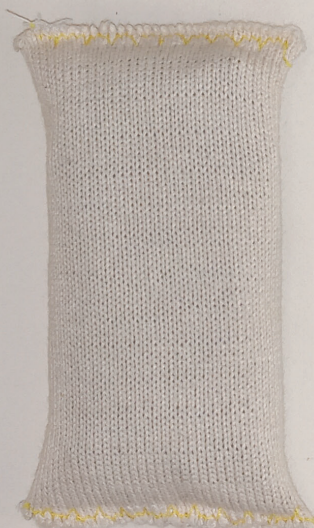
5. A publicity agent would be necessary. Mr. Crowninshield should be able to recommend a proper person.

Submitted by -

A. C. Goodyear

June 10, 1929.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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M-E-M-O-R-A-N-D-U-M

It is suggested that there should be four classes of members with dues, as follows;

1. Patron ----- \$5000.00 or over
2. Contributing Member -- 1000.00
3. Sustaining Member ---- 250.00
4. Annual Member ----- 100.00

On this assumption, there should be two forms sent out with letter of appeal, as per copies attached.

THE CONTEMPORARY GALLERY OF ART 3-4

I accept the invitation to become a Patron of the Contemporary Gallery of Art. A cheque for \$_____, qualifying me as a Patron, drawn to the order of Mrs. John D. Rockefeller, Jr., Treasurer, is enclosed herewith. will be forwarded on or before Dec. 31, 1930.

Signed _____

Address _____

THE CONTEMPORARY GALLERY OF ART 3-5

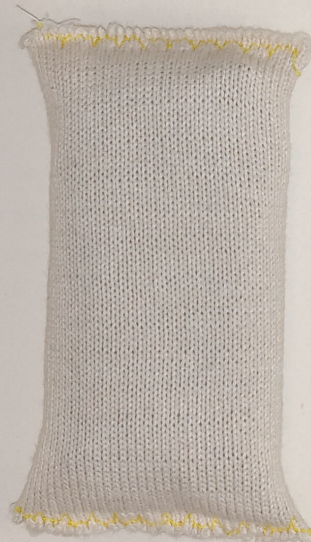
I accept the invitation to become
 A Contributing Member
 A Sustaining Member
 An Annual Member
 of the Contemporary Gallery of Art. A cheque for \$1000.00
 250.00
 100.00

qualifying me for the class of membership accepted, drawn to the order of Mrs. John D. Rockefeller, Jr. is enclosed herewith. will be forwarded on or before Dec. 31, 1930.

Signed _____

Address _____

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MEMORANDUM

For smaller exhibitions, a great many might be suggested.

The opening exhibition should be held in November, 1929. If possible, a selection of paintings from the paintings belonging to the Barnes Foundation should be secured. If this is impossible, the exhibition proposed by Mr. Crowninshield would be desirable for the opening. This exhibition should last for four weeks and should be followed December 1st with a second major exhibition.

There should be other exhibitions - one each of the following five months; the last one to close the latter part of May.

For exhibitions, the following are suggested;

1. Paintings by Van Gogh and Gauguin. If the Barnes paintings cannot be secured for exhibition, there should be included in this exhibit paintings by Cezanne. The intention would be to show works by the founders of modern painting.

2. Exhibition of paintings and sculpture by American artists to be selected.

3. Paintings by Matisse. There are enough first-class works by Matisse in this country which can probably be borrowed to make a first-class exhibition. None of the first-class has been held for a number of years.

4. Loan exhibition of paintings and drawings by Daumier and Lautrec.

5. Paintings by Derain. No first-class exhibition of Derain's paintings has ever been held in this country.

6. Paintings, water colors and drawings by Sigonzac. No comprehensive exhibition has heretofore been held.

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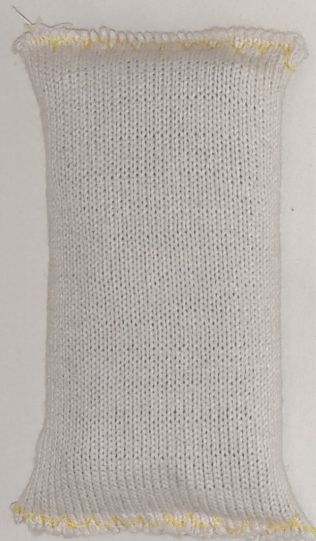
For smaller exhibitions, a great many might be suggested -

- a. Marin's water colors
- b. Sculpture by Poupelet
- c. Exhibition of modern drawings and prints.
- d. Exhibition of modern textiles and pottery, etc.
- e. Sculpture by C. C. Rumsey

Submitted by A. C. Goodyear

June 15, 1929.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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THE · MUSEUM · OF · MODERN · ART

A New Institution for New York

For many years there has been a constantly recurring criticism of the great art galleries and museums of the world—they concentrate too much attention on the art of yesterday and too little on that of today. This criticism, in most instances, is based on a misapprehension of the functions of existing museums of art.

Experience has shown that the best way of giving to modern art a fair presentation is to establish a gallery frankly devoted to the works of artists who most truly reflect the taste, feeling and tendencies of the day. The Tate Gallery in London and the Luxembourg in Paris are probably the best known institutions of this specialized character.

In recent years there has been a remarkable increase of interest in modern art the world over. Nowhere has this interest been more manifest than in New York. But New York alone, among the great capitals of the world, lacks a public gallery where the works of the founders and masters of the modern schools can be seen.

It is to provide such an institution that the undersigned propose to organize, in New York, THE MUSEUM OF MODERN ART. Our immediate purpose is to hold a series of exhibitions during the next two years which shall include as complete a representation as may be possible of the great modern masters—American and European—from Cézanne to the present day. With the cooperation of artists, owners and dealers (which can safely be counted on) we believe that there can be obtained—for our exhibi-

tions—paintings, sculptures, drawings and lithographs, of the very first order.

Our ultimate purpose is to establish a permanent public museum in this city which will acquire, from time to time, (either by gift or by purchase) collections of the best modern works of art. The possibilities of such an institution are so varied and so great that it seems unwise now to lay down too definite a program for it beyond our present one of a series of frequently recurring exhibitions during a period of at least two years.

For these two years a fund of \$100,000.00 annually will be needed. To provide this we solicit the support of those who are interested in the progress of art. For the present we have established three classes of members:

1. PATRONS
—*subscribing \$5,000.00 or more annually, for two years' time.*
2. CONTRIBUTING MEMBERS
—*subscribing \$1,000.00 to \$4,000.00 annually, for two years' time.*
3. SUSTAINING MEMBERS
—*subscribing \$250.00 to \$750.00 annually, for two years' time.*

We hope to receive, not only your financial support, but your cooperation in suggesting others who might be interested in such an enterprise.

One of the enclosed forms may be used for your subscription.

MISS LIZIE BLISS
MRS. W. MURRAY CRANE
MR. FRANK CROWNSHIELD
PROFESSOR PAUL J. SACHS
MRS. CORNELIUS J. SULLIVAN
MRS. JOHN D. ROCKEFELLER, JR. *Treasurer*
10 West 54th Street, New York City
MR. A. CONGER GOODYEAR, *Chairman*

The Museum of Modern Art Archives, NY	Collection: ACG	Series.Folder: 1
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For Sustaining Members

THE · MUSEUM · OF · MODERN · ART

I accept the invitation to become a Sustaining Member of THE MUSEUM OF MODERN ART and agree to subscribe, during each of the two years, 1929 and 1930, the sum of \$.....

I enclose herewith (or I shall forward before November 30, 1929) my check to the order of Mrs. John D. Rockefeller, Jr., Treasurer, 10 West 54th Street, New York City, in payment of my subscription for the first year.

Signed.....

Address.....

City.....



The Museum of Modern Art

THE immediate purpose of the Museum of Modern Art is to hold, in its gallery at the Heckscher Building, 730 Fifth Avenue, New York, some twenty exhibitions during the next two and a half years.

These exhibitions will include as complete a representation as possible of the great modern painters—American and European—from Cézanne to the present day, but will be devoted primarily to living artists, with occasional homage to the masters of the Nineteenth Century.

With the co-operation of artists, collectors and dealers, the Trustees of the Museum hope to obtain for these twenty exhibitions, paintings, sculptures, drawings, lithographs and etchings of the first order.

The ultimate purpose of the Museum will be to acquire, from time to time, (either by gift or by purchase) a collection of the best modern works of art. The possibilities of The Museum of Modern Art are so varied that it has seemed unwise to the organizers to lay down too definite a program for it beyond the present one of a series of frequently recurring exhibitions during a period of two and a half years.

ALL over the world the increasing interest in modern movements in art has found expression, not only in private collections but also in the formation of public galleries created for the specific purpose of exhibiting permanent as well as temporary collections of modern art.

Nowhere has this tide of interest been more manifest than in New York. But New York alone, among the great capitals of the world, lacks a public gallery where the works of the founders and masters of the modern schools can today be seen. That the American metropolis has no such gallery is an extraordinary anomaly.

The municipal museums of Oslo, Halle, Helsingfors, Frankfurt, Utrecht, Lyons, Prague, Geneva, Cleveland, Chicago, Buffalo, Detroit, Providence, Worcester and a score of other cities provide students, amateurs and

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For Sustaining Members

THE · MUSEUM · OF · MODERN · ART

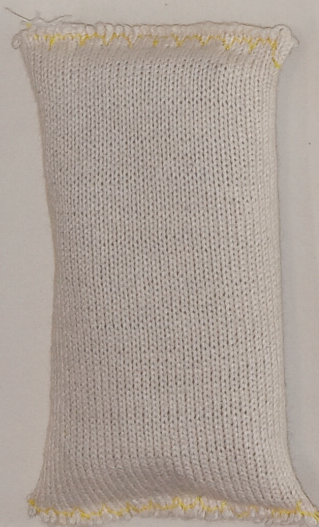
I accept the invitation to become a Sustaining Member of the MUSEUM OF MODERN ART and agree to subscribe, during the two years, 1929 and 1930, the sum of \$.....

I enclose herewith (or I shall forward before November 30, my check to the order of Mrs. John D. Rockefeller, Jr., Treasurer, 10 West 54th Street, New York City, in payment of my subscription for the first year.

Signed.....

Address.....

City.....



the interested public with more adequate permanent exhibits of modern art than do the similar institutions of our vast and conspicuously modern metropolis.

In these museums it is possible to gain some idea of the progressive phases of European painting and sculpture during the past fifty years. But far more important than these smaller exhibitions are the modern public collections in the great world-cities — London, Paris, Berlin, Munich, Moscow, Tokio, Amsterdam. It is to them that New York may look for suggestion, for they have each solved the problem with which New York is confronted. And this problem is as delicate as it is difficult.

IN the past few years New York's great museum—the Metropolitan—has sometimes been criticized because it did not add the works of the leading "modernists" to its collections. Nevertheless the Metropolitan's 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 view of what has developed, in art, during the past fifty years.

Experience has shown 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.

The Museum of Modern Art will in no way conflict with the Metropolitan Museum

of Art but will seek rather to supplement the older institution. The younger Museum will have many functions. First of all it will attempt ultimately 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 will be formed by gifts, bequests, purchase and perhaps by semi-permanent loans.

THE Museum galleries will display carefully chosen permanent collections of the most important *living* masters, especially those of France and the United States, though there will eventually be representative groups from England, Germany, Italy, Mexico and other countries. Through such collections American students, artists and the more general public can gain a consistent idea of what is going on in America and the rest of the world—an important step in contemporary art education. Likewise, and this is also important, visiting foreigners can be shown a collection which would fairly represent *our* own accomplishment in art. This is quite impossible at the present time.

In time the Museum will expand beyond the limits of painting and sculpture in order to include departments devoted to drawings, prints and other phases of modern art. In addition to the Museum's permanent collections, space will be set aside for great and, it is hoped, constantly recurring loan exhibitions, both national and international.

But even the beginnings of such a museum are not created overnight. A suitable building, a trained staff, as well as notable collections, will eventually be needed—and none of these can be had immediately. The present galleries will house as many as six or seven major and perhaps a dozen minor exhibitions during each year.

THE choice of artists for the first exhibition has been no easy matter. After careful consideration it was decided to open the galleries (on November 8th, 1929) with ninety-eight works by Cézanne, Gauguin, Seurat and Van Gogh. Although these masters were all European they are, none the less, more the ancestors of modern American painting than any four American painters of the past century. They are, indeed, the strong pillars upon which are built the painting of the early twentieth century, the world over.

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For Sustaining Members

THE · MUSEUM · OF · MODERN · ART

I accept the invitation to become a Sustaining Member
MUSEUM OF MODERN ART and agree to subscribe, during
the two years, 1929 and 1930, the sum of \$

I enclose herewith (or I shall forward before November 30
my check to the order of Mrs. John D. Rockefeller, Jr., Tr
10 West 54th Street, New York City, in payment of my subs
for the first year.

Signed.....

Address.....

City.....

Other exhibits at the Museum will include:
Paintings by distinguished contemporary
American masters.

Canvases by the outstanding French paint-
ers of today.

Paintings by American masters of the past
fifty years—Ryder, Winslow Homer, Eakins.

Works by American, French and German
sculptors.

A retrospective exhibit of the works of
Honoré Daumier.

A survey of Modern Mexican Art.

It is not unreasonable to suppose that, with-
in ten years, New York, with its vast wealth,
its already magnificent private collections and
its enthusiastic but not yet organized interest
in contemporary art, may achieve one of the
greatest museums of modern art in the world.

For all of the Museum's exhibitions the
co-operation of other museums, private col-
lectors, and dealers is warmly invited.

The Trustees of the Museum of Modern
Art are: A. Conger Goodyear, President;
Miss Lizzie Bliss, Vice-President; Mrs. John
D. Rockefeller, Jr., Treasurer; Frank Crown-
inshield, Secretary; William T. Aldrich,
Frederic Clay Bartlett, Stephen C. Clark,
Mrs. W. Murray Crane, Chester Dale, Sam-
uel A. Lewisohn, Duncan Phillips, Mrs.
Rainey Rogers, Paul J. Sachs, and Mrs.
Cornelius J. Sullivan.

Note on Our Temporary Galleries

The floor space over all is about 4,430
square feet of which nearly 3,800 square
feet are devoted to the galleries. There
are about 470 linear (running) feet of wall
surface for exhibition purposes divided into
one large gallery, a middle sized gallery and
two small galleries. A small reading room
opens off the large gallery.

The partitions are built of plaster-coated
gypsum block, covered with friar's cloth.

The galleries were planned from designs
generously contributed by Mr. Harrie T.
Lindeberg.

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For Contributing Members

THE · MUSEUM · OF · MODERN · ART

I accept the invitation to become a Contributing Member of THE MUSEUM OF MODERN ART and agree to subscribe, during each of the two years, 1929 and 1930, the sum of \$.....

I enclose herewith (or I shall forward before November 30, 1929) my check to the order of Mrs. John D. Rockefeller, Jr., Treasurer, 10 West 54th Street, New York City, in payment of my subscription for the first year.

Signed.....

Address.....

City.....

For Sustaining Members

THE · MUSEUM · OF · MODERN · ART

I accept the invitation to become a Sustaining Member of THE MUSEUM OF MODERN ART and agree to subscribe, during each of the two years, 1929 and 1930, the sum of \$.....

I enclose herewith (or I shall forward before November 30, 1929) my check to the order of Mrs. John D. Rockefeller, Jr., Treasurer, 10 West 54th Street, New York City, in payment of my subscription for the first year.

Signed.....

Address.....

City.....

For Patrons

THE · MUSEUM · OF · MODERN · ART

I accept the invitation to become a Patron of THE MUSEUM OF MODERN ART and agree to subscribe, during each of the two years, 1929 and 1930, the sum of \$.....

I enclose herewith (or I shall forward before November 30, 1929) my check to the order of Mrs. John D. Rockefeller, Jr., Treasurer, 10 West 54th Street, New York City, in payment of my subscription for the first year.

Signed.....

Address.....

City.....

HARVARD UNIVERSITY
FOGG ART MUSEUM
CAMBRIDGE, MASS., U. S. A.

June 25, 1929

A. C. Goodyear, Esq.
116 East 66th Street
New York City

Dear Mr. Goodyear:

Your letter of June 23rd with its interesting contents has just come to hand. Let me say first of all that I deeply appreciated the trouble that you took to look me up at the dock and that my only fear is that I did not give you the time and attention that this great courtesy on your part demanded. You probably know from experience, however, the general state of mind that one is in when subjected to the rigors of our Customs officials, and by the time that ordeal was over I was pretty hot and tired and unable to get my mind down to "brass tacks". Now that I am quietly settled at Cohasset and dictating to my secretary who has come down from the office, I want to assure you again how greatly I appreciate it that you and your associates have seen fit to ask me to become a member of the Committee interested in the organization of a "Modern Gallery of Art" in New York. I shall be delighted to cooperate with you all, but I sincerely hope that with all the money raising that I have had to do for my own institution and the fact that I so frequently stand before the public as a mendicant, that you will not expect me to actively solicit funds. I agree with you that there ought to be no difficulty to raise the necessary amount in view of the financial strength of the Committee. I shall, of course, be delighted to counsel with those who are actively raising funds and to attach my signature to such necessary letters as it may seem wise to send out. But I repeat that I do hope I shall not be asked to go about "hat in hand" to make personal solicitations. That I shall be able to influence certain people to be helpful is very likely, but I should not care to join the Committee if in asking me anyone had in mind that my aid was sought primarily on the money raising side. Forgive my stressing this matter at such length, but on all occasions of this kind it always seems best to state one's position clearly at the very beginning.

That I am deeply interested in the movement itself I need hardly assure you. It is a dream that I have long cherished because it has seemed to me mandatory that in America we should have something comparable to the Tate Gallery in London and the Luxemburg in Paris from which works of art, when once they have established themselves in public judgment, may more or less automatically find their way into the great permanent collections of the community.

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A. C. Goodyear, Esq. -- 2

June 25, 1929

As far as exhibitions go I am in full sympathy with your plans and I need hardly say that in that field I shall be delighted to cooperate as actively as possible by lending works from my own collection and urging others to do the same. I have, by the way, added on this trip some notable modern drawings and among other things what I believe you will agree, is an astonishingly fine water color by Cezanne, not to mention an early Picasso of the greatest distinction, and works by other modern artists as well.

I furthermore agree with you that the first thing that we ought to do is to get a truly competent director. I hope to have a recommendation for you and your associates when we meet in July, and I am glad that for this purpose you have included in your budget the sum of \$15,000. for a director, of which \$12,000. is to be used for his salary and \$3,000. for a trip abroad every year. This ought to put us in a position to secure a young man of real capacity. For such a person living in New York the salary in question is by no means too large because, as I can see it, the duty of a director is twofold - both professional and social. On the professional side he must be put in a position to go abroad every year, and that can be accomplished on the fund of \$3,000; on the social side he must be in a position to do a certain amount of decent and legitimate entertaining, and therefore, given living expenses as they are, \$12,000. is by no means too much.

In answer to your question, I beg to say that I shall be delighted to attend a meeting in New York on July 8th. Will you, therefore, be good enough to let me know when and where on that day I am to meet you. Please send your answer in duplicate - to the Fogg Museum and to Cohasset, Mass. - because I do not know just how much of my time in the next week or so will be spent in Cambridge and how much of my time in Cohasset.

One of the most delightful features from a personal point of view with this whole matter of a "Modern Gallery of Art in New York" is that it means closer association with you, and I trust frequent meetings both in New York and Cambridge.

With cordial greetings and renewed thanks, I am

Sincerely yours,

Paul J. Harty.

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Frank Crowninshield
Editor

VANITY FAIR

Donald Freeman
Managing Editor

GRAYBAR BUILDING, NEW YORK

Condé Nast
Publisher

June 28, 1929.

Dear Conger,

I am just slipping off to Condé Nast's house at Sands Point, Long Island, for Sunday. If there is anything at all important do call me up there - Port Washington 709. This is assuming that you will arrive here before the week-end is over. I shall be at my office Monday, Tuesday and Wednesday.

I notice that you have changed the name to "The Modern Gallery of Art". I have looked in the telephone book and can find no trace of any similar institution in New York. Would you think "The Gallery of Modern Art" a better name than "The Modern Gallery of Art"? After all "The Modern Gallery of Art" might mean a gallery recently constructed, planned and organized for old art rather than a gallery devoted to modern art. But all this is, of course, quibbling.

I think your letter is excellent in every particular. I have suggested certain changes, none of which are important.

Every good wish to you.

Yours ever,

Frank

P.S. I suppose this will be signed by the Treasurer, Mrs. Rockefeller, with the names of the Committee appearing alongside of hers as members of the Committee.

Conger Goodyear, Esq.

The Museum of Modern Art Archives, NY

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July 2nd 1929.SUGAR HILL
DALTON, MASSACHUSETTS

My dear Mr. Goodyear:

I am very much

interested in the Gallery of Modern Art
and am delighted to be on the Committee.

Unfortunately I am in the midst of
transferring my family and household
from place at Woods Hole, Mass. and
as we will have guests on the 8th I cannot
go to New York for the meeting. Will you
accept my proxy? I should be glad to
give one thousand dollars a year for
three years. I am sorry but to give more
but am engaged in building a school in
New York, besides other commitments -
my address ^{from tomorrow} until Sep. 1st will be Woods Hole,
Mass. and then that station, until Oct. 14th,
when I go for the winter to New York.

Very sincerely yours

Joseph B. Crane
(Mrs. W. Lunnay Crane)

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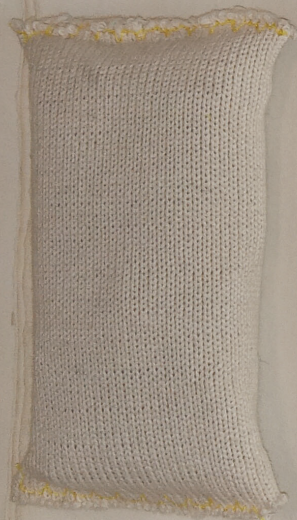
12

July 4th
29 EAST THIRTY SEVENTH STREET

Dear Mr. Goddard,

My first and
lasting impression on
reading your letter to
Mrs. Rockefeller and the
statement to be sent to
the public is one of
profound satisfaction
and gratitude that you
have consented to be

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chairman of this ambitious
 but rather inexperienced
 committee. My only
 suggestion for the appeal
 is that it might be wise
 to emphasize the fact that
 the exhibitions will be
 of American as well
 as foreign art. Otherwise
 we might lose the interest
 of some pretty helpful
 people, don't you think?
 I shall be on hand

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July 12th, 1929.

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I would suggest an executive committee of seven to include the president, vice-president, secretary and the treasurer; Mr. Cornelius J. Sullivan, Attorney at Law, 54 Wall Street, New York City.

Dear Mr. Sullivan, I think that the Metropolitan Museum can be used as a basis for our constitution and by-laws, I think that the Metropolitan Museum followed in sections 1, 2, 3 and 5, except that in preparing the incorporation papers for the Museum of Modern Art, it would be desirable, if possible, to so arrange matters as to make subscriptions to the corporation deductible in calculating individual income tax reports.

I assume that it will also be necessary for us to have a constitution and by-laws. I think that in addition to the present four classes of members, we will also wish to provide for a fifth class of subscribers of \$10.00 annually.

Would it not be well to have all subscribers of \$250.00 or more members of the corporation and entitled to vote? This would leave possible at any time a change in the classification of membership.

The officers of the corporation I would suggest should be a president, one or more vice-presidents, a secretary and a treasurer. The trustees I think should be not less than seven (7) or more than twenty-one (21) in number; the present seven members of the Committee to be the trustees for the first two years and to serve for a term of three years, with the authority to add to their number not more than fourteen (14) additional trustees, these additional trustees to serve, seven for two years and seven for one year.

I am not inclined to limit the selection of trustees to subscribers of \$250.00 and over. In talking with Mr. Crowninshield and Mr. Sachs, it seemed desirable to us, but without consultation with the other members of the Committee, to fix an age limit for officers and trustees. This limit was suggested to be 65 years.

In our opinion it is very desirable to keep a constant interest on the part of the young people in this institution, and to provide against a condition that is almost certain to prevail unless there is an active participation in the affairs of the Museum by those who are in sympathy with current tendencies. Therefore, it might be well to provide that at least one of the trustees to be elected annually should be not over 35 years of age.

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July 1881, 1882

Committee of Trustees
The Museum of Modern Art
New York City

Mr. Sullivan

Regarding the incorporation papers for the Museum of Modern Art, it would be desirable, if possible, to so arrange matters as to make subscription to the corporation deductible in computing individual income tax reports.

It will also be necessary for us to have a constitution and by-laws. I think that in addition to the present four classes of members, we will also wish to provide a fifth class of subscribers of \$10.00 annually.

It is not well to have all subscribers of \$250.00 or more members of the corporation and entitled to vote? This would leave possible at any time a change in the classification of membership.

Officers of the corporation I would suggest should be a president, one or more vice-presidents, a secretary and a treasurer. The trustees I think should be not less than ten (10) or more than twenty-one (21) in number; the present members of the Committee to be the trustees for the first year and to serve for a term of three years, with the right to add to their number not more than fourteen (14) additional trustees, these additional trustees to serve for two years and seven for one year.

It is not intended to limit the selection of trustees to subscribers of \$250.00 and over. In talking with Mr. Grover and Mr. Sachs, it seemed desirable to us, but without consultation with the other members of the Committee, to fix a limit for officers and trustees. This limit was intended to be 65 years.

Our opinion is it is very desirable to keep a constant interest in the part of the young people in this institution, and to have them against a condition that is almost certain to prevail in the future is an active participation in the affairs of the Museum. It might be well to provide that at least one of the trustees to be elected annually should be not over 35 years of age.

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I would suggest an executive committee of seven to include the president, vice-president, secretary and the treasurer; a finance committee of seven to include the president and treasurer.

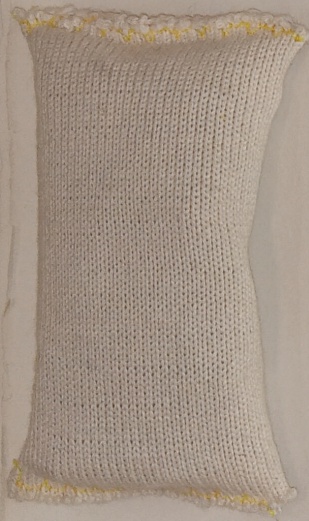
Otherwise I think that the provisions of the constitution of the Metropolitan Museum can be used as a basis for our constitution. As to the by-laws, I think that the Metropolitan Museum may be followed in sections 1, 2, 3 and 5, except that I do not see now the necessity for an auditing committee. The other sections of the by-laws of the Metropolitan Museum I think are unnecessary for us at present.

I assume that the by-laws can be changed at any time by action of the trustees.

Yours very truly,

A.C. Goodyear.

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The Byrie
Seal Harbor, Maine

July 12, 1929

Mr. A. C. Goodyear
116 East 66th Street
New York, New York

Dear Mr. Goodyear:

I am enclosing a copy of a cablegram which I have just received from Sir Joseph Duveen. I think it will both interest and cheer you. Up to date, without Mrs. Harriman's probable pledge, we have \$39,000 that we can be sure of. I shall do nothing further about asking people until I receive the pledge cards.

I was so sorry not to be able to stay over for the afternoon meeting, for I am sure you must have had much interesting discussion and have come to certain very definite conclusions. I liked Mr. Barr and felt that his youth, enthusiasm and knowledge would make up for his not having a more impressive appearance.

In regard to the exhibits, the thought continually comes back into my mind that we must show only the best, even if we have to go to great trouble and expense to acquire it. I see no reason, and I am sure that you will agree with me, why we should not borrow from Europe whenever the very best does not happen to be in this country.

Are you going to be in New York this summer? I should like very much to be able to keep in communication with you in regard to the progress of the financial side of the matter.

With very sincere appreciation of the splendid way in which you are taking care of the project, I am,

Sincerely,

May A. Borchers.

Enc

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Copy

July 9, 1929

London

Mrs. Rockefeller
10 West 54th Street
New York

Nothing will afford me greater pleasure than to help you in your project which has my great sympathy. Stop. Consider selection Fifth Avenue ideal especially ground floor between fifty and fifty-ninth but on no account go lower than fiftieth street. Stop. As you know This my pet scheme here indeed at my British Artists dinner two weeks ago decided open gallery similar yours in Bond Street. Stop. Am indeed only too pleased accede to your request accompanied by heartiest wishes for success. Stop. Will gladly back up your appeal Jules Bache. Stop. Feel sure he will assist you but he now Carlsbad and I really think better should wait opportunity personally seeing him in August. Stop. Will wire you list names day or two.

Joseph Duveen

The Museum of Modern Art Archives, NY

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Ridgely's Corn.

Dear Mr. Goodyear -

The only contributions
I have so far are three
of Mr. Cochran, Mr. Ohio
& my own - \$5000. each.
Everyone seems to be at
a different corner of the
earth & it is a different
time to do anything
quickly. I shall be home

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I think it will be safe
enough to go ahead when
we reach \$75,000. & am
hoping for a good
contribution from Mr. Perin,
of Chicago, to whom I
understand Mr. Beebe
has written.

Sincerely yours
Lavinia B. Hiss.

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The Eyrie
Seal Harbor, Maine

July 15th, 1929.

Dear Mr. Goodyear:-

In reply to your letter of July 12th, I would be very glad indeed to vote that you and Mr. Crowninshield be given authority to select and rent quarters for the new Museum of Modern Art. I also very heartily endorse the employment of Mr. Barr and vote that you be given authority to employ him at a salary of \$12,000 a year and \$3,000 for European traveling expense.

You have probably received a letter from me in which I said that before soliciting further funds for the new museum, I was awaiting pledge cards and also I should like very much to have a copy of the outline of policy of the organization, which you wrote and which was somewhat changed at our last meeting. I should like very much to have this to send with my letter.

I am writing Mr. Crowninshield to urge him to try to secure \$10,000 from Mr. Chester Dale. We have already secured a pledge of \$10,000 from Mr. Harkness and from Sir Joseph Duveen, and we are hoping for the same amount from Mrs. Harriman and Mr. Jules Bache. If we could count on \$10,000 from Mr. Dale we would have more than the \$75,000 that you think advisable before engaging Mr. Barr or the rooms. I feel quite sure that Mr. Bache will give us this amount.

With many thanks for your letter, I am

Sincerely,

Arch. A. Brocke Kelley

Mr. A. C. Goodyear
116 East 66th Street
New York City

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18
 July 22 -
 29 EAST THIRTY SEVENTH STREET
 Dear Mr. Goodyear.
 Just a line to
 report -
 I have asked Mr. Kuhn
 to write again to Mrs.
 Porter as he has not yet
 heard from her - He is
 very hopeful of a
 substantial contribution
 from her as soon as
 he can reach her.

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Could not make a definite word that the letters
 promise when I saw him & appear are in hand
 today, personally he says for the letter covers the
 no reason why the ground admirably and
 Carnegie Foundation briefly.
 should not give us I shall be in town this
 \$5000 for the year week until Saturday
 I am writing to U. M. and the whole
 Stephen Clark tonight of next week except
 and will see him Monday.
 if possible. Sincerely yours
 It will be much easier Lavin B. Hiss.

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The Eyrie
Seal Harbor, Maine

July 26th, 1929.

Dear Mr. Goodyear:-

There are several questions that I should like to ask you. Should I send to the members of the Committee who have made verbal pledges, the pledge cards or will they of their own volition send them to me? Also in the case of Mr. Cochran and of Mr. Cornelius Bliss, will Miss Bliss give them pledge cards which will then be sent to me or should I send them the cards?

Mr. Crowninshield sent me 125 announcements with the pledge cards, and I am not quite sure whether I am to supply all the people who have made verbal pledges, or whether the people who secured the pledges will supply the cards. For instance Mr. Crowninshield said Miss Mabel Choate would pledge \$500. As far as I know, to date we have received pledges for \$49,500. I, of course, will send the cards to the people who have made their pledges to me.

I also wondered if you would like to have copies of all the letters that I receive and send. I would be very glad indeed to send these to you if they would be useful in keeping you in touch with the whole situation and not bore you.

Last night I received the Articles of Incorporation from Mr. Sullivan, and signed them and had them duly executed and sent off to Boston to Prof. Sachs this morning.

I have written to all the people who were on my list and also to Mr. James Speyer, who was not on my list when I sent it to you. There has not been time for any replies as yet.

Mrs. Halpert wrote me from Berlin that she had seen two wonderful Cezannes there for sale and she was sending me photographs of them. Would the committee be interested to see these? They are much too expensive for me to think of buying, but perhaps the Committee might enjoy looking at the photographs.

At our last Committee meeting I suggested that probably it would be simpler for me to open an account in the Bankers Trust Company for the funds of the new museum, but upon talking it over with my secretary, have decided it would be better to have it where there would be no danger of its being confused with my own accounts, and if it meets with your approval and that of the rest of the Committee, I will open the account with the branch of the Equitable Trust Company on Fifth Avenue at 45th Street.

