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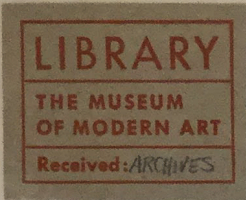
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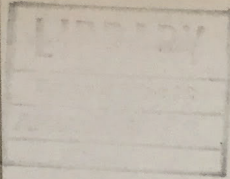
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MOMA History



A 13,933

MUSEUM OF MODERN ART
ANNUAL REPORT
1931-32

TRUSTEES

The Museum suffered a very severe loss through the death of Miss Lizzie P. Bliss, vice-president of the Museum. Mr. Cornelius N. Bliss was elected to the Board of Trustees.

JUNIOR ADVISORY COMMITTEE

Upon the resignation of Mr. George Howe, Mr. Nelson A. Rockefeller was appointed Chairman. Mrs. William Cuthbert Garthwaite was elected to membership. Mr. Philip Johnson, a member of the Advisory Committee, was appointed director of the International Architectural Exhibition to open at the Museum in February, 1932.

COMMITTEES

Four auxiliary committees were formed during the year:

The Extension Committee; Mrs. Cornelius J. Sullivan, Chairman.
Membership Committee; Mrs. John S. Sheppard, Chairman.
Education Committee; Mrs. W. Murray Crane, Chairman.

Friends of the Museum of Modern Art; Mr. James W. Barney, Chairman. This committee is concerned with the acquisition of works of art for the permanent collection of the Museum.

(Suggestions about the work of the auxiliary committees should be made to the Chairmen or through Mrs. Frances Seaver, Extension Secretary.)

MEMBERS

A new class of members was founded to accommodate teachers and students. "Educational Membership," subscription \$2, strictly limited to

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those in academic work, entitles the holder to the privileges of the ordinary annual member.

Memberships paid during fiscal years:

| | 1929-30 | 1930-31 |
|--------------------------------|------------|------------|
| Patrons (\$5,000 or over) | 10 | 10 |
| Contributing (\$1,000-\$4,000) | 26 | 25 |
| Sustaining (\$250-\$750) | 23 | 21 |
| Fellow (\$100) | 27 | 25 |
| Associate (\$25) | 60 | 56 |
| Annual (\$10) | 259 | 215 |
| | <u>405</u> | <u>352</u> |

(Since October 1, 1931, the number of Fellows has increased from 25 to 28; Associate Members from 56 to 74; Annual Members from 215 to 285; Educational Members from 0 to 68; bringing total to 505.)

THE STAFF

Mrs. Frances Seaver was appointed Extension Secretary to assist in coordinating the various Trustee and auxiliary committees. Mrs. Seaver also assumed the duties of Assistant Treasurer, taking the place of Miss Anna L. Kelly who had generously given her services during the Museum's first year.

THE BLISS COLLECTION

The most important event of the year was the conditional bequest to the Museum of the larger part of Miss Bliss' collection. By the terms of Miss Bliss' will the works of art bequeathed to the Museum of Modern Art are to be delivered to the Museum within three years of Miss Bliss' death providing the trustees of the Estate should be satisfied "that the Museum of Modern Art is sufficiently endowed and in the judgment of said trustees on a firm financial basis, and in the hands of a competent board of trustees."

Miss Bliss' collection, including as it does one of the finest groups of Cézannes in the country as well as paintings and drawings by many other 19th and 20th century French and American masters, will form, providing

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the Museum is able to meet the terms of the will, a magnificent foundation for the Museum's permanent collection.

