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	AHB	V.31

Washington
(Nat. Gal.)
Architecture
ca 1946??

4 pages removed:
for Ireland
2
25
41
42

also 1944 report

Cigarette — Curious

~~Gen~~ Generosity

ty
diment
ition of
temple

severely modern
curtain of
marble and
thermolux
ribbon windows
cantilevered
roof of the penthouse

~~of the~~
dition
sculpture

the modern arts
by living artists

work of
artists who have
been dead for over
20 years

generosity of wealthy public spirited citizens / Eastern U.S.A.
similarities
Millon, Kress, Dale, Rosenwald, Widener | Bliss, Clark, Guggenheim, Rockefeller, Whitney
Washington | New York

not municipal museums

Of all the grand art Rome is comes the most

National in name and scope
International

National
~~Rolf its 1000~~
~~members Boat~~
~~scotland~~ U.S.A.
International:

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MoMA installation + publicity
aides

severely modern
curtain of
marble and
thermolux
neon windows
can tiered
roof of the penthouse

~~tot~~ art of the past of the
Western Tradition
of painting + sculpture
work of
artists who have
been dead for over
20 years

the modern arts
by living artists

generosity of wealthy public spirited citizens of Eastern U.S.A.
similarities

Mellon, Kress, Dale, Rosenwald, Widener | Bliss, Clark, Guggenheim
Rockefeller, Whitney
New York
Washington

not municipal museums

Of all the grand art Museums in comes the most

National in name and scope
International

National

~~Aref its 10000~~
~~members Book~~
~~scattered~~ U.S.A.

International

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1

~~Gallatin~~

classic dignity
column & ~~ornament~~ entablature
conservative tradition of
Greco Roman temple

severely modern
curtain of
marble and
thermolux
ribbon windows
cantilevered
roof of the penthouse

~~to~~ art of the past of the
Western Tradition
of painting & sculpture
world
— artists who have
1
been dead for over
20 years

the modern arts
by living artists

---

generosity of wealthy public spirited citizen of Eastern U.S.A.
similarities

Mellon, Kress, Dale, Rosenwald, Widener | Bliss, Clark, Guggenheim, Rockefeller, Whitney

Washington | New York

not municipal museums

Of all the grand art Museums in comic the most

National in name and scope
International

National

~~Adolf Ochs Memorial Park~~
~~Scotland~~ U.S.A.

International.

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below Sino work

Mezzanine - photog dark room
- " studio
- lounge for shop workers + guards
- reception and living of works of art going in and out
- storage

Basement - Shop for painting and carpentry
- ~~B~~ framing and matting
- Painting - airbrush spray
- Gallery for ~~Theat~~ Department of Theater and Dance
- ~~B~~ basement gallery - lobby to Film Theater (and for concerts and lectures)

Subbasement - air conditioning engineers office

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3 ORGANIZATION

Cross Section of the Museum of Modern Art, Alajalov for Vogue

Top - Penthouse for members

5 - Mailing room - curator of Pty looking at artists work - Director of Manual Industry - Director of circulating Ex. - Secretary - Publicity - Director of Exhibitions - Treasurer and Bursar

4 - Drafting installation room - Architecture Curator - Library - Projection room of Film Library - Exec. Dir.

3 - Museum collection - Pty. sc. photog. graphic arts - Children's circus Educat. program.

2 - Special Exhibitions

1 - Entrance - through to garden

- left truck entrance over

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4

How does this work?

~~Curatorial Departments~~

Forgetting Departments

- ~~Kinds of~~ Areas of art - ~~Kinds~~

Painting
Sculpture
Prints and Posters
Drawings
Architecture and town planning
Design for mass production -
automobiles to fountain pens
utensils and furniture
Manual industry - rugs, pottery
hand made useful objects

~~Moving~~
Movies - dramatic and documentary
Photography - as an art
Theatre and Dance - visual aspects
of setting and costume.

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5 (following Mus. Col. report Nov. 26 1944 - A.H.B.)

~~Purpose~~

How does the Museum help people to get to know, understand ~~and~~ use and enjoy these arts.

1. ~~Forming~~ Collection and ~~showing~~ a.

1. Bringing together and showing them as part of the Museum Collection

2. ~~Assembling~~ Putting on ~~Showing~~ special exhibitions

3. Sending out exhibitions all over the coming and the world

4. Publishing books, giving lectures answering questions, issuing publicity

5. Opening its library, slide and photograph collections to ~~the~~ students ~~public~~ and teachers

~~E~~.