I was much interested in the announcement because after consultation you had probably decided that we had better boldly plunge into the museum idea at once. When I left New York the name was still in abeyance. I suppose it may be just as well that we plunge directly into the question of having a museum of modern art in New York.

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I am enclosing copy of a letter I sent Mr. Crowninshield, also a telegram.

I am still very much thrilled with the idea of our venture and am trying to get thoroughly rested so that I shall be ready to be more useful next fall.

Please let me know where you prefer to receive your mail.

Has a secretary been appointed for the Committee and are we keeping minutes of the meetings?

Hoping that you are getting some vacation, I am

Sincerely,

Abby A. Rockefeller

Mr. A. Conger Goodyear
116 East 86th Street
New York City

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Copy

July 20th, 1929.

Dear Mr. Crowninshield:-

Thank you very much for your letter of July 18th. I think the announcement which you enclosed in your letter is beautifully gotten out and most attractive. The envelopes, blanks, etc. have not arrived as yet.

I am so glad that you are on the committee. Your suggestions about keeping the Metropolitan Museum people in touch with what we are doing are extremely wise.

There is another group of people that I have also had very much on my mind to suggest to talk with and secure as friends if possible. These are the editors of the art magazines and the New York art critics. I noticed an editorial in the Art News recently that was not enthusiastic and I wondered if it might have been aimed at us.

I had intended writing Mrs. Halpert and Mr. Lee Simonson myself because I had talked with both of them about their ideas of a museum before we had come to the point of getting a committee together. I believe they could both be most helpful to us.

It is most extraordinary that Mr. Stephen Clark seems to have been left off our list. I do hope that you will "tackle" him.

I am sending you a copy of the lists of names as they were divided that day at Mr. Goodyear's. Perhaps you will find other sad mistakes that have been made. I am wondering if Mr. Goodyear would not like to have copies of all the letters that the members of the committee exchange with each other. He would in this way keep in touch with our thinking. How do you feel about this?

I am perfectly delighted that you have asked Mr. Barr to prepare a pamphlet. It is just exactly what we should have. I wish we could get an awfully good publicity person to help relieve you and Mr. Goodyear of some of the responsibilities that you are now carrying in New York.

Yesterday I had a nice talk with the Jim Muphys about our venture and they were most enthusiastic.

Thank you, I am feeling very much better and am hoping that this complete rest will soon make me feel quite like myself again. I hope you are obeying your doctor as well as I am mine.

Sincerely,

Mr. Frank Crowninshield
Graybar Building
New York City

(over)

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P. S. In regard to the exhibitions, I think you are right in deciding that the first two make a complete survey of the French background which has influenced all modern painting, and the third should be an American exhibition. I should say that it would take some time to get it together.

Thank you very much for your letter of July 1935. I think the announcement which you enclosed in your letter is beautifully written and most attractive. The envelope, however, was not mailed as yet. I am so glad that you are on the committee. For suggestions about holding the Metropolitan Museum people in touch with what we are doing are extremely wise.

There is another group of people that I have also had very much to do with and because of this I am sure it is possible. I have seen and the few last are critical. I noticed that you are not enthusiastic and I wonder if it is not the same.

During Mrs. Hays' visit with Mr. Lee Johnson, I had a long talk with them about their idea of a museum before we had a committee together. I believe they

think that you will "back" it.

Copy of the list of names on that note. I am sure you will find other and related things in Mr. Goodhue's book and like to have a number of the committee members with you in touch with our thinking. How do you feel about this?

And that you have asked Mr. Lee to prepare a pamphlet. I think we could not as easily as you and Mr. Goodhue of some of the reasons for this.

Yesterday I had a nice talk with the 316 people about our venture and they were very enthusiastic.

Thank you, I am feeling very much better and as feeling that this complete rest will soon make me feel quite the same again. I hope you are feeling your doctor as well as I am.

Sincerely,

Mr. Frank Crownshield
Metropolitan Museum
New York City

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Frank Crowninshield
Editor

VANITY FAIR

Donald Freeman
Managing Editor

GRAYBAR BUILDING, NEW YORK

Condé Nast
Publisher

July 31, 1929

Dear Conger,

Here is a letter
from Clarence Mackay which speaks
for itself.

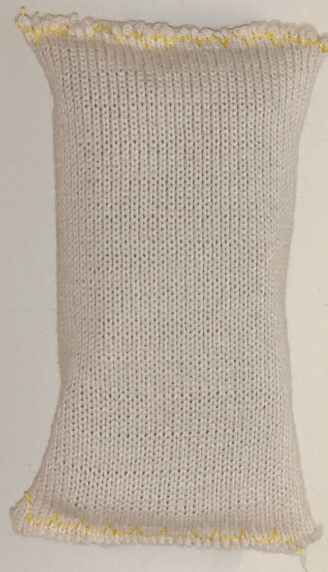
Yours,

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P.S. Enclosed is the circular as I have
again revised it.

A. Conger Goodyear, Esq.
116 East 66th Street
New York City

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July 30th, 1929.

Dear Mr. Crowninshield:-

I most heartily congratulate you upon your masterly presentation of the subject. I am sure it will win us many friends and splendid support. I have ventured to take you at your word and make some slight suggestions in relation to it.

1. I thought perhaps if you left out "Massachusetts" it might be better because you say right after it "and a score of other cities".

2. Perhaps it is my New England reserve, but somehow I think it would be a little better to say "New York, if fully awakened, would be able in a very few years to create a public collection of modern art which would place her at least on a par with Paris, Berlin and London." Perhaps it would create a little more sympathetic feeling when this is read in Paris and Berlin if we did not say we were going to do better than they have done, which I honestly doubt if it will be possible for us to do.

3. I think what you say about the Metropolitan is absolutely perfect, therefore I am going to suggest as my third point that you omit mentioning the Metropolitan again, but instead say "Artists dead some of them forty years but whose paintings are still too controversial for universal acceptance."

4. For sometime I have had in mind that after we have had two exhibitions of French Art, which will include men like Renoir and Seurat, I would like to suggest that our third exhibition be modern Americans like Ryder, Winslow Homer, Davies, Whistler, Twachtman and Blakelock. Then our fourth exhibition might be the living Americans, my thought being that we parallell the two French exhibitions.

I know that you and the rest of the committee will be perfectly frank about my suggestions and throw them out if you don't like them.

Would you be good enough to send me a copy of the prospectus or possibly several copies? I should like very much to send them to people like Mr. Harkness and Mrs. Sears and several others of our mutual friends, for it seems to me that it would be a better thing to put into their hands than the announcement, as it covers the ground more comprehensively. Perhaps you will agree with me that we might substitute it for the announcement in our future appeals. So much has happened since the announcement was written that it is possible to make the prospectus very much more comprehensive.

I am sending this to you by special delivery, hoping you will receive it by Wednesday afternoon.

Sincerely,

Abby A. Rockefeller

Mr. Frank Crowninshield
Graybar Building
New York City

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The Eyrie
Seal Harbor, Maine

July 31st, 1929.

Dear Mr. Goodyear:-

I cannot quite get it out of my mind that perhaps we made a mistake in not asking Mr. Duncan Phillips to be a member of our committee from the beginning. I think it would strengthen our position with the younger artists of the country, for whom he has done so much, and also he would be helpful to us in choosing the exhibits. How do you feel about this, and is it too late to ask him?

I have written Mr. Barr, asking him to come here for a day or two. I did this for two reasons: first, because I should like very much to hear what he has in his mind on the subject of this new museum, and the other is to see if we could not together work out some scheme for the handling of the bills, finances, etc. of the organization that would be satisfactory to the rest of the committee. I believe he is to see you just before he comes here. Perhaps you would be willing to talk over the matter of a system with him yourself.

You will be glad to hear that I have received a check for \$1,000 from Mr. William Church Osborn. This with a similar amount from Mrs. John T. Pratt, brings out total to \$51,500.

I have just signed my own pledge to the Museum and am enclosing one for you and asking the other members of the Committee to do the same. I have received word from the secretaries of several people who are away for a month or six weeks. I suppose this is an extremely bad time to carry on any campaign.

Sincerely,

Am. A. Brocke Jelles.

Mr. A. Conger Goodyear
116 East 66th Street
New York City

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CONDÉ NAST
PUBLISHER

DONALD FREEMAN
MANAGING EDITOR

VANITY FAIR

One of the Condé Nast Publications



FRANK CROWNINSHIELD
EDITOR
GRAYBAR BUILDING, NEW YORK

FRANCIS L. WURZBURG
MANAGING DIRECTOR

August 1, 1929

Dear Conger,

What do you think of asking Cornelius Sullivan to the meeting on Monday? You could then put before him the question contained in the letter (dated July 25th) from you to me. I think it is merely a question of legal phraseology. *or you might prefer to write to him.*

I had a cable from De Hauke from Paris saying that he, Knoedler, Reinhardt, Wildenstein and Dudensing ~~would~~ approve of holding the French Show (on which I was working) at the Museum of Modern Art.

Will you be good enough to write Mrs. John D. Rockefeller, Jr. and answer the questions contained in her letter (July 29th) which letter arrived yesterday. These are questions concerning financing, but I am sure that you are the man to answer them. The other questions in her letter I have, I think, satisfactorily answered and sent them to Mrs. Rockefeller at Seal Harbor, Maine. Just one more thing, Mrs. Dale thought the suggested salary for the director enormously high. Yesterday, Mrs. Sullivan called me up to register the same feeling. As the directors of such museums as the Minneapolis Museum receive only \$5,00 a year salary it may be that we are overpaying Mr. Barr, for the first year anyway. I will find out what Harry Kemp receives at the Metropolitan, but I cannot help agreeing with these two ladies that \$15,000 a year is a very high salary for a young man who has probably never, before this, earned \$5,000. I like Barr and would personally like to give him everything in the world. It is merely a question of proceeding in a normal and prudent way. Might not some of our Directors - bankers, lawyers etc. - think us a little wasteful if we start in on quite so lavish an arrangement with our director. All this is in confidence.

Yours,

Frank

A. Conger Goodyear, Esq.
Marine Trust Building
Buffalo, New York



This wife is away, but he might be flattered if he were invited to the meeting - and a chance offered him to see your apartment.

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FRANCIS L. WIRZBURG
Assistant DirectorVANITY FAIR
One of the Condé Nast PublicationsFRANK GROVINSFIELD
Editor

GRANTAR BUILDING, NEW YORK

DONALD FREEMAN
Assistant Editor

October 28, 1929

Dear Conger,

I have written to Mr. Ryerson as his letter of regret was addressed to me. Have you written to Mr. Harkness regretting his inability to join the Board? If not you may want to do so.

In the same way, would you think it wise to write a line of thanks to Chester Dale; Frederick Clay Bartlett, Beverly, Massachusetts; Stephen C. Clark; Samuel Lewisoohn; Duncan Philipps; William T. Aldrich and Mrs. Grace Hainey Rogers? — unless you have already done so.

It occurs to me that you might perhaps write a letter to the four or five lenders in Europe who were anxious to receive back their canvases at as early a date as possible. Could not a letter be sent to them, explaining that there had been a delay of a week's time in opening the galleries due to structural changes. In view of this delay you hope that they will permit us to keep the painting until January sixth. This is only a suggestion.

Yours ever,

*A. Conger*A. Conger Goodyear, Esq.
116 East 66 Street
New York City

P.S. I have written to the
Mrs. Crowe, the same
the Mrs.

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The belief that New York needs a Museum of Modern Art scarcely requires apology. All over the world the rising tide of interest in the modern movement has found expression not only in private collections but also in the formation of great public galleries for the specific purpose of exhibiting permanent as well as temporary collections of modern art.

That New York has no such gallery is an extraordinary anachronism. The municipal museums of Stockholm, Weimar, Düsseldorf, Essen, Mannheim, Lyons, Rotterdam, The Hague, Cleveland, Providence, Worcester, Massachusetts, and a score of other cities provide students, amateurs and the more casual public with more adequate permanent exhibits of modern art than do the institutions of our vast and conspicuously modern metropolis.

In two or three rooms of these museums it is often possible to gain some idea of the progressive phases of European painting and sculpture during the last fifty years. But far more important than these smaller exhibitions are the modern collections owned by the great world-cities -- London, Paris, Berlin, Munich, Moscow, Tokio, Amsterdam. It is to them that New York may look for instruction, for they have each solved the problem with which New York is confronted. And this problem is as delicate as it is difficult.

For the last dozen years New York's great museum - the Metropolitan - has often been criticized because it did not add the works of the great "modernists" to its collections. Nevertheless the Metropolitan's policy is reasonable and, probably, wise. The Metropolitan as a great historical museum should quite justly acquire only those works of art which seem certainly and permanently valuable.

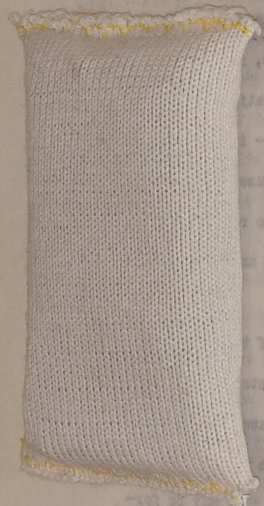
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The Metropolitan can well afford to wait until the present shall become the past, until time, that nearly infallible critic, shall have eliminated the probability of error. But we -- the public interested in modern art -- do not wish to wait. Nor can we depend upon the occasional generosity of collectors and dealers to give us a necessarily haphazard impression of what has developed in the last half century.

Now 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.

The Luxembourg, for instance, exhibits most of the French national accumulation of modern art, a collection which is in a state of continual transformation. Theoretically all works of art in the Luxembourg are tentatively exhibited. Ten years after the artist's death they may go to Louvre; they may be relegated to provincial galleries or they may be forgotten in storage. In this way the Louvre is saved the embarrassment of extending its august sanction to the work of living men. At the same time it is possible for the Luxembourg to buy and show the best works of living men while they are still the subject of popular interest and controversy and before death sends prices of their works beyond the range even of national institutions.

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In Berlin, similarly, the historical museums are supplemented by the National-Galerie in Kronprinzen Palast. Here Picasso, Derain and Matisse rub shoulders with Klee, Nolde, Dix, Feininger and the best of the modern Germans. In Munich the Neue Staatsgalerie with its five Cézannes and six Van Goghs, its Maillols and Matisse, competes with the series of old masters in the Alte Pinakothek. In Amsterdam the Stedelijk Museum bears a similar relation to the Nijks Museum. Even in London, a city which Americans tend to consider rather conservative in art, there has been the most remarkable activity. To the Tate Gallery have been added, largely through the gifts of Mr. Samuel Courtauld, magnificent rooms of modern French paintings — Seurat, Cézanne, Gauguin, Van Gogh, Matisse, Bonnard, Braque, Rouault, Utrillo, Dufresne. Very recently Sir Joseph Duveen has given money for a new gallery of modern sculpture, for which works by Maillol, Epstein, Mestrovic, and Modigliani have already been purchased.

Paradoxically New York, if fully awakened, would be able in a very few years to create a public collection of modern art which would place her as far ahead of Paris, Berlin and London as she is at present behind them.

The Museum of Modern Art would in no way conflict with the Metropolitan Museum of Art, but would seek rather to establish a relationship to it like that of the Luxembourg to the Louvre.

The New York Museum might easily, however, far exceed the modest and somewhat hampered achievements of the Luxembourg. It would have many functions. First of all it would attempt to establish a very fine collection of the immediate ancestors of the modern movement such as Van Gogh, Seurat, Gauguin, Toulouse-Lautrec, Henri Rousseau, artists dead some of them forty years but whose paintings are still too controversial to be accepted freely

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by the Metropolitan. This collection would be formed by gifts, bequests, purchase and perhaps by semi-permanent loans.

Other galleries of the Museum might display carefully chosen permanent collections of the most important living masters, especially those of France and the United States, though eventually there should be representative groups from England, Germany, Italy, Mexico and other countries. Through such collections American students and artists and the general public could gain a consistent idea of what is going on in America and the rest of the world and, which is also very important, visiting foreigners could be shown a collection which would fairly represent our own accomplishment in painting and sculpture. This is quite impossible at the present time.

In time the Museum would expand beyond the limits of painting and sculpture in order to include departments devoted to drawings, prints and other phases of modern art.

In addition to the Museum's permanent collections much space would be set aside for great and constantly recurring loan exhibitions, national and international.

It is not unreasonable to suppose that, within ten years, New York, with its vast wealth, its already magnificent private collections and its enthusiastic but not yet organized interest in modern art, could achieve the greatest modern museum in the world.

But even the beginnings of such a museum are not created overnight. A large building, a trained staff, as well as collections will eventually be needed -- and none of these can be had immediately. A gradual approach is necessary and to make this approach the following plan has been proposed:

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The New York Museum of Modern Art will function during the first two years, as a gallery for temporary loan exhibitions. An ample and centrally located gallery space will house six or seven major and perhaps a dozen minor exhibitions a year. The first exhibition to open, in October or November 1929, will comprise a collection of a hundred or more paintings and drawings by Cézanne, Van Gogh, Gauguin, Renoir and Seurat.

As at present planned, other exhibitions will include:

Paintings by living American Masters.

Canvases by the outstanding Living French Painters.

Modern Mexican Art.

Sculptures by French and German sculptors -- Maillol, Bourdelle, Despiau, Lehmbruck, Kolbe, etc.

For all of the Museum's exhibitions the cooperation of other museums, private collectors, and dealers is warmly invited.

Before two years of varied and carefully selected exhibitions have passed, it should be possible to discover whether or not New York is willing to build and support a permanent Museum of Modern Art.

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The Eyrie
Seal Harbor, Maine

July 27th, 1929.

Dear Mr. Crowninshield:-

Last night I received from Miss Bliss her brother's check for \$5,000, which she asked me to acknowledge to him. It immediately came to my mind that we have no printed blanks for receipt. Would you be good enough to have some made to harmonize with the very nice-looking pledge cards?

I wish I were near enough to talk over many things with you and Mr. Goodyear. I discussed the place of deposit with Mr. Rockefeller last night and he sees no reason why we should not use the Bankers Trust Company for the account. It would really be more convenient for Miss Kelly and me, and Mr. Rockefeller is sure there is no danger of their confusing it with my accounts. I wrote Mr. Goodyear yesterday that we would probably put the account in the Equitable Trust Company at 45th Street, but instead it will be in the Bankers Trust Company at 57th Street and Madison Avenue.

Other matters to be decided are:

1. On whose O.K. shall I pay bills?
2. Who will audit the account?
3. Shall the checks be signed by the Treasurer only or shall they be countersigned by another officer?
4. How shall the checks be printed?
5. Can the account be opened before incorporation is consummated?

I am wondering if you and Mr. Goodyear and Mr. Sullivan cannot take up these questions.

Do you not feel that it is very important that I should not give out the publicity? I think you will find that because of my name the inclination of the press will be to turn to me, and I should think it would be very unwise from every point of view to have this happen. Could we not have a special committee or an individual who would handle the matter consistently and to whom every inquiry should be referred?

Thank you very much for your telegram and your having considered the subject. I might write Mr. Vaughan, as you suggest, that our plans are as yet ~~so~~ vague, and later I will tell him ~~of~~ whom he can go for information.

I wonder if there is any chance of either Mr. Goodyear or yourself being up in this neighborhood this summer. Miss Bliss arrives here on the 8th or 9th to be here for two weeks I think.

I received a letter last night from Mr. Bache in which he said he would be glad to cooperate with us but probably not to the extent I asked him, (namely \$10,000.) Probably he will be willing to give us \$5,000. He said he would be glad to talk it over on his return in August.

Sincerely,

Wm. A. Rockefeller

Mr. Frank Crowninshield, Graybar Bldg.
New York City

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VANITY FAIR

One of the Condé Nast Publications

CONDÉ NAST
PUBLISHER

FRANCIS L. WERZBURG
MANAGING DIRECTOR



FRANK CROWNSHIELD
EDITOR
GRAYBAR BUILDING, NEW YORK

DONALD FREEMAN
MANAGING EDITOR

August 6, 1929

Dear Conger,

What would you think of trying to work up ^{our} a committee ^{into} of twenty-one, or of leaving the present committee as it is and calling it the Executive Committee, with another committee of fourteen called the Advisory Committee or something of the sort. This Advisory Committee might include names like those you mentioned and approved of: George Pratt, Everett Macy, John Spaulding, Fred Bartlett, Stephen C. Clark, Mrs. Coburn, Martin Ryerson, Mr. & Mrs. Chester Dale, William Church Osborne and Edward Harkness.

Here are some other names that might somehow be used to good advantage as they are all people who are definitely known to have an interest in Modern Art, to collect Modern Art and to know something about Modern Art. Will you check those that you approve of? - Miss Mabel Choate, Mrs. Samuel Lewisohn, Mrs. Eugene Meyer, Miss Edith Wetmore, Mrs. J. Woodward Haven, Mrs. Shaw McKean, Duncan Phillips, John Nicholas Brown, Ralph Booth, Robert Treat Paine, James W. Barney, Mrs. John Alden Carpenter, Ralph Coe, Russell Tyson, Mary Hoyt Wiborg, Charles H. Pepper (Concord, Mass.) and Grenville Winthrop. I think it is very important to have individuals like these in our background - perhaps even on our stationery. The weight of all these names will be a help. Then, if we make any mistakes, critics will find it difficult to place the blame on us - you and me, etc. - beside which, these people ^{even} could help in arranging shows, lending pictures, publicity and good will - perhaps in money and bequests. I think it might be wise also to have some sort of a committee of people definitely occupying positions in art museums, writers on art (not newspaper critics), perhaps a few painters with a definite leaning toward the Modern French School - a man like George Biddle, Dr. Valentine ~~and~~ among the museum people, Mr. Eggers of Worcester, Mr. Fox (Brooklyn) Bryson Burroughs (Metropolitan Museum) perhaps men like Frank Mather (Princeton) among the writers, as well as A. Philip McMahon. How about a lot of the young boys - Lincoln Kerstein of Harvard, young Walker of Harvard and young Abbott of Princeton?

What would you think of telling Mr. Barr to try and get some very brilliant young man of executive ability, and with his own money, for his gallery manager? Young Abbott at Harvard would be a ^{good} ~~man~~ ^{man}. He has been abroad a good deal, has money, has an attractive personality and is interested in art and writes very well about it. Abbott and Barr would certainly make an excellent combination.

Yours ever,

Frank

A. Conger Goodyear, Esq.

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Frank Crowninshield
Editor

VANITY FAIR

Donald Freeman
Managing Editor

GRAYBAR BUILDING, NEW YORK

Condé Nast
Publisher

September 6, 1929

Dear Conger,

The luncheon to the newspaper men was a great success. I only wish you had been there. I am sending you all the clippings (all first page news, as you will see)

Will write to you Monday. Cheerio, and I do hope you are well.

Yours,

Conger Goodyear, Esq.
Bankers Trust
Paris, France

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Patrons Form Modernist Art Museum Here 77 Herald Tribune Sept 6 Mrs. John D. Rockefeller Jr. and A. Conger Goodyear Are Among Sponsors

Establishment in New York City of what is expected to become an important and permanent museum of modern art was announced yesterday by a group of American collectors and patrons of art who will open an exhibition gallery next month in the Heckscher Building, Fifth Avenue and Fifty-seventh Street.

The sponsors of the enterprise, which bears the name of the Museum of Modern Art, include A. Conger Goodyear, chairman; Mrs. John D. Rockefeller Jr., treasurer; Frank Crowninshield, secretary; Miss Lizzie Bliss; Mrs. W. Murray Crane; Mrs. Cornelius J. Sullivan and Professor Paul J. Sachs. Alfred H. Barr Jr., formerly of the Fogg Museum, will be the director.

The immediate purpose of the foundation is to present a series of some twenty exhibitions of modern art during the next two years. The ultimate object is to acquire, from time to time, either by gift or by purchase, a collection of the best modern works of art for a permanent museum. The exhibitions will include as complete a representation as may be possible of the great modern masters—American and European—from Cézanne to the present day.

The project, plans for which were made public at a luncheon given by the organizers at the Hotel Madison, is described in a statement prepared by the committee, which sets forth the purposes of the institution and the circumstances leading to the organization of the enterprise.

The committee points to the rising tide of interest in modern movements in art, as reflected in the formation of private collections and public galleries in all parts of the world, and calls attention to the fact that "New York alone, among all the great metropolises of the world, lacks a public gallery where the works of the founders and masters of the modern schools can today be seen."

The sponsors of the project harbor no criticism of the position taken by the Metropolitan Museum, declaring that "as a great museum it may justly take the stand that it wishes to acquire only those works of art which seem

certainly and permanently valuable. Experience has shown," the statement continues, "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 new museum aims to establish a relationship to the Metropolitan Museum like that of the Luxembourg to the Louvre. Among its functions will be to attempt to establish a 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.

France and U. S. Come First

The idea is to have other galleries display carefully chosen permanent collections of the most important living masters, especially those of France and the United States, though eventually there would be representative

groups from England, Germany, Italy, Mexico and other countries.

To make a gradual approach to their final objective the founders have adopted the plan whereby the Museum of Modern Art will function during the first two years as a gallery for temporary loan exhibitions.

The temporary home of the museum will be on the twelfth floor of the Heckscher Building, where a room eighty-five feet by sixty-five has been obtained. The first exhibition will open about October 1, possibly earlier, according to Mr. Barr, who has the plans for operating the gallery in charge. This will consist of a collection of a hundred or more paintings and drawings by Cézanne, Van Gogh, Gauguin, Renoir and Seurat.

At first it was intended to open with an exhibition of paintings by American masters, who are to be given full recognition both in the temporary exhibitions and in the plans for the future museum. Mr. Crowninshield said at the luncheon yesterday. Those present included art critics, editors of art departments of newspapers and magazines, the new director and several of the founders, including Miss Bliss, Mrs. Sullivan and Mr. Crowninshield.

Albert P. Ryder, Winslow Homer and Thomas Eakins were the masters considered for the initial exhibition, whose works, however, will be featured in a subsequent show in the new gallery. Other shows on the coming season's schedule will consist of paintings by distinguished contemporary American artists, paintings by outstanding French painters of today, a survey of modern Mexican art and group exhibitions of

the work of American, French and German sculptors.

For all the museum's exhibitions the co-operation of other museums, private collectors and dealers are invited. Nothing in the museum will be for sale, according to the plan, and in all respects the institution will function purely as an educational one.

Mr. Crowninshield announced that the greater part of the fund necessary to operate the museum during the first year had been subscribed. In outlining the plan of operation he said there would probably be small exhibitions, such as groups of prints, drawings or small sculpture, which would supplement the larger exhibitions on the schedule and provide added variety.

Organizers Widely Known

The seven organizers of the Museum of Modern Art are all widely known in art circles as collectors and patrons of modern art. The chairman of the committee, Mr. Goodyear, formerly was president of the Albright Art Gallery, at Buffalo. Professor Sachs is head of the Fogg Art Museum, Cambridge, and Mr. Crowninshield, editor of "Vanity Fair," is known for his active interest in the modern art movement. Miss Bliss is one of the first to attain prominence in America for the collection of works by the modern masters, while Mrs. Sullivan and Mrs. Rockefeller both are enthusiastic collectors of contemporary art.

Mr. Barr, who assumes direction of the gallery immediately, is a graduate of Princeton and a former student of the fine arts at Harvard, the Fogg Museum and abroad.

MUSEUM FOR MODERN ART

Modern art is to have a museum of its own. The establishment of the Museum of Modern Art by

Mrs. John D. Rockefeller, Jr., Frank Crowninshield and several others was announced yesterday.

Mrs. Rockefeller is treasurer of the new organization. Crowninshield, secretary, and A. Conger Goodyear, chairman of the board.

The directors are Miss Lizzie Bliss, Mrs. W. Murray Crane, Professor Paul J. Sachs and Mrs. Cornelius J. Sullivan.

For the time being the museum has leased quarters in the Heckscher Building in Fifth Avenue and will hold its first exhibition there next month.

Alfred H. Barr, Jr., an authority on modern art, has been engaged as director of the museum and is now planning the opening exhibit.



Mrs. J. D. Rockefeller, Jr.
Sponsors Modern Art Museum.

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MODERN ART MUSEUM TO OPEN HERE NOV. 1

Mrs. J. D. Rockefeller Jr. One of
Distinguished Group Backing
the New Institution.

GREAT COLLECTION IS AIM

Gallery Would Complement the
Metropolitan as Louvre Does
the Luxembourg.

A permanent museum of modern art is to be founded in New York, including among its organizers Mrs. John D. Rockefeller Jr., who will act as treasurer, and A. Conger Goodyear, lumber merchant and banker, who will be the chairman, it was announced yesterday.

The plans, formulated at a luncheon in the Hotel Madison, call for the 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 that the lapse of time eliminate the possibility of error over the value of a work of art.

The sponsors of the new museum intend that it shall complement the Metropolitan in much the same relationship that the Luxembourg bears to the Louvre.

"It is not unreasonable to suppose," a prospectus of the museum says, "that within ten 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 twelfth floor of the Heckscher Building on Fifth Avenue. 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.

French Works to Be Shown.

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, as a gallery for temporary loan exhibitions, each to remain for one month. This first showing will open about Nov. 1.

A group of American painters, masters of the last fifty years, Ryder, Winslow, Homer, Eakins and others, will be shown later. Exhibitions of the works of distinguished living American, 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 Professor 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.

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," observes 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 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 cooperation."

The Museum of Modern Art would in no way conflict with the Metropolitan, says the prospectus. 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 stand that it wishes to acquire only those works of art which seem certain and permanently valuable. It present shall become the past; until the 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."

Times. Sept. 6.

Evening Sun Sept. 6. PLAN MODERN ART MUSEUM

Sponsors Announce Project
at Madison Luncheon.

TO SUPPLEMENT METROPOLITAN

Mrs. John D. Rockefeller, Jr., to
Act as Treasurer of the Gallery.

A long-felt need for a permanent museum devoted to modern art, one which, for instance, would bear the same relation to the Metropolitan Museum as does the Luxembourg to the Louvre in Paris, will be filled next month when an exhibition gallery, later to be developed into an important and permanent museum is opened in the Heckscher Building, Fifth avenue and Fifty-seventh street.

The movement is sponsored by a group of well-known patrons and collectors and announcement of plans was made yesterday following a luncheon at the Hotel Madison. The sponsors of the project, which bears the name of Museum of Modern Art, are: A. Conger Goodyear, chairman; Mrs. John D. Rockefeller, Jr., treasurer; Frank Crowninshield, secretary; Miss Lizzie Bliss; Mrs. W. Murray Crane, Mrs. Cornelius J. Sullivan, Prof. Paul J. Sachs and Alfred H. Barr, Jr. Most of this group were at yesterday's meeting.

The immediate purpose is to present exhibitions of modern art during the next two years, and the ultimate object is to acquire from time to time, a collection of the best modern works with a view to establishing a permanent museum and also a place in which to house it. The exhibitions will include as complete a representation as possible for the modern masters, American and European, from Cezanne to the present day.

It was at first planned to have the initial exhibition one of American masters, Albert P. Ryder, Winslow Homer and Thomas Eakins, but their works will be shown at a subsequent exhibition. The initial show will consist of a hundred or more paintings and drawings by Cezanne, Van Gogh, Renoir and Seurat. Other shows in the schedule prepared for the coming season will be paintings of distinguished contemporary American artists, canvases by outstanding French painters of the day, a survey of modern Mexican art, and a group exhibit of the work of American, French and German sculptors.

In a statement issued following the meeting the committee points to the rising tide of interest in modern movements in art, and calls attention to the fact that New York, alone among all the great metropolitan centers of the world, lacks a public gallery where the work of the founders and masters of the modern schools can be seen.

No criticism of the Metropolitan Museum is intended, the statement says, and indeed it is hoped to establish a relationship with the institution similar to that of the Luxembourg to the Louvre.

"As a great museum," the statement says of the Metropolitan, "it may justly take the stand that it wishes to acquire only those works of art which seem certainly and permanently valuable."

The first exhibition will open early next month, possibly earlier, according to Mr. Barr, who assumed direction of the gallery immediately. He is a graduate of Princeton, a former student of fine arts abroad and at Harvard, and was recently with the Fogg Museum at the latter place.

Museum of Modern Art Organized With Mrs. Rockefeller Treasurer

Formation of a Museum of Modern Art, with Mrs. John D. Rockefeller Jr. as Treasurer, and Frank Crowninshield Secretary, was announced yesterday. The Museum will open Nov. 1 in temporary quarters in the Heckscher Building. Eventually, the prospectus states, the directors of the new museum aspire to have it bear the same relation to the Metropolitan that the Luxembourg does to the Louvre.

First of all, the announcement states, the new museum will acquire "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."

"Experience has shown," the announcement goes on, "that the best way of giving modern art a fair pre-

sentation is to establish a gallery devoted frankly to the work of artists who most truly reflect the taste, feeling and tendencies of the day."

