

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

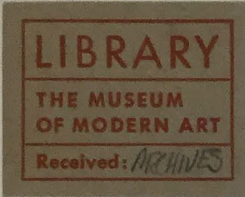
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R+P	2.14

Annual Report
1940-1941



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R+P	2.14



The painting reproduced on the cover is *THE STARRY NIGHT* by Vincent van Gogh, acquired for the Museum Collection in June, 1941 through the Lillie P. Bliss Bequest. Painted at St. Remy in June, 1889, it has been called van Gogh's "greatest landscape." *THE STARRY NIGHT* is the first canvas by the master to enter the collection of a New York museum.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R+P	2.14

THE YEAR'S WORK

Annual Report to

THE BOARD OF TRUSTEES AND MEMBERS OF

THE MUSEUM OF MODERN ART

FOR THE YEAR JULY 1, 1940 — JUNE 30, 1941

Contents

President's Foreword	3
Report of the Director	5
Painting, Sculpture and Prints	9
Architecture	12
Films	12
Industrial Design	13
Photography	15
The Museum Collection	16
Museum Exhibitions and Film Shows	17
Circulating Exhibitions and Film Shows	17
Publications	19
The Library and Dance Archives	19
The Educational Project	20
Administrative Report	21
Appendix	24

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R+P	2-14

TRUSTEES

Stephen C. Clark, *Chairman of the Board*
 Wallace K. Harrison, *1st Vice-Chairman*
 Samuel A. Lewisohn, *2nd Vice-Chairman*
 John Hay Whitney, *President*
 Alfred H. Barr, Jr., *Vice-President and Director*
 John E. Abbott, *Executive Vice-President*
 Mrs. John S. Sheppard, *Treasurer*
 David H. McAlpin, *Treasurer*
 Mrs. Robert Woods Bliss
 Mrs. W. Murray Crane
 Marshall Field
 Edsel B. Ford
 Philip L. Goodwin
 A. Conger Goodyear
 Mrs. Simon Guggenheim
 Mrs. David M. Levy
 Henry R. Luce
 Archibald Macleish
 William S. Paley
 Mrs. John Parkinson, Jr.
 Mrs. Charles S. Payson
 Mrs. John D. Rockefeller, Jr.
 Beardsley Ruml
 Carleton Sprague Smith
 Edward M. M. Warburg

HONORARY TRUSTEES

Frederic Clay Bartlett
 Frank Crowninshield
 Duncan Phillips
 Mrs. Rainey Rogers
 Paul J. Sachs
 Mrs. John S. Sheppard

Mr. Wallace K. Harrison has resigned because of his appointment as Assistant Coordinator and Chief of the Cultural Division of the Office of the Coordinator of Inter-American Affairs at Washington.

Mrs. John S. Sheppard has resigned as treasurer and member of the Board of Trustees but will remain as an honorary trustee.

STAFF OF THE MUSEUM

Alfred H. Barr, Jr., *Director*; John E. Abbott, *Executive Vice-President*; Monroe Wheeler, *Director of Exhibitions and Publications*; Frances Hawkins, *Secretary*; Ione Ulrich, *Assistant Treasurer and Comptroller*; Douglas L. Baxter, *Production Manager*; Elizabeth Litchfield, *Assistant to the Director*; DEPARTMENT OF PAINTING AND SCULPTURE: Alfred H. Barr, Jr., *Curator*; Dorothy C. Miller, *Associate Curator*; DEPARTMENT OF ARCHITECTURE: Janet Henrich, *Acting Curator*; FILM LIBRARY: John E. Abbott, *Director*; Iris Barry, *Curator*; Edward F. Kerns, *Technical Director*; Allen Porter, *Circulation and Exhibition Director*; DEPARTMENT OF INDUSTRIAL DESIGN: Eliot F. Noyes, *Director*; DEPARTMENT OF PHOTOGRAPHY: Beaumont Newhall, *Curator*; DEPARTMENT OF EXHIBITIONS: Monroe Wheeler, *Director*; Carlos Dyer, *Technical Assistant*; DEPARTMENT OF CIRCULATING EXHIBITIONS: Elodie Courter, *Director*; DEPARTMENT OF PUBLICATIONS: Monroe Wheeler, *Director*; Holger E. Hagen, *Manager*; LIBRARY: Beaumont Newhall, *Librarian*; DANCE ARCHIVES: Paul Magriel, *Librarian*; PUBLICITY DEPARTMENT: Sarah Newmeyer, *Director*; DEPARTMENT OF REGISTRATION: Dorothy H. Dudley, *Registrar*; EDUCATIONAL PROJECT: Victor D'Amico, *Director*; INFORMATION DESK: Ernest J. Tremp, Lillian Clark

COMMITTEES

TRUSTEE COMMITTEES: Executive Committee, Finance Committee, Auditing Committee, Exhibitions Committee, Film Library Executive Committee, Nominating Committee, Building Committee.

ACQUISITION COMMITTEE: Edward M. M. Warburg, *Chairman*, Stephen C. Clark, A. Conger Goodyear, Mrs. Simon Guggenheim, James T. Soby; ADVISORY COMMITTEE: John Hampton Barnes, Jr., *Chairman*, Harry Bull, *Vice-Chairman*,

Mrs. Porter Chandler, Jean Charlot, Lincoln Kirstein, Mrs. Samuel A. Lewisohn, George L. K. Morris, Miss Agnes Rindge, Mrs. Charles H. Russell, Jr., Nathaniel Saltonstall, James T. Soby, Miss Marian Willard, Monroe Wheeler (*ex-officio*); ARCHITECTURE COMMITTEE: Philip L. Goodwin, *Chairman*, Winslow Ames, Alfred H. Barr, Jr., Miss Catherine Bauer, John Coolidge, Carl Feiss, Talbot Hamlin, Henry-Russell Hitchcock, Jr., Joseph Hudnut, Edgar Kaufmann, Jr., John McAndrew, George Nelson, Stamo Papadaki, Mrs. John Carter, *Honorary member*, Philip Johnson, *Honorary member*; FILM LIBRARY ADVISORY COMMITTEE: Will H. Hays, *Chairman*, Jules E. Brulatour, Stanton Griffiths, Sidney R. Kent, Carl E. Milliken, Dr. Erwin Panofsky, J. Robert Rubin, Dr. David H. Stevens; INDUSTRIAL DESIGN COMMITTEE: Wallace K. Harrison, *Chairman*, Marshall Field, Edsel B. Ford, Edgar Kaufmann, Jr., William S. Paley, Beardsley Ruml, John Hay Whitney; MUSIC COMMITTEE: Carleton S. Smith, *Chairman*, Miss Louise Crane, Lincoln Kirstein, David H. McAlpin, Davidson Taylor, Virgil Thomson; PHOTOGRAPHY COMMITTEE: David H. McAlpin, *Chairman*, Ansel Adams, *Vice-Chairman*, Walter Clark, A. Hyatt Mayor, Beaumont Newhall, Laurance Rockefeller, James T. Soby, John E. Abbott (*ex-officio*), Alfred H. Barr, Jr., (*ex-officio*); RECEPTION COMMITTEE: Executive Committee: Mrs. Charles H. Russell, Jr., *Chairman*, Mrs. Walter Hochschild, Mrs. O'Donnell Iselin, Mrs. Stanley Resor, Mrs. George Henry Warren, Jr.; Entertainment Committee: Mrs. O'Donnell Iselin, *Chairman*, Mrs. Stanley Resor, *Vice-Chairman*, Mrs. Robert H. Fife, Mrs. Sherman P. Haight, Mrs. William H. Harkness, Mrs. Samuel A. Lewisohn, Mrs. George Henry Warren, Jr., *Membership Committee*: Mrs. Walter Hochschild, *Chairman*, Mrs. John E. Abbott, Mrs. Alfred H. Barr, Jr., Mrs. LeRay Berdeau, Mrs. Cornelius N. Bliss, Mrs. William A. M. Burden, Jr., Mrs. Porter Chandler, Mrs. Stephen C. Clark, Mrs. Griffith B. Coale, Mrs. William S. Cowles, Mrs. W. Murray Crane, Mrs. William T. Emmet, Jr., Mrs. Bernard P. Gimbel, Mrs. Charles B. Goodspeed, Mrs. Simon Guggenheim, Mrs. Wallace K. Harrison, Mrs. William Hencken, Mrs. George B. Hill, Jr., Mrs. Barclay M. Hudson, Mrs. B. Brewster Jennings, Mrs. Ernest Kanzler, Mrs. Hugh G. M. Kelleher, Mrs. Lincoln Kirstein, Mrs. Albert D. Lasker, Mrs. David M. Levy, Mrs. Henry R. Luce, Mrs. Arthur M. McGeoch, Jr., Mrs. Seth Milliken, Mrs. Maurice Moore, Mrs. D. Percy Morgan, Jr., Mrs. William S. Paley, Mrs. John C. Parsons, Mrs. Baillie Ripley, Mrs. Nelson A. Rockefeller, Mrs. Beardsley Ruml, Mrs. Eustace J. Seligman, Mrs. Kenneth P. Simpson, Mrs. J. P. Stevens, Mrs. Edward M. M. Warburg, Mrs. Elton S. Wayland, Mrs. C. D. Williams.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R+P	2.14

A B, 943.

FOREWORD BY THE PRESIDENT

THE BASIC CONCEPT, THE ACCOMPLISHMENT, THE SIGNIFICANCE

It is the belief of the Board of Trustees that the Museum of Modern Art effectively carries out the concept of a Museum as a dynamic force in a democracy. We believe that it is making a constructive contribution to national culture; that it is contributing to national morale through increasing the interest of thousands of our citizens in the arts of today both here and abroad; and that it is furthering accord in the Western hemisphere by bringing before the public of both North and South America the cultural achievements of the twenty-one American Republics. Furthermore, we believe that the spontaneous evolution of many of our activities during the present crisis proves that the Museum and its work are related to the realities of life in this crucial time. The Museum is not failing, even in the furious changes of the moment, to fulfill its purpose — defined in its Charter as an educational institution — of "encouraging and developing the study of modern arts and the application of such arts to manufacture and practical life."

No one should be asked to accept such broad assertions on faith. The record must speak for itself. It is our purpose, therefore, in this Annual Report to consider the Museum's activities from these fundamental points of view:

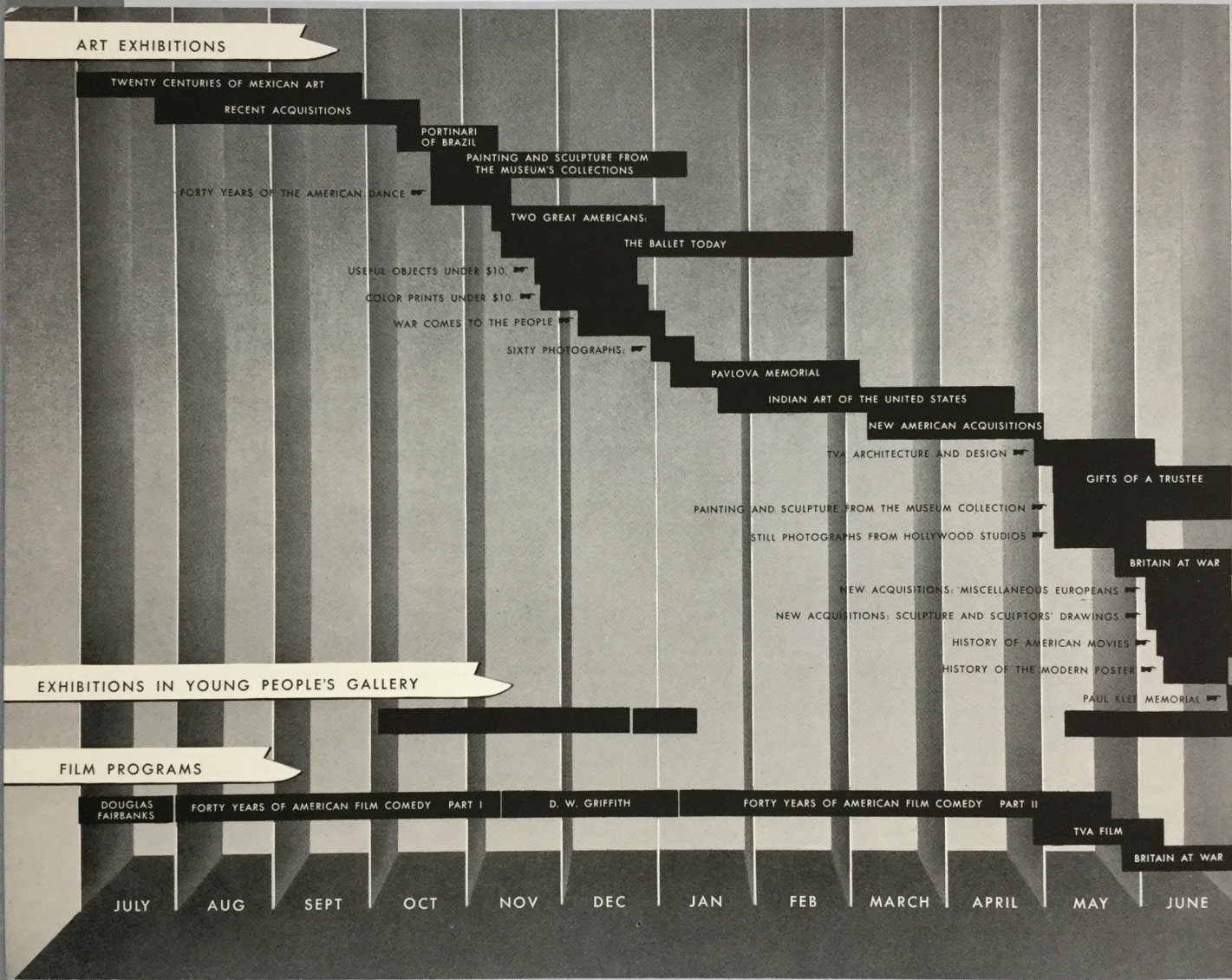
- ▶ **First, the basic concept which underlies the work;**
- ▶ **Second, the accomplishment of original purpose in the past year;**
- ▶ **Third, the significance to the public in terms of current values and future possibilities.**

It is on the record of the institution from these three points of view — together with the specific Defense projects of the Museum which are more fully outlined in a supplementary bulletin — that I feel justified in asking from the friends of the Museum a continuance of that support, both moral and financial, which has made possible the Museum's steadily expanding program of public service.