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~~This~~

How is the Museum supported

1. By membership - 10,000 $10 to 100
   about ½ in New York
   other ½
2. By sale of ~~books~~ and reproductions
3. By renting exhibitions
4. by admission charge 25
   This years attendance will be over 500,000
6. by large contributions from Trustees
   - deficit

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7 1939 Building

PENTHOUSE TERRACE

SCULPTURE GARDEN tea, lunch

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8

PARTITIONS

Workmen with movable walls for gallery

1st Floor installation plan - 20 Centuries of Mexican Art 1940

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9

DEPARTMENTAL EXHIBITIONS

(MACHINE ART 1934)

ORGANIC DESIGN 1941 Saarinen and Eames

CUBSISM AND ABSTRACT ART 1936 Futurist Room

PHTOGRAPHY 1839-1937 1937

FILM AUDITORIUM

Multi-departmental

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10 SPECIAL EXHIBITIONS

INDIAN ART OF THE UNITED STATES	1941	Building and Totem Pole (1939)
		John Wallace and his son Fred (Haida) 1939
INDIAN ART OF THE UNITED STATES	1941	Masks
INDIAN ART OF THE UNITED STATES	1941	Master Sculptors of the Adena and Hopewell Mounds
AFRICAN NEGRO ART	1935	
AMERICAN FOLK ART	1932	

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11

ITALIAN MASTERPIECES 1940 Crowds

ITALIAN MASTERPIECES 1940 Titian, Pope Paul III

austere austin - unflattering

Raphael 2

Botticelli 3

20 CENTURIES OF MEXICAN ART 1940 Pre-Colonial

20 CENTURIES OF MEXICAN ART 1940 Masks

20 CENTURIES OF MEXICAN ART 1940 Colonial

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12

ARE CLOTHES MODERN ? 1944

24 pockets
64 Buttons

POWER IN THE PACIFIC 1945 Rd to V...

Road to Victory
– War

AIRWAYS TO PEACE 1943

new sense of geography so
necessary for understanding
the economic, political
and military problems of
the mid 20th

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13

DISTRIBUTION

Circulating Exhibitions and Film Library Programs (1939-40) pictograph

South Atlantic

34 - Circulating exhibitions

37 - Film programs

Museum of Modern Art Publications 1938

? LIBRARY

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14 EDUCATIONAL - Gardening talks, lectures etc.
Educational Program for children and students of high school age

Children's worktables

CHILDREN'S HOLIDAY CIRCUS - Children painting

Bombois
Poore - ceramic animal
Calder

CHILDREN'S HOLIDAY CIRCUS - Group from Harlem Settlement

Children's Festival of Modern Art 1942 Mother, father, child

High school age
"We Like Modern Art"

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15 MODERN ARCHITECTURE

One department - architecture
how it functions in relation
to the rest of the Museum and the
public.

Installation shot of exhibition 1932

Corbusier - model and photo
- flat roof Hedrich

GROPIUS Bauhaus model

- part of collection
- Nazis

FIRST show sent on tour
14 Museums subscribed $1000

First of 62 architectural exhibitions
42 sent on tour 780 showings

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16 THREE CENTURIES OF AMERICAN ART 1938

WRIGHT Robie House 1908-09 model

Workmen packing Wright model 1938

Installation shot - early Republic

Wright's one of houses sent to Paris for Trois siecles d'art American 1938

- Paintings
- Sculpture
- Prints

} not admired

- Architecture and Film sections

- respect for past

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17 BRAZIL BUILDS 1943

Installation shot at the Museum of Modern Art

SENT ON TOUR 13 -(large)
at the Boston Museum of Fine Arts

Four smaller versions
in Mexico City

17 places
U.S.
South America
Great Britain

Inauguration
Ministry of Education and Health in Rio de Janeiro 1937-42
Costa & Niemeyer archs.

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18

SHOWS ABROAD

"U.S.HOUSING IN WAR AND PEACE" London, 1944 O.W.I.
SYDNEY

Ambassador Wynant

"AMERICA BUILDS" Stockholm, 1944

Crown Prince Gustav Adolf

MODERN ARCHITECTURE IN Beirut 1944 O.W.I. Pope and Fallingwater

Bishop of Syrian Church.

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09 HOUSING AND ~~PLANNING~~ Town 1

Wartime Housing. 1942 A community's growth must be planned

Workers ↓ Shelter

what they need? Hospitals Churches

Wartime Housing. 1942 What does a planned Community mean?

LOOK AT YOUR NEIGHBORHOOD A good neighborhood has a shopping Center

MULTIPLE
about 20 Panels - 25.00

96 sold

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	AHB	V.31

20 SPECIAL ARCHITECTURE

Frank Lloyd Wright at WRIGHT show 1940-41

WHEATON COLLEGE COMPETITION 1938

+ Arch. Forum

Girls with model of a house

A HOME FOR THE UNO 1946

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21 ARCHITECTURE

16 MOMA publications

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22 LIBRARY

Museum Collections

MUSEUM OF MODERN ART LIBRARY FROM ENTRANCE

~~RARE SOURCE MATERIAL ON DADA IN THE MUSEUM LIBRARY~~

PICASSO Illustration from Balzac's Le Chez-d'oeuvre inconnu 1931

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	AHB	V.31

23 FILMS - American

FILM LIBRARY ~~PUBLICATIONS~~ LIST OF PROGRAMS

millions of feet - 8 hours - 9 years

what is important - quality

THE GREAT TRAIN ROBBERY 1903 Edison Company, director: Edwin S.Porter

Primitive action film

BIRTH OF A NATION 1915 Epoch Producing Corporation,dir: Girffith

THE COVERED WAGON 1923 Paramont, director: James Cruze

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24

EASY STREET 1917 Mutual, director: Charlie Chaplin

WALT DISNEY Mickey's Steam Roller 1934

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26 THEATRE

RIVERA	H.P. ~~[illegible]~~	1927	Costume: The Man
CHAGALL	Aleko	1942	Back-drop: Act II

