

Bar art.

For Mr. Jewell, January 31/31

Values

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Pub release

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 ~~portrays~~<sup>betrays</sup> its purpose. At the present time the Museum is concerned primarily with the work of those early 20th Century artists who seem 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 draughtsmanship, the other of contemporary sur-realist fantasy. Without understanding the value of Cézanne, 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 ikons, 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.