The announcement of the new museum states it has no intention of competing with the Metropolitan. It commends the conservative policy of that museum but states there is a place for a museum to give modern art, much of it in a more experimental stage, a chance to try itself out.

Its policy is reasonable and probably wise," says the prospectus, referring to the Metropolitan "as a great museum it 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 century."

A. Conger Goodyear will be Chairman of Board of the new museum. Directors include Miss Lizzie Bliss, Mrs. W. Murray Crane, Prof. Paul J. Sachs and Mrs. Cornelius J. Sullivan. The executive director will be Alfred H. Barr Jr., an authority on modern art. The first exhibition of the museum, Nov. 1, will include paintings and drawings of Cezanne, Van Gogh, Gauguin, Renoir, and Seurat. Later a group of American masters of the last fifty years will be shown. They will include Eakins, Homer, Winslow and Ryder.

At the temporary quarters in the Heckscher Building, there will be room to show about 100 paintings. The museum hopes later to have its own building. Plans for its inauguration were made at a luncheon at the Hotel Madison.

"It is not unreasonable to suppose," declares the prospectus, "that within ten years New York, with its vast wealth, its already magnificent private collections and its enthusiastic interest, could achieve perhaps the greatest modern museum in the world."

Americans Organize to Establish Museum for Contemporary Artists

NY Herald-Paris - Sept 7 - 1929

(By Special Cable to The Herald.)

NEW YORK, Friday.—A movement for the recognition of modern art comparable to that accorded the work of ancient masters is contemplated in the formation here today of a body proposing to establish a museum for the benefit of contemporary painters and sculptors. Mrs. John D. Rockefeller, Jr. is prominent among the organizers.

Colonel Anson Conger Goodyear, banker and lumber merchant of Buffalo, N.Y., is chairman of the board. As commander of the Eighty-first Field Artillery, Colonel Goodyear served in France during the World War.

The museum is expected to be a complement to the Metropolitan Museum, as the Luxembourg is to the Louvre.

Paintings and drawings by Cezanne, Van Gogh, Gauguin, Renoir and Seurat comprise the offerings at the first exhibit of the new museum, which for the time being will function as a loan exhibition gallery, each exhibit lasting for one month. Following the present showing, a group of paintings by American artists who worked during the last fifty years will be displayed.

Alexander Barr, an authority on museum displays, will be in charge of the gallery.

NY Times - Sept 7 - 1929 A LUXEMBOURG FOR NEW YORK

In the famous Luxembourg Museum, Paris, are housed art purchases of the French Government not yet sufficiently time-tested to appear in the Louvre. The wisdom of the arrangement is apparent; it affords a market and encouragement for living artists; it allows for the fact that some pictures and statues wear well and some do not; it gives opportunity for experiments that would be out of place in a static collection of assured masterpieces and canvases of historical value. Ten years after an artist's death his work may be transferred to the Louvre.

What is done by the French Government in Paris must be done, if at all, by private initiative in New York. An association has been formed for that purpose. It envisages a relation to the Metropolitan Museum similar to that of the Luxembourg and Louvre in Paris. Beginning with loan exhibitions in the Heckscher Building of recent modernists in France and the United States, the association expects in time to make purchases for a museum in a building of its own, probably continuing the loan exhibitions as well.

It is an undertaking most worthy of praise. It should furnish encouragement to American art not only by direct financial support but by establishing a nucleus for its orderly and continued display. There can be no question of ample financial support for such a movement.

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A New Museum

The new Museum of Modern Art which has just been announced as added to the city's resources through the public spirit of Mrs. Rockefeller, Miss Bliss, Mr. Crowninshield and other collectors will be welcomed as a vividly interesting experiment. Its usefulness will depend, of course, upon the liberality of its program. The aim attributed to the founders is that the museum should serve the Metropolitan much as the Luxembourg serves the Louvre, that is, as a place of probation. It is an excellent idea. New York has long needed just such an institution. But it has not needed it only for artists wearing the modernistic label. The Luxembourg, it must be remembered, has never been the propagandist for a specific movement. If it has sheltered the Caillebotte collection of Impressionists it has also sheltered types from the Salon. Our latest artistic benefactors would do well to remember this. That they do is suggested by the news that they contemplate an early display of works by such men as Ryder, Homer and Eakins. That augurs well for the development of a catholic policy.

On the other hand, even if the exhibitions and acquisitions turn out to be chiefly representative of the left wing, an admirable purpose will be served. It will, after all, put that wing to the acid test. Isolated as through the decisive processes of the laboratory, the modernists, to vary the figure, will get their place in the sun and will show whether or not they can stand up under the ruthless heat of public opinion. Their works will have every advantage that presentation under sympathetic auspices can give them, removed, in a measure, from ordinary controversial conditions. The museum will subject its exhibitors to a certain ordeal to be imposed in hardly any other way so disinterested and so dignified. We make special note of the fact that nothing that is for sale is to be shown. It is a wise provision. Modernistic art is to be "tried out" on its merits and that is a proposal eminently worth while. We may be permitted to express the hope that this plan may be literally followed, that there may be a minimum of "ballyhoo," with a possibly complete abandonment of the familiar argument that a modernistic work of art is, by virtue of its being modern, a howling masterpiece.

NY Herald-Tribune
Sept. 1929

MUSEUM OF MODERN ART

Idea Long Agitated in This City Comes to Fruition—A Few Phases Considered

By EDWARD ALDEN JEWELL.

AFTER a lively Summer out of town the home arena begins to brighten. It will be some weeks yet before the local exhibition season gets under way, but news is picking up hereabouts quite sharply.

Of course the outstanding news at the moment concerns the establishment in New York of the Museum of Modern Art. We have heard a good deal of talk off and on within the last few years about starting a Luxembourg here, to house art that is too recent or still too controversial to find a place in the Metropolitan. Projects of the sort have even been outlined, on paper, though nothing concrete came of them. At last a group of art lovers has "broken through"—a group composed of Mrs. John D. Rockefeller Jr., Miss Lizzie Bliss, Mrs. W. Murray Crane, Mrs. Cornelius J. Sullivan, Professor Paul J. Sachs, A. Conger Goodyear and Frank Crowninshield—and the Museum of Modern Art is assured, with Alfred H. Barr Jr. as its director.

Need of such an institution is too patent to require argument. The prospectus calls the Metropolitan's policy "reasonable and, probably, wise." Like the Louvre in Paris, the Metropolitan pursues a cautious policy, preferring not to admit pictures that may not outlive in value the epoch that produced them. But meanwhile much that is vital is being done, and to quote the prospectus again, "the public interested in modern art does not wish to wait." Hence it is only proper that a museum devoted to modern art should come into being. In a spirit of friendliness and cooperation the two museums ought to complement each other advantageously.

CERTAINLY the Museum of Modern Art would seem to have got off to an auspicious start. It will not have to endure the heart-breaking struggles that have attended earlier efforts to bring the art of our own time into its own. It is much easier, when feasible, to organize an entirely new museum devoted to such purpose than to crash the gates of conservatism as, for instance, Mr. and Mrs. William Preston Harrison had to do out in Los Angeles. The French and American art, "gifts to the people" (if the people—or rather, were finally admitted to accept them), on both sides, accompanied the proceedings, and of anguish, one suspects, the end is not yet. It is not possible for any such cloud to hang over the new enterprise in New York.

It takes years for a real museum to get on its feet. First must come the nucleus upon which to build a permanent collection. For the last two years the Museum of Modern Art has committed itself to a series of loan exhibitions, which, in itself, promises to be of great interest. That will be a sort of probation period, a period during which the public will have a chance to become thoroughly acquainted with just what the museum stands for.

THE first of the loan exhibitions opening about Nov. 1 will be French. One could wish that American then internationalism. However, one must not wage plain straight off. The committee has worked out a tentative plan that it believes to be the best. If the opening French show means put on last season at the Peabody Museum in Cambridge, it will be a memorable event. This group is to be composed of "ancestors": Cézanne, Van Gogh, Gauguin, Renoir and Seurat. The plan will be borrowed from American museums and from American private collections in Germany, France, Holland and England. Mr. Goodyear is in Europe booking material for the and subsequent shows.

Three American "ancestors" probably come next: Albert Ryder, Winslow Homer and Thomas Eakins. After them—perhaps—tinted—will come work by distinguished contemporary American painters. There will be work by "outstanding French painters of the day," a survey of modern Japanese art and a modern group of Latin American, French and German sculpture by such men as Lachaise, Laguarda, Archipenko, Sterne, Despiau, Maillol, Orloff, Lehmbruck, Kolbe, Balthus, de Flori and by June 1930.

Also there is scheduled a memorial exhibition of Daubigny's sketches and drawings, his death, the great French artist's death. The subject of the new museum and of modern art in general will be treated more fully in next Sunday Magazine Section.

NEW YORK HERALD TRIBUNE, SUNDAY, SEPTEMBER 8, 1929

THE EFFORT TOWARD A MODERN ART MUSEUM

By CARLYLE BURROWS

THE present project contemplating the eventual establishment of a museum of modern art in New York City seems destined, considering the favorable auspices under which it has been conceived, to play an important part in the cultural life of the city and of the nation. For several years the need of what for the sake of vividness has been styled an American Luxembourg, has been widely discussed and warmly agitated by the advocates of modern art in this country. What was really implied, however, was the need for a local institution created for the purpose of recognizing and acquiring for permanent exhibition the works of so-called modern painters, or those regarded as specifically representative of the spirit and tendencies of today in art.

In view of the announcement just made by the founders' committee headed by Mr. A. C. Goodyear, there can be no doubt that the foundations for such a museum have now been definitely and substantially laid, though upon the nature of developments during the next two years will depend very largely the ultimate success of the enterprise. Instead of attempting to raise the considerable fund which would be required immediately to establish and place in operation a museum of modern art, the founders have wisely adopted the sane and conservative course of first educating the public as to the nature and value of their objectives. This work is to be accomplished by the means of a series of loan exhibitions of modern paintings, drawings and sculpture to the extent of six or seven major and perhaps a dozen minor exhibitions during each year. Temporary quarters for these exhibitions, situated in the Heckscher Building, already have been obtained and plans are announced for the opening to take place about October 1.

With this for a starter, the Museum of Modern Art (such is the official title of the institution) hopes through the means of gifts and purchases gradually to build up a public collection of modern art which would place it at least on a par with Paris, Berlin and London.

It is interesting to note that by "modern art" the museum does not imply limiting its interests completely to contemporary productions, but proposes to give recognition in its exhibitions to the immediate "ancestors" of the artists of today. It is not alone good diplomacy but an indication of recognition on the founders' part of what constitutes modern art in the truest sense that one of the major events of the forthcoming season will be an important showing of the work of the American masters Winslow Homer, Thomas Eakins and A. F. Ryder. While the attraction is to consist of paintings and drawings by Cézanne, Gauguin, Van Gogh, Renoir and Seurat, the aim of the sponsors, however, is to bring before the public the work of all nations so far as possible.

A Statement

A review of the situation in which New York at present finds itself is contained in a statement made public by the organizers of the new museum. This says:

"All over the world the rising tide of interest in modern movements in art has found expression not only in private collections but also in the formation of public galleries created for the specific purpose of exhibiting permanent as well as temporary collections of modern art.

"Nowhere has this tide of interest been more manifest than in New York. But New York alone, among the great capitals of the world, lacks a public gallery where the works of the founders and masters of the modern schools can today be seen. That the American metropolis has no such gallery is an extraordinary anomaly. The municipal museums of Stockholm, Weimar, Düsseldorf, Essen, Mannheim, Lyons, Rotterdam, The Hague, Detroit, Chicago, Cleveland, Providence, Worcester and a score of other cities provide students, amateurs and the interested public with more adequate permanent exhibits of modern art than do the institutions of our vast and conspicuously modern New York.

"In these museums it is possible to gain some idea of the progressive phases of European painting and sculpture during the last fifty years. But far more important than these smaller exhibitions are the modern public collections in the great world cities—London, Paris, Berlin, Munich, Moscow, Tokio, Amsterdam. It is to them that New York may look for suggestion, for they have each solved the problem with which New York is confronted. And this problem is as delicate as it is difficult.

"For the last dozen years New York's great museum—the Metropolitan—has often been criticized because it did not add the works of the leading "modernists" to its collections. Nevertheless, the Metropolitan's 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.

"Experience has shown 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.

Some Comparisons

"In Berlin the historical museums are supplemented by the National Galerie in the Kronprinzen Palast. Here Picasso, Derain and Matisse rub shoulders with Elie, Nolde, Dix, Feininger and the best of the modern Germans. In Munich the Neue Staatgalerie, with its five Cézannes and six Van Goghs, its Mallols and Matisse, competes with the series of old masters in the Alte Pinakothek. In Amsterdam the Stedelijk Museum bears a similar relation to the Rijks Museum. Even in London, a city which Americans tend to consider rather conservative in art, there has been the most remarkable activity. To the Tate Gallery have been added, largely through the gifts of Mr. Samuel Courtauld, magnificent rooms of modern French paintings—Seurat, Cézanne, Gauguin, Van Gogh, Matisse, Bonnard, Braque, Rouault, Utrillo and Dubuffe. Very recently Sir Joseph Duveen has given money for a new gallery of modern sculpture, for which works by Maillol, Epstein, Mestrovic and Modigliani already have been acquired.

"The Museum of Modern Art would in no way conflict with the Metropolitan Museum of Art, but would seek rather to establish a relationship to it like that of the Luxembourg to the Louvre. It would have many functions. First of all it would attempt 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.

"Other galleries of the museum might display carefully chosen permanent collections of the most important living masters, especially those of France and the United States, though eventually there should be representative groups from England, Germany, Italy, Mexico and other countries.

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

The seven organizers of the Museum of Modern Art are Miss Lizzie Bliss, Mrs. W. Murray Crane, Professor Paul J. Sachs, Mrs. Cornelius J. Sullivan, Mr. John D. Rockefeller Jr., treasurer, and Mr. Frank Crowninshield, chairman. The A. Conger Goodyear, chairman. The director of the new museum will be Alfred H. Barr Jr.

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THE CHICAGO EVENING POST MAGAZINE OF THE ART WORLD,
TUESDAY, SEPTEMBER 10, 1929.U. S. "Luxembourg"
Founded in New York

A PERMANENT museum of modern art, including among its organizers Mrs. John D. Rockefeller Jr., who will act as treasurer, and A. Conger Goodyear, lumber merchant and banker, who will be the chairman, is to be established in New York, reports the New York Times.

The plans call for the establishment of a gallery to display the works of modern and contemporary painters and sculptors to whom such an institution as the Metropolitan museum denies a place because its policy demands that a lapse of time eliminate the possibility of error over the value of a work of art.

The sponsors of the new museum intend that it shall complement the Metropolitan in much the same relationship that the Luxembourg bears to the Louvre.

"It is not unreasonable to suppose," a prospectus of the museum says, "that within ten 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 twelfth floor of the Heckacher building on Fifth avenue. Exhibition space there will make it possible to show about 100 canvases at a time and there is room on the same floor for sculpture.

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.

A group of American painters, masters of the last fifty years, Ryder, Winslow, Homer, Eakins and others, will be shown later. Exhibitions of the works of distinguished living American, 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 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, Lizzie Bliss, Mrs. W. Murray Crane and Mrs. Cornelius J. Sullivan.

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 work of the immediate, and still controversial, ancestors of the modern movement, concentrating afterwards on works by living artists. Thus Americans and visiting foreigners will be able to form a definite impression of modern American art.

TUESDAY, SEPTEMBER 10, 1929.

ART EVENTS in the NEW
YORK GALLERIES

Outlook and Independent

September 18, 1929

The Trend of Events

Meeting a Need

AFTER NOVEMBER 1, the New York Metropolitan Museum of Art will have its supplementary museum, as the Louvre has its Luxembourg. The Museum of Modern Art, dedicated to artists whose work has not been tested by time, will have as its chairman A. Conger Goodyear, lumber merchant, banker, and former president of the Albright Art Gallery in Buffalo. Its treasurer will be Mrs. John D. Rockefeller, Jr. Its other organizers are distinguished modern-art experts and collectors who believe the new project to have potentialities for developing "the greatest modern museum in the world."

The Metropolitan Museum, forced by its very nature and function to acquire only works of art which seem permanently valuable, may not justly be accused of ultra-conservatism. Its policy, like any other great national museum's, must be to wait. National museums in France, Germany, England, and elsewhere have long since recognized the necessity of suitable waiting rooms. Hitherto, America had not. Hence, meritorious experimental artists often failed to command wide recognition or adequate prices.

Starting slowly, with monthly loan exhibits in temporary quarters, the museum eventually will have a building of its own. Through purchases and gifts it will acquire, first, a collection of the work of the immediate, and still controversial, ancestors of the modern movement, concentrating afterwards on works by living artists. Thus Americans and visiting foreigners will be able to form a definite impression of modern American art.

We need hardly conceal our satisfac-

tion at seeing this new venture so soundly launched. It fills precisely the need pointed out in the Trend of Events for June 26.

THE CHICAGO EVENING POST MAGAZINE OF THE ART WORLD,
TUESDAY, SEPTEMBER 17, 1929.ART EVENTS in the NEW YORK
GALLERIESArt Inadequately Served in New
York, Say 'Luxembourg' Founders

NEW YORK—The inadequacy with which New York is at present meeting the demands of the art-loving public and art students is pointed out in a statement recently issued by the organizers of the museum of modern art, which has been dubbed the "American Luxembourg." The committee says, in part:

"All over the world the rising tide of interest in modern movements in art has found expression not only in private collections but also in the formation of public galleries created for the specific purpose of exhibiting permanent as well as temporary collections of modern art.

"Nowhere has this tide of interest been more manifest than in New York. But New York alone, among the great capitals of the world, lacks a public gallery where the works of the founders and masters of the modern schools can today be seen.

"That the American metropolis has no such gallery is an extraordinary anomaly. The municipal museums of Stockholm, Weimar, Dusseldorf, Essen, Mannheim, Lyons, Rotterdam, The Hague, Chicago, Detroit, Cleveland, Providence, Worcester and a score of other cities provide students, amateurs and the interested public with more adequate permanent exhibits of our vast and conspicuously modern New York.

"In these museums it is possible to gain some idea of the progressive phases of European painting and sculpture during the last fifty years. But far more important than these

smaller exhibitions are the modern public collections in the great world cities—London, Paris, Berlin, Munich, Moscow, Tokyo, Amsterdam. It is to them that New York may look for suggestion, for they have each solved the problem with which New York is confronted. And this problem is as delicate as it is difficult.

"For the last dozen years New York's great museum—the Metropolitan—has often been criticized because it did not add the works of the leading "modernists" to its collections. Nevertheless, the Metropolitan's 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 press on of what has developed in the last half century.

"Experience has shown 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 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.

"In Berlin the historical museums are supplemented by the National gallery in the Kronprinzen Palast. Here Picasso, Derain and Matisse rub shoulders with Klee, Nolde, Dix, Feininger and the best of the modern Germans. In Munich the Neu Staatsgalerie, with its five Cezannes and six Van Goghs, its Maillols and Matisse's competes with the series of old masters in the Alte Pinakothek. In Amsterdam the Stedelijk museum bears a similar relation to the Rijks museum.

"Even in London a city which Americans tend to consider rather conservative in art, there has been the most remarkable activity. To the Tate gallery have been added, largely thru the gifts of Samuel Courtauld, magnificent rooms of modern French paintings—Seurat, Cezanne, Gauguin, Van Gogh, Matisse, Bonnard, Braque, Rouault, Utrillo and Dufrene. Very recently Sir Joseph Duveen has given money for a new gallery of modern sculpture, for which works by Maillol, Epstein, Mestrovic and Modigliani already have been acquired.

"The Museum of Modern Art would in no way conflict with the Metropolitan Museum of Art, but would seek rather to establish a relationship to it like that of the Luxembourg to the Louvre. It would have many functions. First of all, it would attempt 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, purchases and perhaps by semi-permanent loans.

"Other galleries of the museum might display carefully chosen permanent collections of the most important living masters, especially those of France and the United States, the eventually there should be representative groups from England, Germany, Italy, Mexico and other countries.

"It is not unreasonable to suppose that within ten years New York, with its vast wealth could achieve perhaps the greatest modern museum in the world."

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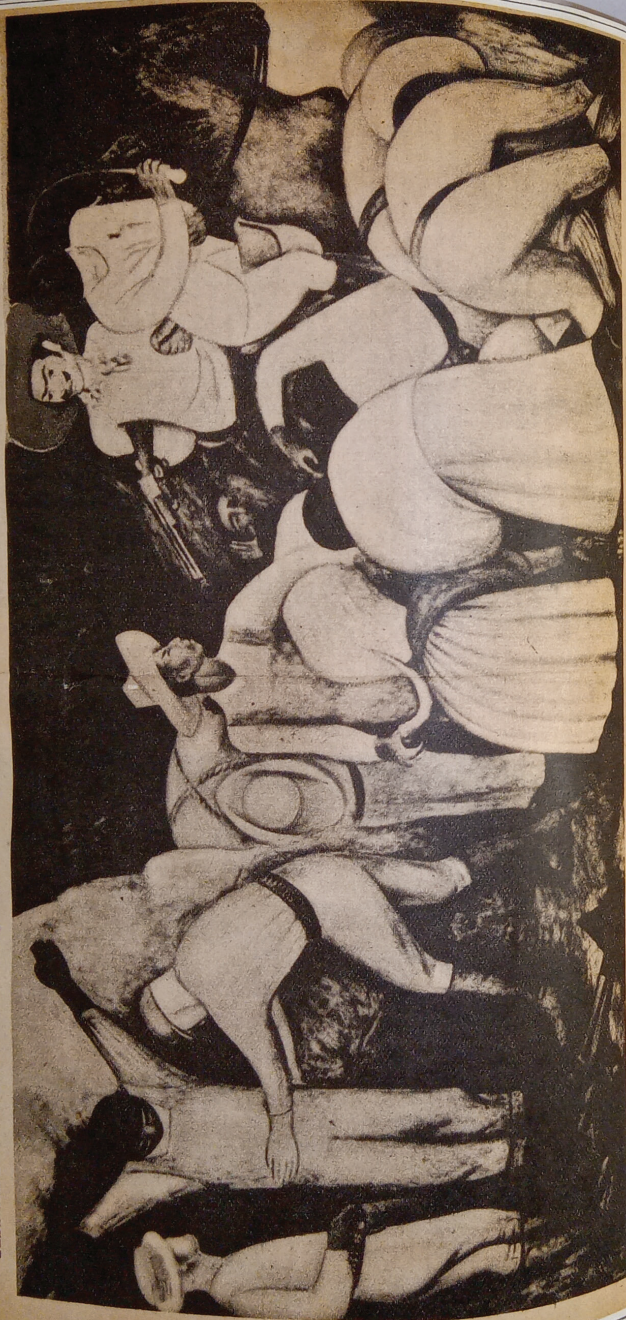
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THE NEW YORK TIMES MAGAZINE, SEPTEMBER 22, 1929.

A MUSEUM OF MODERN ART FOR NEW YORK

At Last the Significant Work of Contemporary Artists, Either Radical or Conservative, Is to Be Assembled and Eventually Housed in a Gallery That May Become America's Luxembourg



Social Chaos, by Diego Rivera, the Gifted Mexican Whose Works Are to Be Shown in a Special Exhibition at the Museum of Modern Art from the Anderson Collection.

By EDWIN ALDEN JEWELL
MODERN art rides now on the crest of the wave, and at last it is to have a museum in New York. Announcement of the plan to establish such a museum constitutes perhaps the most significant piece of art news in this community in a decade. Of course, all will depend upon how the project carries through; upon the wisdom of its gradually formulated policy; last—but far from least—upon the quality of support it receives from the public. At any rate, the initial move has been made.

New York is to have a Museum of Modern Art (the term applied in its most catholic sense, to embrace all that is best in the art of today, whether ticketed "radical" or "conservative"); a museum devoted, at the start, to systematically arranged loan exhibitions, but dedicated to an ideal of acquisition, by gift and purchase, so that eventually it may house, in a building of its own, a splendid permanent collection.

Yet when one says permanent one means fluid, too, for in the anticipated cooperation of the Metropolitan Museum, whose attitude at present seems friendly, a scheme of "graduation" similar to that embodied in the relationship of the Luxembourg and the Louvre, is adumbrated. The idea of a Luxembourg for New York has been in the air of late, and one or two attempts have been made to realize it. This is the first plan that promises to reach fruition.

Philosophers argue convincingly enough that "art is absolutely necessary to all civilized life," while, to put it the other way about, "a man or woman entirely insensitive to all the arts can hardly be deemed civilized." And, emboldened by this speculation, one may go so far as to suspect that even modern art is absolutely necessary to civilized life. The artistic taste of the once so-called "masses" may not run very high, and it may be difficult to refute the assertion that you are more likely to encounter the "masses" in moving-picture palaces than in galleries. Nevertheless, popular appreciation of art increases as people in increasing number explode for themselves, or see exploded, the shibboleth that art is something to be found only at rarefied altitudes where none save rarefied souls is able to breathe. As for modern

art, it is discharging its apologists and propagandists right and left. Charles Demuth was prompted by the gods when he said:

"Paintings must be looked at and looked at and looked at. * * * No writing, no talking, no singing, no dancing will explain them. They are the final, the nth whoopee of sight. A watermelon, a kiss, may be fair, but after all have other uses. 'Look at that!' is all that can be said before a great painting—at least by those who really see it. * * * Only prayer, and looking and looking and looking at a painting—and prayer—can help."

MODERN art—as witness this freshest proof, the proposed museum, where one may look and pray in perfect security—modern art rides on the crest. Yet how precarious the climb has been,

and what battles have had to be waged, and what dark hours lived through?

It is only fitting to pause a moment, remembering what Cézanne, for instance, was up against—disowned by even his best friend, Zola, who yet found it possible to accept Manet. One day the French novelist told Vollard:

"My house, you understand, is the rendezvous of artists. You know how fair-minded they are, yet how severe with each other. I could not leave my best friend, the companion of my youth, to their tender mercies. Cézanne's pictures are under triple lock and key in a cupboard, safe from mischievous eyes. Do not ask me to get them out; it pains me so to think of what my



Pegasus, by Albert P. Ryder, an American Painter Admired by the Moderns.

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friend might have been if he had only tried to direct his imagination and work out his form."

Another day Renoir met Cézanne in the street, carrying a canvas so big that as he walked it dragged along on the ground. "There's not a cent left in the house," he confessed. "I'm going to try to sell this." It was the famous "The Bathers" (of the Callebote Collection, transferred some months ago from the Luxembourg to the Louvre). A few days later: "My dear Renoir, I'm so happy! I've had great success with my picture. It has been taken by some one who really likes it!" But the "buyer," it transpired, was "a poor devil of a musician who had all he could do to earn four or five francs a day." This poor friend of Cézanne's had so sincerely admired the picture that Cézanne—though no one with money recognized his genius and although there was "not a cent in the house"—made him a present of "The Bathers." In 1929 the tale would probably have a different ending.

And we may well pause, with modern art in its heyday, to remember the "howls of derision and execration" that filled the air when Manet exhibited his pictures, so that the police had to be called "to guard his canvases from the knives of fanatics." These were among the darkest, if also the most exciting, of modern art's dark hours. For Napoleon's official David was in the saddle; and when Manet's "Olympia," now in the Louvre, was shown in the Salon des Refusés, the police had again to be called in,

and the picture was roped off. Thus the mob was kept at arm's length; yet even so, it is related, the rope was not far enough from the wall to prevent the "Olympia" being spit upon.

Today there are no ropes, no mobs, no howls of outraged propriety. Modern art, if not always understood, is generally respected. The worst of the carnage seems to be a thing of the past. Over the battlefield smoke clears. True, the conflict is not altogether won yet, particularly as regards struggling and hopeful contemporary painters. Witness the following, which proves that not even in America's Middle West, where, oddly enough, modern art has enjoyed the most success, are conditions all that they might be:

In Chicago (the Birch-Bartlett Collection notwithstanding), earnest young radicals have, it is said, to exhibit where best they can. According to a recent report, "the

motion-picture theatres and automobile salons are eagerly offering space to the radicals and are finding it a good publicity policy. One of our painters has no illusions about such invitations. Dropping into the salesroom where his paintings were hung as bait he found a ladder resting on one of his canvases. He remonstrated with the proprietor and was told they didn't want the ladder to mar the walls."

YET the tide has definitely turned. Nothing, alas, can efface the fact that Manet's "Olympia" had literally to be forced

into the Louvre by Georges Clemenceau. Manet's life-long friend. Nor can we blind ourselves to the existing poverty of modern art's representation in the Metropolitan. But if the great museums of the world are in general "so afraid of the twentieth century that they are trying to pretend in order to protect their own timidities, that it has not yet begun," as Forbes Watson declares, outside them the art that has been produced in our own time has come more and more to be accepted as "a barometer of the social outlook." And modern art, pending complete "official" recognition, establishes itself on an independent popular basis. Here we swing back to our own new mu-

seum, and may briefly consider its aims and problems, in the light of similar aims and problems that have been worked out elsewhere.

The founders of the Museum of Modern Art in New York have not as yet enunciated a policy in detail. Their immediate purpose is the establishment on Fifth Avenue of a gallery in which exhibitions, lasting one month each, may be held; and the fundamental purpose, as already stated, is the creation of a nucleus from which a great collection may grow. Experience will dictate the best course to take as the new organization proceeds. But we have the director's word for it that choice of material will not confine itself to extremes. This, then, is not to be a temple devoted exclusively to "radical" modernism, but one that sympathetically welcomes high achievement in whatever form, so

long as it genuinely reflects the mood of the time. Here the best products of art of the last fifty years will find a place.

Naturally, as the permanent collection begins to get under way, care will have to be taken at every step, lest the new museum—modern though it be in scope—find itself cluttered with worthless specimens of purely ephemeral art. Of course speculation in an enterprise of this sort is legitimate, for one knows not yet what degree of permanent value will attach to any of our modern art.

*We build with strength the deep tower wall
That shall be shattered thus and thus.
And fair and great are court and hall,
But how fair—this is not for us,
Who know the lack that lurks in all.*

Still, it is to be hoped that the policy will be such that the new museum may find itself enabled gracefully to refuse the proffered gift when of dubious value; that selection may always be made on the un-

derstanding that pictures, failing in the course of years to "survive," may be disposed of as seems best. Vigilant editing and unsentimental elimination, it is recognized, must keep the upper hand. In this way many of the blunders of other institutions will be avoided.

ONE point ought to be made perfectly clear: In spite of the fact that it has been organized by a group of wealthy persons, the Museum of Modern Art is dedicated to the people. The educational aspect, says Alfred H. Barr Jr., the director, stands uppermost in the minds of the sponsors. Only if it be supported loyally and enthusiastically by the public can the new museum be said to fulfill its mission. There is no commercial note in the chord as sounded by the prospectus. No fee of admission will be charged. None of the art shown will be for sale. Catalogues, for those who desire them, will be sold at cost; and it is proposed to prepare for all the exhibitions catalogues that shall be of permanent value—like the catalogues issued by the Metropolitan for the Bellows memorial show.

In the popular mind modern art, exploited and adulated by little

cliques, has stood more or less for something esoteric, for something highbrow, if you will—largely, no doubt, because it is not always easy at a glance to determine what the artist was about. But this unfortunate state of affairs is being remedied. Jan Gordon not long ago observed: "A sundering division has fallen between Art and art. Art: the aloof, the abstruse; art: the homely, the lovable." It seems rather an anomaly that the expression of one's own age should have to be considered "aloof and abstruse"; but the Museum of Modern Art, once the people recognize it as belonging to them, ought to go far toward making contemporary messages "homely and lovable."

To accomplish this the museum will not have exactly to pioneer, though every new enterprise is in a sense unique. Most of us are familiar with the operation of the great old Louvre. We are less familiar with the progress made by modern art elsewhere abroad. Mr. Barr, preparing for his new responsibility, journeyed through Europe noting at first hand what has been accomplished. He tells us:

"In Berlin the historical museums are supplemented by the National-Galerie in the Kronprinzen Palast, a post-war development. Here Pi-schouders with Klee, Nolde, Dix, Feininger and the best of the modern Germans. In Munich the Neue Staatsgalerie (in operation for some time), with its five Cézannes and six Van Goghs, competes with the series of old masters in the Alte

Pinakothek. In Amsterdam the Stedelijk Museum bears a similar relation to the Rijks Museum. Reorganization within the last couple of years had made it possible to accept the most advanced pictures.

"Even in London, a city which Americans tend to consider rather conservative in art, there has been the most remarkable activity. To the Tate Gallery have been added, largely through the gifts of Samuel Courtauld, magnificent rooms of French paintings—Seurat, Cézanne, Gauguin, Van Gogh, Matisse, Bonnard, Braque, Rouault, Utrillo, Dufresne. Very recently Sir Joseph Duveen has given money for a new gallery of modern sculpture, for which works by Maillol, Epstein, Mestrovic and Modigliani have already been acquired."

