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1932-1933

THE MUSEUM OF MODERN ART.

PROGRESS REPORT.

OCTOBER 1932 to OCTOBER 1933.

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THE MUSEUM OF MODERN ART

PROGRESS REPORT

OCTOBER 1932 to OCTOBER 1933.

This report lists briefly the activities of The Museum for the season October 1932 to October 1933.

1. EXHIBITIONS.

The following exhibitions were held in the galleries:

Summer, 1932, Exhibition-(Attendance 36,507)
Posters Exhibition (New York Public High Schools)
Reconstructions of Seventeenth Century Persian
Fresco Paintings in Isfahan
American Painting and Sculpture, 1862-1932
(attendance 102,415)
Exhibition of American Folk Art
Early Modern Architecture: Chicago 1870-1910
Reproductions of Mexican Frescoes by Diego Rivera
Toulouse-Lautrec prints
Work of Maurice Sterne, 1902-1932
(attendance 37,396)
Fruit and Flower Painting
Drawings by Sculptors
Results of Typography Contest
Objects 1900 and Today
The work of Young Architects in the Middle West
American Sources of Modern Art
Summer, 1933, Exhibition

Total attendance for year 201,301. This is an increase of 22.7% over previous year.

2. CIRCULATION OF EXHIBITIONS.

The Museum has circulated the following of its exhibitions to sixty-one cities in the United States and Canada:

Whistler's "Mother"	6 cities
Modern Architecture (with models)	14 cities
Modern Architecture (photographic exhibition)	10 cities

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Early Modern Architecture:		
Chicago 1870-1910	4	cities
Color Reproductions of		
Modern Paintings (1)	12	"
Color Reproductions of		
Modern Paintings (11)	7	"
American Folk Art Exhibition	3	"
Mural Paintings and Photo		
Murals	4	"
Reproductions of Mexican		
Frescoes	1	"
	<hr/>	
Total	61	

3. PUBLICATIONS.

The Museum published the following catalogues:

- BRIEF SURVEY - Notes by Alfred H. Barr, Jr., Director of the Museum of Modern Art, on the Museum's circulating Exhibition of Color Reproductions of Modern Paintings.
- AMERICAN FOLK ART - 131 pages, 80 plates. Most comprehensive survey published to date about American Folk art, including sculpture. 28 pages introduction by Holger Cahill. Bibliography of 86 books and periodicals on the subject.
- AMERICAN PAINTING AND SCULPTURE - 1862-1932 - 128 pages, 79 plates. A selection from American painting and sculpture, divided about equally between 19th and 20th century works. Introduction by Holger Cahill.
- AMERICAN SOURCES OF MODERN ART - 104 pages, 56 plates. Introduction on the art of ancient America and its relation to the art of today by Holger Cahill. Bibliography of over 100 titles.
- MAURICE STERNE - Retrospective Exhibition. 52 pages, 23 plates. Introduction by Horace Kallen and notes by the artist. Biography and bibliography by Holger Cahill.
- DIEGO RIVERA - A PORTFOLIO OF COLOR REPRODUCTIONS OF MEXICAN FRESCOES - Contains 19 full-color plates and 15 monotonies. Notes by Jere Abbott. These are the first reproductions published of the famous frescoes in Chapingo, Cuernavaca and Mexico City. Publication made possible through the generosity of a friend of the Museum.

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MUSEUM BULLETIN - The Museum publishes a monthly bulletin explaining its activities and containing articles on modern art.

4. PERMANENT COLLECTION, BLISS COLLECTION and SEMI-PERMANENT LOANS.

Selections from the Permanent Collection and the Bliss Collection have been on view continuously since the opening of the new building in May, 1932, except during the exhibition of American Painting and Sculpture and the Sterne Exhibition.

Thirty-seven gifts, in various media, have been made to the permanent collection during the last year.

In addition, over twenty-five paintings and sculptures are held in the Museum storerooms on semi-permanent loan. All these works can be exhibited at any time in connection with the Bliss Collection and the Permanent Collection. The Director's policy is to vary occasionally the arrangement of the fourth floor, where the Bliss and Permanent Collections are on display.

5. LOANS TO OTHER MUSEUMS.

The Museum has loaned or arranged for the loan of over twenty paintings and sculptures to other Museums.

6. EDUCATION.

The Education Committee, under the Chairmanship of Mrs. W. Murray Crane, held three lectures during the past season:

Dec. 15, 1932 - Thomas Benton - Subject:
American Folk Art.

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- Jan. 26, 1933 - Henry-Russell Hitchcock -
Subject: Early Modern Archi-
tecture of Chicago.
- May 15, 1933 - Dr. Herbert J. Spinden -
Subject: American Sources of
Modern Art.

Genuine interest has been aroused by the lectures. Attendance at the Folk Art and American Sources lectures filled the second floor gallery to capacity.

