

MUSEUM OF MODERN ART
730 5th Ave. at 57th St., New York City.
(RELEASE SUNDAY, OCT 12)

The Museum of Modern Art concluded its first year with the closing of its Retrospective Exhibit on Sept. 28, having recorded an attendance of 186,311 people in the course of the ten months it has been in existence. During the 15 weeks of the summer show 16,407 visitors came to the gallery.

Seven exhibits were held during the first season, with pictures borrowed from 167 of the most important private collections of modern painting in Europe and America. An effort was made to represent as largely as possible American collections in which modern art was represented, and museums in Chicago, Detroit, Washington, and Worcester, Mass. were generous in co-operation operating in the great Cezanne-Gauguin-Seurat-Van Gogh show, with which the museum was opened on Nov. 8th, 1929.

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The most sensational attendance was recorded during the famous PAINTING IN PARIS exhibition in January and February, when 24,963 people attempted to see the pictures during the first 2 weeks, with the result that the museum was forced to abandon its policy of being open at all times free of charge, and to ask a 50 cent admission fee in order to keep the crowd within the limit prescribed by the size of the gallery. The duration of the exhibition was extended from 4 to 6 weeks, and 60,000 people came to see it.

At the end of its first year in the temporary galleries in the Heckscher Building the Museum of Modern Art is in possession of the nucleus of the important permanent collection which it is the aim of its sponsors to create.

3 oil paintings by leading contemporary Americans were given to the museum in the course of the year: a SEATED NUDE by Bernard Karfiol, the gift of Mrs. John D. Rockefeller, Jr., Treasurer of the Museum, PREPARATIONS by Kenneth Hayes Miller, the gift of Mr. A. Conger Goodyear, President of the Museum, and HOUSE BY THE RAILROAD by Edward Hopper, the gift of Mr. Stephen Clark, a trustee, along with a watercolor RAILROAD GENTRY by Charles Burchfield, also the gift of Mr. Clark.

7 pieces of sculpture by 4 of the outstanding sculptors of 20th Century Europe were given to the museum during the same period.

3 of these are works by Aristide Maillol, frequently mentioned as the greatest living sculptor, presented by the artist himself. These are: DESIRE, in plaster, the sculptor's most famous early relief, and 2 figures of women, SPRING and SUMMER, also in plaster, contrasting a slim, virginal figure with the richer curves of maturity. A fourth sculpture by Maillol, a bronze TORSO OF A YOUNG WOMAN, was given to the museum by Mr. A. Conger Goodyear.

A STANDING FIGURE of heroic size, in bronze, by Wilhelm Lehmbruck, who before his death in 1919, was the acknowledged master of sculpture in Germany, was given in March by Mr. Stephen C. Clark.

Charles Despiau, a French sculptor whose talent is being gradually

recognized as of the highest order, is represented in the permanent collection of the Museum by a bronze head of MARIA IANI, the gift of Miss L.P.Bliss, of New York.

A three quarters bronze of MAX SCHMELLING, by Rudolph Bellingh, was given by Alfred Flechtheim of Berlin, and first shown in the retrospective summer show shortly before the Schmelling-Sharkey fight at the Yankee Stadium in June.

PICASSO

SENT THU, NOV. 9 to CITY EDITORS

N.Y. TIMES

N Y H. TRIBUNE

N Y EVE POST

N Y WORLD

N Y TELEGRAM

N Y AMERICAN

N Y SUN

BROOKLYN DAILY EAGLE

" TIMES

SPRINGFIELD REPUBLICAN

THE MUSEUM OF MODERN ART
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The most sensational attendance was recorded during the famous PAINTING IN PARIS exhibition in January and February, when 24,983 people attempted to see the pictures during the first two weeks, with the result that the Museum was forced to abandon its policy of being open at all times free of charge, and to ask a 50 cent admission fee in order to keep the crowd within the limit prescribed by the size of the gallery. The duration of the exhibition was extended from 4 to 6 weeks, and 60,000 people came to see it.

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