The Tate is also strong in its representation of modern English painters—just as it is hoped that the Museum of Modern Art here may eventually be strong in its representation of work done by Americans ranging all the way from painters like Ryder and Homer and Eakins to painters like Marin and Arthur Dove.

New York has surprisingly lagged behind even such American cities as Chicago, Detroit, Cleveland, Providence, Worcester, Los Angeles and a score of other centres, which, Mr. Barr points out, "provide students, amateurs and the interested public with more adequate permanent exhibits of modern art than do the institutions of our vast and conspicuously modern New York." The brave effort on the part of Mr. and Mrs. William Preston Harrison to bring modern art to Southern California is beginning to tell in Los Angeles, despite all the discouragement thrust in its path by trustees of the Los Angeles Museum, where to the modern groups wall space has been grudgingly given. The Harrison collections, both of France and of American art, are "a gift to the people"—as well as a rebuke to old-fogeyism.

OUR Museum of Modern Art will be able to profit by all sorts of mistakes in other quarters as well as by the example of experiments that have proved brilliantly successful. The "purgatory" system in the Luxembourg, for example, has just resulted in considerable

embarrassment, due to a failure to look ahead and prepare for the exodus to "paradise." Jacques Mauny thus describes it:

"Last December the Direction of Fine Arts announced that the Luxembourg would be closed for one week during the transfer to the Louvre of the painters born before 1848; but week after week went by and the reopening was evidently postponed. Something was evidently wrong. However obstinate the professors of the Ecole des Beaux Arts, the institute and the academicians in general might be, they realized that it was impossible to hang in

the Louvre their immense salon pictures—so boring or so comical—bought by the State. Besides, there was absolutely nothing decent to put in the place of the Callebote collection, the chief point of interest of the gallery. The mediocrity of the Museum of Living Artists was becoming too scandalously evident. In order to hide this situation the young and intelligent assistant curator, M. Robert Rey, was dispatched in haste to borrow pictures from the best collections in town, and with this emergency loan the museum was able to reopen on Feb. 25."

No situation as distressing as this is likely to confront the director and the committee of the Museum of Modern Art for a long time to come; nor is it likely that it will ever occur. But far-sightedness is the better part of enthusiasm. That much said, there is little left to do but applaud an effort that promises to mean so much to this city.

MANY will doubtless regret the committee's decision that the first of the forthcoming loan exhibitions shall be French rather than American. True, much of the argument in favor of this plan seems to be sound. Cézanne, Van Gogh, Gauguin, Renoir and Seurat are to form the initial group, and these painters (though others might be added to the list) are genuine prophets of modern art, regardless of nationality. On the other hand, it would have been a gratifying gesture if American ancestral pictures (Ryder, Homer and Eakins are to be the second attraction) might have inaugurated New York's first home of modern art. It was argued informally the other day that the public has a much wider opportunity to look at American pictures than it has to look at French pictures, since the local galleries are full of the former; but surely we have had, and doubtless shall continue to have, a not too meagre chance to study the work of the greatest modern Frenchmen, besides which the showing of American art in a museum is an honor that does not attach, in the same measure, to its showing in a dealer's gallery.

However, this is no time to cavil over trifles. What should most largely concern us is the fact that modern art has come so handsome into its own in New York. Modern art rides the crest. The adventure grows more absorbingly interesting day by day; and "whoever participates in the adventure of men has his portion of immortality."

As Elle Faure proclaims: "A great mystery is being wrought. No one knows whether it is leading us."



Night, by Aristide Maillol, Who Has Been Called the Greatest of the Modern Sculptors.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: ACG	Series.Folder: 1
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Olympia, an Earlier Painting of Paul Cézanne, "The Father of Modern Painting."
From the Bernheim Collection.



A Landscape by André Derain, One of the First Followers of Cézanne.

The Museum of Modern Art Archives, NY

Collection:

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Series.Folder:

1



Early Snow, by Maurice Vlaminck, Described as "the Most Emotional of Modern Landscapists."

THE NEW YORK TIMES, SUNDAY, SEPTEMBER 29, 1929.

ALBERT STERNER QUESTIONS NEED FOR MODERN ART MUSEUM

Sees Peculiar Modes and Mannerisms in Art as
In Invention as Impermanent as the
Queer Is Unenduring

To the Editor of The New York Times:

"Modern art now rides the crest of the wave," asserts Edward Alden Jewell in his article for the much heralded Museum of Modern Art, in The New York Times Magazine for Sept. 22.

Possibly at the moment so-called modern art does ride the crest of a wave, but is it not well to remember that all waves very quickly turn their crests, merge their waters and disappear in the great and everlasting sea?

The various specimens of unbridled self-expression accompanying the article with their alluring captions are the kind of thing, says Alfred H. Barr Jr., the director of the proposed museum, the people must want and support loyally in order that this venture shall finally take root, fulfill its mission and so become permanent. I feel certain that this proposed movement must arouse the desire for discussion in the heart and mind of many an artist and many a layman who does not feel the slightest necessity for "belonging" to any body that rides the crest of the waves or in fact proclaims itself as radical or revolutionary or stands apart from the great high road which was, is, and will be the way of all art.

It is not necessary to found a special museum for the exhibition of the peculiar modes and mannerisms of self-expression which have always been manifest in the groupings and experiments of artists through the ages. As opposed to these experiments great expression in the arts has invariably remained impersonal and striven through its exponents for clarity and sanity. Think of the fulfillment and of the huge space that would be needed if we were to enclose the myriad unrealized and purposeless experiments of the world's inventors.

That such experiments in the fine arts are eagerly sought, appraised, classified and offered for sale for the special consumption of the dilettante collector hardly gives them the right to be accorded that mark of distinction that a place in a museum has hitherto denoted and conferred.

The present project is erroneously likened to the French Luxembourg. That collection under the auspices of the French Government, not sponsored by a few wealthy art patrons, purchases works of art which have most often passed the censors in the shape of Salon juries, some of them of course long out of competition. It is a contemporary collection, in the main French, and does not mean that an official place for one-man exhibitions of American artists would be a wrong idea. On the contrary it would fill a much-needed

want but it would have to be administered in a broad and perfectly catholic spirit with no parti-pris from self-styled judges whose arbitrary limitations and direction can only help to befuddle the layman in his earnest desire to acquire principles of knowledge and taste.

No one can gainsay the whim of a few wealthy and no doubt well-meaning people to gather together in a place specimens of any art or craft which amuse them and which, like any other ephemeral fashions to which they subscribe, become their hobby, their exclusive toy with which they ride the crest of the wave on an exclusive beach where only the rich and idle may disport themselves—but the art of the world, the art we cherish and keep, art for the people, has never been exclusive. As most of it has been made purposely for the people, it has invariably been eminently clear and of course easily understood. None of it has ever been distorted or very original or distinguished by its oddity or mannerisms. Nothing that endures is ever queer. The new link in the great chain is almost imperceptibly welded and must perforce belong to its basic construction or weaken and undermine the structure of the whole.

There is nothing very original about "The Olympe" of Manet. Its large, flat and simple treatment of local color was learned from the Chinese artists, possibly mingled with some Velasquez, a master Manet studied and loved. "The Olympe" can hang in any museum along with other paintings. Possibly Cézanne may have made some canvases among his many that having "come off" better than others, would not shock us as some do with their stupid, bungling forms and bad perspective, intentional or not. No doubt he was sincere and always faithfully experimenting. What of that? So were there is no museum founded for the there is no museum founded for the exploitation of their various failures.

No doubt this museum as announced will be opened with the works of Renoir and Seurat and Picasso, &c., loaned by their well-to-do possessors, and there will be the social buzz of the cognoscenti, with their names in catalogues and newspapers—that rare few who will decide what is worthy and important in art to be admitted to their museum and what is not; what shall be given to the people for the education of their taste and what not.

It might, however, be well when any coterie proposes for itself the serious task of educating the people to consider whether the horizon to which the unknown eventually aspires should be bounded by a mere wave or comprise the everlasting sea!

ALBERT STERNER.

New York, Sept. 22, 1929.

Boston Herald (Sun)
Oct 6, 1929

MUSEUM OF MODERN ART

It almost looks as if modern, or, as some people like to call it, modernistic art, would be trump this season, in spite of all the fine and great old masters shipped over to these shores by enterprising dealers. Only a few days ago, there was the announcement of the foundation of a Modern Museum in New York, which, for the first two years, however, will only arrange a number of highly important exhibitions, beginning this October with works by Cézanne, Gauguin, Van Gogh and Seurat. The sponsors of this significant movement, among them being such well known people as Mrs. John D. Rockefeller, Jr., Professor Paul J. Sachs, Mr. Frank Crowninshield, and Mr. A. C. Goodyear, must have noticed how much the interest in modern art has grown here during the last few years, and seeing that there was no permanent public home for such works, they decided to fill the want themselves.

A collection of the best in modern art from the different countries, but principally from France, its fountain head, and naturally, from our own country, will in time be brought together and exhibitions be held in order to keep the public abreast of the modern movements in art everywhere. The visitors to this museum will thus be made to see, and, as it were, to feel how modern art grows out of modern times as naturally as any other art has grown out of its own period. Thus, the uncomfortable feeling of strangeness, some people would say "queerness," will pass away and understanding will at last bring appreciation in its wake. When one comes to think of it, is it not "queer" that the same people who feel "modern" rhythm in the new dance tunes and respond to it with their limbs only too readily, often become ultra-conservative when confronted with a "modern" painting? However, this phase seems to be passing over more and more, and "we moderns" are taking even in the various "ads," a rightful, sometimes even haughty, place.

The elegant Fifth Avenue department store of Saks, for instance, has opened on its fifth story, a veritable palace of new lighting, new spacing, new wall treatment, even a new way of displaying wares, disclosing a paradise to all seekers after pastures new, and it must be confessed, the appeal of it all is a splendid one. In the midst of it, Archipenko is showing a number of his abstract and "dynamic" sculpture pieces in metal and pottery. They fit into their surroundings marvelously and into their surroundings in a surprising if I should not be at all surprised if at last this Russian-American sculptor and able decorator were now to become the vogue and his art to revolutionize, in some way, methods of display advertising. Of exhibitions of modern art either already on or in the immediate offing, there is no lack. This time, however, I will restrict myself to a few interesting items.

The Museum of Modern Art Archives, NY	Collection: ACG	Series.Folder: 1
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BALTIMORE MD. MORN. SUN
OCTOBER 6, 1929

New Season Of Art In New York

Museum Of Modern Art
Marks New Epoch In
The History Of Art In
This Country

For First Time Americans
Will Have Work Recognized,
Exhibited And,
Perhaps, Purchased

By JEROME KLEIN
Special Correspondence.
NEW YORK.

A NEW art season sees the light under more than usually auspicious circumstances. For this year, for the first time in the history of American art, there will be in operation an institution to recognize, to exhibit and, perhaps, even to purchase the works of significant American artists.

The Museum of Modern Art, founded through the generosity of Mrs. John D. Rockefeller, Jr., who incidentally will be active treasurer of the new foundation, should answer a long-felt need. It is designed to alleviate a social malady arising from the total unawareness of the Metropolitan Museum's trustees of the existence of young, intelligent, capable American painters.

NEW APPROACH

Since the clamor which has grown through the years has still failed to reach the inner sanctum of the Metropolitan, it is hoped that a new approach will be found through the Museum of Modern Art. The directors of the new museum hope through a process of gradual acquisition to build up a representative collection of the best contemporary art in America, and then to drop occasional discreet hints to the trustees of the Metropolitan Museum that some of the work is ready for graduation into the larger institution.

It is with this aim in mind that the director of the Museum of Modern Art, Alfred H. Barr, Jr., has dubbed it the American Luxembourg (the Luxembourg in Paris playing the same subsidiary role to the Louvre).

Among those who are lending active support to the enterprise, in addition to Mrs. Rockefeller, are Mrs. Cornelius J. Sullivan, owner of one of the most important American collections of modern art; Paul Sachs, head of the Fogg Museum, at Harvard; Lizzie Bliss, and Conger Goodyear, also a big collector of modern art.

The gallery will be located for the current season in the Heckscher Building on Fifth avenue, where the opening exhibition will be held early in November. This exhibit will be composed of choice examples of nineteenth century French art, drawn from the leading collections in this country.



Frank Crowninshield
Editor

VANITY FAIR

Donald Freeman
Managing Editor

GRAYBAR BUILDING, NEW YORK

Condé Nast
Publisher

August 21, 1929

Dear Conger,

I thought these estimates might interest you. I have received a telegram from Mrs. Rockefeller saying that she and Miss Bliss think the sum of \$15,000. is the maximum we should pay for structural changes. She suggested that we should wait until October first (when all the Committee will be here) before buying rugs and furniture. This sounds like a sensible suggestion, don't you think?

When are you returning? There are a number of clamoring ladies who are anxious to see you.

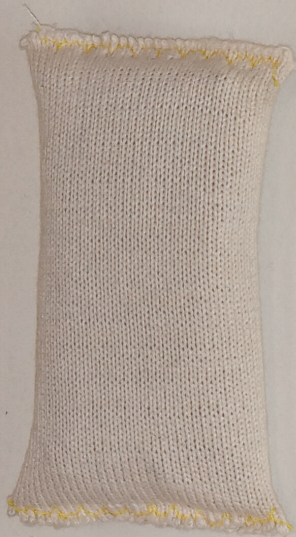
Yours with affection,

Frank

A. Conger Goodyear, Esq.
c/o Bankers Trust Co.
Paris, France



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PHONE REGENT 2306

306 EAST 59TH STREET
NEW YORK

D. W. DAVIN
BUILDER

ARCHITECTURAL AND CABINET WOODWORKER

August 20, 1929

Mr. H. T. Lindeberg,
2 West 47th Street,
New York City.

Attention: Mr. Persina
Proposition #2

Dear Sir:

We propose to furnish all labor and material to do the following work in the proposed Galleries, Executive Office, Entrance Hall and Store Rooms, on the 12th floor of the Heckscher Building for American Modern Art Galleries, as per revised plan dated August 8th, prepared for same by H. T. Lindeberg, Architect:

(1)	Fire proof studs, sheetrock walls,.....	\$1,886.00
(2)	Marbleite base.....	785.00
(3)	Metal lath & plaster ceiling in Executive Office..	1,030.00
(4)	Rough carpentry	650.00
(5)	Finished "	200.00
(6)	Radiator enclosures.....	420.00
(7)	Radiator enclosures with metal ducts.....	210.00
(8)	Curtain pockets.....	450.00
(9)	Trimmed openings.....	1,600.00
(10)	Partition sash.....	278.00
(11)	Mantel.....	200.00
(12)	Kalsomine ceilings.....	330.00
(13)	Paint woodwork and windows.....	510.00
(14)	Stain floor.....	1,406.00
		<u>\$10,064.00</u>

For the sum of TEN THOUSAND AND SIXTY-FOUR DOLLARS (\$10,064.00)

If all finished woodwork is fire prfd., add	785.00
If walls are covered with Burlap, add.....	893.00
If walls are draped with Friar's Cloth, add	1,169.00

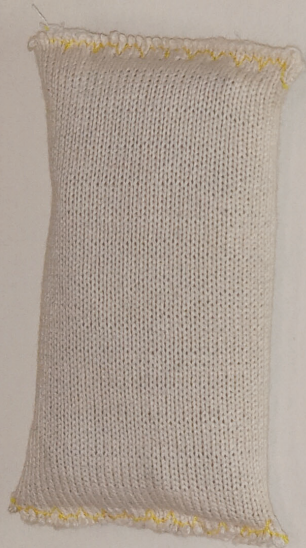
Thanking you for inquiry and trusting to be favored
with your valued order, which will have our best attention,
I am,

RECEIVED

Very truly yours,

D. W. Davin.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	ACG	1



August 12, 1929

Summary of revised estimates for
Office and Galleries for the American
Modern Art Museum, Heckscher Building,
New York City

All items included as per estimate #2 except for
staining floors.

Total cost of General Work	\$10,064.
Add for fireproofing finished woodwork	785.
Cover walls with Friars' cloth	1,189.
Linoleum floor covering throughout	1,000.
Strip light reflector allowance	<u>1,500.</u>
	14,538.
Deduct for floors stained and waxed included above	<u>1,406.</u>
	13,132.
Add for contingencies	<u>400.</u>
	13,532.
Chenille rug in executive office	421.75
Chenille rug in entrance hall	343.35
Chenille rug in reception room	<u>257.35</u>
	14,534.45
Add for electric changes	<u>350.</u>
	14,884.45

(No furniture included.)

P.S. ^{already} 700 has been deducted from these estimates
and now more coming off. I think

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	ACG	1

Serrant - Crosby -
 Ranguin - Les Mangroes
 Cezanne - Carlier -
 - Saint Victoire -
 (Van Gogh - Jardin d'Albi -
 Portait Cezanne & Paul Cézanne -
 Pairs - Cezanne portrait -
 Self portrait -
 Robert Fack - End Ranguin -
 Luvier - Grand, Jeth
 Cezanne - Station de la

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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FORM NO. 68, LON

WESTERN UNION CABLEGRAM

THE WESTERN UNION TELEGRAPH COMPANY. ANGLO-AMERICAN TELEGRAPH Co. LD.

RECEIVED AT 22 GREAT WINCHESTER STREET, LONDON, E.C.2. (Tel. No. London Wall 0800).

1213G NEWYORK 88 1/44

1929 SEP 5 AM 12 37

NLT POST CONGER GOODYEAR BANKERS TRUST
PARIS LONDON,

SACHS BARR AND I WANTED SMALL SHOW RYDER HOMER EAKINS LAST TWO
WEEKS OCTOBER FOLLOWED BY SEURAT VANGOGH GAUGUIN CEZANNE IN
NOVEMBER STOP BUT FOUR LADIES ON COMMITTEE SOLIDLY AGAINST US
UNDER CIRCUMSTANCES FAVOUR POSTPONING OPENING.

FORM NO. 68, LON

WESTERN UNION CABLEGRAM

THE WESTERN UNION TELEGRAPH COMPANY. ANGLO-AMERICAN TELEGRAPH Co. LD.

RECEIVED AT 22 GREAT WINCHESTER STREET, LONDON, E.C.2. (Tel. No. London Wall 0800).

2/1213G NLT POST CONGER 44,

GALLERY TILL FRENCH SHOW STOP HAVING DIFFICULTIES CONTRACTOR
AND LANDLORD BUT SMOOTHING OUT NOW STOP HOW SOON CAN WE GET
THE FRENCH PICTURES TO NEWYORK FROM PARIS STOP BARR SACHS AND
I WILLING TO JOIN THE ADAMANTINE LADIES CHEERIO REGARDS FROM
US ALL,

FRANK.

CIRCUIT

GTN T 1154

NEWYORK 125/ 1/67

Signification des principales indications éventuelles
pouvant figurer en tête de l'adresse.

D. = Urgent.

AR. = Remettre contre reçu.

PC. = Accusé de Réception.

RP. = Réponse payée.

TC. = Télégramme collationné.

MP. = Remettre en mains propres.

XP. = Exprimé payé.

NUIT = Remettre même

pendant la nuit.

JOUR = Remettre seulement

pendant le jour.

OUVERT = Remettre ouvert.

Via WESTERN UNION

LADIES ON COMMITTEE SERIOUSLY AGAINST OPENING WITH AMERICAN
SHOW WILL WAIT TO BEGIN FRENCH SHOW FOR OPENING WHEN APPRO-
XIMATELY PICTURES ARRIVE STOP DOBSON EPSTEIN SCULPTURE
EXCELLENT LA FRESNAYE EXCELLENT CONGRATULATE YOU WONDERFUL
ENERGY TACT STOP BARR HAS EXCELLENT ASSISTANT WILL DUVEEN
DUVEEN ACT AS AGENT FOR FORWARDING FRENCH PICTURES STEPHEN
CLARK GAVE US FIVE THOUSAND A YEAR THINK WE CAN GET GINNY

CARPENTER OF KNOEDLERS FOR RECEPTION CLERK DO YOU THINK
FAVORABLY STOP FARJEON VERY RELIABLE INSURANCE FIRM AGREE
INSURE ALL FRENCH PAINTINGS FROM WALL TO WALL AGAINST
ANY AND EVERY RISK THIRTYFIVE CENTS A HUNDRED DOLLARS NOT ONE
WAY BUT BOTH WAYS STOP THIS IS A DEFINITE OFFER ROCKEFELLER
BLISS APPROVE SUCH EXPENDITURE EVERY GOOD WISH DEAR CONGER

FRANK

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ACG	1

CIRCUIT

RHE 1025 NEWYORK 39

Signification des principales indications éventuelles
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RP.=Réponse payée.
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MP.=Remettre en mains propres.

XPx....=Exprès payé.
NUIT...=Remettre même
pendant la nuit.
JOUR..=Remettre seulement
pendant le jour.
OUVERT=Remettre ouvert.

Via WESTERN UNION

BLISS SULLIVAN BARR AND I ENTHUSIASTIC DE LAFRESNAYE STOP
ARE THERE ANY GOOD CEZANNES IN SCOTLAND STOP LADIES BARR
AND I IN FAVOR ENGAGING GINNY CARPENTER DO YOU APPROVE
STOP ALL WELL

FRANK

CIRCUIT

GLY- 7512

NEWYORK 17

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pouvant figurer en tête de l'adresse.

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NUIT...=Remettre même
pendant la nuit.
JOUR..=Remettre seulement
pendant le jour.
OUVERT=Remettre ouvert.

Via WESTERN UNION

CONGRATULATIONS ~~REXXIXE~~ GREAT ACHIEVEMENT ESPECIALLY PARADE
SUGGEST POSSIBILITY DAUMIER MEMORIAL EXHIBITION

BARR

KENMORE 4700

JAMES A. HOLT

WILLIAM T. ALDRICH
ARCHITECT
30 NEWBURY STREET
BOSTON

STANLEY B. PARKER

October 7, 1929

Mr. A. Conger Goodyear, Chairman
The Museum of Modern Art
116 East 66th Street
New York, New York

My dear Mr. Goodyear:

I have your letter
of October 5, and accept with pleasure
my election as one of the fourteen
Trustees of the Museum of Modern Art.

Yours very sincerely,

William T. Aldrich

WTA-C

The Museum of Modern Art Archives, NY	Collection: ACG	Series.Folder: 1
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F.C.B.

Beverly, Mass.
Oct.9-29

Dear Mr. Goodyear:-

Have just returned from the West and find your letter awaiting me.

Am indeed very much flattered that your Committee wish me to be a Trustee of The Museum of Modern Art. My interest in Modern Art might counterbalance my short comings appropriate to a Trustee, but my infrequent and irregular visits to New York would make me almost valueless on your Board and would advise very strongly nearer at hand material.

It may be that you want different parts of the country associated with you in which case as a personal desire of yours I could not help accepting with the understanding that my attendance at Board meetings would be very unsatisfactory.

In writing Mrs. Rockefeller Jr. explaining the discrepancy between the size of my yearly (for two years) subscription and my interest in the venture was due to the fact that there are so few to back the movement in my home town that I felt that I must confine myself to that issue.

As I have lost the address to which this subscription should be sent I am taking the liberty of asking you to kindly see that it gets to its proper destination.

Stopping on my way back at Buffalo I saw your good friend Jim How and the Evans's.

Think you may be interested in some of my recent Paris acquisitions among which is a very important Lautrec and Modigliani.

Let me again thank you for the very important loans you so generously made us last Spring at the Fogg which Show did Boston and its Collectors a world of good.

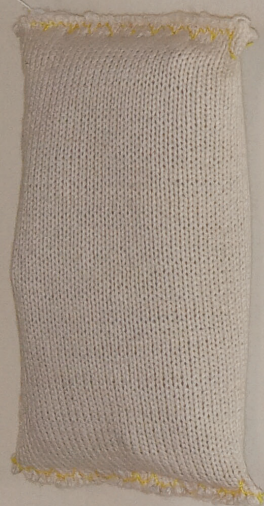
With kind personal regards

Believe me,
Very sincerely yours,

F. C. Bartlett.
Frederic Clay Bartlett

To
Conger A. Goodyear Esq.
116 East 66th. Street
New York City

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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STEPHEN C. CLARK
SINGER BUILDING
149 BROADWAY
NEW YORK

October 8, 1929.

Mr. A. Conger Goodyear,
116 East 66th Street,
New York City.

Dear Mr. Goodyear:

I have received your letter of October 5th and greatly appreciate the action of the Board of Trustees of the Museum of Modern Art in suggesting that I should become a trustee of that institution.

I am sorry to say, however, that, if I understand your plans correctly, I am in sympathy with only part of your program. The idea of holding exhibitions of modern art appeals to me strongly but I cannot get up any enthusiasm over the proposal to establish a permanent museum along the lines of the Tate or Luxembourg as I cannot see that either of those institutions does very much to encourage the best in modern art. For this reason it would not seem to be desirable for me to act as a trustee of your museum, but so far as my interest in what you are doing is concerned, it will be equally great whether I am on the Board of Trustees or off it.

With many thanks for your letter and with great regret that I am not able to do what you suggest,

Very sincerely yours,

Stephen C. Clark

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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October 14th, 1929.

Stephen C. Clark, Esq.,
149 Broadway,
New York City.

Dear Mr. Clark:

I am very glad, indeed, that after our discussion on the telephone last Friday, you have decided to accept the election as trustee of the Museum of Modern Art.

You will, of course, receive notice from Mr. Crowninshield of the next meeting if you have not already done so.

I am very glad to know that we will have the benefit of your advice and suggestions. There is certainly no thought in my mind of ever establishing a museum that will be along the lines of the Luxembourg, which is at present moribund if it is not dead.

Sincerely yours,

President,
Museum of Modern Art.

The Museum of Modern Art Archives, NY	Collection: ACG	Series.Folder: 1
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PHILLIPS MEMORIAL GALLERY
WASHINGTON, D. C.

GALLERY: 1208 TWENTY FIRST STREET
OFFICE: 1210 CONNECTICUT AVENUE

October 7, 1929

Mr. A. Conger Goodyear,
116 East 66th Street,
New York City.

Dear Mr. Goodyear:

I am delighted to be associated with the Museum of Modern Art and having been elected a Trustee I accept with pleasure. I think I know all your plans and purposes not only from Mr. Crowninshield's letter but from what has been written in the papers. Having been a pioneer in advocating such an enterprise and in practising what I preach in the Phillips Memorial Gallery I will be deeply concerned and interested in the development of your magnificent project. It will be my fervent desire to cooperate with you in every way and to give you as much assistance in the way of experienced counsel as may be desired. Of course Trustee in some organizations implies only a financial role. You will understand that I have my hands full with my own Museum and that I will be unable to contribute materially to another educational institution of similar aim. My Museum is altogether dependent upon my limited private resources and it absorbs most of what I have to spend altruistically. I hope therefore that the Trustees of your Museum are to be called upon for discussion of general policy etc., and not only for financial ways and means. I will look forward to the next communication of your Secretary in regard to the next meeting of the Board and I hope that I will be able to be present. With best wishes

Sincerely yours

Duncan Phillips

DP.E

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	ACG	1

SHIELDS GIVES TIPS TO LUMBER BOSS-ART PATRON

By Art Shields
Federated Press.

CAMP BUSH, La. - The razorback hogs lounging under the one-room shacks of the workers' families in this typical southern logging camp should sit for their portraits for the new Museum of Modern Art which opens its doors in New York Nov. 1, as a supplementary gallery to the Metropolitan.

News from New York says that A. Conger Goodyear, president of the Great Southern Lumber Company, which owns this squalid camp and the Bogalusa sawmill has been named chairman of the new art museum with Mrs. John D. Rockefeller, Jr., as secretary. What more fitting than a canvas of Camp Bush which produces the wealth that makes him a patron of art.

Another workers' artist like Millet would find vivid material here for a painting as great as the Man with the Hoe. He would do the Man with the Axe, coming out of his one-room home, stepping over a sprawling infant on the step, a hog in the mud below.

Or one of the modern artists for whom the museum is built might do a powerful sculptured group in heroic size of Lum Williams, J.P. Couchillon, Tom Gaines, S. J. O'Rourke, Clay Richoux, the labor heroes who were massacred by Goodyear's gunmen 10 years ago this November - the month the museum is to open - when they organized the sawmill workers of Bogalusa into A. F. of L. Unions.

If the lumber king is tender-eyed towards such realistic or dramatic themes the modern artist might turn to Colorado and dip his brush in coal dust colors and picture one of the camps near Trinidad that furnish the secretary of the museum, Mrs. Rockefeller, with some of the wealth that makes her a patron of art. There, too, is inspiration for another sculptured group in heroic size of the 11 women and children who were burned to death at Ludlow.

The crucifixion of Christ is a favorite subject of art galleries. But whether a canvas of the crucifixion of labor could get by Goodyear and Rockefeller is another matter entirely.

Goodyear's headquarters are in Buffalo, N.Y. He appears in Bogalusa only very occasionally. Once before the war he was

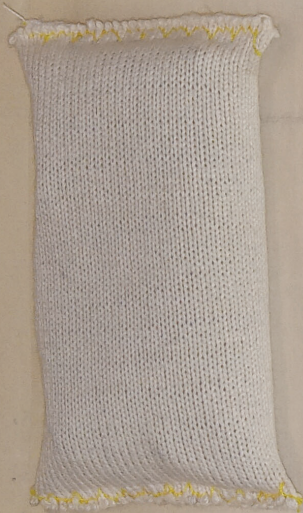
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No. 2

an art promoter there in an inexpensive way to himself. His father, the former president of the Great Southern Lumber Company had a tablet erected to his memory and made the workers pay, taking a dollar from the pay envelope of each of 2,000 employees.

The Museum of Modern Art Archives, NY	Collection: ACG	Series.Folder: 1
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ONE ELM ROW
LONDON NW3

28. 2. 30

Dear Mr. Good year

I have just got back from Morocco
& find the three catalogues you have
sent me. Thanks you so very
much. How superb the Senrals
are - several of these I have never
seen. I wonder if Exhibitions
of this sort find a haven of appreciation
in New York or do they as in
London call forth the gibes of the
masses. Of course we have never
had so good an Exhibition over here.

I begin to believe that people
here will only flock to an Exhibition

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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if it is held at Burlington House
 & they cannot go there to see pictures for
 it is all people.

By a stroke
 of good luck I got the whole of
 Burlington House to myself for 45
 minutes - in some ways it is
 sad to see the pictures here - their
 colour really demands the knowledge
 of the sun outside. Venus so cool
 & reposeful in Florence is mud-colour
 & shrunken here. But the Drawings
 are magnificent - as alive here as
 there.

It will be nice to see
 you in the summer & I am
 so pleased to have these catalogues

Yrs very sincerely
 H.S. Edg.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	ACG	1

October 8th, 1929.

Frank Crowninshield, Esq.,
Secretary,
Museum of Modern Art,
New York City.

Dear Frank:

I would like to offer to the Museum of Modern Art the large bronze torso by Maillol in my apartment in New York. This is one of four examples of this work. It was finished by Maillol, and I bought it while he was still working on it. It has a sort of golden patina which gives it a very different character than the other three examples of the same work.

I will be glad if you will bring this matter up at the first meeting of the trustees in which I am not present, as I would prefer to have the offer acted upon in my absence.

Sincerely yours,

A.C. Goodyear.

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

12018

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

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DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

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1929 OCT 10 AM 11 32

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A C GOODYEAR=

116 EAST 66 ST=

HOW GENEROUS OF YOU AND HOW WONDERFULLY FORTUNATE FOR THE

MUSEUM GOOD WISHES=

FRANK CROWNINSHIELD.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	ACG	1

October 8th, 1929.

Frank Crowninshield, Esq.,
Secretary,
Modern Museum of Art,
New York City.

Dear Frank:

Some years ago I brought to America a collection of works of Aristide Maillol. Among these works were several large plaster casts which were made, of course, from the molds in Maillol's studio, and the casts when completed were examined and approved by him.

When the casts reached America, we found that they made a very unfavorable impression when shown in exhibitions because plaster is such a very trying medium to show. We, therefore, arranged to have the casts stained so as to resemble bronze, and they were shown in New York and other cities in United States in this way.

When I was in France this summer, Maillol asked me about the casts and said that he would like to have them given to some museum. They are now at the Albright Art Gallery here in storage. Acting on Maillol's authority, I would like to offer any or all of them to the Modern Museum of Art.

They are Desir (relief);
Summer, figure of a woman without arms;
Spring, figure of a young woman without arms or head;
Torso of a Woman, and
Torso of a Woman uncolored.

I think that the best of these works are the first three named. I am handing you a catalogue of the Maillol exhibition in which you will find reproduced "Desir" and the "Summer".

Yours very truly,

A.C. Goodyear.

NEW ART WINS SPOT IN

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The Personnel

Alfred H. Barr Jr. was engaged as director of the new museum, with Jere Abbott, associate director, Miss Mary Sands secretary, Miss Genevieve Carpenter assistant.