John Hay Whitney

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R+P	2.14



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R+P	2.14

REPORT OF THE DIRECTOR

ALFRED H. BARR, Jr.

WHAT GOOD IS ART IN A TIME OF WAR? WHAT GOOD ARE ART MUSEUMS DURING A NATIONAL EMERGENCY? WHY MAINTAIN OUR CULTURAL INTERESTS AND ACTIVITIES WHEN THE AIR HUMS WITH BOMBERS AND THE NEWS OF BATTLE?

These were questions which confronted the Museum at the beginning of the year covered by this report. You remember July, 1940? France was crushed, incredibly, and England was to "fall within six weeks." For the first time since 1814 the United States has good reason to fear for its safety.

Should the Museum ignore the crisis and get on with its normal activities? Should it subscribe to business as usual? Or should it devote itself explicitly, exclusively to the defense effort?

This was no simple problem. The obligation to do everything possible for defense was felt by some to be overwhelming. Others pointed out that we were equipped to deal with the arts of peace, not of war, and therefore should not be thrown off our track by the pressure of the moment; perhaps in the end, the best service we could render would be to stick to our job.

That debate took place on a sultry summer afternoon sixteen months ago, and the decision made then underlies what the Museum has done since that day.

The problem seemed at first a dilemma, but the decision was simple and resolute: we must do both. We must do what we can, as much as we can, for defense. At the same time we must maintain our normal program, in the belief that art and art museums are more urgently needed in a time of crisis than in a time of peace.

To maintain our "normal program" the exhibition and publication schedules for 1940-41, already decided upon, were confirmed. But the new problem of a defense program was far more puzzling. We had no precedent and the government, only beginning to realize its danger, offered no obvious opportunities.

But the bated breath of July, 1940 left no time, no peace of mind, for pondering. Something had to be done, even by trial and error. Throughout the summer, with the news from abroad ominously indecisive, a group of

Trustees, several of the staff, a couple of outside experts, met in their shirt sleeves, studied and planned a grand scheme to awaken Americans and at the same time to strengthen their morale. But by fall England was still holding out and the hysteria of the summer began to subside. The grand scheme began to seem grandiose and impracticable and was abandoned. It had not really been within the Museum's province, and already other channels of defense activity more appropriate and natural for the Museum were beginning to open up.

The Museum's President, Nelson Rockefeller, was called to Washington to head a new government defense bureau as Coordinator of Inter-American Affairs, which included cultural relations. Partly because of his interest, partly because it offered a new field for exploration and exhibition the Museum had already been concerned with Latin America. Throughout the summer its entire gallery space was given over to the exhibition *Twenty Centuries of Mexican Art*. In June the exhibition *Portinari of Brazil* had been approved for opening in the fall and in July the great Mexican painter Orozco completed his mural commissioned by the Museum.

These steps had anticipated any official support given by the Museum to the government in its Latin-American good neighbor policy. But during the autumn Mr. Rockefeller, in his new capacity as Coordinator, appointed John Hay Whitney, at that time Vice-Chairman of the Museum's board, to the position of Director of the Motion Picture Division; John E. Abbott, Executive Vice-President of the Museum, to the chairmanship of the Art Committee; and Monroe Wheeler, the Museum's Director of Publications to the chairmanship of the Division of Publications. The last named office involved the Museum only tangentially, but the Motion Picture and Art Committees absorbed much of the time not only of their self-sacrificing chairmen but also of many members of the Museum staff.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R+P	2.14

6

Their work is outlined in a special Museum Bulletin on defense work which is published as a supplement to this report. But it may be noted here that the Museum became the chief center for the Coordinator's art and film activities, not so much because the Coordinator had previously been the Museum's President, but because the Museum's staff, particularly in the Film Library and Department of Circulating Exhibitions, was more experienced in certain fields than that of any other institution and therefore better equipped to help in the Coordinator's program.

Most of the assistance given by the Museum and its staff to the Coordinator of Inter-American Affairs was not officially a part of the Museum's work. It was, actually, a voluntary contribution made to the defense effort over and above the Museum's normal activity.

To strengthen our cultural relations with friendly countries during this critical period, the Museum turned to Europe as well as to Latin America. When in September the Director of the National Gallery in London asked whether we would be interested in a show of British war paintings, we said yes, providing such a show could be expanded to include the other arts and thus serve as a demonstration to our government and people of the excellent use an enlightened and experienced government can make of its artists during wartime. The result, organized and expanded by the Museum staff, supplemented by film programs and a special section on camouflage, was the exhibition *Britain at War*, with its accompanying book. Another exhibition, *War Comes to the People*, showed in the cogent photography of Therese Bonney the impact of invasion upon civil populations in Europe. These and the Mexican exhibitions were sent on tour by the Museum, which also undertook to circulate the exhibition, *Art of Australia*, at the request of the Carnegie Corporation.

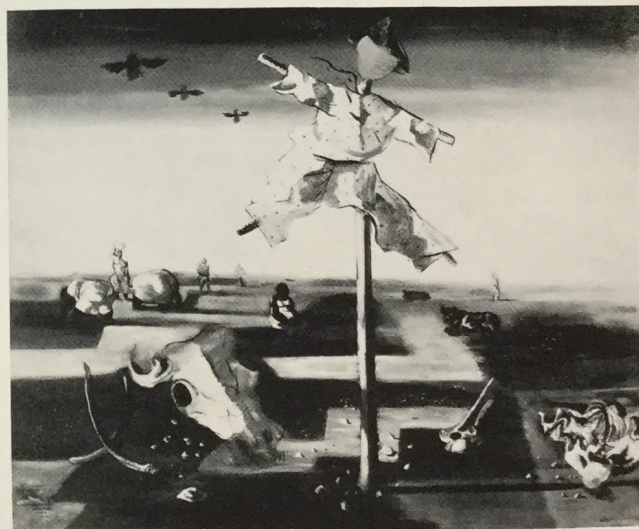
Britain at War focused American attention on the problem of how our artists can best be used in the present crisis by examining the record of a country already at war. Acting on the belief, to use President Whitney's words, "that in time of national emergency the artist can perform a service as valuable in its way as that of any other worker in defense," the Museum organized two poster competitions, one for the United States Treasury, the other for the Army Air Corps, both of which expressed satisfaction at the excellent results.

The *T.V.A. Architecture* exhibition, with its defense implications, challenged government architects to maintain a high standard of design in defense building. And the *Image of Freedom* photograph competition, though not concerned with defense in any narrow sense, was intended to strengthen

civilian morale by challenging photographers throughout the country to answer with their cameras the question: "What, to you, most deeply signifies America?"

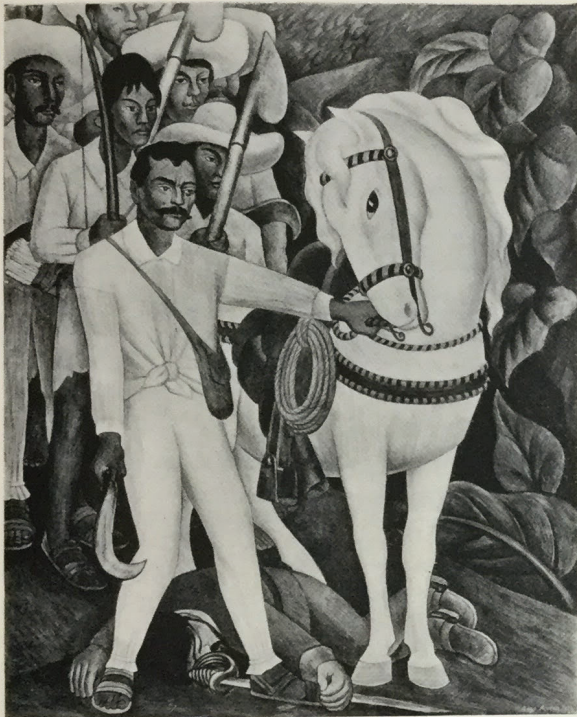
The Museum's contribution toward maintaining civilian morale was studied in the Annual Report for 1939-40, published a year ago: "Could not the American's pride in his own civilization be confirmed by pointing to achievements in the arts?"

In the light of this question, the exhibitions of the work of Frank Lloyd Wright, the American architect, and D. W. Griffith, the American film director, took on a new significance for each held, in his field, a position of world leadership. We affirmed their supremacy without hesitation. The monographs, *D. W. Griffith and Douglas Fairbanks*, the *Guide to Modern Architecture in the Northeast States*, the *T.V.A. Architecture* exhibition, the series *Forty Years of American Film Comedy*, the exhibition *Indian Art of the United States*, and the excellent book of the same title, were all calculated to make us proud of the United States as a land of culture as well as of wealth, power and freedom.



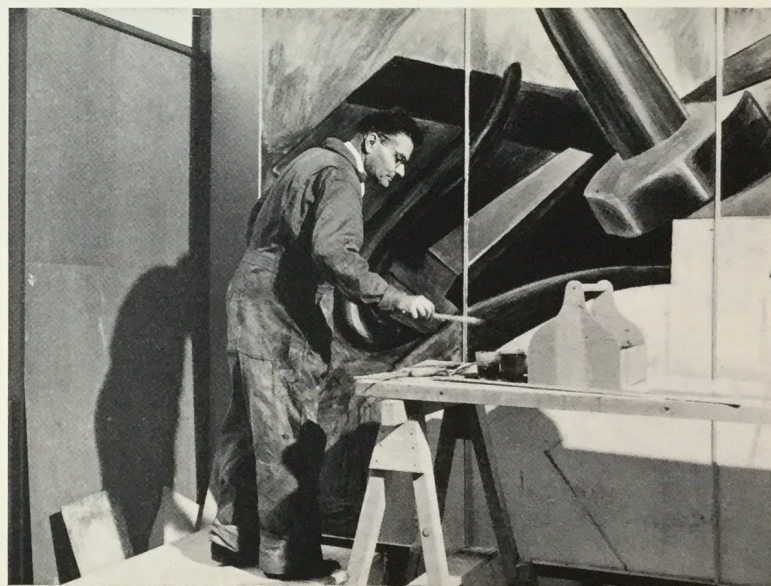
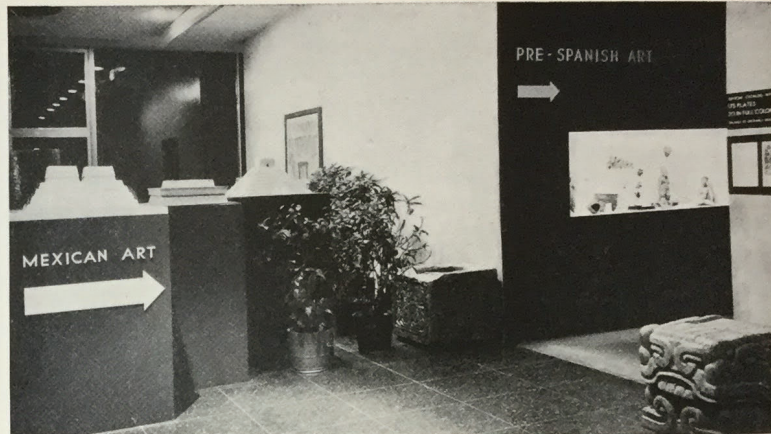
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R+P	2.14



The year's exhibitions began with 20 CENTURIES OF MEXICAN ART which included a great collection of pre-Spanish sculpture (upper right). During the show Orozco was commissioned to paint in the Museum his six-paneled fresco DIVE BOMBER AND TANK (right). Rivera's fresco ZAPATA (above) was also acquired by purchase. In the fall, Candido Portinari of Brazil was given a one man show from which SCARECROW (left), one of his best recent canvases, was bought for the Museum Collection. All three of these paintings were acquired through the Mrs. John D. Rockefeller, Jr. Purchase Fund

Latin American Shows and Acquisitions



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R+P	2.14

8



THE WITHDRAWAL FROM DUNKERQUE by Richard Eurich (above) was one of the most memorable paintings in the Museum's exhibition BRITAIN AT WAR. Selected by Sir Kenneth Clark of the National Gallery, London, and supplemented by a camouflage section, a film program and an elaborate catalog, BRITAIN AT WAR, offered valuable instruction to Americans in the art of using artists in national defense. The entrance wall with its table of contents is shown below.