Miss Bliss' conditional bequest to the Museum is described and many of the items illustrated in the catalog of the *Memorial Exhibition, The Collection of Miss Lizzie P. Bliss*; a condensed list follows:

| | |
|--|--|
| CÉZANNE: 11 oils, 10 watercolors, 1 lithograph | PISSARRO (CAMILLE): 1 oil |
| DAUMIER: 1 oil, 4 lithographs | REDON: 2 oils, 1 pastel, 6 lithographs, 2 etchings |
| DAVIES: 2 oils | RENOIR: 1 oil, 2 lithographs |
| DEGAS: 1 oil, 1 pastel, 6 drawings | ROUSSEAU (HENRI): 1 oil |
| DERAIN: 3 oils | SEGONZAC: 1 watercolor |
| GAUGUIN: 2 oils, 12 woodcuts, 2 lithographs | SEURAT: 1 oil, 8 drawings |
| GUYS: 2 watercolors | SIGNAC: 1 watercolor |
| KUHN: 1 oil | TOULOUSE-LAUTREC: 1 oil |
| CLAUDE LORRAINE: 1 watercolor | Four fragments of Near-Eastern textiles, two Coptic, one Egypto-Arabic, and one Persian. |
| MATISSE: 2 oils, 2 lithographs | |
| MODIGLIANI: 1 oil | |
| PICASSO: 2 oils, 4 color stencils, 3 etchings | |

ACCESSIONS

A. WORKS OF ART

Although no special effort has been made to increase the permanent collection in view of the fact that there is no space in which to exhibit it, the following gifts have been received:

"Head"—a large drawing by Pablo Picasso, made during his early cubist period; gift of Mrs. Sadie A. May, October, 1930.

"A Summer's Hour" (*L'Heure d'Été*)—oil by Pierre Roy; gift of Mrs. James B. Murphy, January, 1931.

"Plate with Plums"—oil by Preston Dickinson; gift of Mrs. John D. Rockefeller, Jr., March, 1931.

To the Museum's print collection have been added: Lithograph by Paul Klee, gift of Cary Ross; Etching by Christian Tonny, gift of Henry-Russell Hitchcock, Jr.

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B. EDUCATIONAL MATERIAL

LIBRARY

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| Books and monographs of 19th and 20th century art | about 75 |
| Catalogs of museums in France, England, Germany and the United States | about 50 |
| Lantern Slides (by gift and purchase) | 414 |
| Color reproductions for circulating exhibitions | 92 |

LOAN EXHIBITIONS, Season 1930-31.

EXHIBITION VIII. The opening exhibition of the Museum's second season presented the works of *Corot and Daumier* in aspects which were unfamiliar to the American public, for Daumier had hitherto been known primarily as a lithographer and Corot as a painter of vague, misty landscapes. This exhibition which was attended by nearly 30,000 people brought together over forty-five paintings by Daumier and nearly as many by Corot. It is interesting to note that hitherto no more than four paintings by Daumier had ever been seen together in New York. Paintings were borrowed from eleven museums in Europe and America (including the Louvre which made its first loans to America at this occasion).

EXHIBITION IX. The Museum's ninth exhibition, *Painting and Sculpture by Living Americans*, followed the lines of the American exhibition of the previous year except that it included a group of the most important American sculptors. It was attended by over 20,000 visitors.

EXHIBITION X. The tenth exhibition was devoted to paintings, drawings, and lithographs by *Toulouse-Lautrec and Odilon Redon*, two of the foremost French masters of the late nineteenth century whose work had not been seen before in New York in such quantity. In this exhibition the Museum continued its policy of showing ancestors of the nineteenth century who seem important at the present time because of their influence upon contemporary work. Attendance over 20,000.

EXHIBITION XI. The eleventh exhibition was composed of *Modern German Painting and Sculpture* which had been much neglected in America

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since the War. No previous exhibition had been more important from the point of view of international relationship. In addition to many privately owned works seven German museums lent twenty-four works. The Museum hopes in the future to have further very carefully chosen exhibitions of work by the artists of other nations. Attendance over 26,000.

EXHIBITION XII. The last event of the season was the *Memorial Exhibition of the Collection of Miss Lizzie P. Bliss*, including not only the many works provisionally bequeathed to the Museum but also paintings bequeathed to fourteen other public museums and collections in this country and in England. The exhibition extended through the summer and was attended by almost 32,500 people.