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27 INDUSTRAIL DESIGN - Permanent Collection

MIES VAN DER ROHE Chair. 1927

MATHSSON, Bruno Chair of Plywood and Webbing 1930's

Hardoy + Ferraris (Buenos Ayres) 1940

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28 MANUAL INDUSTRY - Recent

Gertrude and Otto NATZLER Vases

DAVIS Flying Carpet. 1942 executed by V'Soske

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29 PHOTOGRAPHY

HILL, David Octavius — Lady Mary Ruthven. 1843-45 — over 100 years old

Scottish - first great photographer

BRADY, M.B. — Ruins of Richmond, Virginia. 1864

STIEGLITZ — Night, New York City. 1931

MAN RAY — Photograph of Picasso. 1935

EDGERTON, Harold E. — Golfer — stroboscopic

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30

POSTERS

ATHERTON A Careless Word - Another Cross

CASSANDRE Dubonnet

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File PRINTS 3000

MUNCH ~~The Kiss~~ Anxiety ~~1902~~

KLEE Two Men 1903 etching

mat, each

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32 DRAWINGS 300

SEURAT At the Concert conté crayon

PICASSO Dancers 1925 pen and ink

SHEELER Of Domestic Utility 1933 pencil

BLUME Elemosina 1933 penicl

Study for Eternal City

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33 SCULPTURE

MAILLOL	Torso (Ile de France)	1910	Bronze
LEHMBRUCK	Kneeling Woman	1911	Cast Stone
DESPIAU	Assia	1938	Bronze
ZORACH	Head of Christ	1940	Black Granite

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-34

SCULPTURE GALLERY INSTALLATION

with Brancusi Bird in Space (1919) and The New-Born (1915,1920)

CALDER Lobster Trap and Fish Tail 1939 in stairwell

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35

E 00
30 countries
350 artists

SEURAT Fishing Fleet at Port-en Bessin 1888

van GOGH The Starry Night 1889

ROUSSEAU The Sleeping Gypsy 1897

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36

PICASSO Les Demoiselles d'Avignon 1906-06

BRAQUE Oval Still Life 1914

MALEVICH Three Compositions on wall

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37

LEGER Three Women 1921

PICASSO GIRL BEFORE A MIRROR 1932

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36

Fantasy

CHAGALL I and the Village 1911

KLEE AROUND THE FISH 1926

DALI The Persistence of Memory 1931

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39

Jno. PICKETT Manchester Valley

MARIN Lower Manhattan 1922

HOPPER House by the Railroad 1925

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~~39~~ 40

Jacob LAWRENCE Migration of the Negro 1940-41

top left: "They were very poor"

right: "Another of the social causes of the migrant's leaving was that at times they did not feel safe, or it was not the best thing to be found on the streets late at night. They were arrested on the slightest provocation."

bottom left: "One of the largest Race Riots occured in East Saint Louis"

right: "In the North the Negro had better Educational Facilities"

– Rosenwald – Fortune – Phillips + 170 MA

~~Wm GROPPER The Senate 1935~~

Roosevelt

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7

OROZCO at work on Tank and Dive Bomber (close) 1940

OROZCO at work on Tank and Dive Bomber (further back)

Tchelitchew Hide and Seek 1940-42

BECKMANN Departure 1937

Tempest

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NATIONAL GALLERY OF ART
SMITHSONIAN INSTITUTION
WASHINGTON, D. C.

August 17, 1945

Dear Alfred:

Thank you for your letter of August 9th. May 5th would be a convenient date for us and this seems to fit well into your schedule. We shall count on you for that date and are greatly looking forward to having you here.

With best regards, I am

Sincerely yours,

David Finley

Director

Alfred H. Barr, Jr., Esq.
Director of Research in Painting and Sculpture
The Museum of Modern Art
New York 19, New York

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August 9, 1945

Dear David:

Thank you for your second letter. Communications are slow in August so that I have not yet had word from our Trustees about speaking at the National Gallery.

Since I am leaving town on Friday for a few weeks, I think I ought to write you now about my next year's schedule, which is extremely crowded until spring because of the Mary Flexner Lectures which I am giving at Bryn Mawr, which will take long and careful preparation in addition to my other obligations. The Flexner Lectures will come to an end toward the end of March.

Would it be possible to schedule the National Gallery lecture after the 15th of April and before the 15th of May? I shall need two or three weeks' preparation for I feel that the lecture is really important, especially in view of its possible publication.

I do hope that this is not inconvenient. Perhaps at present you could simply save a time for me. Soon I hope to confirm it.

Sincerely,

David Finley, Esq.
National Gallery of Art
Smithsonian Institution
Washington, D.C.

AHB:mm

P.S. Since the above was typed, my lecturing at the National Gallery has been approved, I am glad to say--so the date is now the only problem.

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August 9, 1945.

Dear Mr. Clark:

Thank you for your letter of August 8.

I am glad to have your approval of the lecture at the National Gallery on the Museum and its collections. It will probably be given in the Spring rather than the Fall.

I am glad to know that you found a College Art Journal with articles of interest.

Of course I am very happy to know that you approve of my work, though I am afraid you exaggerate my importance among art critics.

