

# THE MUSEUM OF MODERN ART

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## STATEMENT

A recent protest from the National Sculpture Society to the Metropolitan Museum of Art against the Metropolitan's current sculpture exhibition has come to the attention of the Museum of Modern Art. Since this protest deals with modern art, the subject to which this Museum is dedicated, and since this Museum is mentioned in it, we feel that some comment is in order. We believe in anyone's right to protest, but we also believe that attacks based on tendentious misrepresentations cannot be left unanswered.

By attacking for its modern character an exhibition which in fact represents every tendency in contemporary American art from the advanced to the most conservative, the letter reveals itself as an instrument for a group that does not want to see all trends represented in a national exhibition but tries to impose its taste on the museums and the public - a practice that is violently denounced in this same letter.

The letter resorts to the time-worn practice of linking modern art with left wing tendencies, when it is quite apparent that the diversity of political opinion is as great among conservative artists as among the most advanced artists. The letter calls modern art an effective vanguard to totalitarianism. This is like denouncing the valiant efforts of those countries to establish democracy because they were later overcome by dictatorship.

The letter also claims that a group of artists has "taken over the Museum of Modern Art, which was planned for contemporary, not predominantly modernistic art." This is not true. In the Museum's first publication in 1929, the terms "modern movement" and "progressive phases of painting and sculpture" were used in describing the Museum's field of activities, which proves conclusively that the Museum from its inception was dedicated to the more advanced movements.

It is fortunate that the attack on the Metropolitan's exhibition does not reflect the opinion of the majority of people interested in art, nor even of all the members of the National Sculpture Society.

*Local general &  
city editors*

We are happy to join with Cecil Howard, one of the best known conservative sculptors and a prominent member of the Society, in his recently published statement about this exhibition: "It is well to give a free hand to experimentation and the search for new forms of expression."