ATTENDANCE

Attendance, Season of 1930-31, Exhibitions VIII through XII:

| | |
|---|---------------|
| VIII—Corot and Daumier, October 16 to November 23, 1930 | 29,349 |
| IX—Painting and Sculpture by Living Americans, December 4, 1930 to January 20, 1931 | 21,117 |
| X—Toulouse-Lautrec and Odilon Redon, February 1 to March 2, 1931 | 20,397 |
| XI—German Painting and Sculpture, March 13 to April 26, 1931 | 26,044 |
| XII—Bliss Memorial Exhibition, May 16 to October 6, 1931 | 32,408 |
| | <hr/> 129,315 |

LOANS TO OTHER MUSEUMS FROM THE PERMANENT COLLECTION, 1930-31

BELLING, RUDOLF, "The Boxer, Max Schmeling," to Harvard Society for Contemporary Art, Cambridge, Massachusetts; and to The Wadsworth Atheneum, Hartford, Connecticut.

DICKINSON, PRESTON, "Plate with Plums," to Wesleyan University, Middletown, Connecticut.

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HOPPER, EDWARD, "House by Railroad," to The Town Hall, New York City; The Wadsworth Atheneum, Hartford, Connecticut; and Wesleyan University, Middletown, Connecticut.

KARFIOL, BERNARD, "Seated Nude," to The City Art Museum, St. Louis, Missouri.

MAILLOL, ARISTIDE, "Torso of a Young Woman," to The Town Hall Club, New York City.

PICASSO, PABLO, "Head of a Woman," to Wesleyan University, Middletown, Connecticut.

PUBLICATIONS

COROT AND DAUMIER. Catalog of 128 pages, 108 plates; foreword by Director. Price, \$3.00.

PAINTING AND SCULPTURE BY LIVING AMERICANS. Catalog of 67 pages, 34 plates; foreword by Director. Price, \$1.25.

TOULOUSE-LAUTREC AND ODILON REDON. Catalog of 72 pages, 39 plates; foreword by Associate Director. Notes on Artists, Actors and Singers of Lautrec's circle. Price, \$1.25.

GERMAN PAINTING AND SCULPTURE. Catalog of 91 pages, 49 plates, illustrating two or three works by each artist in the exhibition, with a foreword and critical biography of each artist by the Director. Price, \$1.50.

THE LIZZIE P. BLISS COLLECTION, MEMORIAL EXHIBITION. Catalog of 100 pages, 62 plates; *Memorial to Lizzie P. Bliss*, by A. Conger Goodyear; *Lizzie P. Bliss*, by Mrs. August Belmont; *Miss Bliss' Collection*, by the Director; biographical notes on the artists. Price, \$1.75.

BUILT TO LIVE IN. By Philip Johnson; 16 pages, 10 illustrations; an essay on modern architecture prepared as a prospectus for the Interna-

tional Architecture
1932.

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tional Architectural Exhibition to be held by the Museum in February, 1932.

AN EFFORT TO SECURE \$3,250,000 FOR THE MUSEUM OF MODERN ART, NEW YORK CITY. Official Statement. 103 pages, outlining Purpose and History of the Museum, with a financial statement and fifteen appendices, including: Modern Art in other museums throughout the world; Statistics on loans to the Museum's exhibition; Comparative attendance statistics; Excerpts from letters concerning the Museum from American and European authorities; Quotations from newspapers and periodicals on the Museum and its exhibitions; etc., etc.

The total number of catalogs distributed during the year was 4,312, of which 3,286 were sold. This number includes catalogs published in previous years, but sold during 1930-31.

CATALOGS TO BE PUBLISHED AS BOOKS.

By arrangement with the publishers, W. W. Norton and Company, some of the Museum's catalogs are to be bound, published and distributed as books, thus increasing the total number of copies but decreasing considerably the cost to the Museum of its paper bound edition.

(The first catalog to be published by Norton was the *Modern German Painting and Sculpture*. An edition of 500 copies was exhausted ten days before publication, October 20, 1931.)

