Modern art may be defined in many ways but for the Museum of Modern Art specific
definition is unwise especially if a definition be taken as an indication of policy.
The first principle of the Museum's program is flexibility and capacity for change. The
moment the Museum's attitude crystallizes it postulates its purpose. At the present time
the Museum is concerned primarily with the work of those early 20th Century artists who
are progressive and alive, together with the work of the past especially the 19th Century
which is related to the present either by direct ancestry or analogy. The Museum for
instance will show the painting of Picasso, Matisse, Rouault, Bonnard, Derain, Kokoschka,
Beckmann, Klee, Sterne, and sculpture by Despiau, Maillol, Kolbe, Epstein, all of them
living artists of international reputation. It will show also the work of men whose fame
is national - Stanley Spencer of England, Gestel of Holland, Tyshler of Russia, Kirchner
of Germany, and such Americans as Dickinson, Marin, Webber, and Hopper. The Museum concerns
itself also with the great men of the 19th Century whose work is so living that it demands
continual study and re-valuation such as is made possible by the present exhibition of
Toulouse-Lautrec and Odilon Redon, the one an ancestor of contemporary satirical draughts-
manship, the other of contemporary surrealist fantasy. Without understanding the value
of Cezanne, van Gogh, Corot, or Thomas Eakins it is impossible to understand the value
of modern art.

In the future the Museum plans an exhibition which may include Dutch primitives such
as Jerome Bosch, Baroque mannerists such as El Greco, palaeolithic cave drawings, Boeotian
bronzes, T'ang figurines, Russian icons, Persian miniatures, and 20th Century sculpture
and painting. The general public will frequently be unable to tell the new from the old
but it will learn to tolerate the strange even though it is contemporary.