So far, so good. Then the announce-



Frank Crowninshield
Editor

VANITY FAIR

Donald Freeman
Managing Editor

GRAYBAR BUILDING, NEW YORK

Conde Nast
Publisher

October 28, 1929

Dear Conger,

I am writing to Mr. Sachs about the Maillol's and have shown your letter in regard to them to Mr. Barr. I think it is most generous of you to offer the Museum such beautiful and costly gifts. I cannot imagine anything more appropriate or enduring.

You will remember that we once passed a resolution to the effect that all gifts should be returned to the donors in the event of the discontinuance of the Museum. Whatever else Sachs and Barr may say, this clause should be a part of their letter, when they accept your gift.

All good wishes,

Yours ever,

Frank

A. Conger Goodyear, Esq.
116 East 66 Street
New York City

rope in the middle of the nineteenth century, the organizers believe. The four men whose work will open the museum are truly of the post-impressionist school, and besides, nobody's feelings are hurt.

The Museum of Modern Art Archives, NY	Collection: ACG	Series.Folder: 1
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A.C. Goodyear.

NEW ART WINS SPOT IN N. Y. SUN

The Moderns' Museum
Derives From Con-
flicting Motives

A DAVIES DREAM

By DOROTHY DUCAS
ALTRUISM and a thoroughly selfish sentiment have combined in the hearts of New York City's art lovers to produce the Museum of Modern Art, which flung open its sophisticated doors yesterday on the twelfth floor of the Heckscher Building, Fifth Avenue and Fifty-seventh Street, and admitted a gaping, gasping American public.

Although it has been hailed as New York's Luxembourg, the parallel of Paris' abode of paintings too new to be great, the Museum of Modern Art really is the answer to two definite desires of artistic men and women in this city. Its connection as a "trial and error" adjunct to the Metropolitan is remote, if existent. But it was established because:

- (1) There was widespread dissatisfaction on the part of the public that is disgusted with the present lack of support being given contemporary artists. (This was the altruism.)
- (2) People who spent their summers trekking from one exhibition of modern art in Europe to another grew exasperated with New York's deficiencies in this field and determined to improve the situation. (This was the selfishness.)

Arthur B. Davies's Work

It had been the aspiration of such painters as the late Arthur B. Davies, one of the important organizers of the Armory Exhibition of 1913, which awoke American interest in modern art, to establish a museum in New York where the works of men and women not yet dead might be on view. He Frendergast, who also died before the goal was reached.

To the convictions of these men and their friends was added the impetus of the growing complaints of the tourist hordes who had glimpsed and liked the modern museums of Berlin, London, Munich. So last June seven men and women formed an organizing committee, and plunged into the work of arranging the first loan exhibition of the new permanent museum. The chairmen of the committee: Mrs. John D. Rockefeller Jr., treasurer; Frank Crowninshield, secretary, and Mrs. Corbellus J. Sullivan, Paul J. Sachs, Miss Lucile Bliss and Mrs. W. Murray Crane.

The Personnel

Alfred H. Barr Jr. was engaged as director of the new museum, with Jere Abbott, associate director, Miss Mary Sands secretary, Miss Genevieve Carpenter assistant.

So far, so good. Then the announcements rained into print.

"The new museum will complement the Metropolitan in much the same relationship that the Luxembourg bears the Louvre in Paris."

In fairness to the very real and worthy purposes of the Museum of Modern Art it must be pointed out that the early impression is, if not incorrect, at least extremely far-sighted. For, in the words of one of those who is taking an active part in the organization of the museum: "Perhaps 100 years from now there may be an arrangement with the Metropolitan for our most important pictures to go there. Today there is absolutely no official connection."

The Musée Luxembourg of Paris and the great Louvre both are under a Ministry of Fine Arts which also controls the Ecole des Beaux Arts and the Trocadero. When a picture in the Luxembourg is deemed worthy of higher distinction, having stood the test of time and the death of its painter, it can be moved immediately to the Louvre.

No Official Connection

The Metropolitan will have no such call on the Museum of Modern Art. In the first place, the Metropolitan exhibits, modestly of course, some modern art work, although its policy demands that a lapse of time eliminate the possibility of error over the value of a work of art. Secondly, although the Metropolitan is friendly toward this new venture, and some of its trustees are among the thirty or more subscribers to the new museum, no official action has been taken which would indicate a co-operative arrangement between the two museums.

The Museum of Modern Art has come into being to give a home to the work of American modern artists, according to the statements of the organizers. Yet why is the first exhibition limited to the pictures of Cezanne, Gauguin, Seurat and Van Gogh, three Frenchmen and a Dutchman? Here, too, an interesting situation lies.

Why Americans Are Excluded

In order to show the work of American painters of the modern school, living artists' output would have to be considered, it was explained at the headquarters of the museum. Some ten or fifteen artists could be represented, which would have left forty or fifty important painters somewhat disgruntled with the opening of the new museum.

And why did the organizers not go back to nineteenth century American painters? Because then they would not have found really modern work. America was thirty years behind Europe in the middle of the nineteenth century, the organizers believe. The four men whose work will open the museum are truly of the post-impressionist school, and besides, nobody's feelings are hurt.

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SUNDAY. *The Art World* DECEMBER 29, 1929.

LOCALLY, the year's outstanding event has been the opening of the Museum of Modern Art. This enterprise is free of commercial affiliations. It will not need support apart from its membership, which is confined mainly to collectors of modern work, willing to show what they have and what they can assemble on loan from friendly sources. The first exhibition of work by four modern French painters who have passed on but who earned pedestals while they lived, was more selective than the second, now on, which presents examples of nineteen Americans still in the flesh, less even in quality of production. Public interest in the enterprise is proved by attendance counted each week by thousands who take this way to inform themselves as to what modernity means. Evidently the museum meets a need. If its supporters carry out the purpose they announce of finding a site and building on it a permanent home for the display of modern art, a large public following seems already assured.

ber 26, 1929
Vogue

A NEW MUSEUM WHICH WILL DEVOTE ITSELF TO THE MASTERS OF MODERN ART

BY ALFRED H. BARR, JUNIOR

ANNOUNCEMENT has been made of the establishment in New York of what may well become the most important Museum of Modern Art in America. The inception of the Museum has been brought about by seven collectors and connoisseurs of modern art, who have formed themselves into a committee composed of Miss Lizzie Bliss, Mrs. W. Murray Crane, Professor Paul J. Sachs, Mrs. Cornelius J. Sullivan; Mrs. John D. Rockefeller, junior, Treasurer; Mr. Frank Crownshield, Secretary; and Mr. A. Conger Goodyear, Chairman.

The reasons for the foundation of such a museum are manifold. Its educational value will be inestimable—to painters looking for encouragement and inspiration, to students of the history of art, to students of contemporary culture, to critics searching for some canon of comparison, to the general public which likes to look at pictures. But a more fundamental urge to the creation of this museum is the overwhelming interest in modern art developed during the last twenty years.

In the history of art, as in more materialistic matters, money talks vividly. Let us not be ashamed to listen. When two of the greatest modern painters, Cézanne and Van Gogh, died, the accumulated income from the sale of their pictures would scarcely have paid for adequate funerals. To-day, twenty-five or thirty years later, a good Cézanne or a good Van Gogh brings fifty thousand dollars. During Seurat's lifetime, his pictures wanted purchasers. Thirty years after his death, the American collector, John Quinn, paid seven thousand dollars for "Le Cirque." To-day, only ten years later, this same picture would probably bring one hundred and fifty thousand dollars; that is, if the Louvre, to which Quinn bequeathed it, decided to sell. But far more significant are the prices paid for the work of living artists. Derain and Matisse have comparatively luxurious incomes, and Picasso seems to thrive to-day by those very tactics which would have left him a penniless bohemian fifty years ago. Even the ultramodernists of 1929, Joan Miró, Otto Dix, Jean Lurçat, Pierre Roy, are adequately rewarded financially, as well as acutely appraised critically.

In short, the attitude towards the advanced artist has changed

astonishingly. Of course, he is still called (by the obtuse) madman, degenerate, and (more absurdly) bolshevik, but, on the whole, his position seems better than at any time since the French Revolution.

Now let us ask ourselves questions. Are we not in America participants in this new attitude towards the modern artist? Do not our collectors turn increasingly from old masters to the adventure of buying the works of living men? A host of names spring to mind, in answering this question—in Chicago, Mrs. John Alden Carpenter, Martin Ryerson; in Baltimore, the Misses Cone; in Philadelphia, Dr. Albert Barnes; in Boston, John Spaulding, Robert Treat Paine, second, Mrs. Shaw McKean; in Columbus, Ferdinand Howald; in Detroit, Ralph Booth; in Washington, Duncan Phillips; in New York—but, in New York, the list is too long even to begin.

Are not our critics flexibly minded, sympathetic to innovation? Our picture dealers, do they not dare to experiment especially in this field, which has expanded so astonishingly in the last ten years? The great public itself, which can not afford to collect, is thoroughly aroused. The rage, untutored as it is, for modernistic furniture is evidence of a new taste.

Now, this general enthusiasm for contemporary art of an advanced character is no new thing, though it may seem so as we look back over the last hundred and fifty years, which seems to have been a period of abnormal divergence between the achievements of important artists and the tastes of their public. Previous to 1800, artists, even the most courageous innovators, had been understood, or at least accepted with remarkable facility. Giotto, the fourteenth-century modernist, secured contracts from Chambers of Commerce and churches, business men and noblemen in a dozen Italian cities. Donatello, Piero della Francesca, Botticelli, Jan van Eyck, and the Bellinis were famous and honoured. Popes bowed to Michelangelo, an emperor to Titian. The uncompromising Poussin, the temperamental Bernini took turns at snubbing Louis XIV. Rubens painted for three or four kings. El Greco—master of distortion—had he been half so tactful as Velazquez would have been official (Continued on page 108)

Editor's Note: The author of this article has recently been appointed director of the Museum of Modern Art in New York. His writings on modern art and his studies at Princeton, Harvard, the Fogg Museum, and in Europe qualify him admirably for that important post

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court painter. As it was, he was acknowledged the best painter in Spain. The eighteenth-century master was for the most part as well provided for as were his Renaissance and Baroque predecessors. Gainsborough, Chardin, Tiepolo, Boucher, and even those arch rebels, David and Goya, maintained fairly harmonious relations with the society in which they lived.

But after 1800, the condition of the adventurous artist is extraordinarily altered. Delacroix, Constable, Ingres (in his early years) are ridiculed. Courbet, Manet, Degas, Renoir, Monet, Cézanne, almost every great name, calls up its corresponding story of contempt and neglect. Waves of laughter and wrath break over the next generation—Gauguin, Seurat, Van Gogh. Most critics fear; most collectors follow their lead. All but a few dealers invest their money in Meissoniers and Henners. Shortly before his death, poor Cézanne is made happy by the mere sight of his pictures in real frames "like old masters"—even though very few are sold. Only ecotogarians like Monet survive to find their art accepted and, ironically, established in orthodoxy to confront the turbulent youth of the early twentieth century, *les Fauves*. And now the twenty-fifth anniversary of the *Fauve* movement is being celebrated, not defiantly, not rebelliously, but with dignity and confidence, for these "wild beasts" of 1905—Matisse, Vlaminck, Braque, Friesz, Derain—are now, at the height of their matured powers, among the most respected living artists.

Far more remarkable is the fact that their juniors have fared even better. The cubists and subsequent rebels have made continuously fresh assaults upon the rapidly weakening opposition. Until now, few critics dared to condemn too quickly the new thing, be it the *neue Sachlichkeit* or *sur-réalisme*.

THE MODERN ARTIST

Indeed, it looks as if the world had learned its lesson. Enthusiasm, aesthetic curiosity, and tolerance, abetted, it must be confessed, by some snobbery and speculation, have gone far in transforming the position of the modern artist, closing that breach of misunderstanding and mutual indifference which had come between him and his public, though in a manner very different from that which existed before the nineteenth century.

And now our most important question—our museums—what have they done? Have they kept pace with the progressive spirit of our collectors and critics, and the general public?

The answer to this question embodies strange contradictions. In Detroit, Dr. Valentiner has brought together a very stimulating collection of modern paintings, American, German, and French. The Chicago Art Institute houses the magnificent Birch-Bartlett room of masterpieces by Cézanne, Seurat, Picasso, and Matisse. The Fogg Museum of Harvard University held, last spring, the finest exhibition of modern French painting since the Armory Show of 1913. San Francisco, Cleveland, Minneapolis, and Worcester have excellent modern pictures of the kind that vast, that exceedingly modern anomaly, The Metropolitan, the foremost museum in America, owns no Van Gogh, no Gauguin, no Seurat, no Toulouse-Lautrec, men long dead, and, so, no Segonzac, no Derain or Bonnard, no Laurencin; and among Americans, no Walt Kuhn or Dickinson; no Max Weber, Lachaise, or Georgia O'Keeffe.

In spite of her many and voluble critics, the policy of the Metropolitan is easily defended, because it is reasonable. She can not afford to extend her sanction rashly. She can not afford to take a chance on being wrong. Her great historical collections are not journalistic; they can not, nor should they attempt, to tell us what new things are going on in the world. Novelties are impermanent, and taste is embarrassingly transitory.

But the Metropolitan is in no sense alone in her staid policy. The Louvre ignores artists till long after death. The Kaiser Friedrich Museum devotes itself to old masters. The National Gallery in London, the Alte Pinakothek in Munich, and the Museum of Art in Moscow ignore modern art, not tentatively, but absolutely. Why? Because there are in each of these great cities museums devoted solely to modern art. Berlin has the National-Galerie in the Kronprinzen Palast, where works by the best modern German and French painters can be seen. Munich has the Neue Staatsgalerie, Moscow, three modern museums with fifty-five Picassos and twenty Cézannes. London, mainly through the efforts of Samuel Courtauld and Sir Joseph Duveen, has added magnificent modern rooms to the Tate Gallery, where one may see fine Van Goghs, Seurat's "Le Baignade," Matisse, Braque, Utrillo, and many others. Finally, in Paris, there is in addition to the Louvre, the Luxembourg. Between these two French galleries, as between those in the cities just mentioned, there can be no rivalry, for they supplement each other. The finest works in the Luxembourg, those that have stood time's criticism, ten years after the painter's death, may be admitted to the Louvre; others are conveniently got rid of when interest in them is found to have passed (though it must be kept in mind that works of art which are vitally important to us deserve careful consideration, even though our grandchildren may despise them).

THE MUSEUM OF MODERN ART

It was with these modern museums of London, Berlin, and Paris in mind that the small group of influential men and women, mentioned at the beginning of this article, have organized in New York a gallery to be known as the Museum of Modern Art. This undertaking, immense in its potentialities, will begin with a modest experiment. For the first two years, a series of loan exhibitions will be held on the twelfth floor of the Heckscher Building on Fifth Avenue at Fifty-seventh Street. Cézanne, Van Gogh, Gauguin, and Seurat, the ancestors of the modern movement, will form the first show, to be followed by our American ancestors, Ryder, Winslow Homer, and Thomas Eakins, the last of whom is possibly of more interest to the younger generation than even the great Frenchmen previously named. Other exhibitions will be devoted to the work of living Americans, living French painters, German sculptors, Russian painters, modern Mexican art, with, perhaps, "one-man shows" for Daumier, Seurat, and others. For these exhibitions, funds are being raised. The cooperation of collectors, critics, and dealers will, of course, be invited. (Already there is every evidence that abundant interest and enthusiasm will be forthcoming.)

At the end of two years, we should be able to discover whether New York really wants a Modern Museum, which may easily become the greatest of its kind in the world.

the palette
knife

By HENRY MCBRIDE

STILL another new museum. It seems the season 1929-1930 is to be historic. The announcement that Mrs. Harry Payne Whitney is to fill in "the amazing gap" in the growing list of American museums by one that is to be devoted exclusively to the native product has aroused general satisfaction. No dissenting voices have been heard anywhere. On the contrary—cheers! Knowing how prone to criticism poor human nature is—and what a genuine rarity gratitude has become—this unanimous approval is almost surprising. To be sure, the move did in advance appear to be sure-fire. For one thing, it touches all the inner springs of patriotism—than which not even the appeal of the "mammy" song is more potent. For another, the public has grown used to the idea of Mrs. Whitney as a patroness of the arts and has already accredited her with many successes in that line. For still another—and I hope I can express this delicately and at the same time plainly enough for your understanding—there is no apprehension about funds—for you must know that part of the unseemly criticism that was leveled at the new institution farther uptown was mere nervousness as to where the money was to come from, and fear lest it should not materialize at all.

All those who acted so querulously in that matter will be very much laughed at for their pains when the new Museum of Modern Art rises in all its grandeur on the site of the old Anderson Galleries at the corner of Fifty-ninth Street and Park Avenue; and when that happy time comes I shall not hesitate to call attention to the fact that I never doubted its final realization for a moment. But I see I am going a trifle too fast. The Gallery of Modern Art does not know about the Anderson Galleries as yet. Its desirability has just been called to my attention by a friend and in my mind's eye I instantly saw the edifice on that corner and "crowds of men and women attired in the usual costumes" entering in, and resolved to call Mr. Crowninshield's attention to it. I do so, herewith. *Vanity Fair*, therefore, will please copy. *Creative Art*, Feb. 1930



"Still Life" by Segonzac ("Painting in Paris" Museum of Modern Art) (Collection of Mr. James W. Barney, New York)

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PARNASSUS

A NEW MUSEUM OF MODERN ART

By A. PHILIP McMAHON
New York University

With Alfred H. Barr, Jr., as its first director, a new Museum of Modern Art has been organized in New York and will shortly begin a series of exhibitions. The institution has been organized by seven well-known collectors, Miss Lizzie Bliss, Mrs. W. Murray Crane, Professor Paul J. Sachs, Mrs. Cornelius J. Sullivan, Mrs. John D. Rockefeller, Jr., Mr. Frank Crowninshield, and Mr. A. Conger Goodyear. Mr. Goodyear is chairman, Mr. Crowninshield, secretary, and Mrs. Rockefeller, treasurer, of the organizing committee.

The museum will find temporary quarters in the Heckscher Building at Fifth Avenue and Fifty-seventh Street, but it is expected that in a few years a building will be built or acquired for its sole use. The new institution will begin with a program of as many as twenty important loan collections during the next two years. "These exhibitions," the founders announce, "will include as complete a representation as may be possible of the great modern masters—American and European—from Cézanne to the present day. With the co-operation of artists, collectors and dealers, the committee believe that there can be obtained, for their forthcoming exhibitions, paintings, sculptures, drawings, lithographs and etchings of the first order."

The eventual purpose, however, will be to acquire a permanent collection which, within a few years, will make this the greatest museum of modern art in the world. The new institution is not intended to be a criticism of the Metropolitan Museum of Art nor to offer rivalry with it, but to undertake a relationship to it comparable with that of the Luxembourg to the Louvre. New York, it is felt, should have a collection of first-rate works of modern art, accessible to the public, as have Paris, Berlin, and London. That this hope will be fulfilled within the next ten years, supported by an influential and far-seeing board of directors, seems not unlikely. Public interest, activity on the part of prominent collectors and dealers, and the enthusiasm of artists and art students, seem to make this a very favorable moment for the realization of an enterprise the lack of which has long been felt, but could never before be initiated under such favorable auspices.

While loans are expected to provide material for the first few years of the new museum's existence, it is thought that gifts, bequests, purchases, and semipermanent loans will soon enrich the collection. Together with the growth of its resources, a trained staff will be secured under the guidance of Mr. Barr, whose articles on modern art, and work at Princeton, Harvard, and elsewhere have qualified him for so great a responsibility.

While the enthusiasm for modern art has penetrated department stores in New York to the point where they have organized exhibitions of decorative design rivaling and even anticipating the recent display in the Metropolitan Museum, there has been in this city no permanent and organized center for such an interest. The historical development of recent trends in the fine arts, and their varied expression in the United States as well as in various European

countries, can not be traced by students of art and art history in any public collection. In this respect smaller cities not only abroad but in this country also are better situated. The municipal galleries of Stockholm, Weimar, Düsseldorf, Essen, Mannheim, Lyons, Rotterdam, The Hague, Detroit, Chicago, Cleveland, Providence, and Worcester can effectively aid in the effort to understand modern art, but there is no official and established institution in the American metropolis. There are great exhibitions of

exhibition, and these will include Ryder, Homer, Eakins, as well as others.

During the first year of its activities the Museum of Modern Art plans to show a Daumier memorial exhibition; paintings by distinguished contemporary American masters; canvases by the outstanding contemporary French painters; a representative survey of contemporary art in Mexico; significant sculpture from France, Germany, and the United States.

Needless to say, the new institution will not be commercial in aim or character and the works displayed will not be offered for sale. The object is to bring to a head the numerous scattered activities sharing an enthusiasm for a common purpose, and afford the student as well as the great public a continuing opportunity to see examples approved by qualified judges.

In the announcement of the new organization the policy of the Metropolitan Museum as seen from the viewpoint of the new Museum of Modern Art is thus commented upon: "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."

An attitude so cautiously and ably stated should serve to conciliate the conservative as well as to assure the full support of more advanced collectors and admirers of the fine arts. The present board gives ample security that a broad-minded and sympathetic enthusiasm will guide the new institution's program, and it will be no fault of the founders if future generations fail to sustain the high purpose with which they begin. The budget for the first two years has been set at \$100,000 a year, and a large part of this amount has already been pledged, among the subscribers being several trustees of the Metropolitan Museum of Art. With ways and means thus secured, it should not be long before the experimental years shall have demonstrated the essential utility of such a museum, and the Museum of Modern Art will be a much-needed complement to the facilities provided by the older institution, with a plant, collections, staff, and endowment consistent with the rôle it plays in the national life.



BABY DEER
By HEINZ WARNEKE

Included in the exhibition of small Bronzes circulated by the College Art Association through the courtesy of the Milch Galleries

modern art in other cultural centers abroad, for they are to be found in such cities as Munich, Moscow, Tokyo, and Amsterdam, in addition to London, Paris, and Berlin. The resources of this country, however, encourage the belief that it is not yet too late to accumulate a representative and significant collection of the ancestors of modern art as well as its most distinguished living exponents.

In accordance with a plan, not too definite to exclude flexibility and adaptability for the best interests of the new institution, the first exhibition will open about November first. Paintings and drawings by the French ancestors of modern art will be displayed, including works by Cézanne, Van Gogh, Gauguin, Renoir, and Seurat. Mr. Goodyear has been particularly active in assembling material for this purpose. Later, a group of American painters, important for their production during the last half-century will constitute the subjects of an

an american museum of modern art

BY ALFRED H. BARR, JR.

new york's newest gallery
will occupy the position
which, in paris, is filled by
the luxembourg museum

■ For many years, certainly since the riotous, epoch-making Armory Exhibition of 1913, an increasing number of people have thought and talked about and set their hearts upon a museum of modern art in New York. Urgent editorials have been written, excellent dinners eaten, and fulminating speeches delivered, but until this autumn no positive, large-visioned effort has been made to bring about a public institution which might give New York a consistently adequate idea of modern art. Tentative experiments have been tried such as the extreme leftward exhibitions of the heroic Société Anonyme, the Whitney Studio Club, and the Gallery of Contemporary Art at Washington Square College. But these, worthy as they are, have lacked scale and resources and the capacity for growth.

The Metropolitan Museum, New York's single important public art gallery, has only at times been persuaded to touch, a little gingerly, the less controversial phases of modern art. This reluctant policy has induced facile critics to call—or cat-call—the Metropolitan a mausoleum. Apparently they forget those remarkable achievements which at times have put the Metropolitan ahead of other great museums. Long before the Louvre or any other European gallery had recognized Manet's existence as an artist the Metropolitan had acquired two of his paintings. Before the Luxembourg could tolerate the post-impressionists, indeed while Paris was still debating over Claude Monet's art, the Metropolitan had purchased a Cézanne. But these bold steps were taken, alas, long ago, before the war. Since then the inadequate French exhibition of 1921, the Bellows Memorial Exhibition, and the recent "modernistic" decorators' show have been the only events at the Metropolitan which might be called modern.

■ Meanwhile, museums throughout Europe and America have left New York far behind. Little German industrial towns such as Halle and Erfurt, Essen and Mannheim, Russian cities such as Witebsk and Kharkov, have galleries devoted primarily to modern art. Tourists who visit Utrecht or Novgorod, Bremen, Strasbourg, Prague, Hanover, in search of the quaint and picturesque are surprised to discover rooms in public museums which are alive with an emphatically contemporary atmosphere.

And in our own country are Worcester with its Gauguins and Dufresnes, Detroit with its Matisse and Chiricos and its splendid modern German collection. Brooklyn, without the means to purchase extensively, has given temporary space most courageously and generously for all phases of modern art from impressionism to *sur-réalisme*. The Los Angeles Museum, through the Preston Harrison gift, confronts its citizens with Dufy's wit,

Picasso's abstractions, Derain's power. Columbus, with Ferdinand Howald's encouragement, prides itself on its Demuths and Marins.

More enviable still to the poor New Yorker are the Birch-Bartlett and Martin Ryerson rooms in the Chicago Art Institute. Here are magnificent Van Goghs, Seurat's *La Grande Jatte*, Cézanne's greatest still-life, works of the first rank by Toulouse-Lautrec, Henri Rousseau, Segonzac, Utrillo, Picasso, Lhôte and others.

Yet even more pertinently important are the modern collections of New York's peers—the great "world-cities". Berlin, Paris, London, Moscow, Amsterdam, Munich, while they force us to most uncomfortable comparisons, also offer us valuable suggestions. The Louvre, the National Gallery at Trafalgar Square, the Rijksmuseum, the Kaiser Friedrich Museum, these, like the Metropolitan, are great historical museums, national collections of supreme importance. But they differ in one essential from New York's institution: they do not even pretend to any interest in modern art. Their function is to preserve the past rather than to explain the present. But in addition to these shrines of the traditional there are in all of these cities separate institutions with distinct organization, staff and buildings, which are given over specifically to modern art.

■ Berlin has its *National-Galerie* in the former Crown Prince's Palace where the abstract impressionists, Kandinsky and Klee, and the cubists, Picasso and Feininger, prove their victory over popular contempt. Moscow has three or four museums of modern art both native and "western". In the latter, housed in the Tchukine and Morosov Palaces, may be seen the greatest collection of modern French painting in the world, including, one may remark in passing, twenty Cézannes, sixteen Gauguins, nine Rousseaus, thirty-five Matisse, a dozen Derains and fifty-five Picassos. Even in placid, conservative Munich, one can leave the *Alte Pinakothek* to visit the *Neue Staats-Galerie* where, among a half-dozen Van Goghs, is the most famous of his *Sunflowers*.

Another and equally fine version of the *Sunflowers* has found a permanent home in an even more surprising place, the Tate Gallery of London—surprising, that is, to Americans who tend to consider the Tate sacred to the memory of Turner, Watts and Sir Frank Dicksee, R. A. Yet one may leave the Pre-Raphaelites, pass through a magnificent room of Daumier, Manet, Degas, and Renoir, into a shrine where hangs one of the greatest modern paintings, Seurat's *La Baignade*, surrounded by first-rate Cézannes, Matisse, Bonnards, Utrillos.

But of all these (Continued on page 136)



L'ARTISTE—BY GEORGES SEURAT

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stimulating modern galleries, the oldest, the most famous and for us the most significant is the Luxembourg, for it was founded in order to solve a problem very similar to that which confronts New York. Neither the Louvre nor the Metropolitan can afford to take a chance of being wrong. But the Luxembourg does not pretend to confer any final sanction upon its painting and sculpture, which is, all of it, tentatively exhibited. If the work of art survives time's criticism, it may go, ten years after the artist's death, into the Louvre or it may be discarded as unworthy of remaining permanently public property. But during this process of trial and error, or critical selection, even those works which may prove of transitory importance remain constantly visible to the generation which created them and admires them. It is then a principle of acknowledged fallibility upon which the Luxembourg is founded, though unfortunately it has been hampered by politic timidities and inadequate financial support, so that it has not always been able to realize the latitude of taste which the principle permits.

It is, nevertheless, with an ideal Luxembourg in mind that seven enthusiastic and influential American men and women have organized themselves into a committee which, during the past few months, has made remarkable progress toward the foundation of a Museum of Modern Art.

The committee, fully realizing the difficulties of their project, have decided that for the first two years the new museum should function as a series of the finest possible loan exhibitions.

These loan exhibitions will be held on the twelfth floor of the Hecksher Building, on Fifth Avenue and Fifty-seventh Street, where the new galleries will be opened early in November.

The exhibitions will cover a wide range of modern activity. American art will of course be emphasized, together with French, from which most modern art throughout Europe and America derives. But painting and sculpture from Germany, England, Mexico, Russia, and other countries will also be

included. The work of living men will form the majority of exhibitions but will not exclude occasional homage to the past.

Fifty years ago one of the greatest of all French painters died, Honoré Daumier. Long neglected, and even now too little known, he will be honoured by a memorial exhibition.

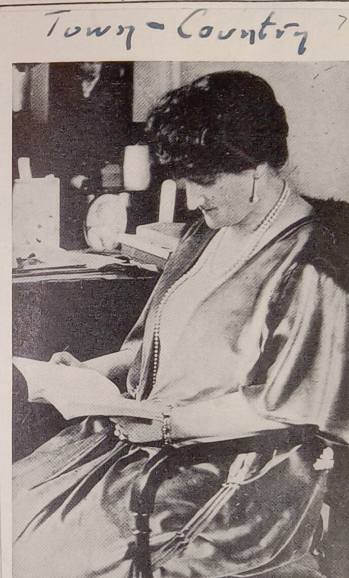
The first, and perhaps, intrinsically, the most important exhibition at the new museum will be devoted to four of the founders of that great period of European Art, which began about 1875. Cézanne and Seurat, Van Gogh and Gauguin, are great springs at which hundreds of subsequent and lesser men have drunk. Cézanne and Gauguin died about 1905, Van Gogh and Seurat as long ago as 1890. The first three are known the world over; their work has borne the brunt and reaped the glory of that remarkable revolution ineptly labeled Post-Impressionism. The fourth, Georges Seurat, has suffered even longer neglect having at first been pigeon-holed with faint praise for his invention of the "pointilliste" or "spot" technique. During the last fifteen years we have begun to recognize his importance as a very great master of composition, disciplined, classical in the essential meaning of the word. Even in the two drawings which accompany this article there is preserved something of that extraordinary poise and simplicity of vision which are peculiarly his. Today Seurat's seven masterpieces are divided among the museums of Paris, London, Chicago, and The Hague, and the collections of three very foresighted connoisseurs. Of these scant seven, *La Parade*, will hold the place of honor in the first exhibition of The Museum of Modern Art.

EDITOR'S NOTE: The seven members of the organizing committee, which is shortly to be considerably augmented, are:

Miss Lizzie Bliss
Mrs. W. Murray Crane
Mr. Paul J. Sachs
Mrs. Cornelius J. Sullivan
Mr. Frank Crowninshield, Secretary
Mr. John D. Rockefeller, Jr., Treasurer
Mr. A. Conger Goodyear, Chairman

MRS. JOHN D. ROCKEFELLER, JR., is, it is almost superfluous to say, one of America's most important art patrons. New York will be reminded of the fact with the opening of the Museum of Modern Art that Mrs. Rockefeller is Lorenzo the Magnificent to a movement that sadly needs one, just as she and her husband have always been important collectors of every century's beauty. At the present moment, in the American Art Galleries, Inc., several of the finest

pieces acquired by Mr. and Mrs. Rockefeller at the Reimsnyder Sale are now on view, among them one of the six Randolph "sample" chairs, the beautiful carved mahogany tall-case clock by Edward Duffield, Philadelphia, about 1770, a Chippendale carved mahogany armchair, a Jacobean carved walnut and cane tall-back armchair, Seventeenth Century, and a pair of Jacobean carved walnut cane tall-back armchairs, both made about 1680. But it is as one of the seven organizers of the new Museum of Modern Art that Mrs. Rockefeller will be most in the eye of the public and connoisseurship for the next two seasons. The immediate purpose of the directors is to hold, in a gallery on Fifth Avenue, some score of exhibitions during the next two years. These exhibitions will include as complete and important a representation as the great modern masters, from Cézanne to the present day, can make possible. At last New York is falling into line with her eld-



Herbert

MRS. JOHN D. ROCKEFELLER, JR.

Treasurer and one of the seven organizers of the new Museum of Modern Art, which will exhibit a complete and important representation of all modern artists

ers, the other capitals of the world, and will give to modern art its due and lawful housing. One cannot imagine Paris without the Luxembourg, London without the Tate, Amsterdam without the Stedelijk, Berlin without the National-Galerie. But one has been forced to imagine, even to accept, New York with only the conscientious, and not always conscientious, Metropolitan, where modern works are so sparse, lean and well-nigh undetectable as to be almost not present. It has been strange to see New York lagging in the steps of Chicago, Stockholm, Weimar, Dusseldorf, Detroit, Lyons, Rotterdam, Cleveland, Providence and Worcester. All of the municipal museums of these cities provide their citizenry with more adequate permanent modern exhibitions than the towering ejaculation of modernity which New York indubitably is. But for sins repented you may forgive anything, even the wealthiest and most art conscious city in the world, as long as it promises to

do better. For all of this new Museum's exhibitions, the coöperation of other museums, private collectors and dealers is warmly invited. Nothing within it will be for sale. It will function for educational purposes only.