More than twenty docent talks were arranged and conducted by members of the staff for groups from educational institutions, among which have been:

Teachers group of School Art League
Garden City Community Club
Montclair Art Group
Woodmere Art Group
Members of The Art Centre
Members of the Federation of Women's
Clubs of New York State.
Members of the Women's City Club of New York

In addition to docent talks in the galleries, members of the staff have also given talks on modern art at Women's clubs in and near New York. Close cooperation has been established through the School Art League with public high schools of the City.

7. DEPARTMENT OF ARCHITECTURE.

In addition to its exhibitions, the Department of Architecture has included in its work the study of installation in the galleries, is preparing an exhibition of industrial design called "Machine Art", and is making an aggressive study of the possibilities of applying good art in business. Requests for information and advice, in the field of architecture, typography, etc., have come to this department from every part of the country and in each instance have been

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answered in detail.

8. LIBRARY.

Gifts of books numbering 180 volumes have been received since June. One of the most important additions to the library has been the gift of Mrs. Parkinson of the art library of Miss Lizzie Bliss.

The books in the library now number 1370, excluding a fairly large collection of periodicals, catalogues and pamphlets.

Information has been given to "Time", "Colliers", "World Telegram", "New Yorker", "Vanity Fair" and "American Weekly" as well as to students, amateurs and journalists in North Carolina, Oregon, Ohio, Pennsylvania, Washington, D. C., New Jersey and New York. The library has also been consulted by galleries and by publishers.

9. SLIDES AND PHOTOGRAPHS.

The Museum has a collection of slides fairly representative of the field of modern art. The department is organized to make loans to museums, scholars, and students.

With the gift of Mr. E. M.M. Warburg of a number of photographs of modern paintings, the Museum has the nucleus of an important photograph collection of works of modern art.

10. RADIO.

The radio department is organizing and conducting the following work:

1. Cooperation on a national art radio program with Carnegie Foundation, American Federation of Arts, Metropolitan Museum, Chicago Art Institute, and American Federation of Women's Clubs.

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2. Local broadcasting.
3. National special broadcasts in connection with major exhibitions.
4. Preparation of a radio program in connection with the New England and Atlantic Seaboard museums.

11. MOTION PICTURE DEPARTMENT.

Establishment of this department has not been publicly announced. Its groundwork has consisted of the following:

1. Preparation of a list of motion pictures which can be shown under the Museum's auspices in museums, schools and clubs.
2. Research work on tentative Cinema Exhibition.
3. Correspondence with owners about the Eisenstein film in an attempt to reserve the editing of the film for Eisenstein. An example of the potential influence of this department.
4. General study of the motion picture industry in relation to the part the Museum can play in its development, including projection, storage, information bureau, contact with the industry, encouraging young directors.

12. REGISTRY.

The Museum, since its founding, although hampered by lack of funds for this work, has concentrated on registering not only the works of art it has placed on view, but on cataloging extensively for the purpose of building up a complete list of all the works of modern art in this country, their owners and location, especially in reference to private collections. That this list is already an important one is evidenced by the fact that Mr. Robert B. Harshe of the Chicago Art Institute referred to it continually in preparing his exhibition in connection with the Century of Progress.

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13. PUBLICITY.

The publicity of the Museum is handled by members of its staff which has meant a close cooperation with newspapers and publications of all kinds. The Museum of Modern Art receives more publicity than any other Museum in the world. Because of its many departments, the Museum's news appears in practically every section of the newspaper from real estate to editorial. Museum releases have appeared in magazines like Skyscraper Management and Railroad Weekly. In addition to a large volume of local New York publicity, the Museum has tripled its national distribution and doubled its foreign distribution.

A.B.C. reader circulation for the year has averaged 18,683,030 per month for a total of 224,196,330 for the year. The figures are based on the circulation of various periodicals, magazines and newspapers and represents the number of people who receive or purchase copies of the publications.

14. MEMBERSHIP.

Under the Chairmanship of Mrs. John S. Sheppard, the Membership Committee has been genuinely instrumental in advertising the work of the Museum, principally through the very best medium - word of mouth. It has in the past year increased the Museum's membership from about 500 to about 800. This increase is significant of a corresponding increase in the interest of the public in the Museum and attests not only the influence of the Museum itself but of

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the splendid work of the committee in cultivating a desire for art in the public mind.

15. RELATIONS WITH OTHER INSTITUTIONS.

The Museum has cooperated with institutions in its same general field by arranging for loans, exchanging information, coordinating exhibition schedules, and informing itself of their activities and policies.

16. CONTACT WITH BUSINESS AND THE BUSINESS PUBLIC.

In accordance with its policy that good art should be employed more extensively in the business world, the Museum has organized the display of its own works of art, and those of other museums, in office buildings and has included large department stores in the itineraries of its circulating exhibitions. The Museum gives to business any information on art which business is increasingly coming to feel it needs. This cooperation is developing a new audience for the Museum - the business man.

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