Art Records the War



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R+P	2.14



The effects of invasion on Finns, Belgians and French were shown in WAR COMES TO THE PEOPLE, an exhibition of photographs taken by Therese Bonney and arranged by her in dramatic sequences

Cultural relations with Latin America and with the nations actively fighting the aggression, the artist's rôle in defense, pride in America and American arts, these have been mentioned briefly in the above paragraphs and are described in much greater detail in the special Defense supplement.

But there are other, deeper, more long lasting responsibilities which confront the Museum. These are not so much related to defense as to the values which we are defending. They are more fundamentally a part of our culture for they began before this war and will, we trust, survive it. I refer to our responsibilities in maintaining the stability, the continuity, the disinterestedness of art as a function of our civilization even in time of war — especially in time of war.

"The great task of museums and art galleries in this country during the war is to help preserve the basic sanity of our peoples and anything that can be done in this respect will be of greater ultimate value than most of us perhaps can now realize." — Captain S. F. Markham, M.P. (British Expeditionary Force), President of the Museums Association, London.

These words, written in June, 1940, in the midst of desperate war, are a challenge to the Museum to keep to its fundamental purpose, to maintain its standards, its integrity, its faith in the value of the arts of peace now that we too are at war.

WHAT IS THE MUSEUM'S PURPOSE?

"To encourage and develop the study of the modern arts and the application of such arts to manufacture and practical life" — such is the purpose

of the Museum as defined in its Charter and quoted by President Whitney in his Foreword.

What are these arts?

- They are: Painting
- Sculpture
- Prints
- Architecture
- Industrial Design
- Films
- Photography
- The Dance

And how has their study been encouraged and developed during the past year?

- Through the: Museum Collections
- Museum Exhibitions and Film Shows
- Circulating Exhibitions and Film Shows
- Publications
- The Library and Dance Archives
- The Educational Project
- Museum Lectures and Gallery Talks

PAINTING, SCULPTURE, AND PRINTS

Curator: Alfred H. Barr, Jr.
Associate Curator: Dorothy C. Miller

Ten years ago painting, sculpture and prints were the only arts to be seen in the Museum. Since that time the Museum has continued to exhibit, collect and publish what it believes to be the most interesting and significant work in this field done during the previous fifty years — with occasional sorties into the more remote past.

Sculpture usually plays second fiddle to the more facile and popular art of painting, but in the past year's two most important exhibitions, *Twenty Centuries of Mexican Art* and *Indian Art of the United States*, sculpture reigned supreme, thanks to the genius of the Indian. The Mexican exhibition, which included important sections of modern painting and prints, was followed by a one man show of the brilliant Brazilian painter, Candido Portinari. At the end of the year, contemporary painters and draughtsmen held the stage in *Britain at War*.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R+P	2.14



Two Great American Artists

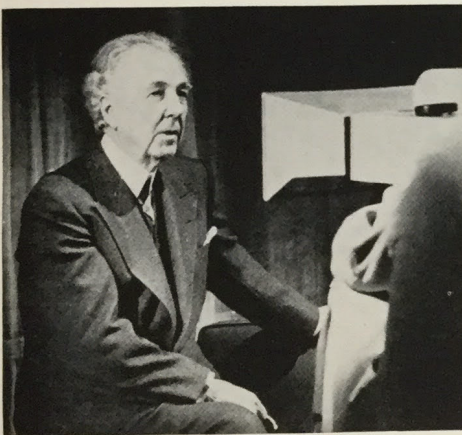
D. W. Griffith, respected throughout the world as the greatest pioneer among film directors, is seen here directing the race with death sequence in his masterpiece *INTOLERANCE*, 1916. Ten programs of his films were shown in the auditorium in conjunction with a documentary exhibition of his work in the Museum galleries

Other shows included the Art Week exhibition, *American Color Prints Under \$10*, and two temporary installations of the Museum Collections. Traveling shows included *Paul Klee*, *George Grosz* and an analysis of a single picture, Picasso's *Seated Man*.

The year's most important acquisition, van Gogh's *Starry Night*, is reproduced on the cover of this report. Paintings by Derain, Miro, Lurçat; sculpture by Despiau and Picasso were added to the Museum's collection of European works. Among new American additions were works by Hopper, Charlot, Blume, Gorky, Calder, Lachaise and Davidson. Orozco's fresco *Dive Bomber*, commissioned by the Museum, headed the list of Latin American acquisitions, which also included a fresco by Rivera and canvases by Siqueiros of Mexico, Portinari of Brazil, Berdecio of Bolivia. An anonymous trustee gave the Museum a most excellent group of paintings by Bonnard, Eilshemius, Hopper, Kane, Matisse, Rouault and Segonzac. (See the *Museum Bulletin*, April-May, 1941.)

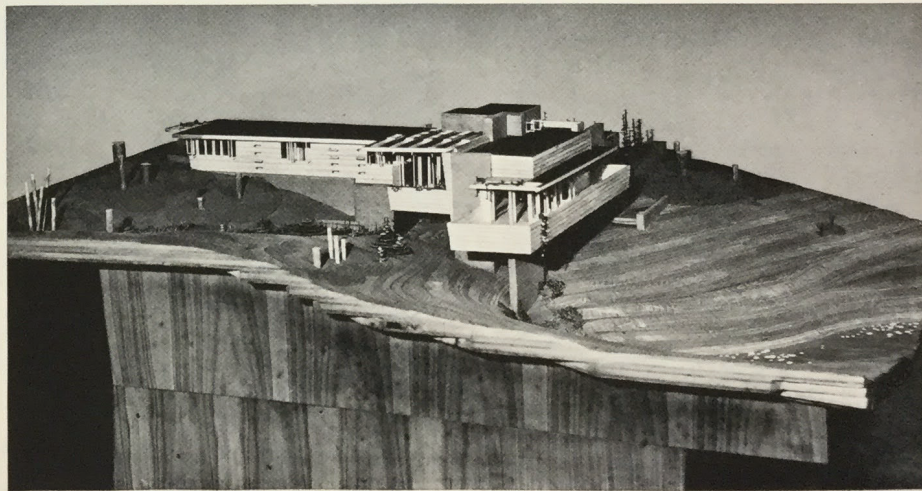
Thanks to the help and encouragement of the Advisory Committee, much progress was made in analyzing and cataloging the Museum Collection of painting and sculpture.

For a complete list of acquisitions see Appendix.



Frank Lloyd Wright, the renowned American architect whose first comprehensive one man show was presented by the Museum in the fall of 1940

The Gregor Affleck house, one of the many models in the Frank Lloyd Wright exhibition which was installed by the architect himself



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

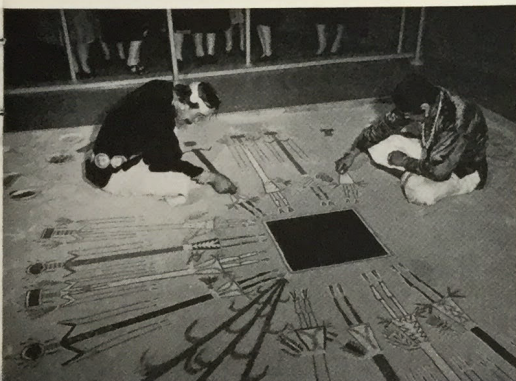
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R+P	2.14



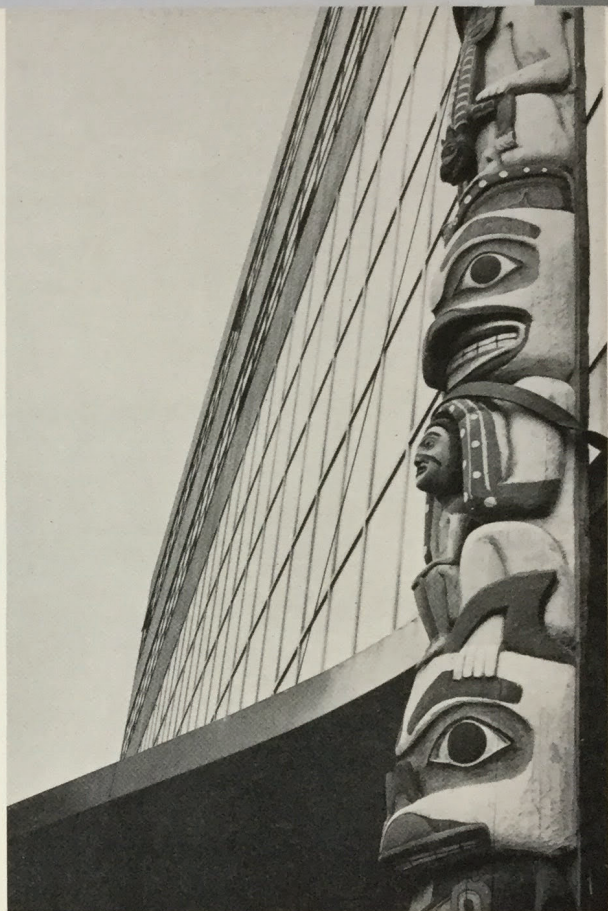
Mrs. Franklin Delano Roosevelt with one of the Indian craftsmen standing before a Pueblo mural in the exhibition INDIAN ART OF THE UNITED STATES. The exhibition was brilliantly installed by René d'Harnoncourt of the Indian Arts and Crafts Board



15th century Indian woodcarving from Key Marco, Florida: one of the many astonishing revelations provided by the exhibition



Visitors stood for hours watching the Navaho sand painters at work

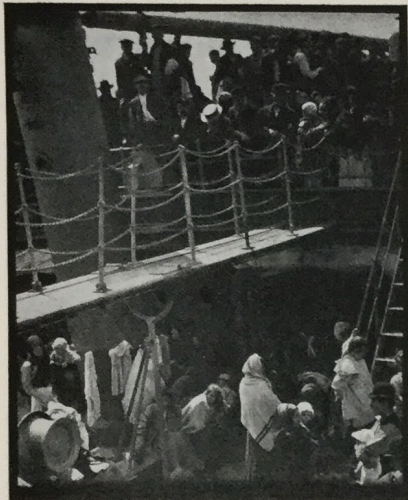


Totem Pole against the facade of the Museum during the exhibition INDIAN ART OF THE UNITED STATES. Carved by a Haida Indian in 1939, it now stands in the Museum's garden with other modern sculpture

The Art of the First Americans

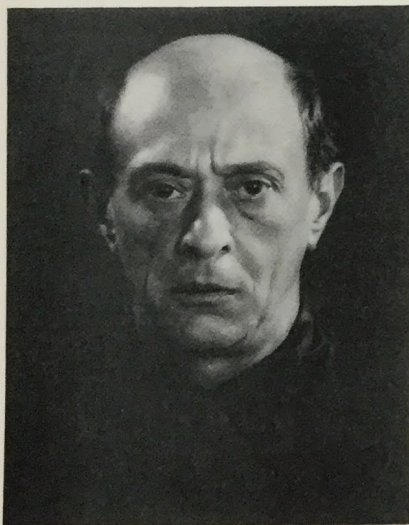
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R+P	2.14



STEERAGE, by Alfred Stieglitz, presented to the Museum by the photographer

The Art of Photography



ARNOLD SCHOENBERG by Man Ray, the gift of James Thrall Soby. Both prints were included in the new Department of Photography's first exhibition 60 PHOTOGRAPHS

ARCHITECTURE

Chairman of the Committee: Philip L. Goodwin
Curator (until June 30, 1941): John McAndrew
Acting Curator (since July 1, 1941): Janet Henrich

When the Museum began its work in architecture ten years ago, disorder prevailed. Lacking any consistent direction or style, building in this country fell for the most part to those who imitated various past periods or indulged in undisciplined "modernistic" capers. Only ten buildings in the eastern United States seemed worthy of a place in the Museum's 1932 international exhibition; but the fact that with even higher standards the *Guide to Modern Architecture in the Northeast States*, published by the Museum during the past year, includes almost 300 buildings, suggests that the Museum has been an active influence upon the recent development of American architecture, or at least an astute prophet.

Long before the Museum was founded, Frank Lloyd Wright was recognized internationally as possibly the greatest living architect. During the year the Museum was privileged to honor him by a large retrospective show. Other exhibitions included *TVA Architecture and Design*, with its accompanying film, and three circulating exhibitions, *Stockholm Builds*, *The Wooden House in America*, and *Regional Building in America*. The Curator gave numerous lectures in museums and colleges throughout the country and published several articles.

Two important models were acquired: LeCorbusier's *Project for the Palace of the Soviets* and the New York World's Fair *Brazilian Pavilion* by Costa and Niemeyer Soares of Rio de Janeiro.