Sincerely,

Mr. Stephen C. Clark
149 Broadway
New York 6, N. Y.

AHB:lf

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NATIONAL GALLERY OF ART
SMITHSONIAN INSTITUTION
WASHINGTON, D. C.

August 1, 1945

Dear Mr. Clark:

David Finley has written asking me to give a lecture about our Museum at the National Gallery next fall. I enclose a copy of his letter.

I am not eager to give this lecture, for it would take a great deal of thoughtful preparation, yet I would be willing to do so if I could be assured of the complete approval of yourself and the trustees. Will you not let me know how you feel about this, so that I may answer Mr. Finley.

Sincerely,

Mr. Stephen C. Clark
149 Broadway
New York 6, New York

AHB:vh
Enclosure

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March 18th

NATIONAL GALLERY OF ART
SMITHSONIAN INSTITUTION
WASHINGTON, D. C.

August 2, 1945

Dear Alfred:

Thank you for your letter of July 27th. I particularly want you to speak for the Museum of Modern Art but I would like you to do it at a time that is really convenient. What about March 3rd? Dan Rich is booked for November and we have also settled dates in December, January and February. We are greatly looking forward to having you.

With best regards,

Sincerely yours,

David Finley.

Director

Alfred H. Barr, Jr., Esq.
Director of Research in
Painting and Sculpture
The Museum of Modern Art
New York 19, New York

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National Gallery

July 27, 1945

Dear David:

Thank you for your letter of July 24th asking me to lecture on our Museum at the National Gallery. I should like to do this personally, but I am not sure that I am in a position to do so, since I am heavily involved in other undertakings. In any case, I think I ought to consult the Chairman of our Board of Trustees before giving you a definite answer.

If I can accept, I would like to ask you to reserve a place somewhat later in the season. October 7th is a bad time for me in relation to my other obligations. Would some time in November be free?

I hope to write to you shortly, but want immediately to acknowledge your invitation.

My best to you,

Sincerely,

Mr. David Finley, Director
National Gallery of Art
Constitution Avenue
Washington 25, D. C.

AHB:vh

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NATIONAL GALLERY OF ART
SMITHSONIAN INSTITUTION
WASHINGTON, D. C.

July 24, 1945

My dear Alfred:

In planning our lecture schedule for next year, I would like to include a lecture each month on one of our ten greatest American museums and I hope you will consent to speak on behalf of the Museum of Modern Art. I would like each lecture to give a picture of the museum in question, emphasizing the works of art for which the institution is particularly notable, with slides showing not only selected objects from the collection but also views of the building and installation. Something could be said in the beginning about the organization of the museum, its history, its aims, etc., but the emphasis should be on the significant place which the museum and its collections fill in the cultural life of this country and the world.

I believe such a lecture would be of particular interest to the audience who would hear it in Washington, especially now during the war when so many people are here from all parts of the country. Afterwards I would like to publish the lectures in a book, with illustrations of the building and installation and reproductions of a limited number of objects in the collection of each institution. There is need for such a book now in South America, and other parts of the world; and I am sure also it would be most useful in connection with museum extension work and art education in this country after the war.

Our lectures are given at four o'clock on Sunday afternoons, and last from forty-five minutes to an hour. The lecture hall holds three hundred people and is usually filled to capacity. We pay an honorarium of $100.00, with travelling expenses not exceeding $50.00. I shall be most

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grateful if you will give the lecture on Sunday, October 7th, and do not need to tell you that it will be a great pleasure to have you here for such an occasion.

With best regards,

Sincerely yours,

David Finley

Director

Alfred H. Barr, Jr., Esq.
Museum of Modern Art
New York, New York

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THE MUSEUM OF MODERN ART

To: Alfred Barr

Date April 29, 1946

To: MISS ULRICH

From: Mr. Wheeler

Re: Copies sold and copies distributed to members, totals

Dear Ione,

Alfred needs for a talk he is giving in Washington a rough total of books sold and books distributed to members. According to Art in Progress in May of 1944-274,000 copies had been sold and 173,000 distributed to members at that time. Could you have those figures brought up to date for us?

MW

173,000
25,115
1326
#199,500 - Members -

Bal to 6/30/45 - 58,164
45-6-9 mos 3729.7
273,600
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A NEW AMERICAN ARCHITECTURE
Smaller version of Built in USA

THE LESSON OF WAR HOUSING
Based on large exhibition for London and Sydney OWI.

INTEGRATED BUILDING-Planning kitchen, bathroom and storage space.

IF YOU WANT TO BUILD A HOUSE
(3 copies, based on book)

****

GHBORHOOD: 96 copies sold (through April, 1946)
17 copies circulated, shown in 97 cities.

ibitions Sold	Amt.	Bill	To
	$450.	11/45	OWI
	75.	6/26/45	David Jones, Australia
AMERICA	125.	6/26/45	David Jones, "
SKYSCRAPER	100.	2/26/46	OWI

a Department Store sending exhibitions around Australia

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	AHB	V.31

IN USA, report on architecture exhibitions; changes as of follows:

	Number of showings outside the Museum
REGIONAL BUILDING IN AMERICA	16
AMERICAN ARCHITECTURE	20
PLANNING THE MODERN HOUSE (I and II)	
MODERN ARCHITECTURE FOR THE MODERN SCHOOL	
BRAZIL BUILDS (large exh.)	
BRAZIL BUILDS (small exh.)	
LOOK AT YOUR NEIGHBORHOOD (multiple)	
BUILT IN USA	

ON DEPLOYMENT UNIT, ARCHITECTURE OF ERIC MENDELSOHN, , FIVE CALIFORNIA HOUSES, listed pp. 126-127, ibid.