The seven organizers of the Museum are Miss Lizzie Bliss, Mrs. W. Murray Crane, Professor Paul J. Sachs, Mrs. Cornelius J. Sullivan, Mrs. John D. Rockefeller, Jr., treasurer; Mr. Frank Crowninshield, secretary, and Mr. A. Conger Goodyear, chairman.

New Yorker, Nov 30.
Plans and Whispers

THE new Museum of Modern Art temporarily housed in the Hecksher Building—what, you haven't heard of it? Well, the plans for it were announced this summer, probably while you were away. The gallery endowed by various wealthy people and the idea is to purchase painting by living artists, paintings which, proved worthy by time, will go finally to the Metropolitan. A man who keeps his ear to the ground tells us, however, that that isn't really the true plan at all. He says that the Metropolitan

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assuming it were interested in contemporary works, would not be flattered by the assumption that anyone is more competent than it is to pick the modern gold from the modern dross. Our man says that the Modern Museum, after four or five years of collecting contemporary paintings, by which time it

will have become a very important gallery indeed, will be housed in the projected opera centre, as one of its most noteworthy units. He points out that Mrs. Rockefeller (wife of the gentleman who bought the opera site) is prominent among the founders of the Modern Gallery, with a gift of seventy-five thousand dollars, and that, furthermore, a representative of the architect for the Rockefeller development was present at all the meetings held to inaugurate the new Modern Gallery. So there you are. Probably, four or five years from now, you can slip out and look at modern paintings if the opera bores you. Or you can go home.



WE STAND CORRECTED

To the Editors of THE NEW YORKER:
Srs,

YOU have given the Museum of Modern Art generous publicity which we appreciate thoroughly. Errors as to our future plans may, however, be very misleading at this early stage in our career. In your issue of November 30 there were two reports which gave wholly wrong impressions.

I am sure you will be willing to insert the following corrections: No plan has ever been considered to house the Museum of Modern Art in the projected Opera Center. Mrs. John D. Rockefeller, Jr., did not give \$75,000 to the Museum of Modern Art; the amount of the largest single gift was \$10,000. No architect (or representative of the architect) for the "Rockefeller development" was present at any meeting held to inaugurate the Museum.

Yours very faithfully,
ALFRED H. BARR, JR.
730 FIFTH AVENUE,
NEW YORK CITY

N.Y. HERALD-TRIBUNE

FEBRUARY 30

New York's Museum of Modern Art Discussed by Its President

A. Conger Goodyear, president of New York's Museum of Modern Art, will talk about the museum over WEAF on Friday at 5:15 at the request of the Women's City Club of New York.

The Museum of Modern Art, which is less than four months old, was organized by a group of New York people. Mr. Goodyear was for years a trustee of the Buffalo Fine Arts Academy, which, solely through his vigorous efforts, is distinguished among American museums because of its purchases of paintings by Cezanne, Gauguin, Matisse and Picasso. It is very interesting to note that the Buffalo museum paid only \$5,000 a few years ago for its Picasso, which is now valued at \$25,000. This painting, "La Toilette," has been borrowed by the Museum of Modern Art for its current exhibition, "Painting in Paris."

BROOKLYN DAILY EAGLE,

NEW YORK, SUNDAY,

FEBRUARY 9, 1930.

Will Discuss Museum Of Modern Art on Air

A. Conger Goodyear, president of New York's Museum of Modern Art, will talk about that newly organized institution in the march of events broadcast to be heard through WEAF and the N. B. C. System next Friday afternoon at 5:15 o'clock.

The Museum of Modern Art, which is less than four months old, was founded by a group of New Yorkers including Mrs. John D. Rockefeller Jr. and Frank Crowninshield of "Vogue." Goodyear was for years a trustee of the Buffalo Fine Arts Academy which, through his vigorous efforts, is distinguished among American museums because of its purchases of paintings by Cezanne, Gauguin, Matisse and Picasso. The Buffalo Museum paid only \$5,000 a few years ago for its Picasso, which is now valued at \$25,000.

Goodyear's paintings include perhaps the finest Gauguin in America, distinguished examples of the foreign artists Cezanne, Daumier and Matisse; and of the Americans, Rockwell Kent, Eugene Speicher and Charles Burchfield.

January 8, 1930]

The Nation

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The Nation's Honor Roll for 1929

WE offer below the names of certain Americans who, in public service, the arts, sciences, or other fields, have distinguished themselves during the past year. This is not, of course, an inclusive list, but as it stands it forms a group of men and women who have done honor to the United States as a whole or to their particular part of it.

Public Service

THE UNITED STATES SENATE, for keeping hot the fires of controversy and for insisting that the American people be continuously aware of the intricacies of government. The tariff, farm relief, the power problem, the lobbying activities of William B. Shearer and others have all been brought into the clear light of publicity because the Senate remains the one active, debating legislative body in the country.

OWEN D. YOUNG, for his work in directing the formulation of a reparations agreement—the Young plan—which aims to take the reparations issue out of politics.

SALMON O. LEVINSON, father of the idea of the outlawry of war, now embodied in the Paris peace pact and formally accepted by the great Powers of the world.

J. NEVIN SAYRE, of the Committee on Militarism in Education, for his gallant leadership in the struggle to keep militarism out of the schools.

Senator BRONSON CUTTING, for successfully attacking the censorship clauses of the tariff bill, with the resulting deletion of the provision for the censorship of obscene books and the limitation of the definition of "seditious" matter.

NORMAN THOMAS, for his intelligent, forthright, and vigorous campaign as Socialist candidate for Mayor of New York City.

ERNEST GRUENING, who, with his paper, the Portland *Evening News*, almost single-handedly persuaded the voters of Maine to refuse to permit the export of hydro-electric power.

ROBERT MOSES, for his part in securing for the people of New York State one of the finest systems of public parks in the United States.

GARDNER JACKSON, courageous Boston journalist, for devoted and persistent service without pay to unpopular causes.

Journalism

THE SCRIPPS-HOWARD newspapers, for general liveliness and liberalism, and particularly the New York *Telegraph*, for putting itself on record as favoring a Socialist Mayor—Norman Thomas—for New York City.

The New Yorker, for being consistently amusing, good-tempered, intelligent, resourceful, and good-to-look-at.

Architecture

THE FIRM OF NIMMONS, CARR, AND WRIGHT of Chicago, whose work in industrial building and, more particularly, on structures in various cities built for Sears, Roebuck and Company, is a long step toward a distinctly American treatment of the problem of design.

ROBERT D. KOHN, CHARLES BUTLER, and CLARENCE S. STEIN of New York City, associated architects, for the new Temple Emanuel-El on Fifth Avenue, fresh proof of American ability to build noble houses of worship.

Books

BRAND WHITLOCK, for "La Fayette," the most outstanding biography of the year.

JACOB ZEITLIN and HOMER T. WOODBRIDGE, for "The Life and Letters of Stuart P. Sherman," in which they make secure the enduring fame of an interesting and powerful American letter writer.

EVELYN SCOTT, for "The Wave," a great novel about the Civil War.

ERNEST HEMINGWAY, for telling, in "A Farewell to Arms," a tender love story in the vernacular.

HARRY T. PETERS, for recalling, in "Currier and Ives: Printmakers to the American People," a vanished but touching and impressive American age.

Drama

EVA LE GALLIENNE, for her increasingly successful direction of the Civic Repertory Theater in New York City.

ELMER RICE, for "Street Scene," a prize-winning play in which realism, satire, and melodrama are all made to contribute to great theatrical effectiveness.

PRESTON STURGES, for enlivening an otherwise dull season with "Strictly Dishonorable," a delightful trifle which approaches the ideal of pure comedy without ceasing to preserve the flavor of contemporary American life.

THE NEWS REEL THEATER, for the establishment of a unique institution where one may enjoy the talkie-newspaper without waiting for the end of somebody's super-feature.

Art

The group of collectors and amateurs who have made possible the MUSEUM OF MODERN ART in New York City, which will devote itself to the display of contemporary painting and objects of art, both American and foreign.

Science

ALBERT A. MICHELSON, who, in announcing, on his seventy-seventh birthday, his retirement from his post as head of the physics department of the University of Chicago, declares that he wishes merely to have more time to continue his fifty-four years of scientific research.

HARLOW SHAPLEY, of the Harvard Observatory, for a series of lectures on astronomy in New York City which were heard with delight by large and eager audiences but which did not yield any portion of their scholarly profundity to popular taste.

WILLIAM H. WILMER, whose years of skilful, devoted, and successful service in the field of ophthalmological surgery have been recognized by the establishment of the Wilmer Ophthalmological Institute at Johns Hopkins University.

Adventure and Heroism

Rear Admiral RICHARD EVELYN BYRD and his companions for their bold flight over the South Pole.

Dr. GEORGE W. CRILE, ROBERT CHARLES, a Negro passerby, and many other unnamed persons who not only kept their heads in a panic but performed feats of the most admirable bravery and self-sacrifice during the trying hours that followed the Cleveland Clinic explosion and fire.

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THE NEW YORKER

A MODERN ART

"WELL, George," I said to George Hopkins one Saturday afternoon in the club in Forty-fourth Street, "I'll go with you to your Museum of Modern Art, provided it's not too far away. Where is it?"

"It's just round the corner," said George; so we got our hats and coats and started for the door.

He had been wanting me to go to this museum with him for some time, in spite of the fact that I never go to museums when I am at home. Abroad I go continually, finding it an almost necessary adjunct to keeping up with American gossip; I used to think the Louvre was very good, also, for theatre and ship news, though of course there is no place like the Cluny for furniture sales.

In the hall I heard George say in a monotone to the doorman, "Elmer, do you know where the Museum of Modern Art is?"

Elmer didn't know, but he thought we could find it in the telephone book. "Look here, George," I said, "don't you know where it is?"

"Not exactly," said George. "It's on Fifth Avenue, though. Just a minute while I get the number from the telephone book."

But it wasn't in the telephone book, either as a Museum of Modern Art, or an Art Museum of Modern, or a Modern Art Museum of. It occurred to me later that George might have been looking in a last year's book, but at the time it seemed conclusive.

"I'll ask Maurice at the theatre-ticket desk," said George. "He knows all about things like that."

Maurice ran through two or three little red books and finally had to raise his hands in defeat. "The nearest thing I have is 'Earl Carroll's Sketch Book.'"

George thanked him. "We'll just ask a traffic cop," said George. "They know everything."

YOU don't realize how big these traffic cops are until you walk out to one and bring up the matter of art. From the sidewalk they seem hardly more than life-size; they are dwarfed by the surrounding buildings until they seem scarcely taller than a man. Even if you get out to them and broach some he-topic you will probably find that you are looking about at his collar, which isn't so bad. But bring up a question of art, and you will see his

collar lift up in front of you as if he were an elevator-boy, leaving you looking approximately at his badge. This subject is about an eighth of an inch short of contempt of court; I feel that they would a good deal rather talk about rattles for the baby.

We walked out to one of them. I could see his chin just below the brim of my hat. "Can you direct me to the Museum of Modern Art?" said George, putting his shoulders back.

He didn't say anything and I looked up and saw that his eyes were resting in some surprise on the driver of a Ford sedan. This man had started to make a right turn, then changed his mind, and was now swinging round to the left. Our policeman watched him apparently with more and more surprise, his hands hanging down at his sides in great calmness; he even pushed George and me gently aside in order to see better. Then the driver, finding that the street ran only one way, tried to make a complete turn and was blocked by the car in front; then he slipped into reverse and started to back out. Our policeman strolled over to him, put one foot on his running board, and said to him sweetly amid a raucous din of impatient horns, "Why don't you just whisper to me where you're trying to go? Maybe I can help you."

I pulled George away hurriedly; I felt sure that this man didn't want to be bothered about art.

WE went up a block or two and found one who seemed a good deal smaller, though this may have been an hallucination because of the French Building.

"Art, 'eh?" he said, looking hard at George.

"Modern art," I corrected him.

"Take a Number Four bus and get off at Eighty-fourth Street," he shouted, about as persuasively as our old top-sergeant suggesting that we try a squads-right.

"That's the Metropolitan, isn't it?" said George.

"Well, that's what you want, isn't it?"

"Why, of course that's what we want, George," I said, and once more I pulled George to the sidewalk. "Now look here, old-timer," I said, "a man gets fed up with this sort of thing after a while. Unless you can produce your Museum of Modern Art—"

"Here's Thomas Cook," said George, "he'll tell us."

But Mr. Cook had shut up shop and gone home.

"I'll ask Information," said George,

hopelessly. "I know she won't tell us, but I don't want you to think I'm not doing everything in my power."

We found a telephone round the corner and George called Information. "Will you give me the address of the Museum of Modern Art on Fifth Avenue?" said George.

"The address of the Museum of Modern Art on Fifth Avenue?" asked Information.

"Yes," said George.

"I am sorry, sir, but I am not allowed to give out addresses."

"But, my dear girl," said George, "this is a museum. They don't mind if people know where it is."

This created a long silence, then Information replied, "I am sorry, sir, but I am not allowed to give out addresses."

George hung up. "There you are," he replied, "You can't get anything out of them."

"George," I said, "would you really like to know where the Museum of Modern Art is?"

"You don't mean that you know!" said George belligerently.

"Lend me that nickel," I said, "and let a man phone that can phone."

He handed me the nickel, though he wasn't much interested.

"Information, please," I said. "Listen to this, George, you who have said I hadn't a way with women—Information, can you give me the number of the Museum of Modern Art at five hundred and ten Fifth Avenue?"

"Five hundred and ten?" said George.

I waved him to be quiet, for Information was walking round to the front of this trap and sniffing at the trigger.

Then she spoke:

"There is no Museum of Modern Art listed at five one oh Fifth Avenue, sir. There is a Museum of Modern Art at seven thrrree oh Fifth Avenue, if that is the one you mean."

"That's the baby!" I cried with perhaps pardonable vulgarity.

—BERRY FLEMING

THE NEW YORK TIMES.
SUNDAY, MARCH 23, 1930.THE MUSEUM OF
MODERN ART

THE Museum of Modern Art announces the gift of five important works of modern sculpture—a relief and two figures in plaster by Aristide Maillol, the gift of the sculptor; a bronze torso by Maillol, the gift of A. Conger Goodyear, the president of the museum, and a colossal bronze figure of a standing woman by Wilhelm Lehmbruck, the gift of Stephen G. Clark.

The three gifts from Maillol himself are a plaster of "Desire," his most famous early relief, and two figures of women, "Spring" and "Summer." The plasters were made from the original molds and were passed by the sculptor. Only four other examples, all in bronze, exist, so that these three are unique in medium so far as these particular works are concerned. They have been painted tones of green in order to overcome the lifeless color of the plaster. The bronze by Maillol is one of the finest and possibly the best known of his torsos. The bronze standing figure by Lehmbruck is one of the best-known works of Germany's foremost modern sculptor. The original plaster from which this bronze was cast was made in 1910, at the beginning of the sculptor's Paris period.

THE MUSEUM OF MODERN ART

OFFICE OF THE TREASURER

I hereby acknowledge, with gratitude, the receipt of your check (or pledge) for the sum of \$5,000. This contribution to THE MUSEUM OF MODERN ART is to apply for the year 1929. The Committee of the Museum understands that you will send us a like amount for the year 1930.

Date

January 2
New York

1930

Chas. A. Rosenfelder
Treasurer

THE NEW YORK TIMES. SUNDAY, MARCH 23, 1930.

MODERN ART MUSEUM
GETS FIVE SCULPTURES

Three Are Gifts From Aristide Maillol—Examples Also Include Work by Lehmbruck.

The Museum of Modern Art, 730 Fifth Avenue, has received the gift of five examples of modern sculpture, according to announcement yesterday. Aristide Maillol, the noted French sculptor, has given to the museum a plaster relief, "Desire," and two figures of women in plaster, "Spring" and "Summer."

A bronze torso by Maillol has been presented to the museum by its president, A. Conger Goodyear. A colossal bronze figure of a standing woman by Wilhelm Lehmbruck has been given by Stephen G. Clark.

The three works given by Maillol were made from the original molds and were passed by the sculptor. Only four other examples, all in bronze, exist, so that these three are unique in medium, in so far as these particular works are concerned, according to museum officials. The plaster has been painted in tones of green.

The bronze by Maillol is one of the finest and possibly the best known of his torsos, the museum states. "The bronze standing figure by Lehmbruck is one of the best known works of this, the foremost modern German sculptor. The original plaster from which this bronze was cast was made in 1910 at the beginning of the sculptor's Paris period, and was exhibited in the armory show in 1913, where it was purchased by Mr. Clark.

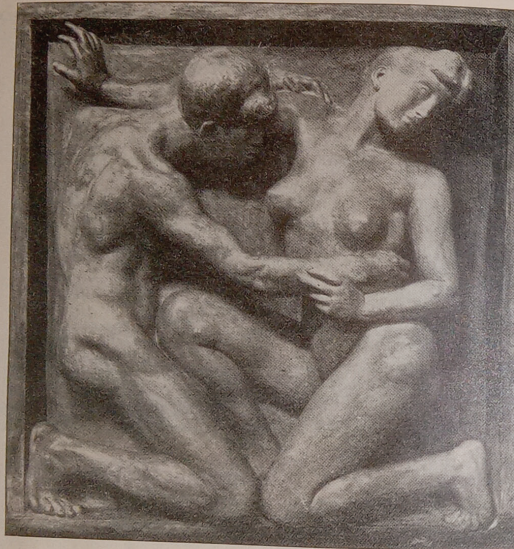
"The museum is extremely fortunate in securing these five works as a cornerstone of its collection of modern sculpture."

All five gifts are on exhibition at the museum, together with other sculptures by Maillol and Lehmbruck, a retrospective exhibition of the works of Max Weber and an exhibition of paintings by Paul Klee.

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The Art Digest, 1st April, 1930 7

4 Maillols, 1 Lehmbruck, Gifts to Museum



"Desire," by Aristide Maillol.

The Museum of Modern Art, New York, has announced five important gifts to its permanent collection out of its current exhibition—four sculptures by Aristide Maillol, the French artist whom many critics and connoisseurs regard as the greatest living sculptor, and one by Wilhelm Lehmbruck, foremost among modern German sculptors, whose career was ended by suicide just after the war.

Maillol himself, who is deeply touched by the way in which Americans have appreciated his art, gave three pieces in plaster—his most famous early relief, "Desire," and two figures of women, "Spring" and "Summer." The plasters were made from the original molds under the direction of the sculptor. Only four other examples, all in bronze, exist, so that these three are unique in their medium. It has been said that sculpture is "born in clay, dies in plaster and is resurrected in bronze," but Maillol painted these three in tones of green in order to

overcome the lifeless color of the plaster.

The museum in its announcement said that "Maillol, frequently mentioned as the greatest living sculptor, works in the classical tradition handed down from Egypt through Greece and Rome to the Italian Renaissance. The relief 'Desire' challenges by its ingenious composition and simple massive forms the metopes of the temples of Olympia and Athens."

The other Maillol gift is by A. Conger Goodyear, president of the museum, and consists of the bronze "Torso" reproduced in the last number of *THE ART DIGEST*. It is one of the finest and possibly the best known of his torsos.

The Lehmbruck is the gift of Stephen A. Clark, and is a bronze standing figure. The original plaster from which it was cast was made in 1910, at the beginning of the sculptor's Paris period, and was exhibited in New York at the famous Armory Show in 1913, where it was purchased by Mr. Clark.

WILL YOU HELP THE MUSEUM OF MODERN ART BECOME A PERMANENT ORGANIZATION BY JOINING

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MRS. JOHN D. ROCKEFELLER, JR., TREASURER
10 WEST 54TH STREET, NEW YORK CITY



FEMALE FIGURE

VANITY FAIR

MAY, 1930

This sculpture in green bronze is the work of Aristide Maillol, the French sculptor, who has presented it to the Museum of Modern Art in New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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VINCENT VAN GOGH
CYPRESSES

Collection Justin Thannbauer, Berlin

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THE CURRENT AMERICAN ART SEASON

BY
RALPH FLINT

ANY analytic consideration of the 1929-30 American art season before it has been allowed to round out a full term may seem at first glance hazardous if not untimely. With three months yet to go many unexpected items might well arise to color conclusions. Yet so sharply defined has the course and character of the current season been that it would seem most unlikely its general complexion could be radically modified by subsequent events. Rather does it appear probable that the provocative tenor and the lively tempo of this frankly Franco-American session will go on apace until the disintegrating touch of summer scatters the participants. And it must be further allowed, for the sake of discussion, that the American art season in its essentials means the New York season, since what transpires in the Manhattan galleries inevitably dominates and shapes the artistic destinies of the nation.

From the very opening exhibition of the current season it has been evident that the continued rise of the so-called School of Paris in public favor was the main issue. This group, conveniently brought under a general heading, somewhat inexact perhaps as to racial constitution but sufficiently clear as to its status quo, has come into a widespread recognition and acceptance that has surprised the most sanguine of its American sympathizers. This overseas body of artists, however diverse in talents, tastes and tendencies, constitutes the most amazing mass movement in the history of art. With Paris as the focal point, it radiates its vitalizing message of aesthetic revolt to all quarters of the Western world. While the European capitals have long since adopted its tenets of pictorial independence it

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has remained for New York to arrive at a similar degree of acknowledgment only in this year of grace.

Reaching a magnificent maturity within its own boundaries before it became anything of an issue in America, this movement, once a rising tide set in, soon had sufficient momentum to take the town, and to make the biggest artistic sensation yet recorded in the annals of American art. Scorned by the academic bodies, the new art fairly leaped into the front ranks. Aided and abetted by the more astute dealers and collectors, it appeared, as if by some concerted action, in gallery after gallery, piling up evidence for a movement no longer on the defensive, winning victory after victory with astounding ease, and suddenly springing upon a rapidly capitulating public its main offensive in the form of the newly organized Museum of Modern Art. The astounding success of this unique and timely institution is now a matter of history, and marks the peak of a movement cradled in the equally famous Armory Show of 1913.

Of course the School of Paris group has not been unknown to the cognoscenti of the new world. Since the time that Cézanne came into any sort of recognition in his own land, far-seeing Americans were on hand to acquire examples of the better known men. Here and there local collections began to be formed that reflected the new tastes and traditions. Certain American dealers began publicly to proclaim the merits of this innovator and that. Cézanne, van Gogh, Gauguin, Matisse, were names that came to have a definite authoritative ring. The decorative aspects of the new movement began to be broadcast in various accessories bearing the Paris hall-marks. Generous representation of the new modernistic styles in interior decoration was made by leading New York department stores. The general public came in due season to accept the new modes, to enjoy the bright echo of its own mechanistic times in these new settings and accoutrements. Even the Metropolitan Museum gave its stamp of approval to this decorative trend in comprehensive exhibitions of interiors of both foreign and domestic

stamp. Thus the more easily understood phases of modernism became assimilated and this public recognition led inevitably to the beginning of a more intensive cultivation.

Hitherto conservative collectors were known to be taking up with the new men. The dealers began to import work by radically-minded members of the School of Paris. Picasso, Chirico, Surville, Dufy, Modigliani, de Segonzac, Derain, Braque, Lurcat, here were even more provocative names to swell the lists. A new art that was virile, strong, at variance with tradition, was to be met with on all sides. The story spread by word of mouth as well as by the regular sources of critical estimation. The movement built itself up into a mighty torrent, catching more and more of the great American public into its onrushing stream. Like the sudden psychological uprising of the Spanish craze some seven years back which swept Zuloaga into sudden, unexpected public favor, the new movement broke into frantic activity with the beginning of the current season. When the doors of the new Museum of Modern Art were formally opened and the word got about that four of the principal founders of modernism were to be seen in almost regal representation, and that the museum itself was a permanent institution under the auspices of a group of trustees comprising, among others, such well-known American collectors as Mrs. John D. Rockefeller, Jr., Miss Lizzie Bliss, Sam Lewisohn, Frank Crowninshield, Duncan Phillips, Chester Dale, Paul J. Sachs and Stephen C. Clark, the public response was immediate and overwhelming. During the course of the first exhibition the attendance was phenomenal, the eager interest of the majority making the occasion even more memorable. The second show, comprising a group of nineteen contemporary Americans, still further consolidated public acceptance of the new museum and its purpose, while the third event, dealing with the so-called School of Paris group, brought such response from the multitudes that the resources of the museum's temporary quarters in the Hecksher Building were taxed beyond reasonable limits, a ready argu-

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ment for hastening the plans for permanent quarters. And, as if this successful launching of a new museum was not sufficient indication that modernism had been taken to heart by the American public in all earnestness and good faith, there came the official announcement that Mrs. Harry Payne Whitney had endowed a museum exclusively for American Art to the tune of about a million dollars in continuation of the fine policy of enthusiastically supporting contemporary work maintained this past decade by the Whitney Studio Club and Gallery. Counting the already established Gallery of Living Art that Albert E. Gallatin sponsors, New York thus becomes the "locale" for three museum groups devoted in the main to the best interests of the modernist movement, conclusive and eloquent proof that the season of 1929-30 is to go down as a red-letter one in Manhattan history.

The opening guns of the current season were more or less simultaneously fired at Kraushaar's, de Hauke's and Reinhardt's, each with a group exhibition of the School of Paris men, the Kraushaar selection emphasizing Derain: The de Hauke Gallery continued its attack with a most important and comprehensive exhibition of canvases by the late Amadeo Modigliani, that unhappy Italian genius who came to Paris and flowered briefly but vividly amid the leaders of the new movement. The extremely mannered, elongated characterizations of men and women that unmistakably proclaim this artist are so filled with style, penetration and pictorial "élan" that the eccentric elements are set well in abeyance. His canvases are invariably rich in tone, eloquent in setting forth of subject matter, strikingly patterned and boldly executed. They have a genuinely felt primitivism that easily carries them past any charge of affectation. If Modigliani had steeped himself in various phases of primitive art, there is no reason to doubt that the curious style he came to develop was not essentially his own. These canvases, many in number, and comprising the first concerted exhibition of his work in America, proved a most stimu-



Collection Mrs. Bliss, New York

PAUL CÉZANNE
STILL LIFE

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lating event, one that clinched the issue of his acceptance by the New York public. Modigliani has contrived a new silhouette, launched a fresh attack on the hackneyed issues of portraiture, and shown an uncertain world the everlasting advantages of a definite aesthetic conviction. Maud Dale, in her monograph which appeared simultaneously with the de Hauke exhibition, speaks of his art as a "revelation" and a revelation it surely is as decisively rendered as El Greco's or Botticelli's or Cézanne's.

Hard upon the Modigliani show came the gala opening of the new Museum of Modern Art, featuring Cézanne, van Gogh, Gauguin and Seurat, in a loan exhibition of splendid proportions. The entire town turned out for the opening, this being perhaps the first time that art and society had come together in anything like the spirit of eager cooperation and anticipation that invariably marks such gatherings in London and Paris. One could hardly find a dissenting eye on this historic afternoon, and there was a marked feeling in the air that something really notable and far-reaching was being accomplished. It would perhaps have seemed strange had there been any reactionary signs that day, since the four artists chosen by the museum's governing board for its initial display can hardly be regarded as anything but "old masters" today. Cézanne, the main instigator of the whole modern movement, was an inevitable choice for inaugural honors by a museum devoted to the artistic issues that have come to be classified as "since Cézanne." The other three contemporary with him, and instrumental each in his own way in furthering the cause of individualistic painting, rounded out a group that all could acclaim as benefactor to the cause of high art.

Cézanne, the greatest painter evolved since the Impressionistic movement changed the art of painting, quite naturally dominates any contemporary group in which he may be placed by virtue of the inherent integrity, originality and grandeur of his art. Denied a place among the leaders of his time, thrown

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upon his own resources, he was left to fight out his pictorial problems alone with nature and his own driving sense of beauty. Had popular success come to him it is conceivable that his art would have been less commanding by several degrees. Some thirty canvases from various collections on both sides the Atlantic made the Cézanne showing a most distinguished one, although many of his most important works owned in this country were noticeably absent. Self portraits from the Phillips Memorial Gallery and Robert Treat Paine collections, still life compositions from the Bliss, Lewisohn and Dale collections, the "Boy with Skull" from the Reber collection (Lausanne), the well known blue-gray "Nude Figure," Lord Ivor Spencer Churchill's beautiful small study for "The Bathers," the Ryerson "Estaque," to mention but a few, gave the eager throngs an artistic treat of no mean proportions.

But, perhaps, the most outstanding impression of the exhibition was produced by the startlingly vivid group of canvases by van Gogh, landscapes, portraits, genre pieces, hewn from consciousness by the swift and terrible alchemy of his insurgent art. His tempestuous brushes literally carved their way into the heart of his subject matter, leaving glorious souvenirs of a painting passion that mounted flame-like from his fierce desire for expression; souvenirs that burn today as when he flung them passionately onto canvas, that twist and writhe with an almost terrible, awe-inspiring power. Nothing can exceed his "Cypresses," from the Thannhauser Collection (Berlin), in intensity of conception, in the molten grandeur of its upspringing passages, in its unabated fury of achievement. "The Ravine," "Sunset over Ploughed Field," "Street in San Remy," "House on the Crau," all express this same propulsive manipulation in varying degrees, while his two self-portraits and the other characterizations stand forth as documents of irrepressible individuality and pictorial intensity. To the average New Yorker this phase of the exhibition came with truly startling force, it being the most important representation of van Gogh's art yet made

in this country. The Gauguin canvases likewise made their mark, delighting with their richly tintured passages of semi-barbaric splendor. The group of South Sea subjects displayed his talents at their most mature, evoking in round terms the mellow, flowering beauty of Polynesian life. Seurat, quietly holding his own in this rather strangely assorted company, made a lasting impression by the charm and dignity of his delicately nurtured landscapes and figure pieces painstakingly wrought in a most exacting style of "pointillisme." His large "Side Show," and the study for "La Grande-Jatte" were two of the most revealing canvases from his hand. Nearly one hundred items were distributed through the six galleries of the new museum and the attendance during the four weeks came close to fifty thousand. And it must be noticed that this drove of gallery-goers was of a decidedly different caliber from the curious thousands that packed the Sorolla and Zuloaga shows to earlier suffocation.

Counteracting to some degree the flood of French art loosed upon the galleries came the second exhibition at the Modern Museum of Art, this time featuring contemporary American painters without stressing any one particular school or group. Nineteen artists were selected, each representing some especially significant phase of present-day painting. This limited list

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could hardly hold all the eligible names and it immediately became a subject of heated discussion in every art circle, to the extent of one art magazine offering a prize for the best "All-American Nineteen." It was a tactless move to include Lyonel Feininger, a German-American of little or no local reputation or representation in such a limited, lime-lighted body, nor did the presence of Pascin, Balkan born, French to his finger-tips, add to the general peace of the American mind. Neither was it any too helpful to have several of the artists seen retrospectively. Taken all in all however the exhibition served its purpose although it came as something of an anti-climax after the spectacular Cézanne-van Gogh-Gauguin-Seurat show. Speicher Kent, Hopper, Lawson, Sloan and Miller represented the more or less conservative party, with Weber, Pascin, Karfiol, Kuniyoshi, and Kuhn forming the left wing, and leaving Burchfield, Sterne, Dickinson, Hart, O'Keeffe, Marin and Demuth somewhere in between. Marin is a hard man to classify, being pretty much of a law unto himself. Each was allowed four or five paintings, so that the affair escaped any discursiveness or ambiguity. It was frankly American painting of today. Georgia O'Keeffe, the only woman honored by the committee, made an effective showing with her boldly stated patterns, and held her own with the others. Kuniyoshi undertook to stampede the exhibition with a large reclining "Nude," ambitiously planned in the grand manner, but failing to come off because of too flexible construction. It displayed his stylistic manner of painting and celebrated his affection for mahogany browns and resonant blacks. One of the most individual and gifted of the younger men, he would undoubtedly occupy a more dominant place in American painting were he not so persistently precocious in subject matter. Walt Kuhn's contributions looked well, particularly his "Clown" with its insistent play of dead white. Bernard Karfiol's poetically conceived "Boy" from the Phillips Collection, stood out in sharp contrast to his late canvases wherein he achieves a more sustained and buoyant technique



Private Collection, New York

CHARLES BURCHFIELD
PROMENADE

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MAX WEBER
THREE JUGS

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but drops away from the sturdy simplicity of his earlier manner. His "Seated Nude," now a permanent item in the Modern Museum's collection, is a lively performance and pitched in a higher key than the "Boy," yet it suffers from a certain reddish monotony in the flesh tones. The rich, gamey flavor of Pop Hart's picaresque art was well to the fore, and the Burchfield water colors, particularly the more recent ones, had a healthy if rather self-conscious American tang to them. Hopper, too, stood out for an uncompromising handling of certain rugged realities of the American scene, while the Demuth studies of fruits and flowers tipped the balance in the opposite direction with their delicately wrought passages of concentrated color and their elaborated textures. Max Weber's "Loaf of Bread" and "Three Jugs" made a wide impression, and the Sterne canvases were as usual instinct with his long acknowledged understanding of rhythmic pattern and glowing color. The group of Marin water colors, which included such rare numbers as "Maine Islands" and "Back of Bear Mountain" from the Phillips Collection and the dazzling "Red Lightning" from the Howald Collection, showed this singular artist in rare form. Further comment on his art is reserved for a later part of this review.