EDUCATIONAL WORK

The Museum did not develop an elaborate educational system since such was not a part of its two-year experimental program. Nevertheless, in addition to the educational value of the exhibitions themselves and of the carefully prepared catalogs, lectures have been given by members of the staff in the gallery and occasionally in clubs, schools, colleges, and other museums. A series of monthly radio lectures was given by Mr. Ross over the station WNYC. Lecturers not connected with the Museum, as well

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PLANS FOR THE FUTURE

LOAN EXHIBITIONS, Season 1931-32

In the season of 1931-32 the Museum will inaugurate an important new phase of its activity, the circulation of several of its loan exhibitions. Exhibition XIV, Paintings by Diego Rivera, will travel to other museums, while a schedule probably extending through three years has been arranged for the Architectural Exhibition (No. XV).

EXHIBITION XIII. The Museum's thirteenth exhibition of works by *Henri-Matisse* opened November 3rd. This retrospective exhibition of paintings, sculpture, drawings and prints by one of the foremost living artists marks the first occasion in which the Museum's galleries have been devoted to the work of one man. It has been received with the greatest enthusiasm. During the first two weeks the attendance was 14,038 as compared with 10,239 for the first exhibition of 1930-31 (Corot and Daumier).

EXHIBITION XIV. The fourteenth exhibition is to present the work of *Diego Rivera*, the Mexican painter, and will include in addition to oils, drawings, and large cartoons, a series of full size murals specially painted for the exhibition by the artist. The Rivera exhibition is being prepared by the Associate Director with the assistance of Mrs. Frances Flynn Paine. It will open after the middle of December.

EXHIBITION XV. The fifteenth exhibition, to open early in February, will be devoted to Modern Architecture, and will include models, large photographs, and plans of the work of ten of the leading American and European architects. The exhibition will by no means be guided by a purely aesthetic attitude toward architecture but will take into consideration such important problems as city planning, housing projects, low rent apartments, skyscraper design, school and factory design, and will show uses for new materials such as aluminum, glass and steel. The preparation of this exhibition is in the hands of Mr. Philip Johnson, a member of the Museum's Junior Advisory Committee. In addition to \$5,000 subscribed by the Museum, eleven other museums have subscribed a total of \$8,500. It is probable that other museums will subscribe so that the Exhibition may travel for over three years.

EXHIBITION XVI. The sixteenth exhibition may be called "Modern Art: Past and Present." It is planned to make possible comparisons of the work of today and of past periods—Egyptian, Assyrian, Greek, Hittite, and the European art of the Medieval,

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Renaissance, and Baroque periods—whatever may definitely illustrate relationship, throw light on sources, and contribute to the understanding of modern art.

EDUCATIONAL PROGRAM

In addition to making the Museum's exhibitions accessible to students in organized classes by opening the Museum on special evening hours, the Museum plans the following two important programs:

A. LECTURES

a. Special lectures upon each loan exhibition will be provided for the members of the Museum. These are to be held in the auditorium of the Dalton Schools. (The first of this series, a lecture on Matisse, was given on November 12th by Edward M. M. Warburg of the Art Department of Bryn Mawr College.)

b. Lectures on each loan exhibition will be given by a member of the Staff to the teachers in art departments of New York high schools. (The first of this series, a lecture on Matisse, was given by Mr. Barr at the Museum on November 5th, to over sixty teachers.)

c. Special lectures outside the Museum are to be given by members of the Staff. (The first of this series, a lecture on Matisse, was given by Mr. Abbott at Teachers College, Columbia University, on November 12th, and was supplemented by a conference in the Museum's gallery on the following evening.)

d. The series of monthly lectures given the previous season over radio station WNYC is to be continued. (The first of this series was given on November 9th by Mr. Ross.)