A NEW AMERICAN ARCHITECTURE
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a Department Store sending exhibitions around Australia

Number of showings outside the Museum (from BUILT IN USA)

Circ. exhb. of Archit shows

743	14
17	17
8	1
7	6
19	13
	20
794	14
	14
	7
	1
	11
	10
	18
	15
	1
	17
	4
	71
	24
	10
	11
	9
	10
	6
	9
	3
13	30
17	20
204	21
15	5
17	15
8	19
7	1
19	17
300 since 43	7
1943	13
	13
497 *	
16	
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204	
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743	

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call Kiesler
Sidney Katz
Mu3-4419

Sert - heard from Syrkuses - going to show their Warsaw plans to C/S O on some group 7 in. eve. Hopes to see those then, if so when + where - Loram - W. 2 3rd St. west of 7th or 8th on north side phone Jules Roschian

Old copy of The City
Mu 3-9670

See Miss Akermark re: contract

on architecture exhibitions; changes as of

of showings
the Museum

REGIONAL BUILDING IN AMERICA

AMERICAN ARCHITECTURE

PLANNING THE MODERN HOUSE (I and II)

MODERN ARCHITECTURE FOR THE MODERN SCHOOL

BRAZIL BUILDS (large exh.)

BRAZIL BUILDS (small exh.)

LOOK AT YOUR NEIGHBORHOOD (multiple)

BUILT IN USA

ON DEPLOYMENT UNIT, ARCHITECTURE OF ERIC MENDELSOHN,
, FIVE CALIFORNIA HOUSES, listed pp. 126-127, ibid.

A NEW AMERICAN ARCHITECTURE
Smaller version of Built in USA

1945-	8	THE LESSON OF WAR HOUSING Based on large exhibition for London and Sydney OWI.
1945-	7	INTEGRATED BUILDING-Planning kitchen, bathroom and storage space.
1946-	19	IF YOU WANT TO BUILD A HOUSE (3 copies, based on book)

****

LOOK AT YOUR NEIGHBORHOOD: 96 copies sold (through April, 1946)
17 copies circulated, shown in 97 cities

Architecture Exhibitions Sold	Amt.	Bill	To
REGIONAL BUILDING	$450.	11/45	OWI
SURVEY OF HOUSING	75.	6/26/45	David Jones, Australia
MODERN HOUSE IN AMERICA	125.	6/26/45	David Jones, "
EVOLUTION OF THE SKYSCRAPER	100.	2/26/46	OWI

a Department Store sending exhibitions around Australia

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	V.31

Elodie - give in directly to BUSA showings

Sweden - went from there to Finland, then to Switz & Italy.

t on architecture exhibitions; changes as of

of showings
le the Museum

REGIONAL BUILDING IN AMERICA

AMERICAN ARCHITECTURE

PLANNING THE MODERN HOUSE (I and II)

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EVOLUTION OF THE SKYSCRAPER	100.	2/26/46	OWI

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lending exhibitions
around Australia

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	AHB	V.31

Page 126, BUILT IN USA, report on architecture exhibitions; changes as of April, 1946, as follows:

Years of original showing and circulation	Number of showings outside the Museum	
1941-44	16	REGIONAL BUILDING IN AMERICA
1941-44	20	AMERICAN ARCHITECTURE
1942-46	47	PLANNING THE MODERN HOUSE (I and II)
1942-46	27	MODERN ARCHITECTURE FOR THE MODERN SCHOOL
1943-44	13	BRAZIL BUILDS (large exh.)
1944-46	17	BRAZIL BUILDS (small exh.)
1944-	204	LOOK AT YOUR NEIGHBORHOOD (multiple)
1944-46	15	BUILT IN USA

No change in DYMAXION DEPLOYMENT UNIT, ARCHITECTURE OF ERIC MENDELSOHN, WARTIME HOUSING, FIVE CALIFORNIA HOUSES, listed pp. 126-127, ibid.

Add:

1944-	17	A NEW AMERICAN ARCHITECTURE Smaller version of Built in USA
1945-	8	THE LESSON OF WAR HOUSING Based on large exhibition for London and Sydney OWI.
1945-	7	INTEGRATED BUILDING-Planning kitchen, bathroom and storage space.
1946-	19	IF YOU WANT TO BUILD A HOUSE (3 copies, based on book)

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a Department Store sending exhibitions around Australia

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	AHB	V.31

THE MUSEUM OF MODERN ART

Date April 24th, 1946

To: Mr. Barr

Re: Dep't of Arch. plans

From: Mrs. Mock

Aside from the work done for and in collaboration with the Department of Circulating Exhibitions, the following enterprises are under way:

Exhibitions:

A NEW COUNTRY HOUSE BY FRANK LLOYD WRIGHT: A SCALE MODEL / A 3/8" scale model of the large and romantic hilltop house, as yet unexecuted, which Mr. Wright has designed for G.M.Loeb at Redding, Conn. The model is being constructed by Mr. Wright himself and will be shown here from June 11th to September 8th.