In further praise of the School of Paris came a succession of one-man exhibitions by Kisling, Utrillo, Friez, Mauny, Gromaire, Jacob, de Segonzac, Picasso, Derain, Dunand, Matisse, with supplementary group shows of oils, water colors and lithographs, culminating in the "Painting in Paris" exhibition at the Modern Museum, the third and most sensational offering of its short career. The record of the opening exhibition was easily surpassed and the show had to be extended by a considerable period to accommodate the multitudes bent on finding out all about this new art. The widely heralded luminaries of the School of Paris were all present in compelling, vigorous representation, with the addition of a few less disturbing men like Forain and Vuillard. Picasso, easily the outstanding figure of

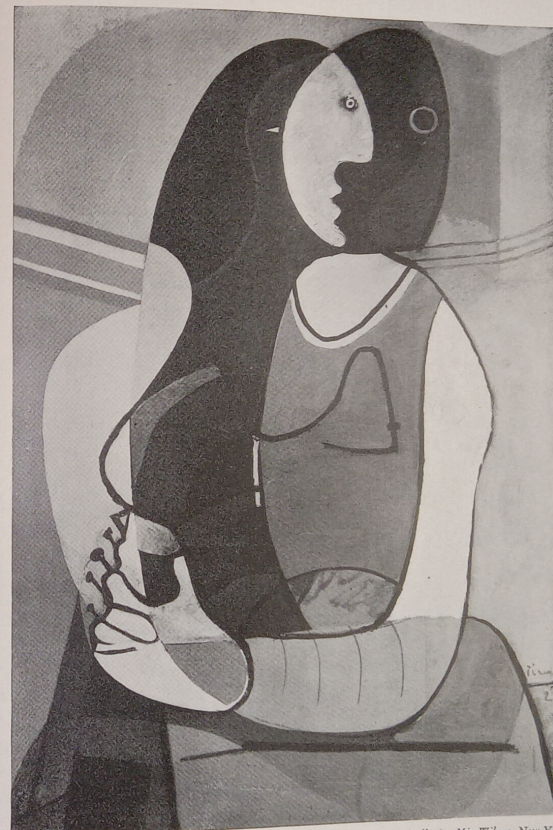
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ART AND UNDERSTANDING

the whole season by virtue of his capricious, extravagant, exotic yet commanding performances, became the storm center with his "Seated Woman," otherwise known as "The Parrot Woman," from the Wiborg Collection. Here was sur-realism with a vengeance. Nothing quite so stark, so malign, so sinister, so pictorially daring had come to pass in any of the other School of Paris shows, and so the storm of indignant curiosity broke over this particular canvas. In fact the main gallery was predominantly his with his large "Abstraction" in postery reds, greens and black, his black, brown and white "Musical Instruments" from the Carpenter Collection, with its full bodied interplay of semi-developed forms, his heroic "Woman in White," his neo-classical, large scale "Woman and Child," looking extravagantly silly and pretentious, his appealing "Pierrot," from the Lewisohn Collection, and of course the "Seated Woman," to mention the outstanding items. There were also the neighboring Braques, the large Bonnard "The Palm," and the de Chirico "Horses," the last from the Wiborg Collection. But it was a Picasso field day, with the protean playboy of the painting world all over the lot in as many moods and manners as you could ask for. For no one artist has ever ranged so far afield as he, tried out so many pictorial by-paths, or taken so many chances. Of all the sur-realists none have captured a more tangible or showy trophy than his nightmarish "Seated Woman." As a stirring piece of interlocking line and bold patterning, this ghoully harlequinade of the nether-world remains perhaps his masterpiece. It is a painting that would require immense courage to live with.

The fine Braques stolidly adhering to an almost monochromatic discipline, showed this master abstractionist at the height of his powers and in a more monumental mood than usual. "The Table" and "The Mantle," both exhilarating performances, are powerfully organized and richly gifted. Matisse who, in company with van Gogh, is probably the most potent force among the painting fraternities at the moment, had at



PABLO PICASSO
SEATED WOMAN

Collection Miss Wiborg, New York

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PABLO PICASSO
WOMAN IN WHITE

Collection Miss Bliss, New York

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least ten representative canvases to his credit. While none of them could be called superlative, they each revealed some special phase of his art, from the severe blocked-in "Seated Nude" of the Samuel White Collection to the brightly diapered "Pose of Buddha" and the tonally triumphant "Interior" of the Cone Collection. The combined record reveals him a most dextrous painter of natural form rigorously subjected to a preconceived patterning. He has carried on the rich scoring of Cézanne and van Gogh to even more drastic conclusions, sharpening the color contrasts, intensifying the visual attack of line and arabesque, multiplying accents and giving them a sort of checker-board distribution, a freshly conceived diapering that keeps the whole canvas glitteringly alive and pointed. His color is insurgently bright and florid without being blatant. His designs are constantly on the move yet never tiring. He is primarily a painter of still-life, even when most concerned with the figure, his consummate sense of design enabling him to reduce the human form to barest decorative essentials. Occasionally, as in the "White Plumes" from the Clark Collection, he achieves succinct characterizations approaching Modigliani's but ordinarily he ignores the individual and the particular in sweeping generalizations. Taken by themselves the ladies that frequent his canvases are a rather sorry crew, but looked at as incidental to the decorative whole they serve their spatial purpose.

One of the most noteworthy groups of this "Painting in Paris" display concerned a man too little known in New York and one apt to be overlooked in the crush of clangorous modernity, Pierre Bonnard. Thanks principally to the enthusiastic support of this painter by the Phillips Memorial Gallery, there is a certain Bonnard following in this country, although nothing approaching the wide acclaim he enjoys in France. Seven canvases from his hand, including the large and sumptuous "The Palm" of the Phillips Collection and four other examples of the highest order, showed Bonnard to be a supreme colorist, an ima-

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gist of wide originality and deeply poetical persuasion, and a designer of novel patterns untrammelled by code or convention. Bonnard may appear soft, secluded, old-schoolish to many who are attuned only to the fashionable cadences and categories of the moment, yet his claim to eminence among the elite of present day painters is too well established by vivid and sustained performance to be in any doubt. He still carries on the luminist tradition that sprang into being with the plein-air painters of France but he is miles removed from the purely impressionistic group by force of his reconditioning of natural fact into freshly minted fancy. He harks back to several masters of the Nineteenth Century in France, yet he overrides dates and schools somewhat in the way of Despiau through an accrued sense of beauty that knows not time.

Derain, with his reversal to classical contours and sombre coloration, struck an important note in contradistinction to the sharp pictorial summaries of his neighbors. His later works, mellow in tone and mildly assertive in line and angle beside the mechanistic contrivances of many of his confreres, emphasized the catholicity of the modern group. Like Bonnard, he goes his own gait, and reaches his goal by the innate power of his visual conceptions. While his intermediate painting states are of interest, many of his earlier accomplishments seem cumbersome and even crude beside the tonal refinements and Gallic elegances of his present period, so well illustrated in this exhibition by his "Manot, the Dancer," "Back of a Woman" and "Southern France." He accomplishes the grand manner without loss of simplicity, sustains a rich impasto without becoming fussy or heavy handed, and attains to an almost vanished dignity and decorum without the slightest trace of affectation. The de Sezonac canvases were typical of this painter's heavily loaded pigment and propulsive brushwork, so eminently suited to his particular manner in keeping his boldly picked out patterns in constant flux. Two Paris street scenes by Utrillo displayed the quiet pictorial distinction that is synonymous with his name,



PIERRE BONNARD
THE PALM

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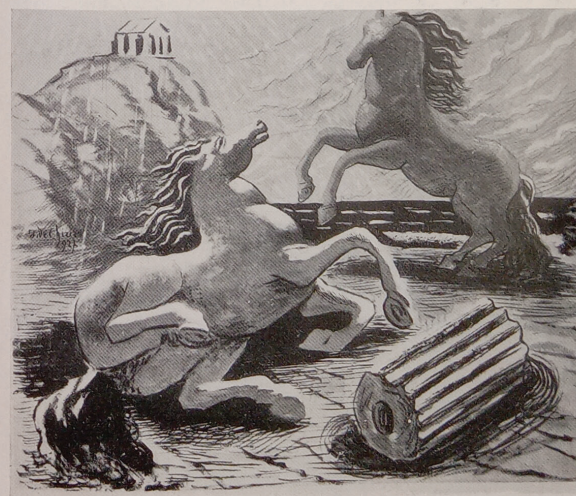


HENRI MATISSE
POSE OF BUDDHA

Collection Stephen C. Clark

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and there were several romantically flavored canvases by Dufresne, whose untrammelled style exactly suits the fanciful content of his art. Gromaire, square and squat and slightly forbidding; Vlaminck, blustering and obvious; Dufy, sprightly and engaging as ever; Laurencin, palely loitering; Chagall and Rouault and Soutine and Delauney rather too fauvish for comfort; Miro, with his stunt picture, "Dog Barking at the Moon," raised to undue prominence by the publicity of a well known critic's Freudian implications; and lastly that good trio of surrealists, de Chirico, Lurcat, and Surville, whose strange effusions add the last word to modern painting—all these, plus the slightly outmoded Leger, the little known Fautrier, the clever Kisling, and the advancing Friesz, made up the sum-total of this world-beating ensemble.

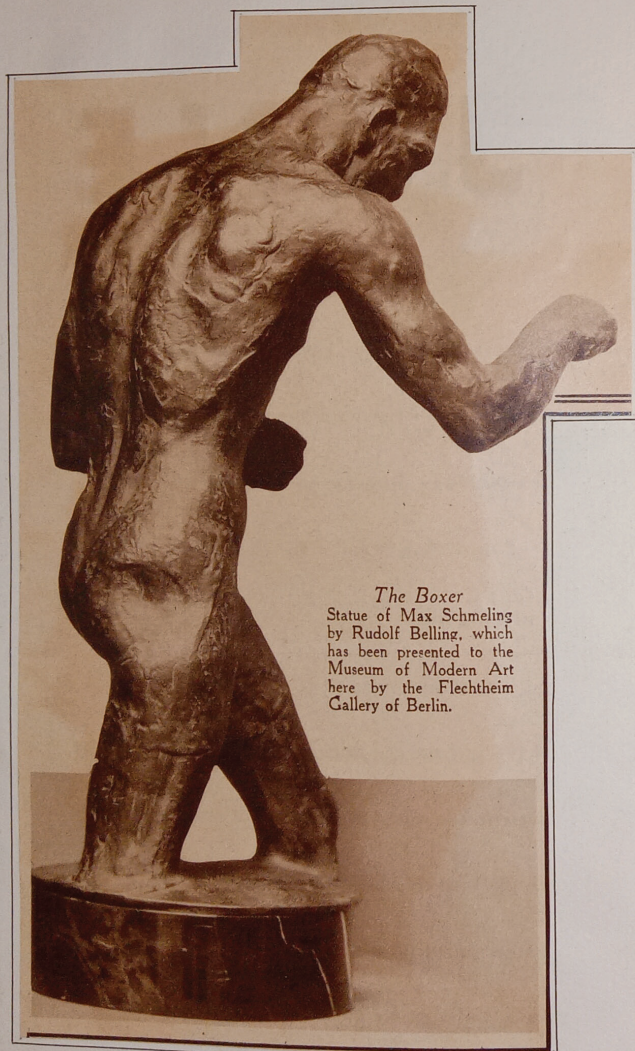


GIORGIO DE CHIRICO
HORSES

Collection Miss Wiborg, New York

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NEW YORK HERALD TRIBUNE, SUNDAY, JUNE 15, 1930



The Boxer
Statue of Max Schmeling
by Rudolf Belling, which
has been presented to the
Museum of Modern Art
here by the Flechtheim
Gallery of Berlin.

A PERSPECTIVE VIEW OF THE NEW YORK SEASON

By AUDREY MCMAHON



WATCHING A STORM ON THE ENGLISH COAST

By WINSLOW HOMER

Loaned to the current exhibition at the Museum of Modern Art
by the Babcock Galleries

THE pendulum swings back—in modes, in manners and in art. André Maurois has said that "Romanticism is not merely a scepticism and iconoclasm; it is an intellectual attitude, an attitude of revolt and ennui reborn after every great upheaval with almost rhythmic regularity." This emotional ennui together with the inevitable intellectual sterility which is the consequence of perfunctory application to mechanical formulae is providing the momentum which is swinging the pendulum back or, perhaps, merely creates an absence of momentum to push it onward. A multitude of minor causes, negligible when a movement is in its full, forward, surge, but coming to the fore when such a movement falters, make their timely appearance. The most outstanding of these because of its connotations is the cheapening of "modernistic" art in the ap-

plied arts until nothing of the original intention remains and, indeed, the original idea has been forgotten. There appears to have been a similar cheapening in "modernistic" painting in the fine arts which has resulted in a like brand of mediocrity.

Seen in perspective and against such a background there stands out all the more forcibly the strong and worthwhile work of certain artists and the purport of certain group exhibitions. From such a survey it becomes apparent that the work of American artists progresses, although such an exhibition as the "Nineteen Americans" at the Modern Museum, which, by the way, was one of the most discussed art events of the season, stresses the dependence of our painters upon the French.

It would be illogical to compare these "Nineteen Americans" with the exhibition

of Cézanne, Gauguin, Seurat and van Gogh which preceded it at the Modern Museum and to urge that because a Weber still life perhaps fails to hold together when placed beside a Cézanne, America produces nothing of merit. It would, however, be equally illogical to deny that Karfiol is painting à la Renoir, Weber, à la Cézanne, Pollet à la van Gogh, etc. One of the principal controversial points in connection with the exhibition, second only to the major question of the inclusion of certain artists among the "Nineteen" and the exclusion of others, was the trivial warfare waged against the "so-called" Americanism of the group. Pascin, for example, was asserted to be practically international and available for any exhibiting nation. From this rather absurd attention accorded the accident of birth there emerged the conclusion that there are Ameri-

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can painters and that the term implies something other than geographical boundaries. Illustrating fully this aspect of the American were the paintings of Hopper, the early Burchfields, the Demuths, Eakins and Homers.

Somewhat more cosmopolitan in nature though predominated by "native" talent was the exhibition of "Young Painters," the 46 under 35. It is amusing that although geographical birth certification came in for much discussion there was no scrutiny whatsoever about the "so-called" youth of the exhibitors in this show, nor the data on which this juvenescence was based. A lesser dependence on the work of the French precursors was gratifying. The exhibition was interesting, but hardly excellent, the work shown in many instances falling short of any particular achievement.



AFTER THE TORNADO

By WINSLOW HOMER

Watercolor from the Martin A. Ryerson collection on view in the current exhibition at the Museum of Modern Art

opened in 1924 and has ever since been one of Mr. Neumann's most promising "Americans" although his popularity in Germany has been greater than it is in this country. The fifth one-man show which Mr. Neumann has given him was held simultaneously with an exhibition of his work at the Modern Museum. The latter was a retrospective exhibition including paintings from 1907. The predominating note in Weber's art and one which survives through his many changes of style is one of petulant force. He is most successful in his nude studies such as *Tranquility* shown at the Modern Museum and at the Downtown Galleries Spring Show. His landscapes, *The River* and *Old Barnes* were a surprise to even those who thought they knew Weber well, and his *Still Life Distributed* (1929) was one of the finest canvases shown. Each year it is said of Weber that he has passed through all of the stages of modern painting, and that his last phase seems to be the best. The monograph "Max Weber" by Roger Cabill, published by the Downtown Galleries, is reviewed in the Book Section of this issue of PARNASSUS. It is mentioned here merely as an added indica-

Depressing, also, was the one-man exhibition of Burchfield's work at the Rehn Galleries, a condition which in spite of the vast difference between Burchfield and Davies, arose from somewhat the same cause. Burchfield, an able painter in oils and a master in water colors seemed, in this exhibition, to have reached a fork in the path of his work. This show followed close upon the heels of an exhibition of his early work at the Modern Museum, and served to render

the comparison striking. There were indubitably some excellent paintings in the more recent show, and there was manifest much promise in those works in which the artist is undertaking a new and, one might almost say, less "American" interpretation of life. But the general excellence of the early paintings shown in the Modern Museum just previously would seem to make such groupings unnecessary and unfortunate.

Another artist whose work has been seen in group and in one-man shows is Max Weber. This painter was one of the first exhibitors of the New Art Circle when it

PARNASSUS



MOONLIGHT

By RYDER

Loaned by the Montross Gallery to the Homer-Ryder-Eakins exhibition now at the Museum of Modern Art

tion of the recognition which, after many years of rather restricted acclaim, this artist is now receiving.

The absurd query as to what constitutes an American painter has been asked more frequently concerning no one than Kunyoshi. As Mr. Forbes Watson said recently in "The Arts," "In the minds of letter writers a conclusion seems to be much easier to reach when the artist's first birthday was celebrated in the orient than when it was celebrated in Europe." Alfred Barr's division of Americans into "Mexicans, Pueblos, Kiowas and the descendants of immigrants" would seem to rule Kunyoshi out, but a far more definite exclusion from occidental nationality is offered by the artist himself in the profoundly un-American character of his work and his outlook. The very much discussed "Reclining Nude" which almost stamped the "Nineteen Americans" exhibition at the Modern Museum and which was seen again, later, in a one-man exhibition of the artists' work at the Daniel Gallery demonstrates the artist's absorption with the

female figure and the humorous frankness of his expression. "Too clever" and "merely clever" are the adverse criticisms most frequently heard of Kunyoshi's work and one critic remarked in conversation that if art is "a sublime sense of humor then Kunyoshi's painting is art." So much insistence on a caustic style would seem to indicate an alien point of view in the beholder, incapable of dissociating itself from its own inhibitions and prejudices in order to view the canvas dispassionately. It is this barrier which the artist himself has erected which even his citizenship papers and his inclusion in the "Nineteen American" exhibition cannot hurdle. Viewed calmly without the absurd classification of nationality which the season's activities seem to have forced upon us, Kunyoshi's work is immensely satisfying in its fine hard style and interestingly original color.

Despite the brave showing of our artists the French continue to command the lion's share of popular interest. Among the most important of the French exhibitions were the "Cézanne, Gauguin, Seurat and Van Gogh" classic, "Painting in Paris," the Renoir show at Knoedler, the retrospective exhibition of Cubism sponsored by de Hauke, another retrospective exhibition put on by Reinhardt and showing beautiful examples of Picasso and Derain, the Delacroix and Ingres shown early in the season at the

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PARNASSUS

Kraushaar Galleries . . . again the list grows.

The first exhibition sponsored by the Modern Museum was a memorable event and daily drew immense crowds of visitors to the doors of the new museum. Among the spectators there were, to be sure, those who declared themselves baffled. Particularly was an early Cézanne landscape in the manner of Courbet the subject of mystification. About this painting the New Yorker published the following pertinent dialogue, purported to have been overheard, and without difficulty, during the vernissage: "Pour moi c'est un Gauguin fait à la manière de Pissarro. Je te parie un chocolat-soda. Il peut être également un Van Gogh quand il travaillait encore dans les mines en Belgique à l'époque des fameuses Bottes; tu l'as vu il y a deux ans à Paris. Comment? C'est un Cézanne? Flute! Je suis une vache Espagnole." The Seurat's in the exhibition came in for their share of criticism, they were said, by some, to be stiff, and by others not to be the best examples available; the Gauguins were not universally applauded, they were variously called shallow and superficial, although this was repudiated as calumny by many. But of the Cézannes and the van Goghs there was almost no adverse criticism whatever, and the exhibition as a whole stands as a collection of the finest French paintings shown in this country this season, or, indeed, of any season, ranking in quality of

excellence with the marvelous exhibition of Flemish Primitives shown at the Kleinberger Galleries early in the fall, and the present exhibition of the Havemeyer Collection on view at the Metropolitan Museum.

Among the living French painters there are several who have, frequently, of late, been accorded the title of "old masters." Among these are Matisse, Picasso and Derain. A very fine exhibition of Derain's most recent work was shown at the Knoedler Galleries, and many additional Derain paintings were included in the vernissage: "Pour moi c'est un Gauguin fait à la manière de Pissarro. Je te parie un chocolat-soda. Il peut être également un Van Gogh quand il travaillait encore dans les mines en Belgique à l'époque des fameuses Bottes; tu l'as vu il y a deux ans à Paris. Comment? C'est un Cézanne? Flute! Je suis une vache Espagnole." The Seurat's in the exhibition came in for their share of criticism, they were said, by some, to be stiff, and by others not to be the best examples available; the Gauguins were not universally applauded, they were variously called shallow and superficial, although this was repudiated as calumny by many. But of the Cézannes and the van Goghs there was almost no adverse criticism whatever, and the exhibition as a whole stands as a collection of the finest French paintings shown in this country this season, or, indeed, of any season, ranking in quality of

the painting was as vibrantly alive as his beautiful *Seated Nude*. There is a concentration in every canvas by Matisse which compels the attention of the audience and will not be denied.

Maillol appeared to excellent advantage in the exhibition given him at the Museum of Modern Art. *L'Action Enchaînée*, a superb torso, was recently acquired by the Metropolitan Museum of Art. Rodin and Bourdelle, shown at the Balzac and Rosenbach Galleries respectively are essentially pictorial and romantic sculptors. The showing of this work was, in both instances, unfortunately hampered in being presented through the medium of small bronzes in lieu of those representing the work of the sculptors in actual scale. The original wax head of Balzac, however, in the Rodin show, caused great interest. //



THE OLD FASHIONED DRESS

By EAKINS

Loaned by the Pennsylvania Museum to the
Museum of Modern Art

Saturday, June 14, 1930

The ART NEWS

Flechtheim Gives
Bronze to Museum
Of Modern Art

The Museum of Modern Art has announced that a three-quarter-length bronze statue of Max Schmeling, the German boxer, has been given to the Museum by Alfred Flechtheim of Berlin. The bronze, which is the work of Rudolph Belling, is slightly under life size and depicts the boxer in a crouching ring pose. It will be on display at the Museum during the summer months.

Art News-May 31-1930

Modern French
Art Dominated
Past SeasonModern Museum of Art and
Many Dealers Held Exhibi-
tions of Fine Works by Con-
temporary and Late European
Artists.

Interest in modern French art, gradually gaining momentum during the past few years, came triumphantly and overwhelmingly into the limelight of the New York 1929-1930 season. Under the leadership of the Museum of Modern Art, whose magnificent showings far exceeded even the most sanguine expectations of the critics, the giants of the contemporary French school appeared in a series of exhibitions which aroused almost unprecedented interest. Since all that was Gallic shared in the general enthusiasm for French art, many followers and minor figures in the great movement were also brought forward. However, a true measure of the intrinsic value of these "little masters" was provided by the Modern Museum, which with its insistence upon quality performed a most praiseworthy service in helping the public to separate the wheat from the chaff.

The initial exhibitions of the year were excellent forecasts of the season's trend. De Hauke's "Thirty Years of French Painting" included interesting work of varying merit ranging from Douanier Rousseau to Gromaire. The Kraushaar showing, which opened almost simultaneously, emphasized Derain's art particularly, although the artists represented ranged from Ingres to Braque. The De Hauke Galleries, a few weeks later, brought forward an extremely comprehensive collection of the paintings of Modigliani and the season was on in earnest. This artist's distinctive, if mannered style, was revealed in a group of portraits whose outward rebelliousness was tinted by deep study of early Byzantine and Sienese art. Already accepted by our more adventurous collectors, the De Hauke show served as a powerful stimulant to public interest in an artist whose untimely death hastened him on the highroad to fame.

Early November ushered in the new classic exhibition of the Museum of Modern Art, whose influential sponsors brought together in a magnificent loan show the finest group of canvases by Cézanne, Van Gogh, Gauguin and Seurat, that New York has ever seen. The exhibition, composed of the greatest obtainable examples from leading American and European collections, was productive of an almost breath-taking ensemble. Here the public, which had for some time been impatient of the second and third rate paintings set before them as examples of modern French art, were able to study the giants of the XIXth century in their full stature. Some thirty of Cézanne's most powerful works revealed the master of Aix painting the earth and its figures as never before. A remarkably fine group of landscapes, portraits and still lifes by Van Gogh told in flame-like brush strokes of the artist's eternal conflict with himself, transmuted into an almost terrifying spiritual energy. In another room hung paintings by Seurat, balancing with mathematical precision the material and spiritual worlds, while Gauguin, in his South Seas and Polynesian subjects, showed himself as an epic recorder of primitive and primal mysteries. The exhibition, too great for either joy or pretentiousness, found a tremendous response in the New York public. Though the bitter struggles and painful labor embodied in these masterpieces of a new epoch in art, required real effort from all who saw them, the crowds that thronged the Museum bore witness to genuine appreciation of a fine enterprise, remarkably carried through.

The abstract dream poems of Paul Klee, shown on this same occasion, produced a considerable stir among a little circle of serious appreciators but failed to make a great impression upon the New York public as a whole.

On January 19th, the Museum of Modern Art after a rather disastrous attempt to elucidate the American scene, again turned to France and staged its provocative "Painting in Paris" show unrivalled since the far off days of the Armory in first rate paintings by modern Frenchmen. The quality throughout was amazingly high and except in the case of Matisse it would have been difficult to improve greatly upon the selection. Braque and Picasso, who stood out as the leaders of the exhibition, were both splendidly represented by works which afforded most interesting contrasts between the greatest forces in the cubistic movement. The Braques showed the artist's power in developing his theories of formal relation with a cold scientific precision. The Picassos, on the other hand, with their greater facility and higher spirits, were the sensation of the show. Almost all phases of the artist's kaleidoscopic career were illustrated by the fourteen paintings in the Modern Museum show. Although major honors went to these two men, several other leaders were strongly to the front. Among these were several extremely fine Derains, a number of works by Segonzac, a group of characteristic Bonnards and power-

With French art usurping the center of the New York exhibition stage, representatives of other European countries played a distinctly minor part in the season. The sole exception was undoubtedly the German sculptor Lehmbruck, whose work had been almost entirely unfamiliar to Americans before his fine presentation at the Museum of Modern Art. Although forced to stand comparison with Maillol, several of Lehmbruck's figures equaled the great Frenchman's in strength and vigor, if not in rhythmic unity. Dominated by the fine torso of a woman, lent by Smith College, his group of work did much to revive the somewhat tepid interest of New Yorkers in modern German art.

The season's most significant exhibition of French sculpture was afforded by the group of finely selected Maillols presented by the Modern Museum in March. Here famous pieces previously included in the Brummer showing of a few years ago and a number of important recent works formed an ensemble that did much to clarify the somewhat hazy ideas of the general public concerning true sculptural values. Although there was considerable variety of treatment in the exhibition, almost all of the figures and torsos on view were excellent embodiments of the great Frenchman's feeling for the rhythmic movement of his entire composition, the strength and vigor of his modelling.

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Four Unusual Exhibitions of American Art

Metropolitan and Modern Museums Hold Important Shows. Downtown Gallery Brought Lively Contemporaries to Grand Central.

For the first time in many years the outstanding exhibitions in a New York season have been those of contemporary or very recent painting and sculpture. French or other European art of the modern schools unquestionably attracted the greatest public attention but in spite of that American painting was better represented, more forcefully shown and more enthusiastically received than it has been in several seasons.

Numerically, of course, there were more exhibitions of American work than of any other. An average of about twenty exhibitions opened each week during the season and the great majority of these were American but numbers alone do not win art battles. Many of the one-man shows in the galleries were exceptionally good and made fine contributions to the American section but most of them were hardy perennials bearing the dull flowers to which we have long been accustomed. The group shows of the Academy and the various societies also followed well established forms and were neither better nor worse than last year. All of these formed a neutral background for the more sparkling shows.

Quite by accident the finest American exhibition of the season was kept until last. Although scheduled for the early part of the year the Homer, Ryder, Eakins show at the Museum of Modern Art was not opened until last month and came, therefore, in a deservedly climactic position. The exhibition has been reviewed so recently that further comment upon the paintings in it need not be made but the show's place and significance among the season's events should not be overlooked. It presented a stronger case for a really national school than any other exhibition for it proved conclusively that a native accent can be more convincing than borrowed mannerisms. This does not mean that

either art or an American school can be achieved by copying these men—the Academy demonstrates that fallacy—but it does arouse the hope that some contemporary American may be able to interpret the present with as great clarity as these men did their day. Nationalism in art is the least important factor, although it has been present in almost every great work. These three men were artists; that they were also Americans may be a source of pride to their fellows but it does not make them greater any more than French birth adds quality to a Frenchman's pictures. It is interesting to note, however, that these three, working quietly in their own way, painted pictures whose value is much more lasting than that of their friends and contemporaries who borrowed liberally from Barbizon and Munich.

Borrowing was much more evident in the lively show of the thirty-three moderns who, under the banner of the Downtown Gallery, invaded the Grand Central. But the painters here seemed to be experimenting with means which, although discovered by others, they sought to use in their own ways. They were not copyists but artists who were willing to learn from others in order that they might be stronger themselves. Except for the sculptors, the artists were represented by one work in each of several media—oil, watercolor, drawing and painting. Each group was well composed and distinguished by a great sincerity. Among those whose work was included were Branchard, Brook, Friedman, Gaylor, Halpert, Hirsch, Kantor, Karfiol, Kunlyoshi, Pascin, Weber and Marguerite Zorach; Ferguson, Laurent, Nakian and William Zorach.

In contrast to this exhibition the one of nineteen Americans, held in December at the Modern Museum, was confused and depressing. Several of the same men were here but neither they nor the others in the show were well represented nor was it possible to reconcile the opposing points of view which the pictures revealed. In an apparent effort to please everybody the Museum succeeded in satisfying no one. The pickles were too mixed and the impression created was that American art was in a very bad way, unlikely to survive. Ninety pictures, good, not so good and even less so, were hung. Lawson represented the Academy at its best, though with none of his finest pictures; Marin furnished one fine wall; O'Keeffe and the Illies added a delicate touch; Hopper and Birchfield were very downright about ugliness; Weber wrestled with Cezanne; Karfiol, Pascin, Sterne, Kuhn and Sloan each said their several sayings and the result was peculiarly uninspiring.

A fourth exhibition and a much happier one, was of unusual importance. The Metropolitan Museum held a memorial exhibition of Davies's work in all of the media he employed, the largest and most comprehensive exhibition ever given him. Davies was almost alone in the character of his work for his followers and imitators seldom penetrated beneath his own rapidly changing surface. Davies, in spite of his experiments in modernism, remained a romanticist and brought poetic sweetness even to cubism. The results were often anachronistic and the exhibition made one wish that he had been less facile. In the large gallery of the Metropolitan his pictures were more clearly than ever revealed as intimate things to be treasured for their jeweled beauty and protected from harsh contacts. The finest pictures shown were those dating from his early years when his gentle spirit found expression in pictures of children and gardens.

Among the larger group shows of the year one of the most entertaining was that of forty-six artists under thirty-five at the Modern Museum. Here borrowing ran wild with Braque, Picasso, Segonzac, Derain and Matisse as the principal bankers. A few pictures stood on their own merits but most of them were frankly inspired. The show was of unusual value, however, because it did illustrate the work of many men who are almost unknown. The best feature of the exhibition was the sculpture by Harold Cash, a man whose work has been seen but rarely and is evidently among the best in contemporary sculpture.

The Independents and the Salons held their usual exhibitions and neither was particularly exciting. The Academy's exhibition was different only in the titles of the pictures and the names of the prize winners from the dull affairs of other years.

Max Weber's one-man shows at the Modern Museum and the New Art Circle gave him a prominence which he has had heretofore only by reputation. Pinnacles are treacherous places; and it may be that the very large showing at the Museum may have served to confirm a number of unprompted judgments. The pictures were very uneven in quality and only a scant few were exceptionally good and many of them were unpleasant, not because of subject matter or technique, but on account of the petulant spirit which animated them.

Vol. XXVIII June 7, 1930 No. 36

CROWDS AND ART IN 1929-1930

The men who buy art are already in Europe. Those who attempt to create it have either sailed for foreign shores or departed for scattered colonies on the New England coast. Canadian artists, a vast quantity of sculpture in soap and one or two belated showings breathe the quiet finale of an almost breathless season. If the current year was signalized by no episodes quite as sensational as the Dossena exposures or the Hahn-Duveen trial, it has claims to remembrance of a more significant, if less startling nature.