B. CIRCULATING EXHIBITIONS OF COLOR REPRODUCTIONS OF MODERN PAINTINGS

The Museum has been faced with the problem of arranging loan exhibitions for schools, clubs and colleges which cannot afford the heavy expenses of insurance and shipping involved in such large loan exhibitions as those in the Museum itself. It has been felt that exhibitions of any but first rate originals would not adequately serve an educational purpose. It has, therefore, been decided to experiment with large color reproductions of modern paintings which have been perfected, especially in Germany, during the last ten years. An exhibition of such reproductions could be sent to a club in New York at a cost of \$3, including all expenses of insurance and transportation. An exhibition of mediocre original paintings would cost perhaps twenty times as much.

During the summer about ninety large color reproductions were purchased by the Director while in Europe. These are to be arranged in exhibitions of about a dozen paint-

ings each for circulation, preparation and arrangement in January. The reproduction of modern painting since

THE MUSEUM

The lease in the building might renew its lease, it is advisable for the

1. The present quarters of the Museum's collection should be expanded.
2. The provisions for the collection should be improved.

At the present time an attempt to secure a new building will, therefore, be delayed for a few years. Such a delay is amount to justify

ALFRED H. BARR
Director

Preparation

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ings each for circulation among schools, clubs, and colleges. Four exhibitions are now in preparation and are to begin their circulation among New York high schools during January. The reproductions in these exhibitions are to cover the most important phases of modern painting since 1850.

THE MUSEUM'S QUARTERS

The lease in the Heckscher Building expires April 30, 1932. The Museum might renew its lease but the Trustees have decided that new quarters are advisable for the following reasons:

1. The present quarters are inadequate for anything but temporary loan exhibitions. The Museum's administrative and educational work is greatly hampered by lack of space.
2. The provisional bequest of Miss Bliss' pictures implies that space for a permanent collection should be provided in the near future.

At the present time and under present conditions it is not feasible to attempt to secure the money necessary for a permanent building. Arrangements will, therefore, probably be made to secure adequate quarters in a building to be occupied solely by the Museum under a lease for several years. *Such a step is contingent upon securing subscriptions in sufficient amount to justify the undertaking of the lease.*

A. CONGER GOODYEAR,
President.

ALFRED H. BARR, JR.,
Director.

Prepared for the meeting of the Corporation, November 19, 1931

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COMMITTEES OF THE MUSEUM

OCTOBER 1, 1930, THRU SEPTEMBER 30, 1931

BOARD OF TRUSTEES

A. CONGER GOODYEAR, *President*
MISS L. P. BLISS, *Vice-President* (DECEASED, MARCH 1931)
SAMUEL A. LEWISOHN, *Secretary*
MRS. JOHN D. ROCKEFELLER, *Treasurer*

| | |
|------------------------|----------------------------|
| WILLIAM T. ALDRICH | DUNCAN PHILLIPS |
| JAMES W. BARNEY | MRS. RAINEY ROGERS |
| FREDERIC CLAY BARTLETT | MRS. C. C. RUMSEY |
| CORNELIUS N. BLISS | ARTHUR SACHS |
| STEPHEN C. CLARK | PAUL J. SACHS |
| MRS. W. MURRAY CRANE | JOHN T. SPAULDING |
| FRANK CROWNINSHIELD | MRS. CORNELIUS J. SULLIVAN |
| CHESTER DALE | JOHN HAY WHITNEY |

COMMITTEES OF THE BOARD OF TRUSTEES

EXECUTIVE COMMITTEE

A. CONGER GOODYEAR CHESTER DALE
STEPHEN C. CLARK SAMUEL A. LEWISOHN
Mrs. JOHN D. ROCKEFELLER, JR.

FINANCE COMMITTEE

CHESTER DALE Mrs. JOHN D. ROCKEFELLER, JR.