ROBERT MAILLART: BUILDER IN REINFORCED CONCRETE. Large photographs of ~~the~~ bridges and other structures designed by the Swiss engineer who died in 1940. Dr. Sigfried Giedion is collecting the material for us in Switzerland and will also write the captions. The exhibition will be shown here at the Museum in the fall of 1946.

Publications:

A small picture book on bridges which I am now preparing. This will include an essay on Maillart by Giedion, and will probably be published next winter.

Monograph on the work of Mies van der Rohe, edited by Philip Johnson. He has started work on this, but the publication date is uncertain.

Note: Since I am leaving in the summer and no successor has yet been appointed, no plans have been made for exhibitions after next fall.

B

P.S. Philip Goodwin says you might be interested in the special articles on the Museum in Museion and in the Jan. '46 Werk, but I doubt whether they would help you in this particular enterprise. B

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	V.31

Mar. 19,1946

Dear Alfred:

This is the article for Transatlantic which Penguin asked for at your suggestion. I'm late with it and I've had to work it in at odd hours and in general I wish it could be more complete, but I've had to send it off. But I'm anxious that it at least be accurate, and I'd appreciate it very much if you could have a quick look at it and wire me at The Homestead, Hot Springs, Va., if you find anything which should be fixed. I can then get Penguin to cable London, since I don't think there'll be time for proofs th#ough I've asked for them. Iris is going over the Film Library stuff, I've got the figures used from the various departments, and Mr. Clark has O.K.'d it in accordance with the post-Genauer ruling that Trustees or staff should check with the Exec. Com. on article on the Museum. Mr. C's letter of approval was in fact enthusiastic, I don't know why.

I assume Penguin will accept the title and the idea of restricting the article to the curatorial depts. I thought these would be of more interest in England than anything else.

Be back around April 1, and you can always reach me at The Homestead if you need me. I've given Jim the address too. Must be a vast relief to have the lectures over with. Best, hurriedly,

Jim

P.S. Do you suppose Velasco could have seen Inness' Lackawanna Valley of 1855 before he painted his own railroad pictures. McCausland's Springfield catalog of Inness says Inness himself found his own picture, years after it was painted, in Mexico City. Kind of interesting to speculate about.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	V.31

THE CURATORIAL DEPARTMENTS OF THE MUSEUM OF MODERN ART

When the Museum of Modern Art was founded in 1929, ~~its~~ the Trustees and ~~its~~ the Director, Alfred H. Barr, Jr., were agreed on a premise which remains in force today: that the Museum should be international in its approach to the visual arts of our time. The premise has not always been understood by the public, it has been opposed by partisans of a national standard, but it has been adhered to faithfully by the Museum itself. Now more than ever, when all over the world the recent war appears to have deepened rather than lessened nationalist prejudice, the Museum's internationalism seems valid and crucial. For the arts, as Mr. Barr has expressed the matter, are a kind of "visual Esperanto,"- a language which may pass untranslated from country to country and carry with it the tolerance and understanding and appreciation now so universally needed.

In all the Museum's curatorial activities, in its loan shows, its publications and its collections, an attempt has been made to present to the public the most vital art being achieved in America and in the leading countries of Europe and Latin America. The Museum's field was defined early as extending from roughly 1880 to the present. This has been a useful rule of thumb, and it has been applied to most of the Museum's undertakings. But it has not been intended as a rigid limitation. Very often, for example, the Museum has exhibited the art of a much earlier time provided that art has had a special relevance to modern forms of expression; the exhibition of Prehistoric Rock Painting, with its clear reference to 20th century primitivism, is a conspicuous case in point. Similarly, the Museum has occasionally

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	AHB	V.31

explored earlier traditions which have been in need of modern reappraisal, as in the exhibition, Romantic Painting in America, held a few years ago, which examined a continuous yet neglected tendency in native art from the late 18th century to the present. The Museum, nonetheless, is primarily concerned with the arts of our own century, and particular emphasis is given to works achieved during the past few decades.

The Museum's conception of "art" has been purposefully broad from the beginning. Indeed, soon after its founding at the generous and devoted hands of Miss Lillie Bliss, Mrs. John D. Rockefeller, Jr., Mrs. Cornelius J. Sullivan, Mrs. W. Murray Crane, Mr. A. Conger Goodyear, Mr. Paul Sachs and Mr. Frank Crowninshield, the Museum's Director expressed the hope that the institution would eventually devote itself to all the principal visual arts of our time. Today his plan has come true. One by one, beginning with Painting and Sculpture, the following curatorial departments have been created: Architecture, Film Library, Photography, Industrial Design, Dance and Theatre Design, Manual Industry. All these departments take part in the curatorial activities hereafter described; all are staffed by experts in the various fields to which they relate.