FILMS

Chairman of the Film Library Committee: John Hay Whitney
Director: John E. Abbott
Curator: Iris Barry

The film, fabulous, ubiquitous, the most modern, the most democratic, the most American art of our time, was forty years old before any serious large-scale effort had been made to study it systematically, make its past available to the public, and above all preserve the monuments of its childhood and youth from oblivion. For these purposes, in 1935, the Museum's Film Library was founded. (See the *Museum Bulletin*, June-July, 1941.)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R+P	2.14

13

The major achievement of the year was the two series of 21 programs, *Forty Years of American Film Comedy*. Two one-man series were given: to D. W. Griffith, together with a gallery exhibition of his career, and to Douglas Fairbanks. Monographs on both these heroes of the American film were published by the Museum. Fifteen British documentary films were shown during the period of the exhibition *Britain at War*. Attendance at the film shows in the Museum came to 111,307, and 1175 regular programs were sent to 377 users outside the Museum, to which may be added 42 special programs. The Film Library staff gave numerous lectures outside the Museum and published a number of articles.

A number of distinguished films were acquired during the year, notably *It Happened One Night*, *A nous la liberté*, *Zwei Herzen im Dreivierteltakt*, *The President Vanishes*, *Confessions of a Nazi Spy*, *Ruggles of Red Gap* and *Million Dollar Legs*. Brazilian, British, Canadian, Finnish and American documentary films were also added to the collection.

An imposing publication was the 723-page first volume of the *Film Index*, a *Bibliography*, compiled by the New York City WPA Writers Program,

sponsored by Mayor La Guardia, "nursed" for three years by the Museum's Film Library and published jointly by it and the H. W. Wilson Company.

Other important undertakings of the Film Library are described in the *Defense Bulletin*.

For a complete list of acquisitions see Appendix; for lists of programs see Appendix.

INDUSTRIAL DESIGN

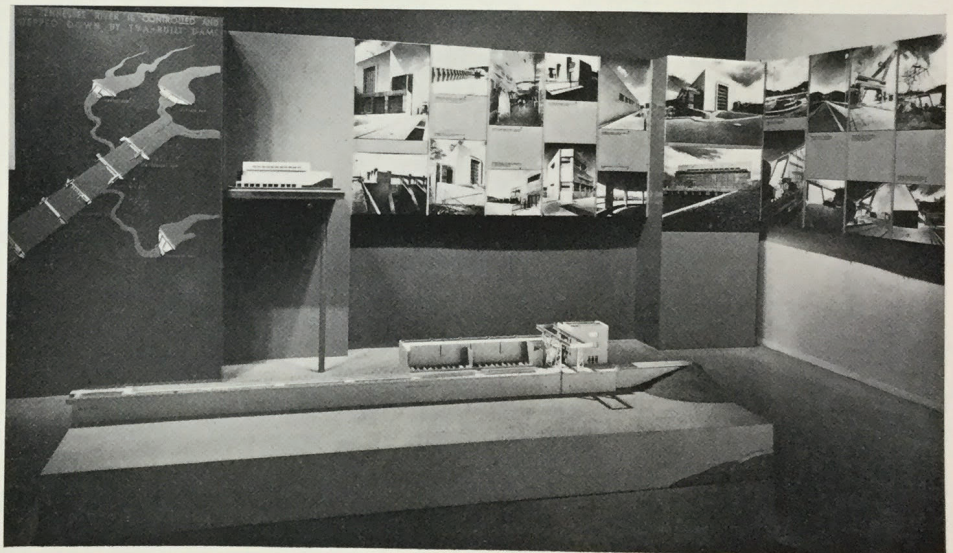
Chairman of the Committee: Wallace K. Harrison

Director: Eliot F. Noyes

Furniture, utensils, motorcars, fountain pens, all come within this important field which has, on the whole, been dominated by commercial expediency with results which have too often been chaotic and disappointing to designer, manufacturer, wholesaler, retailer and consumer. Beginning with its *Machine Art* show of 1934, the Museum has tried to bring some reasonable order and recognizable standards into this confusion.

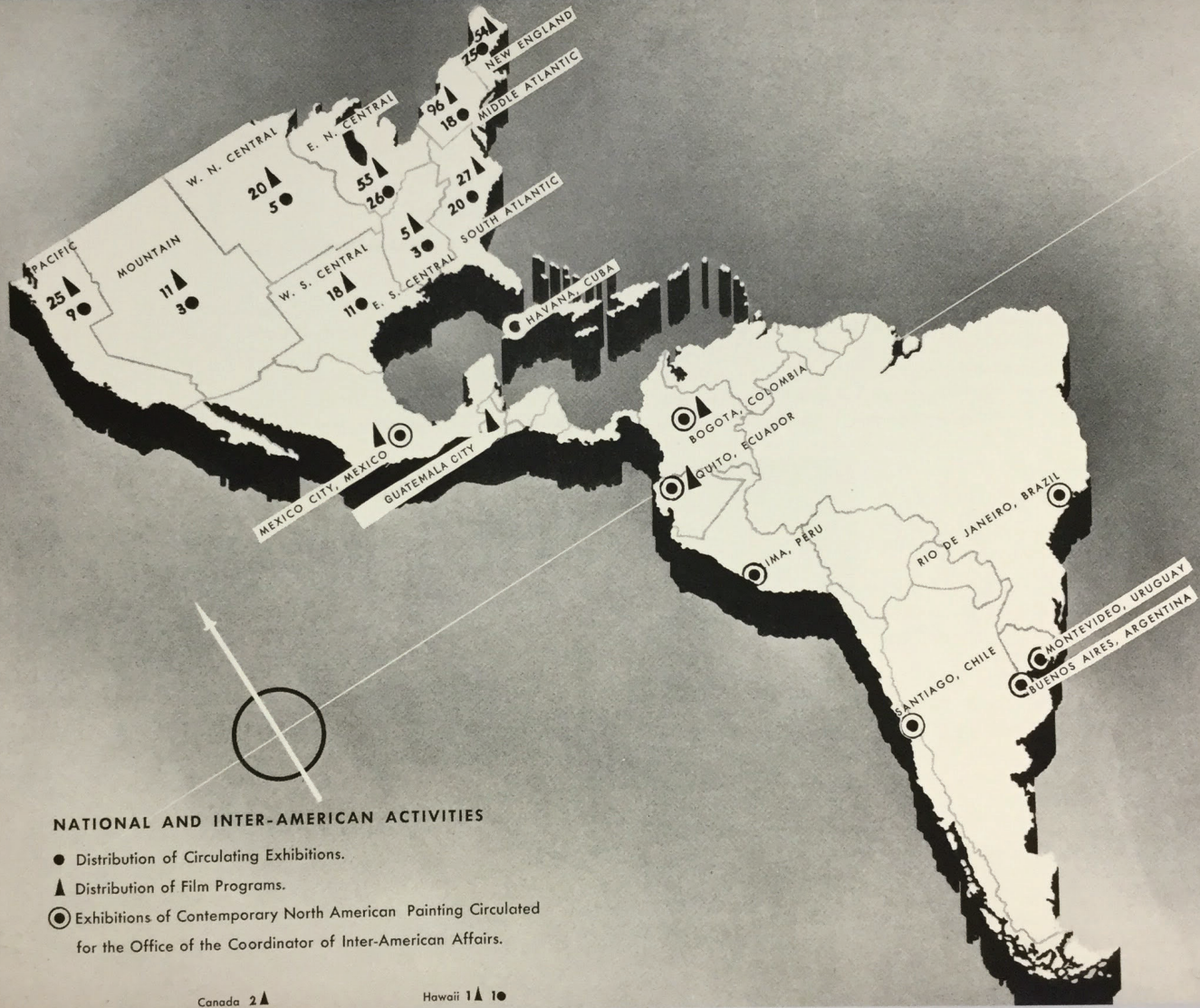
A gallery in the exhibition *TVA ARCHITECTURE*, which revealed the consistently high quality of design in a great Government project

Modern American Architecture



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R+P	2.14



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R+P	2.14

The new Department of Industrial Design, formed early in 1940, has concentrated during the year on the organization of competitions open to designers throughout the Hemisphere. Cooperating with manufacturers and department stores and partially supported by the latter, the furniture competition drew 900 designs from 38 states and 17 Latin American Republics. The winning designs — and this was a unique and most important factor — were then *manufactured under the supervision of the Museum*, the results to be exhibited at the Museum in September, 1941 and placed on sale in twelve important department stores throughout the country under the label "Organic Design."

With the support of the Treasury Department and the United States Army Air Corps a competition, *Posters for Defense*, was planned in June, 1941 in an effort to raise and modernize the standards of official design. This is described in detail in the Museum's *Bulletin* of September, 1941.

The annual exhibition of well designed "useful objects" for Christmas gifts was held with success in December.

PHOTOGRAPHY

Chairman of the Committee: David H. McAlpin

Vice-Chairman: Ansel Adams

Curator: Beaumont Newhall

In the United States alone, 24,000,000 people own cameras. Just as the movies are the great popular art of collective entertainment, photography is the most popular creative art for the individual. It is also, the Museum believes, a fine art.

Heretofore there has been no center, no "focus," no national clearing house for the study, enjoyment and criticism of photographs. To fill this need the Department of Photography was organized during the fall and inaugurated in December with the exhibition *60 Photographs*. Other exhibitions were in preparation, the nationwide photographic competition *Image of Freedom* was set in motion, and plans for a hospitable study room prepared.

The Vice-Chairman and the Curator lectured widely outside the Museum and published several articles.

To the collection already numbering over a thousand photographs, 358 items were added including important series by Atget, Evans, Weston, Sheeler and Man Ray. An account of principles and program is given in "The New Department of Photography," the Museum *Bulletin*, Dec.-Jan., 1940-41. For the list of the year's acquisitions see Appendix.

Since 1932 the Museum had been exhibiting photographs; the last of these shows prior to the formation of the new Department was the tragic documentary series by Therese Bonney called *War Comes to the People*.

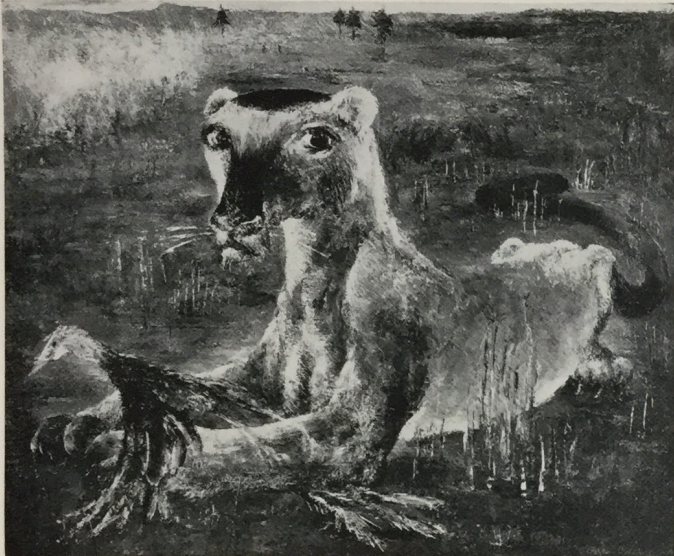
WE LIKE MODERN ART, an exhibition in the Young People's Gallery. Students attending the Educational Project classes, believing that they knew the habits and prejudices of their friends, expressly asked to arrange this exhibition in which they could explain modern art to doubting contemporaries.



Art and Education

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R+P	2.14



CATAMOUNT by Darrel Austin of Portland, Oregon



THE MUSEUM COLLECTION

In 1929 before the Museum opened its doors the Trustees announced their intention to form a collection which should be "permanent as a stream is permanent." The period of the collection (the length of the stream) was to cover approximately the fifty years previous to the ever advancing present.

Painting, sculpture and prints first entered the collection and later, as the scope of the Museum widened, architectural models, furniture, posters, films, photographs, dance and theatre material were added to increase the roster of the modern visual arts.

The past year has been of exceptional importance in the history of the Museum Collection, both because of the many acquisitions in its various departments and even more because at last, after a dozen years' losing struggle with the temporary exhibitions, it has been allotted gallery space: the third floor for painting, sculpture and prints, part of the first for architecture, industrial design and photography, and the auditorium galleries for film and dance.

In each of these departmental galleries, quasi-permanent exhibitions will be installed to serve as a historic background, a stabilizing basis for comparison, a "bureau of standards" for the temporary exhibitions. These galleries are now being studied and will be opened as soon as time permits.

Acquisitions to the Museum Collection have already been mentioned under their appropriate headings but it is noteworthy that the most important single gift of the year, the van Gogh, was secured by exchange without any outlay of Museum funds. In the future other important exchanges are contemplated, though these will scarcely make up for the absence of normal purchasing funds.

A complete list of acquisitions is given in Appendix.

