

GIVEN BY REQUEST OF MR VAUGHAN & MR. JEWELL
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Museum of Modern Art - General Statistics, November 1929 to May 1931

Number of Loan Exhibitions (exclusive of current Memorial Exhibition of the Collection of Miss L. P. Bliss) 11

Number of Works Shown 1434
" " Artists 170

Artists by Nationality

American	94
French	33
German	29
Austrian	1
Dutch	1
Hawaiian	1
Italian	1
Lithuanian	1
Mexican	2
Polish	1
Russian	4
Spanish	2

Total 170

ATTENDANCE

November, 1929-May, 1930	170,042*
Summer, 1930	16,407
October, 1930-May, 1931	96,907
Summer Exhibition, 1931 (first seven days)	5,693

Total Attendance	289,049

Of the 1434 Works Shown

1042	were	oil paintings
164	"	sculpture
127	"	watercolors and drawings
97	"	prints
4	"	textiles

Of the 217 lenders to the Loan Exhibitions

135	were	private collectors
45	"	museums
37	"	dealers

* This figure includes the Opening Exhibition (Cezanne-Gauguin-Seurat-Van Gogh) with an attendance of 47,293 in four weeks, and the sensational Painting in Paris Exhibition of January and February, 1930, with an attendance of 58,575 in the course of a little over five weeks, during the last two of which it was decided to alter the Museum's policy and to charge admission as a means of keeping the crowds within the limits prescribed by the size of the gallery.

Museum of Modern Art - General Statistics, November 1929 to May 1931.

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Number of Works Shown 1434
" " Artists 170

Artists by Nationality.

American	94
French	33
German	28 29
American Indian	8
Austrian	1
Canadian	1
Dutch	1
Hawaiian	1
Italian	1
Lithuanian	1
Mexican	2
Polish	1
Russian	4
Spanish	2
Swiss	1

Total 170

ATTENDANCE

November, 1929-May, 1930.	170,042 *
Summer, 1930	16,407
October, 1930-May, 1931	96,907
Summer Exhibition, 1931 (first 7 days)	4,301 5693

Total Attendance 287,747

Of the 1434 Works Shown

- 1042 were oil paintings
- 164 " sculpture
- 127 " watercolors and drawings
- 97 " prints
- 4 " textiles

Of the 217 lenders to the Loan Exhibitions

- 135 were private collectors
- 45 " museums
- 37 " dealers

* This figure includes the opening Exhibition of Cézanne-Gauguin-Seurat-Van Gogh, with an attendance of 47,293 in four weeks, and the sensational Painting in Paris Exhibition of January and February, 1930, with an attendance of 58,575 in the course of a little over five weeks, during the last two of which it was necessary to alter the Museum's policy and to charge admission as a means of keeping the crowds within the limits prescribed by the size of the gallery.