In the very early years of its existence, the Museum was mainly concerned with loan exhibitions, and such exhibitions continue to be a key factor in its program. They range in size from one-gallery displays to exhibitions requiring, in very exceptional cases, all the gallery space available on the first three floors of the Museum building (the fourth and fifth floors are given over to offices, the sixth to a members' lounge and restaurant). They include one-man shows, group and "theme" exhibitions; they represent significant developments in all the curatorial fields listed above, though by far the greater number of shows are

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	V.31

of painting and sculpture, including drawings and prints. More than 300 loan exhibitions have been held in the Museum proper since 1929, and last year, together with the Film Library's daily programs of moving pictures and the permanent showing of the Museum Collections, they attracted more than ##### 400,000 visitors to the building.

Naturally a great number of these visitors to the Museum are also visitors to New York. Thinking of those not able to come here, the Trustees in 1933 ~~organized~~ formed a Department of Circulating Exhibitions. It has been expanded lately to include Educational Services, but its primary function remains the same: to organize national tours of exhibitions prepared by the curatorial departments or by outside authorities or by its own staff. These exhibitions vary in size, scope and character as widely as those held in the Museum itself. Some are planned for tour among the larger cities, others for small communities; some include only original works of art, others make their point through multiple processes of reproduction and may be bought outright by schools and institutions. All the visual arts treated by the Museum are represented in the schedule of circulating exhibitions. The department has sent a number of shows to foreign countries in recent years, often in collaboration with the Federal Government. The department is one of two main sources of traveling exhibitions in this country, the other being the American Federation of Arts with headquarters in Washington. The two agencies operate at an annual deficit, but the Trustees of both consider the price small to pay for the resultant educational benefit to smaller cities and towns all over the country.

The Museum's loan exhibitions have brought hundreds of thousands of people an indispensable first-hand experience of modern art. But the

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	AHB	V.31

Museum has exerted perhaps its greatest influence through its publication, of which more than 100 separate titles have been issued since 1929. In times past most of these publications were commonly referred to as "catalogs," and the majority of them continue to record, and to be based on, Museum exhibitions. But more and more they have come to be regarded as books, since they usually contain numerous plates, detailed bibliographies and rather comprehensive texts by members of the staff or by qualified authorities outside the Museum. Moreover, the more important titles are issued later in revised and amplified editions, years after the shows to which they originally referred have been disbanded. Due to the paper shortage, a great number of publications are now out of print, but many are soon to be reissued.

The nearly 11,000 members of the Museum receive free each year a certain number of publications, the number depending on the category of membership subscription. With its demand from members as a backlog, the Museum has steadily increased the list and size of its editions. Very recently a contract has been signed with the well-known American publishers, Simon & Schuster, for the national distribution of the Museum's books to retail outlets. Books so distributed carry the joint imprint of the Museum and Simon & Schuster, while the otherwise identical copies sent to members of the Museum carry its imprint alone. In both cases, the contents and design of the publications are determined exclusively by the Museum. Now that the war is over, arrangements are being made to resume the distribution abroad which was formerly handled by agents in the principal countries of Europe and Latin America. The Museum has also published in recent years a number of color reproductions of outstanding modern paintings, both American and European. It plans to amplify this

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	V.31

activity as materials become available and methods of color printing improve.

The Museum not only displays and publishes modern works of art, it acquires them as a crucial part of its educational program. Each of the curatorial departments (except in the case of the Film Library) has its own collection whose contents, whether acquired by purchase or gift, must be approved by an acquisitions committee with the official title, "Committee on the Museum Collections." The same committee determines questions of policy regarding the collections, that is, decides issues which may arise as to the character, use and function of works owned by the Museum.

Due to lack of space in the present building, none of the collections can be shown in anything like its entirety. The Museum's third floor is permanently given over to a changing display of painting, sculpture, drawings and prints (supplemented by space for sculpture in the garden), but even so, less than a sixth of the Painting and Sculpture collection can be on view at one time. The Film Library's possessions are shown in daily programs of moving pictures in the Museum auditorium, open to the public. The collections of other curatorial departments are exhibited in gallery space allotted to them by plan but not always available, due to the exigencies of the loan exhibition schedule. It is the Museum's hope that eventually, as the present crowded building is enlarged, representative selections from all the collections will be continuously on view; meanwhile serious students may have access to items not installed in the galleries. The collections are the backbone of the Museum's educational program, and furnish a continuity and standard which the constantly changing loan exhibitions can only supplement, not supply.

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	AHB	V.31

There is a final function of the collections which deserves mention and is not always understood. The Museum is by far the most generous single lender to its own loan exhibitions. A majority of these exhibitions, whether held in the Museum or planned for travel, borrow constantly from the collections, which frequently are able to supply works not to be found elsewhere. Furthermore, the Museum whenever possible lends to sister institutions and also, in the case of important one-man shows, to dealers. As a result, the collections must be broader in scope than would be the case if they were intended only for permanent and separate display. How broad their scope is, is attested by the constant demands made on them by directors of the Museum's own loan exhibitions and by the staffs of other museums.