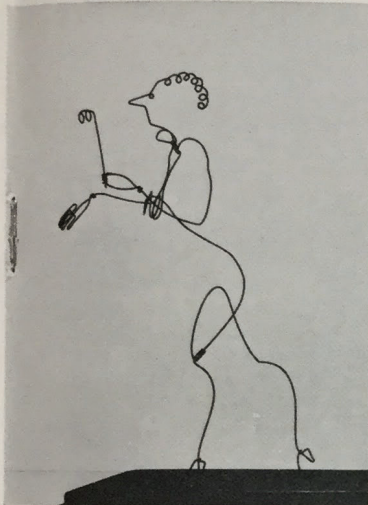
DERBY VIEW, a Vermont landscape by William Dean Fausett
Both these paintings by young Americans were purchased
for the Museum Collection during the year

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R+P	2.14

American Sculpture for the Museum Collection

17



A contrast in the work of American sculptors of the younger generation: (left) *HOSSESS*, wire sculpture by Alexander Calder, the gift of Edward M. M. Warburg; (right) *MINER'S SON*, in cast iron, by David Walsh; Mrs. John D. Rockefeller, Jr. Purchase Fund

MUSEUM EXHIBITIONS AND FILM SHOWS

Chairman of the Exhibitions Committee: A. Conger Goodyear

Director of Exhibitions: Monroe Wheeler (Appointed January, 1941)

The Museum's exhibitions have been its principal activity from its beginning. In fact for several years they absorbed its entire time, space and energy; and today, at least so far as the New York public is concerned, the exhibitions and film shows still hold the stage.

Opening in May, *20 Centuries of Mexican Art*, which ran through September, was followed in the spring by *Indian Art of the United States*, a show begun three years before. Both exhibitions occupied all three Museum

gallery floors which were rebuilt for the purpose. And both shows were collaborations, the first with the Mexican Government, the second with the Indian Arts and Crafts Board of the U. S. Department of the Interior.

The Indian exhibition and to a large extent the Mexican, fell into the series which the Museum initiated in 1933 with *Inca, Aztec and Maya Art* and followed with *African Negro Art* (1935) and *Prehistoric Rock Pictures* (1937), exhibitions which were related to modern art esthetically but not in period or tradition. The Mexican and Indian shows were, however, more ambitious in their effort to present a picture of a culture through its art.

Not twenty centuries but the past two years of a civilization were epitomized in the exhibition *Britain at War* which was held not only for its esthetic and topical interest but because of its value as a demonstration of how the arts can be used in defense. (See *Defense Bulletin*)

Two great Americans were given simultaneous retrospective shows: Frank Lloyd Wright, generally considered the foremost living architect, and D. W. Griffith, historically the greatest film director.

At the same time as the Griffith show in the galleries, ten programs of his films were shown in the auditorium and, later, nine programs celebrating Douglas Fairbanks. *Forty Years of American Film Comedy*, given in two series, seemed particularly timely during a season of grim news from abroad.

The Museum held one man painting shows for Candido Portinari of Brazil and the late Paul Klee of Switzerland. Among the many other exhibitions organized by the various departments, some for the Museum, some for circulation, several were of special interest: *Forty Years of the American Dance* (Dance Archives), *Useful Objects Under \$10* (Industrial Design), *Understanding Modern Art* (Educational Project), *TVA Architecture and Design* (Architecture), *A History of American Movies* (Film Library), *A History of the Modern Poster* (Circulating Exhibitions), *Sixty Photographs: A Survey of Camera Esthetics* (Photography).

All the exhibitions and film programs are listed in the Appendix.

CIRCULATING EXHIBITIONS AND FILM SHOWS

Director of Circulating Exhibitions: Elodie Courter

Film Library Director of Circulation: Allen Porter

President Roosevelt in his broadcast at the opening of the new Museum building in 1939 spoke with special interest of the Museum's circulating exhibitions and their capacity to bring "into far-flung communities results of the latest and finest achievements in all the arts."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R+P	2.14



American Industrial Design

A section of the annual Christmas gift exhibition, *USEFUL OBJECTS UNDER \$10*, carefully selected by the Department of Industrial Design from the New York shops

The Museum's principal undertaking during the year in the field of industrial design was the competition for home furnishings open to designers of North and South America. The winning designs were manufactured and exhibited at the Museum and in twelve department stores throughout the country in September, 1941, under the title *ORGANIC DESIGN*. The competition announcement designed by E. McKnight Kauffer is illustrated at the right.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R+P	2.14

As early as 1930 the Museum first received requests for its exhibitions from institutions in other cities. Two years later, to fill this demand, the Department of Circulating Exhibitions was organized and has ever since contributed greatly to the Museum's value as a national institution.

The circulating exhibitions come from several sources. The largest are based upon major Museum shows, such as *Picasso; Twenty Centuries of Mexican Art; Indian Art of the United States*, all of which were on tour during the past year. Secondary Museum shows are usually circulated and to these are added a large number of exhibitions especially prepared for touring through the collaboration of the Department with the Curatorial Departments or the Educational Project.

During the past year 59 shows were available for travel and of these 33 had been prepared for tour, some of them, such as *A History of the Modern Poster* and *Paul Klee*, with such success that they were shown at the Museum in the course of their travels.

Altogether there were 293 showings at 134 institutions — museums, universities, preparatory schools and department stores.

The Director of the department, in addition to her normal duties, organized the tour of the three exhibitions, *La Pintura Contemporánea Norte Americana*, sent to Latin America by the Art Committee of the Coordinator of Inter-American Affairs (see the *Defense Bulletin*). She also prepared for circulation the exhibition *Art in Australia* at the request of the Carnegie Corporation, and supervised its catalog.

For the story of the Department of Circulating Exhibitions see the *Museum Bulletin* September, 1940. For lists and statistics see Appendix.

The Film Library, with its own Circulation Department, added to its long list of available programs and series *The Films of Douglas Fairbanks* (9 programs); *Forty Years of American Comedy* (26 programs); *D. W. Griffith* (10 programs). During the year 1175 programs were sent out to 377 recipients. See section on films and Appendix.

PUBLICATIONS

Director of Publications: Monroe Wheeler

Manager (since July, 1941): Holger E. Hagen

Editor of the Bulletin: Betty Chamberlain

Editor of the New York Art Calendar: Mrs. Lillian Clark

Fifteen books published by museums are included in the list recommended for college libraries by the American Library Association: one book was

published by the Louvre, one by the Art Institute of Chicago, one by the Whitney Museum, and eleven by the Museum of Modern Art. Two Museum publications were among the most significant books of the year, assembled by the American Booksellers' Association for the White House Library.

Ever since its first exhibition catalog published in 1929, the Museum publications have been of major importance, for through them and the circulating exhibitions, the Museum's work assumes a national and international educational value.

Most of the books published during the year were on American subjects: *Douglas Fairbanks*, and *D. W. Griffith*, two film monographs; *Indian Art of the United States*, the most complete work on the subject ever published; and the *Guide to Modern Architecture in the Northeast States* which, thanks to a generous underwriting of a Trustee, was priced at the extremely low figure of 25 cents. *Britain at War* documented and explained the show of that name and *Paul Klee* was a monograph prepared for a circulating exhibition. The editions ran from 8,000 to 10,000 copies each; and several of the books received awards for typographical excellence.

The Museum also published postcards and color reproductions, pamphlets, catalogs, the *New York Art Calendar* and the *Museum Bulletin*, which included special issues on several Museum departments. The comprehensive *Film Index* is described under *Films*. For a complete list of the year's publications see Appendix.

THE LIBRARY AND DANCE ARCHIVES

Librarian: Beaumont Newhall

Chairman of the Dance Archives Committee: Lincoln Kirstein

Dance Archives Librarian: Paul Magriel

The Library is intended to serve the student and general reader interested in the arts dealt with by the Museum. It is particularly rich in material on the film, photography, modern architecture, modern painting and the dance.

During the year 736 books and catalogs were added, bringing the total to over 8,000 items. About 4500 used the Library during the year and numerous slides were rented to lecturers and photographs sold to students and writers. The Librarian prepared several special bibliographies.

The *Dance Archives*, a branch of the Library, is one of the most complete American libraries on the history of the dance and also includes much documentary material such as photographs, prints and an important collection of original designs for the ballet.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R+P	2.14



The Film Library's FORTY YEARS OF AMERICAN FILM COMEDY included five of the classic Mack Sennett comedies. This still is from BARNEY OLDFIELD'S RACE FOR LIFE (c. 1913)



Douglas Fairbanks balancing on a window sill in THE NUT, a comedy of 1921. During the year the Museum presented a cycle of nine programs of Fairbanks films and published a monograph on this robust, emphatically American screen figure



Charles Laughton and Zasu Pitts in RUGGLES OF RED GAP, the famous comedy of 1935 added during the year to the Film Library's collection

In the year 1940-41 it held two exhibitions: *American Dancing and the Denishawns* and the *Pavlova Memorial Exhibition*, and received as gifts the important *Albert Davis Collection of American Minstrelry* and material on Ruth St. Denis. (See the *Museum Bulletin*, Feb.-Mar., 1941). The Librarian was widely consulted by dancers, film studios, and educational institutions.

THE EDUCATIONAL PROJECT

Director: Victor D'Amico

"The Educational Project of the Museum of Modern Art, through its competent director, has built up a museum within a museum — one sensitively keyed to the interests and needs of impressionable young people. One too, which does not wait for them to come to it among all the distractions of modern living, but which goes to them in their various schools, dramatizing through the discriminating selection of materials, and through their very effective display, art in painting, in tools, in dishes, in architecture, — their world — with the art qualities brought into clear focus."

This was the evaluation of the Museum's Educational Project by Miss Virginia Murphy, director of art of the Erasmus Hall High School, one of the twenty-six public and private schools which took advantage last year of the Project's services.

On the initiative of the Museum's Advisory Committee the Educational Project was established five years ago to meet a special need in education: "to develop among children and young people an appreciation of the art their time, and by this means to establish modern art as a continuation of the cultural tradition." It now includes 26 schools and has 24 rotating exhibitions. This year seven new exhibitions have been added to their list of those available to participating schools. (For the full list see Appendix.)

In addition to the work with the children in the participating schools, the Project arranged with Teachers College, Columbia University, an invitation for the teachers in the participating schools to attend three lectures at Teachers College; and for the fourth year the Project conducted the course *Techniques of Teaching Art Appreciation* at Teachers College with an attendance of 48 students.

Among the ten exhibitions arranged by the Project in the Young People's Gallery in the Museum during the year was *We Like Modern Art*, which was chosen by a jury of high school students who planned the installation and wrote the labels.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R+P	2.14

ADMINISTRATIVE REPORT

JOHN E. ABBOTT, *Executive Vice-President*

It was inevitable, after the expansion both in Museum membership and in exhibition attendance which took place during the fiscal year 1939-1940, that the season of 1940-1941 should prove to be one of consolidation rather than of further growth. The year 1939-1940 was marked by the opening of the Museum's new building, as well as by the Italian Masters Exhibition which alone drew 145,000 visitors to the Museum's galleries. The wide publicity attendant upon these two events, together with the curiosity value of the most modern of museum structures, resulted in an increase of some 79 per cent in membership and of over 380 per cent in exhibition attendance.

The Museum has been fortunate that during the past fiscal year (1940-1941) it has been able to hold practically all of its membership growth. Membership declined during the year from 7,309 to 6,818. Of the number lost, however, 118 had been honorary (non-dues paying) members, a classification which was dropped during the year. Revenue from memberships declined by only 4.3 per cent.

Attendance at Museum exhibitions reached 262,485, and at Museum film programs 111,307 during the fiscal year. While these were substantially below the respective totals for 1939-1940, they indicate that the Museum has held a great part of the increase in public interest which was engendered by the unusual events and activities of the previous year.

The special activities maintained by the Museum for its public were again well received during the past season. A total of 658 docent gallery talks were made during the year to audiences aggregating 13,222, while 328 special groups made 599 group visits to the Museum and provided total attendance of 16,819.

The musical program in the Museum, initiated during the past year, has proved successful. Five concerts of Brazilian music in connection with the exhibition, *Portinari of Brazil*, drew an audience of 1,693. The six performances in the Museum's first series of Coffee Concerts began on April 30 and ran through June 4. As the seating capacity of the auditorium is 496, the aggregate attendance of 2,873 at the year's concerts indicates an average audience of 479, or a 96 per cent capacity paid attendance at each performance.

PUBLICITY

The wide public interest which has been created by the Museum and its activities is attested to by the substantial increase in the amount of publicity which the Museum received during 1940-1941. It again received wider coverage, both in New York and throughout the nation, than any other museum anywhere. The fact that eighty per cent of the news and feature publicity given to the Museum was published outside of the metropolitan New York area gives evidence of the place which the Museum holds in national regard. The value of this wide coverage in preparing the ground for wider acceptance of the Museum's publications and circulating exhibitions is very great.

In all, 9,412 news and feature articles regarding the Museum were published during the fiscal year. This compares favorably with a total of 7,079 for the year 1939-1940. The exhibition *Indian Art of the United States* was the most widely publicized of all the Museum's activities. Seven radio broad-

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R+P	2-14

casts in which the Museum participated were on the air during the year. The "School of the Air" program was broadcast from the Museum by CBS over the national hookup and by short wave to South America and the ceremonies in which Lord Halifax formally declared open the exhibition *Britain at War* were transmitted to England by short wave as well as being broadcast nationally over this country.