COMMITTEE ON BEQUESTS AND GIFTS

A. CONGER GOODYEAR PAUL J. SACHS

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COMMITTEE ON EXHIBITIONS

The Officers of the Museum

A. CONGER GOODYEAR SAMUEL A. LEWISOHN
MRS. JOHN D. ROCKEFELLER, JR.

ONE ROVING MEMBER—CHANGED FOR EACH EXHIBITION

BUILDING COMMITTEE

STEPHEN C. CLARK, *Chairman*

EXTENSION COMMITTEE

MRS. CORNELIUS J. SULLIVAN, *Chairman*

MRS. W. MURRAY CRANE MRS. JOHN S. SHEPPARD
MRS. JOHN D. ROCKEFELLER, JR. JAMES W. BARNEY

MEMBERSHIP COMMITTEE

MRS. JOHN S. SHEPPARD, *Chairman*

| | |
|----------------------------|-------------------------------|
| MRS. ALEXANDER M. BING | MRS. SAMUEL A. LEWISOHN |
| MRS. PORTER CHANDLER | MRS. D. PERCY MORGAN, JR. |
| MISS ELIZABETH BLISS | MRS. JAMES B. MURPHY |
| MRS. GEORGE C. CLARK, JR. | MRS. BAILLIE RIPLEY |
| MRS. THOMAS COWARD | MRS. JOHN D. ROCKEFELLER, JR. |
| MRS. W. S. COWLES | MRS. NELSON A. ROCKEFELLER |
| MRS. JOHN D. W. CHURCHILL | MISS PAULINE ROBINSON |
| MRS. ARTEMAS L. GATES | MRS. EDWARD ROOT |
| MRS. WALTER HOCHSCHILD | MRS. LESLEY GREEN SHEAFER |
| MRS. DAVID FRANCIS HOUSTON | HAROLD STERNER |
| MRS. C. O'DONELL ISELIN | MRS. CORNELIUS J. SULLIVAN |
| MRS. T. CATESBY JONES | MRS. ARNOLD WHITRIDGE |
| JOHN KENNEDY | MISS MARY HOYT WIBORG |

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EDUCATION COMMITTEE

MRS. W. MURRAY CRANE, *Chairman*

MRS. ALFRED H. BARR, JR. MRS. HOWARD SACHS
DEAN JAMES B. MUNN MRS. NELSON A. ROCKEFELLER

FRIENDS OF THE MUSEUM OF MODERN ART

JAMES W. BARNEY, *Chairman*

MISS MABEL CHOATE MRS. LAWRENCE GRANT WHITE
FRANK CROWNINSHIELD GIFFORD COCHRAN

JUNIOR ADVISORY COMMITTEE

NELSON A. ROCKEFELLER, *Chairman*

MISS ELIZABETH BLISS MRS. D. PERCY MORGAN, JR.
JOHN NICHOLAS BROWN MRS. JAMES B. MURPHY
MRS. PORTER CHANDLER MRS. CHARLES S. PAYSON
MRS. WILLIAM CUTHBERT GARTHWAITE MRS. CHARLES H. RUSSELL
MISS ETHEL L. HAVEN MRS. HOWARD J. SACHS
GEORGE HOWE JAMES J. SWEENEY
PHILIP JOHNSON JOHN WALKER, III
LINCOLN KIRSTEIN E. M. M. WARBURG

EXECUTIVE COMMITTEE OF THE JUNIOR ADVISORY COMMITTEE

NELSON A. ROCKEFELLER, *Chairman*

PHILIP JOHNSON MRS. JAMES B. MURPHY
LINCOLN KIRSTEIN JAMES J. SWEENEY
MRS. D. PERCY MORGAN, JR. E. M. M. WARBURG

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THE STAFF

ALFRED H. BARR, JR., *Director*

JERE ABBOTT, *Associate Director*

MARY SANDS, *Executive Secretary*

MRS. FRANCES SEAVER, *Assistant Treasurer
and Extension Secretary*

CARY ROSS, *Assistant*

ALICE MALLETTE, *Assistant Secretary*

NOTE: The Executive Offices of the Museum are at the Museum Gallery, 12th floor of the Heckscher Building, 730 Fifth Avenue, telephone Circle 7-7471. The office of the Assistant Treasurer and Extension Secretary is on the floor below, Room 1102, telephone Circle 7-7517.