But what is in the collections? There is not room to describe them all here, but a word may be said about the two most extensive - those of the Department of Painting and Sculpture and of the Film Library. The former contains more than 3,300 items, including drawings and prints. The basis for its selection has been international, in accordance with the Museum's original premise. Yet it would not be natural if we in America did not look with special interest at the arts of our own country and feel for them a close responsibility. Thus there are more American works of art in# the collection than from any other country. Nevertheless, nearly all the leading European painters of our century are well represented, most of them by a minimum of several capital works. Similarly, the outstanding Latin American artists, particularly the Mexicans, have representative pictures in the collection. The collection of 20th century sculpture is quite generally conceded to be the finest and most complete in the world.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	V.31

This past summer, two floors of the Museum were given over to an extended showing of the Painting and Sculpture collection. The exhibition's reception by critics and the public must be considered a well-deserved tribute to Mr. Barr, now Research Director of the Museum, whose achievement the collection is, so largely.

The Film Library, founded as a Museum department in 1935, has formed the most important collection of films in existence, covering the short but extraordinarily rich history of the moving pictures. Its possessions come from all over the world, and are in some cases unique surviving examples. Until the Film Library began to collect and preserve them, extremely important films were being destroyed or lost or neglected once their commercial possibilities had been exhausted. And quite apart from the question of preservation, the films were formerly in drastic need of the scholarly attention to content, meaning and chronological system which had long been given the other visual arts. Under the expert curatorial supervision of Miss Iris Barry ~~and her assistants~~, the Museum's vast collection of films has been put in order and to use. From it the United States Government during the war was able to borrow documentary films from enemy countries which were of the greatest value in estimating the aims and psychology of the Axis. Today, in peace, the films - surely the most influential visual medium of communication of our period - may be studied in the Film Library's daily programs and in its archives. The collection now forms a codified body of reference material in which professionals are naturally interested and in which laymen, by the thousands, find pleasure. As humanist documents, as sociology, as history, as esthetics -

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	V.31

the films of the Museum's collection are among its most precious treasures.

There are two additional departments which relate directly to the Museum's curatorial activities: the Registrar's office and the library. The Registrar's job, as in other museums, is the keeping of records, but it is vastly complicated in the Museum of Modern Art by the number of loan exhibitions held each year and it is carried out, I should like to add, with a care and an imaginative understanding of the potential values of records which are altogether rare.

The Museum's library is not large, and most of its material relates to the 20th century visual arts. It is, however, extremely effective within its field: it contains not only the more important monographs, surveys and periodicals, but innumerable less common publications which the Museum's over-all curatorial research has proved of special value. Its photographic scrapbooks ~~of photographs~~ record the principal contents of all exhibitions held in the Museum, and are invaluable sources of reference; they are supplemented by folders of clippings, catalogs and factual data on the works and biographies of leading artists here and abroad. The library staff includes an assistant who handles the large volume of requests for photographs of modern works of art. A catalog has been issued recently, listing black and white slides available for purchase or rental. And mention must be made of the detailed bibliographies prepared by the librarians and published in the Museum's monographs on artists. These bibliographies are exceptionally thorough, and rank among the Museum's most valuable contributions to that careful research in contemporary art which has always been a fundamental ~~of the Museum's~~ its program.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	V.31

The Museum is an educational institution: it is one by charter and in conscious purpose. Consequently, in whatever it does, in its exhibitions, publications, acquisitions and research, it feels itself responsible to the public and only indirectly to artists. By this I do not mean that the Museum is indifferent to the problems of those who create the modern arts. On the contrary, a good part of the staff's time is spent on questions affecting artists' status and welfare. But I do mean that the Museum looks on itself as educator rather than patron. Though it constantly buys the works of modern painters, sculptors, photographers and stage designers, it does not pretend that direct subsidy is its objective. Yet indirectly, the Museum's educational activities have been of vast benefit to living artists. This is not conjecture but fact: when a poll was recently conducted by a leading art magazine to determine the causes of the great public increase in purchases of contemporary art, the Museum was named as the most important single factor. Through its educational activities the Museum has done far more to improve the lot of the advanced artist than it could have by spending any reasonable sum for direct subsidy.

The Museum is now seventeen years old. It has been praised and gained devoted friends. It has also been berated and made enemies. It could not have done otherwise, since unlike most museums, it deals almost entirely with the art of living men. It therefore deals with artists' emotions in some degree, and with the emotions of their families and friends and supporters. It deals, too, with the opposing public forces of reaction and progress which dispute the worth of today's art bitterly, often for extraneous reasons. But the Museum has stood its ground. It has affirmed and reaffirmed its faith in the

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	AHB	V.31

strong creative talents of our time. It has not, however, tried to impose a direction on contemporary art nor to support a single viewpoint, though partisans of a given ideal have often wished it to. It has considered that it should follow artists, not lead them, and it has been willing to follow them in any direction which seemed to promise a valid contemporary expression - abstraction, realism, romanticism, expressionism, surrealism, and so on.

Gradually, I think, this impartial position of the Museum is coming to be understood and appreciated as the key to its educational function. And no one can fairly review the Museum's record without realizing how formidable an influence it has been in furthering a comprehension and love of the modern arts. Its future plans will fill many lacunae in its past curatorial accomplishment. Its present high status is the result of three main factors in its growth: the generosity and hard work of its Trustees; the far-sighted planning of its original Director, Mr. Barr; and the devotion and skill of its staff, from its department heads to those astonishing craftsmen in the Museum workshops who have contributed so much to the Museum's ~~proud~~ enviable reputation for the ~~careful and~~ Careful installation of works of art shown in its galleries.

James Thrall Soby