DEFENSE ACTIVITIES

During the year the Museum has had the opportunity to cooperate with the Emergency Defense Agencies of the government by making available to them the Museum's facilities. We have been very willing and proud to carry out these agencies' plans for National Defense and hemispheric solidarity in spite of the fact that it has meant additional long hours for the staff, has entailed expense for which there is no reimbursement, and has taxed the Museum's already limited working quarters. In addition to the plans carried out in cooperation with the government agencies, the Museum has initiated exhibitions and plans of its own in the interest of building public morale and contributing to international goodwill.*

The Board of Trustees voted to waive admission fee to the Museum for men in the armed services, and to include camp libraries throughout New England and the eastern coastal states on the list of those receiving complimentary copies of the Museum's *Bulletin*. How welcome these privileges are is proved by the facts that 31 Army Camps have asked to have their camp libraries placed on the *Bulletin* list and to have posters announcing our exhibitions sent to them.

* The Museum's activities along these lines have, indeed, been so numerous that a special bulletin on them is being published at this time to supplement this Annual Report.

OPERATING INCOME AND DISBURSEMENTS

The Museum's annual statement of operating income and disbursements which appears on the following pages is this year presented in a new form. Its purpose is quite frankly to emphasize that even the Museum of Modern Art, which is self-supporting to a larger degree than any Museum in the country, is none the less dependent to a very large degree on special gifts and contributions to carry on and expand its activities.

Although the net deficit of the Museum for the fiscal year 1940-1941 was reduced to \$2,202.85 as compared with the net deficit carried forward from the year 1939-40 of \$15,185.98, this statement alone does not give a true picture of the Museum's problems. Actual income of the Museum for the year was \$281,647.04, while expenses were \$605,459.22. Only because of the very generous special contributions of \$336,795.31 from foundations and from friends was the Museum able to meet the heavy financial responsibilities entailed by its local, national, and international program, and to close the fiscal year with only a slight debit balance still to be made up.

Almost all museums, libraries, and other similar institutions, except those which are especially endowed, count for their support upon substantial allocations from public tax monies. The Museum of Modern Art has no such recourse to the public purse, and the income from the Museum's endowment fund is sufficient to cover 3 per cent of our current operating expenses. We must count, therefore, first upon our own ingenuity in finding ways and means to increase the Museum's operating revenues, and second upon the continued goodwill and generosity of our sponsors and our public for the maintenance of the constructive contribution which the Museum is now making to national culture and to international understanding.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R+P	2.14

HOW THE MUSEUM OF MODERN ART OPERATES FINANCIALLY

The Museum of Modern Art received funds in this way —

From the public in memberships and admissions	\$131,746.86
from the sale of books and catalogs	33,866.75
in fees from circulating film programs and exhibitions	30,681.80
in fees from industrial corporations	4,316.25
as income from endowment	18,973.31
as grants from Foundations	96,996.99
in gifts from individuals	239,798.32
and from the United States Government in payment of Museum Funds actually expended on Defense Projects	62,062.07
Total sum received fiscal year 1940-41	\$618,442.35

The Museum of Modern Art spent those funds in this way —

\$266,525.46	for wages and salaries
42,663.04	for the maintenance and operation of its building
44,915.33	for general administration, including legal and auditing fees, interest, insurance, stationery and supplies, telephone and telegraph, furniture and equipment
134,064.50	for the program in the Museum: acquisitions, exhibitions, film programs, music, members' privileges, Museum library, and educational services
34,223.12	for the publication of books and catalogs
21,005.70	for the program outside the Museum; nationally circulated exhibitions and film programs
62,062.07	on Government Defense Projects expended from the Museum's funds previous to reimbursement
\$605,459.22	Total sum spent fiscal year 1940-41

This leaves \$12,983.13 which has been applied against the Museum net deficit from the previous year of \$15,185.98, leaving the Museum of Modern Art with a current deficit of \$2,202.85.

Auditors: J. Edward MacDermott & Company

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R+P	2.14

APPENDIX

TABLOID REPORT OF THE YEAR

July 1, 1940 - June 30, 1941

1. 262,485 persons visited 30 exhibitions (of which one was held over from the previous year), assembled from 249 collections in the United States and the Museum's collections, and from 14 foreign collections. Total number of items exhibited, 3,125.

As a part of the Museum's exhibitions, film programs were shown daily. Six programs, repeated from four to thirty times, were attended by 111,307 persons.

2. 317 items lent to 67 institutions (including the loans to the three exhibitions sent to Latin America).

3. 293 showings of 59 exhibitions in 123 cities covering 36 states, Washington, D. C., and Hawaii.

4. Publications placed in 46 libraries, 51 museums and galleries, 53 schools, 108 universities and colleges in 48 states, Washington, D. C., Hawaii, Puerto Rico, and 17 foreign countries, principally South America. Total number of pub-

lications distributed: 45,670 books; 7,374 color reproductions; 21,654 postcards; 1,063 miscellaneous items.

5. Library was used by 4,461 persons.

6. 615 slides and 963 photographs sold to visitors, and 5,050 slides lent to lecturers.

7. The Film Library distributed 1,175 film programs to 377 colleges, museums and film study groups throughout the country.

8. Project for development of teaching of art in Secondary Schools, participated in by 25 schools. Project provided: (a) 41 Rotating Exhibitions circulated among participating schools; (b) 14 technical demonstrations; (c) 9 exhibitions in the Young People's Gallery; (d) 90 guided visits to the Museum.

9. Course at Teachers College, Columbia University, *Techniques of Teaching Art Appreciation* (listed as Education 183M, 2 credits). Enrollment, 21 in spring, 26 in summer semester.

10. 7 radio broadcasts on specific and general activities of the Museum. This does not include numerous short features on the Museum made by

commentators, nor frequent mention of Museum exhibitions and events on daily programs.

11. The Museum sponsored 14 concerts of music.

12. The Museum presented 10 lectures.

ON BEHALF OF ARTISTS:

AMERICAN AND EUROPEAN

ART WEEK

The Director having been asked to serve as Chairman of the New York Committee for Art Week, a preliminary organization meeting was held in the Museum auditorium on September 25, 1940. Every week thereafter the Art Week Executive Committee met at the Museum to work out the detailed plans of the exhibitions, held throughout the city during the week of November 24-30. In addition, a special exhibition of Silk Screen prints at \$10 was held in the Museum from which a large number of prints were sold.

REFUGEE ARTISTS

As a result of the fall of France, many artists found themselves in danger. Funds were raised to help seven of the most distinguished among them through subscriptions for the purchase of a bronze by Jo Davidson donated by the artist. At the year's end four had arrived safely in this country and papers for the other three were in order. Assistance was given to more than twenty-five others in the shape of affidavits secured, biographies and critiques of their work prepared for the President's Advisory Committee and the Emergency Rescue Committee.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R+P	2.14

**LIST OF EXHIBITIONS AND
FILM PROGRAMS IN THE MUSEUM**

EXHIBITIONS

- 106. May 15 - Sept. 30, 1940
(Cont'd) Twenty Centuries of Mexican Art
- 107. July 26 - Oct. 18, 1940
Recent acquisitions (Auditorium Gallery)
- 108. Oct. 9 - Nov. 17, 1940
Portinari of Brazil
- 109. Oct. 3 - Nov. 7, 1940
Machine Art, Modern Interiors, Original Costume Design (Young People's Gallery)
- 110. Oct. 23, 1940 - Jan. 12, 1941
Painting and Sculpture from the Museum's Collection; Modern Sculpture; Modern Painting
- 111. Oct. 23 - Nov. 19, 1940
Forty Years of the American Dance
- 112. Nov. 4 - Nov. 11, 1940
Graphic Arts and Designing a Stage Setting (Young People's Gallery)
- 113. Nov. 11 - Dec. 23, 1940
Student Work from fourteen High Schools (Young People's Gallery)
- 114, 115. Nov. 13, 1940 - Jan. 5, 1941
Two Great Americans: Frank Lloyd Wright, American Architect; D. W. Griffith, American Film Master
- 116. Nov. 14, 1940 - March 6, 1941
The Ballet Today (Auditorium Gallery)
- 117. Nov. 26 - Dec. 24, 1940
Useful Objects of American Design Under \$10.
- 118. Nov. 26 - Dec. 28, 1940
American Color Prints Under \$10.
- 119. Dec. 10, 1940 - Jan. 5, 1941
War Comes to the People. A story written with the lens. Photographs by Therese Bonney
- 120. Dec. 27, 1940 - Jan. 12, 1941
We Like Modern Art (Young People's Gallery)
- 121. Dec. 31, 1940 - Jan. 12, 1941
Sixty Photographs: A Survey of Camera Aesthetics

- 122. Jan. 7 - March 6, 1941
Pavlova Memorial Exhibition (Auditorium Gallery)
- 123. Jan. 22 - April 27, 1941
Indian Art of the United States. Prepared by the Indian Arts and Crafts Board of the U. S. Department of the Interior under the direction of René d'Harnoncourt
- 124. March 10 - May 3, 1941
New American Acquisitions (Auditorium Gallery)
- 125. April 30 - June 7, 1941
TVA Architecture and Design. In collaboration with the Tennessee Valley Authority
- 126, 127. May 6, Gifts of a Trustee, Selections from the Museum Collection of Painting and Sculpture
- 128. May 6 - June 30, 1941
Understanding Modern Art (Young People's Gallery)
- 129. May 6 - June 2, 1941
Still Photographs from Hollywood Studios (Auditorium Gallery)
- 130. May 22 - Sept. 2, 1941, Britain at War
- 131, 132. June 3 - July 18, 1941
New Acquisitions: European Paintings, Sculpture and Sculptors' Drawings
- 133. June 5
A History of American Movies
- 134. June 11 - June 26, 1941
A History of the Modern Poster
- 135. June 30 - July 27, 1941, Paul Klee Memorial Exhibition

FILM PROGRAMS

- | | Attendance |
|---|------------|
| July 1 - July 31, 1940 | |
| The Films of Douglas Fairbanks, Nine programs | 7,990 |
| August 1 - November 11, 1940 | |
| Forty Years of American Film Comedy, Part I, Fifteen programs | 32,913 |
| November 12, 1940 - January 5, 1941 | |
| D. W. Griffith, Ten programs | 19,881 |
| January 6 - May 19, 1941 | |
| Forty Years of American Film Comedy, Part II, Eleven programs | 40,262 |

- April 29 - June 7, 1941
TVA Film Special showing in connection with the Museum's exhibition of TVA architecture and industrial design 1,146
 - May 27 - June 30, 1941
Films of Britain at War In connection with the Museum's current exhibition of the art of Britain at War, fifteen recent documentaries from England 7,813
 - June 11, 18, 25 at 6:30 and 8:30
Films of Britain at War Special evening showings 302
- Total 111,307



COFFEE by Henri Matisse, one of a distinguished group of canvases by American and French artists presented to the Museum by a Trustee

APPENDIX

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R+P	2.14

CIRCULATING EXHIBITIONS

- * — New exhibitions 30
- A — Major museum exhibitions 5
- B — Small museum exhibitions 22
- C — Especially prepared for circulation 32

PAINTINGS

	No. of Showings
A Picasso: Forty Years of His Art	5
*A Modern Mexican Paintings	4
*B The Face of America	10
*B Mystery and Sentiment	4
*B Thirty-five Under Thirty-five	8
*C Watercolors by Rainey Bennett	9
*C George Grosz	6
C Twenty 20th Century Paintings	9
C Twelve French Painters	11
C Picasso's "La Coiffure"	7
*C Paul Klee	6
*C Loren Maclver	2
*B Murals by Portinari	3

GRAPHIC ARTS

B Forty Large Prints by Modern Artists	4
C The American Scene	2
C Masters of the School of Paris	5
A Georges Rouault	4
*C English Color Lithographs	1
*B The Artist as Reporter	7

SCULPTURE

C Figures in Bronze	13
*C A Single Sculpture	4

ARCHITECTURE

*C Stockholm Builds	6
*C The Wooden House in America	10
A Three Centuries of American Architecture	2
C Housing: Recent Developments in Europe and America	9
C Modern American Houses	6
C Evolution of the Skyscraper	1
C What is Modern Architecture No. 2	7

No. of Showings

B Alvar Aalto	4
A Houses and Housing	1
B A Festival Theatre at Williamsburg, Va.	3
B An Art Center at Wheaton College	2

INDUSTRIAL DESIGN

*B Popular Art of Mexico	3
*B Useful Objects of American Design	1
C Useful Objects Under \$10.00	6
*C Rugs by Modern Artists	3
*C History of the Modern Poster	10

PHOTOGRAPHY

B Seven American Photographers	10
*C The California Group	3
C Abstract Photography	9
C Functions of the Camera	8
*B War Comes to the People — I	5
*B War Comes to the People — II	1
*B Photographs from the Collection of the Museum of Modern Art	1

FILMS

B Survey of the American Film	4
B Making of a Contemporary Film	3
*C History of American Movies	7
*B Georges Méliès	1

DANCE

B History, Art and Practice of the Ballet	8
*B The American Dance	1
*B Anna Pavlova	2