During no past season, perhaps, has there been such encouraging evidence of genuine public interest in painting as a fine art. Skeptics have been forced into a somewhat reluctant optimism by the crowds who attended the Modern Museum shows, by the elbowing throngs who sought the Metropolitan during the first weeks when the Havemeyer collection was placed on view. On all of these occasions there were but few who seemed to be "performing an act of culture." The obligatory glance from picture to catalogue was replaced by a more lively appraisal, which if not always intelligent, at least held the kernel from which a true appreciation may be born.

Even the mere fact that so many people exposed themselves to works of the first quality during the course of 1929-30 is in itself an encouraging symptom for the future. Many patient if baffled "repeaters" at the exhibitions of modern French art, will unconsciously have absorbed more understanding of beauty than through all their laborious delving in approved works on aesthetics, all their earnest patronage of lectures by the best authorities. The season has in a sense been a test of the calibre of the general public, and the appreciation meted even the most difficult works by the giants of XIXth century art, should set new and higher standards for the coming season, both in our museums and galleries.

Although artistic patriots may feel

that the emphasis of the current season has rested unduly on French art, there are many indications that the present year has quietly marked a turning point in our attitude towards American painters. If showings of purely academic work have met with a coldness that discouraged their sponsors, the artists in the vanguard of our somewhat disorganized attempt to evolve a nationally expressive art, have been subjected to a new and more searching appraisal. Though the constant comparisons with French art have been difficult for many, they have made us more conscious of mediocrity, more appreciative of the strong.

The very confusion reflected in the first American showing of the Museum of Modern Art helped to foment a healthful clarification of values. The general dissatisfaction felt with the hit or miss selection, aroused discussion as to the merits of individual men, moved the general public to nominate its own leaders of American art. The constructive showing of artists under thirty-five was an even more positive factor in making us face and appraise the many struggling currents and cross currents which weaken the essential vitality of our painting.

Given momentum by the preliminary sifting of values which has already taken place during the current season, it is safe to predict that the coming year will witness a more lively, if less complacent attitude towards the men who wish to create a distinctly native art. The Modern Museum will undoubtedly continue its good work, while Mrs. Whitney's enterprise, if rightly carried out, should be a powerful factor in giving greater individual

courage to the most talented of our artists and in building up a public appreciative of independent and personal expression.

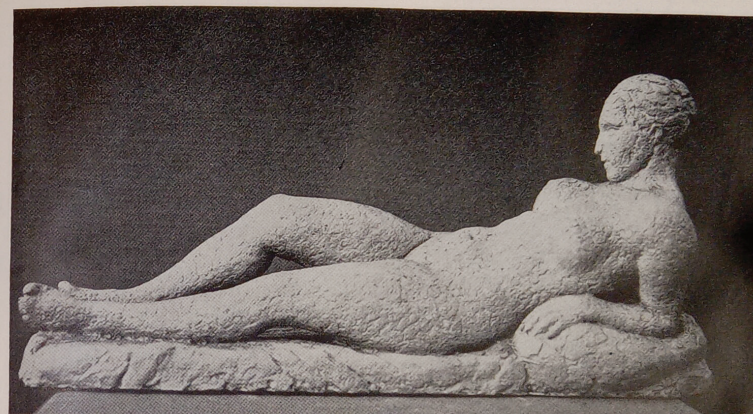
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The Arts - May 1930



MAILLOL: TORSO OF A YOUNG WOMAN
GIFT OF A. CONGER GOODYEAR TO THE MUSEUM OF MODERN ART

The Arts - May 1930



RECLINING NUDE
Museum of Modern Art

HAROLD CASH

IN THE GALLERIES

By FORBES WATSON

SOMETIMES, in looking back over a season of exhibitions just completed, it is not easy to decide what has been the most important event of the winter. In the season of 1929-30 there is not the slightest doubt what was the most important event. It was, of course, the opening of the Museum of Modern Art in New York.

No such institution could come into being without receiving its due portion of just and unjust criticism. We patriots may believe that to postpone the Homer-Ryder-Eakins exhibition until the hot days was unnecessarily procrastination with the problem of American art. On the other hand, the hot days do not seem to have made the slightest difference to the attendance, and the Museum of Modern Art has the pleasure to completing its first season successfully with an impressive presentation of three of the greatest American "old masters."

There is one test to apply to the activities that have continued month after month on the twelfth floor of the Heckscher Building, one question which, if answered in the affirmative, would prove that the Museum has been altogether successful.

The question is: Have its exhibitions stimulated the general public's interest in painting and sculpture? Have they created the kind of discussion that follows enjoyment and increased knowledge of contemporary creative efforts?

To these questions the answer must be in the affirmative. Beginning with a most impressive exhibition of the work of Cézanne, Gauguin, Seurat, and Van Gogh and concluding the season with the important exhibition of the work of Homer, Ryder and Eakins, the Museum has interspersed, between these great events, a contemporary American exhibition made up of the paintings of the more arrived artists, an exhibition of the art of Paris and an exhibition of forty-six American and European painters under the age of thirty-five. With these and other activities it has really presented to the American public an extended and broad-minded exposition of artistic achievements.

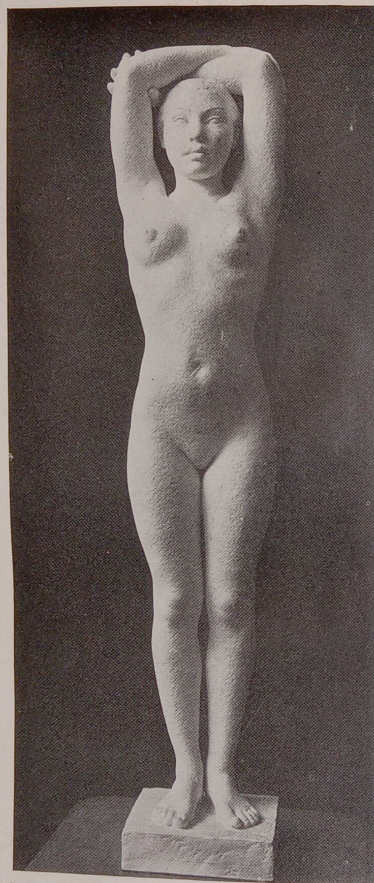
That the Museum has brought within the aura of its influence the majority of the most progressive collectors in America, that it has published a series of thoughtfully planned and informative catalogues, that it has lifted to a higher degree of tensi-ty the

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public's interest in exhibitions in general, is the only fair-minded conclusion that an impartial observer could reach.

The exhibition of the work of forty-six painters and sculptors under thirty-five had enough life and invention to make it a pleasant occasion. It may be disconcerting to find in an exhibition which does not include the work of Arnold Blanch, Harry Gottlieb and others, the work of Stefan Hirsch, Archele Gorki, Peter Blume and sundry artists who so often in their paintings appear to be more interested in manner than in content. On the other hand, in sculpture we find the work of Mr. Harold Cash who, in spite of lapses into a kind of mechanical Epstein surface, shows distinct sculptural cultivation within conservative boundaries. There was also the work of that strange primitivist, John B. Flanagan, of Reuben Nakian, of Isamu Noguchi and of Concetta Scaravaglione—work certainly sufficiently diversified in aim and personal in accomplishment.

Among the paintings, drawings and watercolors were works representing Miguel Covarrubias, Peggy Bacon, Luigi Lucioni, Herbert Morgan, Marjorie Phillips and Franklin Watkins—to cite some of the artists who have worked out or are in process of working out distinctively individual points of view in a manner that is bound to hold the interest of the sympathetic observer.



D'A-LAL
Museum of Modern Art

HAROLD CASH

Saturday, March 29, 1930

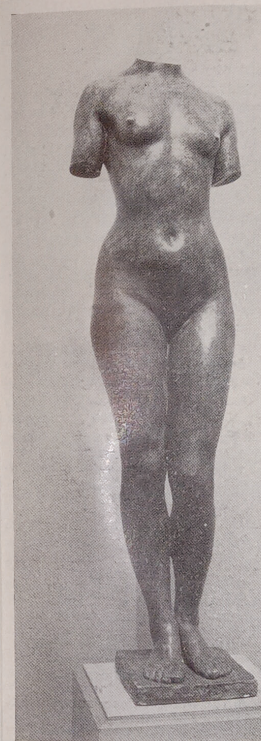
The ART NEWS

Five Sculptures Given to Museum Of Modern Art

The Museum of Modern Art announces the gift of five important works of modern sculpture: a relief and two figures in plaster by Aristide Maillol, the gift of the sculptor; a bronze torso by Maillol, the gift of A. Conger Goodyear, the president of the Museum; and a colossal bronze figure of a standing woman by Wilhelm Lehmbruck, the gift of Stephen C. Clark.

The three gifts from Maillol himself are a plaster of "Desire," his most famous early relief, and two figures of women, "Spring" and "Summer." The plasters were made from the original moulds and were passed by the sculptor. Only four other examples, all in bronze, exist, so that these three are unique in medium so far as these particular works are concerned. They have been painted tones of green in order to overcome the lifeless color of the plaster. The bronze by Maillol is one of the finest and possibly the best known of his torsos. The bronze standing figure by Lehmbruck is one of the best known works of this, the foremost modern German sculptor. The original plaster from which this bronze was cast was made in 1910 at the beginning of the sculptor's Paris period, and was exhibited in the Armory Show in 1913, when it was purchased by Mr. Clark.

The museum is extremely fortunate in securing these five works as a cornerstone for its collection of modern sculpture. Maillol, frequently mentioned as the greatest living sculptor, works in the classical tradition handed down from Egypt through Greece and Rome to the Italian Renaissance. The relief, "Desire," challenges by its ingenious composition and simple, massive forms the metopes of the temples of Olympia and Athens. "Spring" and "Summer" contrast a slim, virginal figure with the richer curves of maturity, though both avoid realism and maintain a balance between actuality and a classic ideal. The bronze torso possesses an extraordinary vitality and seems almost to lift itself



"SPRING" (PLASTER) By MAILLOL
Given by the sculptor to the Museum
of Modern Art.



"STANDING WOMAN" (BRONZE)
By LEHMBRUCK
Gift of Stephen C. Clark to the
Museum of Modern Art.

from its pedestal. Maillol seems satisfied with a Greek humanistic and physical attitude toward sculpture, but Lehmbruck, though influenced by Maillol, informs his figures with sentiment and an atmosphere of thought which is over and above his mastery of modeling and formal composition.

All five gifts are at present on exhibition at the Museum of Modern Art, 730 Fifth Avenue, together with other sculptures by Maillol and Lehmbruck, a retrospective exhibition of the works of Max Weber, and an exhibition of paintings by Paul Klee.

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LETTRE DES ÉTATS-UNIS

par JACQUES MAUNY

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séduisant qui sera bientôt copié dans toutes les cités américaines.

C'est avec une lucidité parfaite, après avoir discuté scrupuleusement chaque toile, que le fondateur-donateur du premier musée d'art moderne de New-York réunit le meilleur de notre époque pour l'offrir à la jeunesse ardente de l'Université fondée par son arrière-grand-père. On y admire les œuvres d'artistes américains : Brook, Burchfield, Ch. Demuth, Preston Dickinson, Halpert, Hartley, Knaths, Kuniyoshi, John Marin, Joseph Pollet, Robinson, Ch. Sheeler, Zorach, Louis Bouche, Morris Kantor, Baylinson, Billings ; et des artistes français : Cézanne, Utrillo, Picasso, Marc Chagall, Henri-Matisse, Derain, de La Fresnaye, Raoul Dufy, Ch. Dufresne, Marie Laurencin, O. Friesz, Forain, Marquet, Lurcat, G. de Chirico, Fernand Léger, Miro, Modigliani, Ozenfant, Max Jacob, Charles Lapique, Juan Gris, Man Ray, Vlaminck, Signac, Hermine David, Paul Klee, Tchelitchev, Gaston Roux, Breton, Menkès. Le comité de cette fondation réunit les noms de Henry Mc V. Bride, le spirituel critique du *Sun*, de Philip L. Goodwin et de Mrs Charles H. Russell, deux collectionneurs distingués.

Deuxième Musée. — Il est des musées qui ne contiennent presque rien, mais qui sont installés dans des sites charmants et poétiques. Le nouveau Musée d'Art moderne (Esterreichische Galerie) est de ceux-là ; au fond d'une allée discrète et verdoyante, il fait penser à un gentil rendez-vous d'amoureux. Tout autre est le *Museum of Modern Art* de New-York.

Miss Geneviève Carpenter de Chicago fait le pointage des entrées avec le sympathique Patrick Codyre (chaque exposition attire environ cinquante mille visiteurs) ; le très jeune et studieux directeur Mr Alfred Barr, Jr, qui était conférencier à l'Université féminine de Wellesley, rédige désormais de brillants catalogues ; il a tracé un programme d'expositions absolument magnifique. L'exposition inaugurale s'est ouverte le 8 novembre 1929, date mémorable, avec une sélection de 98 chefs-d'œuvre de Cézanne, Gauguin, Seurat et Van Gogh, empruntés aux collectionneurs du monde entier. Ce devait être un ensemble d'une splendeur inouïe, celui qui réunissait des pièces telles que *Le Jeune Homme à la tête de mort*, par Cézanne, de la collection du docteur Rehder de Lugano, les *Iris mauves*, par Van Gogh, de la collection de feu Jacques Doucet, et cent autres merveilles. En ce jour solennel pourquoi ne fit-on pas poser pour le photographe tous les membres du Comité, car ce Comité c'est la crème, la fine fleur des collectionneurs américains ?

Mr A. Goodyear, collectionneur distingué de Buffalo, en est le président. Vice-présidente : Miss Lizzie Bliss, collectionneur distingué. Mrs John D. Rockefeller, Jr, trésorière, comme il sied ; Frank Crowninshield, secrétaire américain du siècle dernier, car ils restent pour le monde entier les forts piliers de la peinture du commencement du *xx^e* siècle.

« Dans les galeries du Musée, poursuit la notice, seront exposées d'une façon permanente des œuvres caractéristiques des maîtres de France (ne vous ai-je pas dit que les organisateurs étaient des gens intelligents ?) et des États-Unis, aussi bien que des groupements représentatifs d'Italie, Allemagne, Mexique et autres pays. Ces expositions permettront aux étudiants américains, aux artistes et au public le plus étendu, d'obtenir une connaissance con-

taire, éditeur de *Vanity Fair* ; il est arrivé à en faire la publication la plus chic et la plus irritante, la plus sophistiquée en même temps qu'une affaire commerciale merveilleuse ; sa collection semble avoir été formée dans le même esprit.

Figurent également dans le Conseil d'administration : William T. Aldrich, Frederic Clay Bartlett, Stephen C. Clark, Mrs W. Murray Crane, Mrs Chester Dale ; Mr Samuel Lewison, qui possède la plus importante collection de New-York ; Mr Duncan Phillips, fondateur-donateur du Philipps Memorial de Washington, collection très importante ; Paul Sachs, Mrs Rainey Rogers et Mrs Cornelius J. Sullivan. J'aime la maison de cette dernière à Astoria, Long Island. Désobéissant aux lois du snobisme qui impose un district limité et assez déplaisant, les Sullivan ont choisi, dans les terrains vagues voisins des gazomètres, une vieille et charmante maison tout en bois comme un yacht. Leurs Braque, leurs sculptures de Degas sont de premier ordre et par les fenêtres on aperçoit à travers les arbres et buissons d'un parc de banlieue un paysage fluvial dont la batellerie est active. Quant à l'hôtel de Mrs Rogers, dans Park Avenue, c'est une merveille du goût le plus délicat ; tout y est si parfaitement placé, qu'on se demande si elle passe sa vie à chercher ces magnifiques boiseries découpées du *xviii^e*, ces Ingres, ces Corot, ces décorations en grisaille, par Tiepolo, ou si elle fit construire sa demeure pour eux.

Débarquant par un matin de brouillard pourri, je trouvais à la place des Cézanne, des Seurat, des Gauguin et des Van Gogh, la fameuse exposition des *Dix-neuf Américains* (dont 5 d'ailleurs sont nés en U. R. S. S., Bulgarie ou Japon, et le sixième, Feininger, bien que né aux États-Unis, habite et professe en Allemagne depuis longtemps).

La *Peinture à Paris* succéda à cette exposition, réunissant des toiles saisissantes de Picasso, prêtées par Miss Mary Hoyt Wiborg, Miss Bliss et Mrs John Alden Carpenter, ainsi que d'autres tableaux signés par les grands peintres parisiens et empruntés aux collections Duncan Phillips (Washington), Walter S. Brewster, Charles H. Worcester, Art Institute, Robert Allerton (Chicago), Maurice Speiser, Samuel S. White III, Bernard Davis (Philadelphia), Albright Art Gallery (Buffalo), Etta Cone (Baltimore), Treat Paine II (Boston), Lewisohn, Narry Bakwin, Joseph J. Kerrigan, Salomon R. Guggenheim, William Averell Harriman, T. Catesby Jones, James W. Barney, Walter Hochschild (New-York), Ralph Coe (Cleveland), Worcester Art Museum.

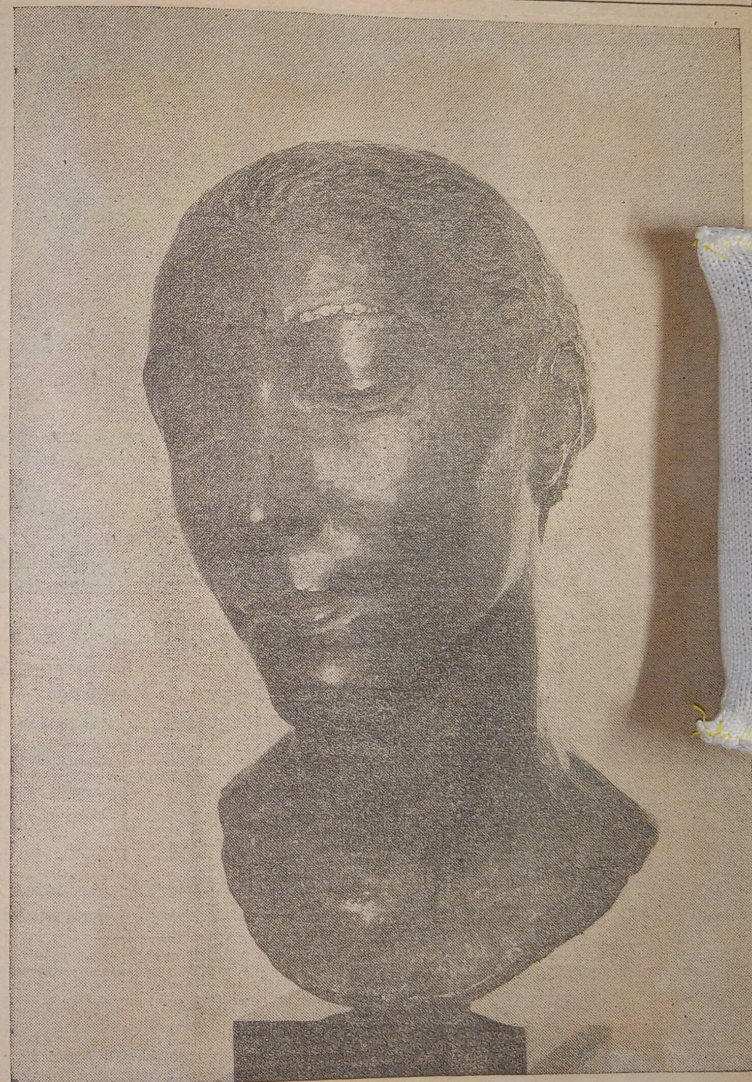
Le choix des quatre maîtres qui devaient composer la première exposition ne dut pas être facile : « Bien que Cézanne, Gauguin, Seurat et Van Gogh fussent des Européens, nous dit la notice, ils semblent être bien plus les ancêtres de la peinture américaine moderne qu'aucun crête de l'évolution artistique aux États-Unis et dans le monde entier, ce qui marquera un progrès dans l'éducation artistique de notre pays. »

Les intransigeants nationalistes et xénophobes, hostiles à tout ce qui est étranger, durent désapprouver l'internationalisme d'un tel programme. Cette promiscuité avec des étrangers, cette propagande gratuite pour des arts importés n'était guère de leur goût ; aussi avec quel soulagement Babbitt dut-il apprendre la création prochaine d'un musée d'art AMÉRICAIN, mais cette fois uniquement et aussi strictement américain que possible !

THE CHICAGO EVENING POST MAGAZINE OF THE ART WORLD,

TUESDAY, JULY 8, 1930.

"Head of Maria Lanì"—Charles Despiau



Courtesy Museum of Modern Art, New York.

This bronze has been added to the collection of the Museum of Modern Art, New York, the gift of Miss Lizzie P. Bliss.

ART EVENTS in the NEW YORK GALLERIES

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The Arts - May 1930



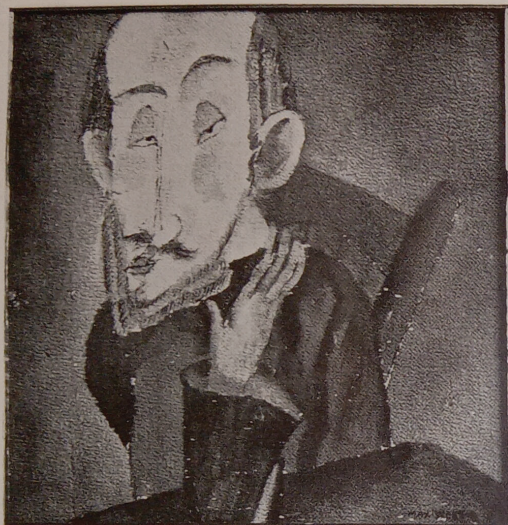
"TERRA COTTA"
Museum of Modern Art

CONCETTA SCERAVAGLIONE



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THE DRAMATIST
Museum of Modern Art

MAX WEBER

MUSEUM OF MODERN ART
730 FIFTH AVENUE · NEW YORK

PUBLICATIONS
1929 - 1930



HOPPER · *House by the Railroad*
Collection Museum of Modern Art

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THE MUSEUM OF MODERN ART PUBLICATIONS 1929-30

The Museum of Modern Art has just completed its first season of six loan exhibitions which were attended by approximately 175,000 visitors. The following nine catalogs were issued primarily as records of these exhibitions but they should also be of permanent value because of their critical and biographical material and their excellent illustrations.

The catalogs are all the same size, 8½ x 11 inches, and all are illustrated, with the exception of catalog number 7, by full page half tone plates. The Museum makes no profit from the sale of these catalogs and in some cases has lost money in an attempt to bring the price within reach of everyone. The illustrations used in this brochure are struck from catalog plates.

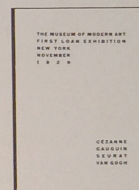
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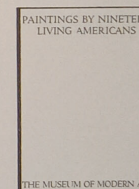
1. The Museum opened its doors to the public November 7, 1929, with an exhibition of one hundred works by Cézanne, Gauguin, Seurat and van Gogh, four of the most important founders of the modern movement in painting. Collectors from all over Europe as well as America contributed pictures. As a result the exhibition was entirely successful in arousing public interest in the new institution. The catalog illustrates every work, with the exception of three drawings, so that it is a worthy monument to an event of great historic importance in American culture.

CATALOG No. 1—CÉZANNE, GAUGUIN, SEURAT, VAN GOGH. First Loan Exhibition, November, 1929; 152 pages with 97 plates; foreword by the Director; a list of paintings by these four painters in other museums throughout the world; catalog giving date when known, size, and lender of each picture together with special notes. Price \$2.00



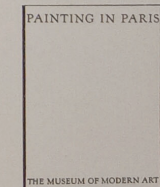
2. The second exhibition of the Museum, comprising paintings by Nineteen Living Americans, excited far more controversy than the first because no two people could agree as to which American painters should or should not have been included. For the first time perhaps the American public was forced to consider the character and value of contemporary American painting.

CATALOG No. 2—PAINTINGS BY NINETEEN LIVING AMERICANS. Second Loan Exhibition, December 13, 1929, to January 12, 1930; 88 pages with 38 plates after two pictures each by Burchfield, Demuth, Dickinson, Feininger, Hart, Hopper, Karfiol, Kent, Kuhn, Kuniyoshi, Lawson, Marin, Miller, O'Keeffe, Pascin, Sloan, Speicher, Sterne, Weber; foreword by the Director; biographical notes on the artists and lists of museums owning their paintings; catalog giving date and owner of each picture. Price \$2.00



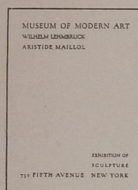
3. Easily the most popular exhibition of the season was Painting in Paris. In four weeks it was attended by nearly 50,000 visitors, so that when the exhibition was extended two weeks admission had to be charged in order to diminish the number of visitors to prevent overcrowding. The catalog illustrates most of the important pictures, including a half dozen paintings each by Derain, Matisse, and Picasso.

CATALOG No. 3—PAINTING IN PARIS FROM AMERICAN COLLECTIONS. Third Loan Exhibition, January 19 to February 16, 1930; 88 pages with 50 plates after paintings by Bonnard, Braque, Chagall, Chirico, Delaunay, Derain, Dufresne, Dufy, Fautrier, Forain, Friesz, Gromaire, Kisling, Laurencin, Léger, Lurçat, Matisse, Miró, Picasso, Rouault, Segonzac, Soutine, Survage, Utrillo, Vlaminck, Vuillard; foreword by the Director together with critical and biographical notes on each painter and lists of museums owning their works; catalog giving date and owner of each picture. Price \$2.00



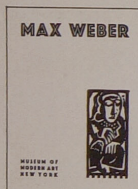
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4. Aristide Maillol is usually considered the greatest living French sculptor, and Wilhelm Lehmbruck, in spite of his early death, the foremost German sculptor of the twentieth century. The exhibition of their work was given special interest by the fact that one of Lehmbruck's masterpieces was presented to the Museum and four works by Maillol, including three as a gift from the sculptor himself. Four of these five acquisitions, which form the nucleus of the Museum's sculpture collection, are illustrated in the catalog.



CATALOG NO. 4—SCULPTURE BY LEHMBRUCK AND MAILLOL. Fourth Loan Exhibition, March 13 to April 2, 1930; 24 pages with 12 plates; biographical notes and foreword by the Associate Director; catalog giving the lender of each sculpture. Price \$.50

5. Max Weber is one of America's pioneer modern painters. Well before the War he had borne the brunt of bitter hostility on the part of critics and the public. His work is especially interesting to students because it illustrates so many phases of twentieth century painting though always retaining Weber's own highly individual personal quality.



CATALOG NO. 5—MAX WEBER, RETROSPECTIVE EXHIBITION. Fourth Loan Exhibition, March 13 to April 2, 1930; 40 pages with 16 plates; foreword by the Director; excerpts from criticisms of twenty years ago; catalog giving date, size, and owner of 99 paintings and drawings together with many special notes by the artist himself. Price \$1.00

6. Paul Klee, famous in Germany for the past decade and more recently in Paris, is perhaps the most remarkable living master of subjective art. Long before the surrealist movement he had developed a method of expression which combines a highly personal fantasy with a sensitive feeling for aesthetic values.

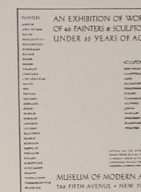


CATALOG NO. 6—PAUL KLEE. Fourth Loan Exhibition, March 13 to April 2, 1930; 28 pages with 10 plates; foreword and biographical note by the Director; bibliography; list of works in other museums; catalog giving date and owner of each picture. Price \$.50

7. This exhibition was intended to prove the vitality and variety of the younger generation. Over a dozen races were included and as many different schools and directions of contemporary art.

CATALOG NO. 7—FORTY-SIX PAINTERS AND SCULPTORS UNDER THIRTY-FIVE YEARS OF AGE. Fifth Loan Exhibition, April 12 to April 26, 1930; 11 pages, unillustrated; foreword by the Director; catalog listing 128 paintings, sculptures and drawings by Austin, Awa Tsireh, Bacon, Berlandina, Berresford, Biberman, Blume, Borès, Brook, Charlot, Compard, Covarrubias, Davis, Doi, Driggs, Gaulois, Goeller, Gorki, Hirsch, Hokeah, Lapique, Lucioni, MacCown, Marsh, Morgan, Oqwa Pi, Phillips, Pollet, Schöttler, Schulhoff, Shahn, Tchelichev, Terechkovitch, Watkins, Ben-Shmuel, Caldwell, Cash, Elizando, Ferguson, Fields, Flanagan, Glinsky, Jonas, Nakian, Noguchi, Scaravaglione, Weaver.

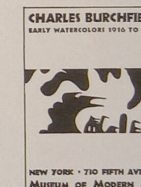
Price \$.10



8. Previous to this exhibition Burchfield had been conspicuous as a master of satire upon the American scene in all its crudity and provincial ugliness. In these early watercolors he shows a surprising imaginative quality and freshness of invention.

CATALOG NO. 8—CHARLES BURCHFIELD, EARLY WATERCOLORS 1916-1918. Fifth Loan Exhibition, April 12 to April 26, 1930; 24 pages with 10 plates; foreword by the Director; biographical notes and list of museums owning paintings by Burchfield; catalog giving size, date and owner, together with special notes on most of the paintings by the artist himself.

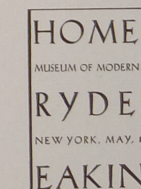
Price \$.75



9. This exhibition of the three foremost American painters of the nineteenth century, Homer, Ryder, and Eakins, was intended to complement the Museum's first exhibition of four great European masters of forty years ago. The catalog is especially noteworthy for its three essays by distinguished authorities on American painting.

CATALOG NO. 9—HOMER, RYDER, EAKINS. Sixth Loan Exhibition, May 7 to June 4, 1930; 68 pages with 34 plates; introductory essays: *In 1930* by the Director; *Winslow Homer* by Professor Frank Jewett Mather, Jr., Director of the Museum of Historic Art of Princeton University; *Albert Pinkham Ryder* by Bryson Burroughs, Curator of Painting, Metropolitan Museum of Art, New York; *Thomas Eakins* by Lloyd Goodrich, Contributing Editor of *The Arts*, New York; catalog giving dates when known and lenders of 119 oils, watercolors, and drawings.

Price \$1.50



The complete set of nine catalogs in decorated cardboard box, \$10.00. Postage additional.

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73 VAN GOGH
L'ARLÉSIENNE
Collection Adolph Lewisohn, New York



MAILLOL 9
TORSO OF A YOUNG WOMAN
Bronze, height 43 inches
Collection Museum of Modern Art, New York

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PICASSO - Seated Woman

52 x 39 inches

Collection Miss Mary Hoyt Wiborg, New York

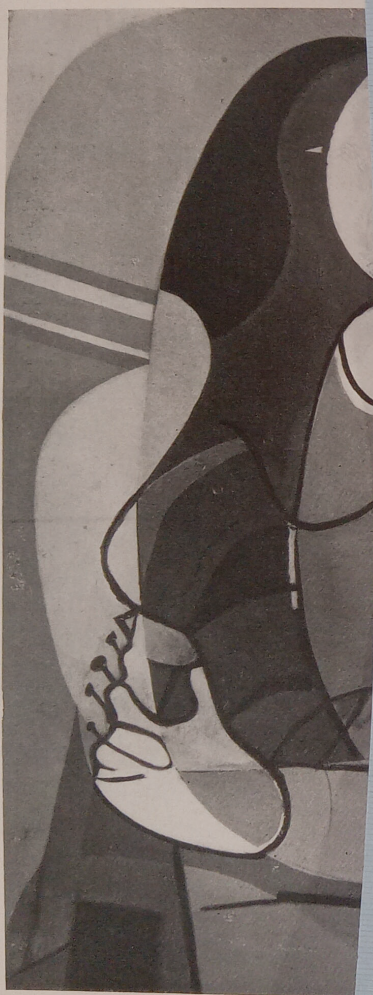
1801 WOLCOTT AVENUE
ASTORIA, LONG ISLAND

Dear Mr. Goodyear,

Now that the holidays
are over, and really important
things resume place - may I
say, first of all, my congratulations
to you on the achievement of
the first year of the Museum.

On all sides one hears only
praise, several Christmas letters
undeservingly gave me thanks for
enrichment of art interest -
and one from Texas University

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76

PICASSO - Seated Woman

52 x 39 inches

Collection Miss Mary Hoyt Wiborg, New York

But I hope that I may be of definite assistance and am eager to begin on any part of the plan where useful - sincerely,
all good wishes & affection Gloria Jean to you Mary Sullivan

1801 WOLCOTT AVENUE
ASTORIA, LONG ISLAND

from a young painter who spent the summer in New York was a touching statement of appreciation.

The dinner must have brought you a keen realization of your success. It was inspiring and constructive. again congratulations.

This is not only to say appreciation of what you have accomplished but also to offer any service in whatever capacity I may be of help. I am making out a list of suggestions which I will send to Mr. Barr for you may have already considered them.

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