COLOR REPRODUCTIONS

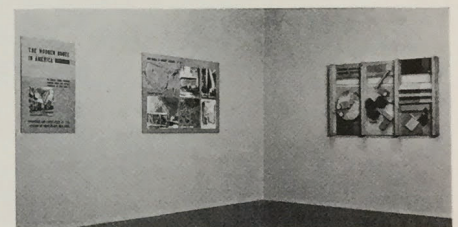
C Introduction to Modern Painting	5
*C Emotional Design in Modern Painting	8
C Paul Cézanne	2
C van Gogh	2
C American Painting	4
*C Ancestral Sources of Modern Painting	4
*C Contrasts in Pictorial Representation	1
*B Picasso's "Seated Man, 1911"	6

Total showings 293

Exhibitions in Other Cities



Ernst Barlach's *SINGING MAN*, a one piece sculpture show with ancillary drawings and prints by the great German artist whose work is now banned in his own country. The illustration shows this circulating exhibition in the galleries of the University of Washington, Seattle



Three panels from *THE WOODEN HOUSE IN AMERICA*, a circulating exhibition prepared by the Departments of Architecture and Circulating Exhibitions

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R+P	2.14

APPENDIX

CIRCULATING FILM PROGRAMS

SERIES I. A SHORT SURVEY OF THE FILM IN AMERICA, 1895-1930 (120 films)

- Program 1. The Development of Narrative
 2. The Rise of the American Film
 3. D. W. Griffith — Intolerance
 4. The German Influence
 5. The Talkies
 5a. The End of the Silent Era

SERIES II. SOME MEMORABLE AMERICAN FILMS, 1896-1935 (122 films)

- Program 1. The "Western" Film
 2. Comedies
 3. The Film and Contemporary Life
 4. Mystery and Violence
 5. Screen Personalities

SERIES III. THE FILM IN GERMANY AND THE FILM IN FRANCE (26 films)

- Program 1. Legend and Fantasy
 2. The Moving Camera
 3. Pabst and Realism
 3a. The Sound Film
 4. The Film in France
 5. The Advance Guard
 6. The Comedy Tradition
 7. Transition to Sound

SERIES IV. THE SWEDISH FILM AND POST-WAR AMERICAN FILMS (18 films)

- Program 1. The Swedish Film — Seastrom and Stiller
 2. The Swedish-American Film
 3. Garbo Talks
 4. War in Retrospect
 5. Von Stroheim and Realism
 6. Comedy and Buster Keaton
 7. The Musical-Talkie
 8. The Gangster Film

SERIES V. THE WORK OF D. W. GRIFFITH, 1907-1924 (8 films)

- Program 1. Rescued from an Eagle's Nest
 The Lonely Villa
 The Mother and the Law
 2. The Birth of a Nation
 3. Broken Blossoms
 4. Way Down East
 5. Hearts of the World
 6. Isn't Life Wonderful

SERIES VI. NON-FICTION FILMS (36 films)

- Nanook of the North
 Grass
 Rien que les heures
 Berlin, the Symphony of a Great City
 Moana
 Chang
 Baboona
 The March of Time (seven of the best issues)
 Tsar to Lenin

DOCUMENTARY AND INSTRUCTIONAL FILMS (11 films)

- The Private Life of the Gannets
 Housing Problems
 Rhapsody in Steel
 Plow That Broke the Plains
 Night Mail
 Catch of the Season
 Line to the Tschierwa Hut
 The River
 Röntgenstrahlen
 The City
 It is for Us the Living

SERIES VII. THE RUSSIAN FILM (15 films)

- Program 1. Before the Revolution
 2. New Beginnings — Eisenstein and Vertov
 3. Two Experimental Groups —
 FEX and the Kuleshov Workshop

4. The Work of Pudovkin
 5. Kozintzev and Trauberg
 6. New Uses of Fable
 7. Before the Pact

SERIES VIII. THE FILMS OF DOUGLAS FAIRBANKS (7 films)

- Program 1. Wild and Woolly
 When the Clouds Roll by
 2. The Three Musketeers
 3. Robin Hood
 4. The Thief of Bagdad
 5. Don Q
 6. The Gaucho

SERIES IX. FORTY YEARS OF AMERICAN FILM COMEDY (24 films)

- Program 1. Duck Soup
 The Barber Shop
 2. The General
 3. The Strong Man
 The Professional Patient
 4. Grandma's Boy
 Sherlock Jr.
 5. Five Comedies by Mack Sennett
 6. Mickey
 Goodness Gracious
 Stenographer Wanted
 7. Charlie Chaplin: "Five Keystone Comedies"
 8. Charlie Chaplin: "Four Essanay Comedies"

SPECIAL SHORT PROGRAMS (35 films)

- Outline of the Non-Fiction Film
 Great Actresses of the Past
 Three French Film Pioneers
 Ferdinand Zecca
 Emile Cohl
 Jean Durand
 A Short History of Animation — The Cartoon
 Georges Méliès: Magician and Film Pioneer,
 1861-1938

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R+P	2.14

EDUCATIONAL PROJECT

Participating Schools

Public Schools

- Abraham Lincoln High School
- Andrew Jackson High School
- Clifford J. Scott High School, East Orange, N. J.
- Erasmus Hall High School
- Evander Childs High School
- Flushing High School
- George Washington High School
- Girls Commercial High School
- Haaren High School
- Jamaica High School
- Julia Richman High School
- High School of Music and Art
- Passaic Valley Regional High School, Little Falls, N. J.
- Port Richmond High School
- Rye High School, Rye, New York
- Stuyvesant High School
- Textile High School
- Theodore Roosevelt High School
- Walton High School
- William Cullen Bryant High School

Private Schools

- The Fieldston School
- The Horace Mann School
- The Lincoln School

Schools on a Fee Basis

- The Choate School, Wallingford, Conn.
- The Groton School, Groton, Mass.
- Milton Academy, Milton, Mass.

Rotating Exhibitions

	No. of Showings
<i>Exhibitions Carried Over From Last Year</i>	
The Modern Poster No. 4	6
Animals and People in Art No. 5	2
Modern Painters No. 6	8
Modern Artists as Illustrators No. 10	3
Modern Theater — Stage Designs No. 11	3

Stage Settings for Five Plays No. 14	5
Modern Pictorial Posters No. 15	6
Lettering and Arrangement in Poster Design No. 16	6
Abstract Painting No. 17	6
Original Costume Designs No. 20	5
Useful Objects Under \$5 No. 21	7
What is Modern Architecture, Part 1 No. 22A	7
What is Modern Architecture, Part 2 No. 22B	7
Modern Interiors No. 23	7
Machine Art No. 24	8
Drawings by Matisse, Renoir, van Gogh, and Seurat No. 25	5
Modern Weaving No. 27	4
Exhibitions Added This Year	
Designing a Stage Setting No. 28	4
Graphic Arts No. 29	6
Student Work from 14 High Schools No. 30	4
American Watercolors No. 31	7
The Shapes of Things No. 32	4
Tricks in Movie Making No. 35	3
Animals in Art No. 37	3
Total Showings	126

Demonstrations Arranged

- Making a Lithograph — Riva Helfond (given twice)
- Designing a Stage Setting — Victor D'Amico
- Making a Lithograph — a film made by Lester Kohs (twice)
- Tempera Underpainting for Oil Painting—Edward Glannon
- Sculpture in Stone — François Rubetschung (three times)
- The Painter's Problems — Edward Glannon
- Designing a Mural — Edward Newell (given three times)
- The Technique of Fresco Painting — James Lanning

LIBRARY AND DANCE ARCHIVES

1. Readers	4,461
2. Books, pamphlets, catalogs acquired during year:	
a. Art	469
b. Film	235
c. Dance archives	112
Total	816

3. Total books, pamphlets, catalogs owned June 30, 1941:	
a. Art	4,738
b. Film	1,969
c. Dance archives	1,744
Total	8,451
4. Periodicals regularly received:	
a. Art	40
b. Film	38
c. Dance archives	4
Total	82
5. Lantern slides, including color slides:	
a. Acquired during year	1,392
b. Lent	5,050
c. Sold	615
d. Total slides owned, June 30, 1941	5,127
6. Photographs supplied	5,849

PUBLICATIONS issued during the year

BOOKS AND CATALOGS

- INDIAN ART OF THE UNITED STATES. 220 pages; 216 plates, including 16 in full color; paper, \$2.50; cloth, \$3.50. By Frederic H. Douglas and Rene d'Harnoncourt.
- PAUL KLEE. 32 pages; 26 plates; paper, \$.50. With articles by Alfred H. Barr, Jr., James Johnson Sweeney, Julia and Lionel Feininger.
- GUIDE TO MODERN ARCHITECTURE IN THE NORTHEAST STATES. 128 pages; 12 mo.; paper, \$.25; boards, \$1.00. Edited and with an introduction by John McAndrew; foreword by Philip L. Goodwin.
- BRITAIN AT WAR. 98 pages; 107 plates, including one in full color; boards, \$1.25. Edited by Monroe Wheeler with a poem by T. S. Eliot and text by Herbert Read, E. J. Carter and Carlos Dyer.
- D. W. GRIFFITH: AMERICAN FILM MASTER. 40 pages; 40 plates; boards, \$1.00. By Iris Barry.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R+P	2.14

APPENDIX

DOUGLAS FAIRBANKS: THE MAKING OF A SCREEN CHARACTER. 36 pages; 20 plates; boards, \$1.00. By Alastair Cooke.

OROZCO "EXPLAINS." 12 pages; 19 photographs; paper, \$.35. By Jose Clemente Orozco and Louis Rubinstein.

PORTINARI OF BRAZIL. 16 pages; 11 plates; paper, \$.35. By Florence Horn and Robert C. Smith.

THE FILM INDEX, A BIBLIOGRAPHY. VOL. I: THE FILM AS ART. 723 pages; 51 plates; cloth, \$10.00. Published by the Museum of Modern Art Film Library and H. W. Wilson Company. Compiled by workers of Writers' Program of the W.P.A. Administration in the City of New York.

RE-PRINTS

PABLO PICASSO: FORTY YEARS OF HIS ART. 208 pages; 127 plates; paper, \$1.50. Fourth edition. Edited by Alfred H. Barr, Jr.

LETTERS OF VINCENT VAN GOGH TO EMILE BERNARD. 124 pages; 32 plates; cloth, \$2.50. Translated and with a foreword by Douglas Lord.

A total of 7,374 color reproductions were sold during the year. New reproductions printed were:

EDWARD HICKS. The Peaceable Kingdom. 7 1/8 x 9 5/8 inches; \$.50; in color.

INDIAN PRINTS. (Over-run from book) \$.25.

HENRI MATISSE: Coffee. 8 3/4 x 12 3/4 inches; \$.25; in color.

21,654 postcards were sold during the year as compared with 123,542 sold during the previous year. Postcards issued this year:

INDIAN POSTCARD SETS. Prehistoric and Living Traditions; 2 sets (6 cards per set); \$.10 per set.

Despiau: Assia; \$.05. Lehbruck: Kneeling Woman; \$.05. Zorach: Child with Cat; \$.05. Eurich: The Withdrawal from Dunkerque; \$.05.

CHRISTMAS CARDS, BLACK AND WHITE. Diego Rivera: The Agrarian Leader Zapata; Henri Rousseau: The Sleeping Gypsy; Pablo Picasso: Pierrot and Harlequin (pencil drawing); Pablo Picasso: Mother and Child (ink drawing). Price, 6 for \$.25.

CHRISTMAS CARDS IN COLOR. Henri Rousseau: Sleeping Gypsy, \$.15; Henri Rousseau: Basket of Flowers, \$.25; Joseph Pickett: Manchester Valley, \$.25.

In addition to the other publications, the color reproductions and the postcards, two albums of records were issued: Mexican Music Album of Records; Columbia Recording Company, \$4.50; and Brazilian Album of Records, \$5.50.

The Museum Bulletin was distributed to members, a Bulletin binder was produced and two Bulletins were issued in paper covers.

ACQUISITIONS

OIL PAINTINGS

In the following lists Rockefeller Fund is used as an abbreviation for The Mrs. John D. Rockefeller, Jr. Purchase Fund. Some of the items listed were acquired though not announced before June 30, 1940.

For other watercolors and prints see Library and Dance Archives.

- Arp: Leaves. Rockefeller Fund
- Austin, D.: Catamount. Rockefeller Fund.
- Berdacio: The Cube and the Perspective. Gift of Leigh Athearn Blume: Landscape and Poppies. Gift of Mrs. John D. Rockefeller, Jr.



Edward Hopper's CORNER SALOON (1914) is one of the best early canvases by this master of the American street scene

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R+P	2.14

Bonnard: *The Breakfast Room*. Given anonymously
 Braque: *Beach at Dieppe*. Rockefeller Fund
 de Chirico: *Toys of a Prince*. Purchase Fund
 Derain: *Torso*. Rockefeller Fund
 Eilshemius: *Afternoon Wind*. Given anonymously
 Fausett: *Derby View*. Purchased from the Southern Vermont Artists' Exhibition at Manchester with a fund given anonymously
 Fossum: *Bureau of Relief*. Gift of the New York World's Fair 1939
 van Gogh: *The Starry Night*. Acquired through the Lillie P. Bliss Bequest
 Gorky: *Argula*. Gift of Bernard Davis
 Greene, B.: *The Ancient Form*. Rockefeller Fund
 Hopper: *New York Movie*. Given anonymously
 Hopper: *Corner Saloon*. Rockefeller Fund
 Kane, J.: *Through Coleman Hollow up the Allegheny Valley*. Given anonymously
 Levi, J. E.: *Little Ballerina*. Gift of Mrs. John D. Rockefeller, Jr.
 Lurcat: *Enchanted Isle*. Gift of Bernard Davis
 MacIver: *Hopscotch*. Rockefeller Fund
 Matisse: *Coffee*. Given anonymously
 Miro: *The Ear of Grain*. Rockefeller Fund
 Miro: *The Carbide Lamp*. Rockefeller Fund
 Munsell: *Posing for the First Time*. Rockefeller Fund
 Portinari: *Scarecrow*. Rockefeller Fund
 Rouault: *Portrait of Lebasque*. Rockefeller Fund
 Rouault: *Christ Mocked by Soldiers*. Given anonymously
 Segonzac: *Landscape in Provence*. Given anonymously.
 Siqueiros: *The Sob*. Given anonymously
 Vlamincik, A.: *Winter Landscape*. Gift of Mr. and Mrs. Walter H. H. Hochschild

FRESCOES

Orozco: *Dive Bomber and Tank*. Rockefeller Fund
 Rivera: *Agrarian Leader Zapata*. Rockefeller Fund

WATERCOLORS, GOUACHES AND PASTELS

Kingman, D.: *From My Roof*. Gift of Albert M. Bender

Pereira: *Shadows with Painting*. Gift of Mrs. Marjorie Falk
 Rouault: *Funeral*. Given anonymously
 Also: 1 gouache, 1 watercolor, 1 pastel by children acquired by barter from the artists.

SCULPTURE AND CONSTRUCTIONS

Arp: *Leaves and Navels I*. Purchase Fund
 Ben Shmuel: *Torso of a Boy*. Given anonymously
 Calder, A.: *Cow; The Hostess*. Gift of Edward M. M. Warburg
 Davidson, J.: *Portrait of La Pasionaria*. The purchase money, subscribed by trustees and friends of the Museum, was given by the artist to a fund for assisting refugee artists.
 Despiou: *Anne Morrow Lindbergh*. Gift of Colonel and Mrs. Charles A. Lindbergh
 Gabo: *Head of a Woman*. Rockefeller Fund
 Hughes, T.: *Children on the Beach*. Rockefeller Fund
 Lipchitz: *Song of the Vowels*. Gift of the sculptor
 Nicholson, B.: *Relief*. Gift of H. S. Ede and the artist
 Picasso: *Woman's Head*. Rockefeller Fund
 Vantongerloo: *Construction within a Sphere*. Purchase Fund
 Walsh, B.: *Miner's Son*. Van Gogh Purchase Fund
 Walters, C.: *Ella*. Rockefeller Fund

DRAWINGS

Charlot (1) Rockefeller Fund
 Gorky (1) Van Gogh Purchase Fund
 Lachaise (8) Gifts of Edward M. M. Warburg
 Minty (1) Van Gogh Purchase Fund
 Pereira (1) Gift of Mrs. Marjorie Falk
 Portinari (1) Gift of Sam A. Lewisohn; (1) Rockefeller Fund

PRINTS

Beckmann (1) Gift of Edward M. M. Warburg
 Berman, Sarah (1) Rockefeller Fund
 Briggs (1) Rockefeller Fund
 Costigan (1) Gift of Mrs. John D. Rockefeller, Jr.
 Dehn (1) Rockefeller Fund
 Gikow (1) Rockefeller Fund

Martha Graham, American dancer; Danilova, premiere ballerina of the Ballet Russe de Monte Carlo; and La Argentinita, Spanish dancer from the Argentine at the opening of the Dance Archives' exhibition: CLASSICS OF DANCE PHOTOGRAPHY

Golinkin (1) Given anonymously
 Gottlieb (1) Rockefeller Fund
 Heckel (1) Gift of Allen Porter
 Kirchner (11) Gifts of J. B. Neumann
 Lewis, M. (1) Gift of Mrs. John D. Rockefeller, Jr.
 Munch, E. (1) Rockefeller Fund
 Olds, E. (1) Rockefeller Fund
 Portinari (5) Rockefeller Fund
 Portinari (7) Gifts of the artist
 Siqueiros (1) Rockefeller Fund
 Wald, S. (1) Rockefeller Fund

FILMS

Dramatic Films

It is for Us the Living, gift of Federation of Jewish Charities
It Happened One Night, Columbia Pictures
A nous la liberté, bought
Male and Female, Paramount Pictures
 Schweizer "Sinfonie," *Spiel Der Wellen, Switzerland at Work*, gift of Julius Pinschewer, Switzerland



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R+P	2.14

APPENDIX

Zwei Herzen im Dreivierteltakt, bought
The President Vanishes, Paramount; Walter Wanger
The House of Usher, Brandon; Garrison Films
Confessions of a Nazi Spy, Warner Bros.
David Harum, Twentieth Century-Fox
Ruggles of Red Gap, Paramount Pictures
The Texas Rangers, Paramount Pictures
Bombshell, MGM
What No Beer, MGM
Dancin' Fool, Paramount
Excuse My Dust, Paramount
Hands Up, Paramount
Million Dollar Legs, Paramount
Trouble in Paradise, Paramount
Susan Lennox, Her Rise and Fall, MGM

Documentary and Short Films

Finland Fights, gift of Finnish Relief Fund
Lord Halifax Sees War's Art, Paramount Pictures
San Francisco Earthquake and Fire, bought
The Case of Charlie Gordon, Canadian Motion Pictures Bureau
Musical Poster No. 1, Ministry of Information, London
Hobbies Across the Sea, bought
Down on the Farm, Call a Cop, The Duck Hunter, Warner Bros.
Youth Gets a Break, National Youth Administration, Washington, D. C.
Curiosities of Para and the Fishes of the Amazon, Model Reformatory, U. S. Brazil, Great Cattle Breeder, gift of Dr. Armando Vidal, Brazil
Channel Incident, Squadron 992, A Job to Be Done, Spring Offensive, War and Order, Welfare of the Worker, Air Screw, Yesterday Is Over Your Shoulder, Village School, Neighbours Under Fire, Health in War, Dover Front Line, Air Communique, They Also Serve, Musical Poster No. 1, Acquired through the courtesy of the British Library of Information

Rouault's *CHRIST MOCKED BY SOLDIERS*, the gift of a Trustee, was possibly the greatest 20th century painting acquired by the Museum during the year. The painter is the foremost religious artist of our time



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R+P	2.14



The sculptor William Zorach with his masterpiece, *MOTHER AND CHILD*, in the Museum's Sculpture Garden

DANCE ARCHIVES

Photographs

- 140 exhibition photographs by Carl Van Vechten
Gift of Carl Van Vechten
- 400 photographs of Ballet Theatre productions
Gift of Isadora Bennet

Music

- 124 pieces of popular sheet music
Gift of Lincoln Kirstein
- 6 music scores for ballet
Gift of Carl Van Vechten

Original Designs and Miscellaneous

- Doboujinsky, Mstislav: 8 costume designs for *Ballet Imperial*
Gift of Lincoln Kirstein
- Colt, Alvin: 12 costume designs for *Pastorela*.
Gift of Lincoln Kirstein
- Colt, Alvin: 12 costume designs for *Ford Ballet*
Gift of Lincoln Kirstein
- 6 lithographs of Isadora Duncan by E. Gordon Craig
Gift of George Chaffee
- 116 slides on dancing
Gift of Lincoln Kirstein
- The Albert Davis Collection of American Minstrelsy. 880 items
Anonymous gift
- The Denishawn Collection of photographs, programs and memorabilia
Gift of Ruth St. Denis and Ted Shawn
- Soudeikine: Series of 12 original sketches for *Les Noces*
Gift of Mrs. Sally Kamin
- Walkowitz: Isadora Duncan, oil on canvas
Gift of the artist

PHOTOGRAPHS

- Abbott, B. (2) given anonymously; Adams, A. (1) Albert M. Bender; Adams, A. (21) given anonymously; Alland (1) given anonymously; Atget (18) given anonymously.
- Baasch (2) gift of the photographer; Baasch (1) given anonymously; Bernhard, R. (1) given anonymously; Betz (4) gift of the photographer; Bourke-White (2) Fortune; Brady (1)

given anonymously; Bristol (1) Fortune; Bruehl (1) given anonymously.

Carter (1) Farm Security Administration.

Edgerton (1) print by Ansel Adams, courtesy Dr. Edgerton; Elisofon (1) gift of the photographer; Emerson and Goodall (album) given anonymously; Evans, W. (3) transferred from Library; Evans, W. (3) Farm Security Administration; Feininger, A. (1) given anonymously; Feininger, A. (1) gift of the photographer.

Gardner (album) given anonymously; Genthe (1) print by Ansel Adams, courtesy Dr. Genthe.

Henle (album) gift of the photographer.

Jung (1) Farm Security Administration.

Kaufmann (1) given anonymously; Kertesz (1) gift of the photographer.

Lange (8) Farm Security Administration; Lee (14) Farm Security Administration; Le Secq (4) print by Edward Steichen, courtesy Victor Barthélemy; Levitt (1) given anonymously; Leyda (14) gift of the photographer; Locke (2) Farm Security Administration.

Model (2) given anonymously; Moholy-Nagy (1) given anonymously; Mydans (1) Farm Security Administration.

News Photograph (1) New York Times Wide-World Photos; News Photograph (1) Boston Post; News Photograph (1) Pictures, Inc.; Norman (1) given anonymously.

O'Sullivan and Bell (album) Ansel Adams, in memory of Albert M. Bender.

Post (1) gift of the photographer.

Ray, Man (116) James Thrall Soby; Ray, Man (6) transferred from Library; Rothstein (7) Farm Security Administration.

School of Design, Chicago (1) given anonymously; Shahn (10) Farm Security Administration; Sheeler (3) given anonymously; Sheeler (4) Lincoln Kirstein; Sheeler (1) gift of the photographer; Snyder (1) gift of the photographer; Stackpole (1) given anonymously; Steichen (2) A. Conger Goodyear; Stieglitz (1) A. Conger Goodyear; Stieglitz (1) gift of the photographer; Strand (20) given anonymously; Swank (74) gift of the photographer.

Vachon (2) Farm Security Administration; Van Dyke (1) given anonymously.

Weston, Brett (1) Philip Goodwin; Weston, Edward (18) given anonymously; White (1) Jane Felix White.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R+P	2.14

THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK, N. Y.

Annual Membership Privileges available to all classifications:

- Invitations to all Trustees' private openings of Museum exhibitions.
- Discount of 25% on all Museum publications and color reproductions.
- Annual admission pass to the Museum issued to both husband and wife. Members' children under 16 years of age admitted free when accompanied by a parent.
- Subscription to the Museum Bulletin. (Eight issues scheduled for the year.)
- Admission to all regular film programs; reserved seats on advance request.
- Reduced prices on special lectures, concerts and film programs.
- Use of the Museum Library.
- Use of the Members' Penthouse Clubrooms (tea served daily).
- Special discount in tuition for members' children in Saturday morning Art Classes.
- Free subscription to the New York Art Calendar, an impartial guide to current exhibitions in the New York region published semi-monthly, October 15 to May 1, regular subscription to which is \$2.50 per year.
- Reduction of \$1.50 in the annual \$5.00 subscription rate of *Magazine of Art* (made possible through our affiliation with the American Federation of Arts). Write us for your reduction blank.

RESIDENT MEMBERS
\$10 Annually

All privileges listed above, and
One major Museum publication.

NON-RESIDENT MEMBERS
\$10 Annually

All privileges listed above,
(except subscription to the New York Art Calendar unless requested)
And at least four books published by the Museum during the year.

**PARTICIPATING
RESIDENT MEMBERS**
\$15 Annually

All privileges listed above, and
At least four books published by the Museum during the year.
Ten complimentary admission tickets valid for entrance to galleries, film programs and Members' Penthouse Clubrooms for distribution to members' friends. Additional books of ten tickets may be purchased at a reduced rate of \$2.

ASSOCIATE MEMBERS
\$25 Annually

All privileges listed above, and
At least four books published by the Museum during the year.
Visits to small private collections, arranged by the Museum's Advisory Committee.
Additional guest tickets for Trustees' previews on request.
Ten complimentary admission tickets valid for entrance to galleries, film programs and Members' Penthouse Clubrooms for distribution to members' friends. Additional books of complimentary guest tickets on request.

FELLOW MEMBERS
\$100 Annually

All privileges and publications.

LIFE MEMBERS
\$500

All privileges and publications for life.

Membership dues are deductible in computing income tax.

Donations and bequests to the Museum of Modern Art are deductible for the purpose of computing income and inheritance taxes under the laws of New York and of the United States to the extent provided in those laws as to donations and bequests to charitable and educational corporations.

Photographs by Elisofon, Fenn, Newhall, Sunami, Wurts.

Eight thousand copies of this book have been printed for the Trustees of the Museum of Modern Art in December, 1941, by William E. Rudge's Sons, New York.