

## **CONDITIONS OF USE FOR THIS PDF**

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

### **NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS**

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	II . C . 13

Notes on departmental expansion of the Museum

6/24/32

During the summer of 1929, while the Museum of Modern Art was in formation, it was suggested that the Museum be planned to include activities in architecture, movies, theatre, decorative arts, industrial design, photography and a library. At that time the Trustees decided it better to confine the work of the Museum to painting and sculpture and graphic arts.

However, during the season of 1931-32 the Architectural Exhibition proved how valuable might be the Museum's work in modern architecture. The Photo-murals exhibited in the spring of 1932 drew attention to photography as a medium for decoration. Also, during the spring of 1932, following Mr. Goodyear's suggestion, some study has been made as to the possibilities of a projection booth for moving pictures on the second floor.

These events suggest again the possibility of expanding the Museum's range of interest, even to the extent of forming departments within the Museum. Some of these departments are probably not advisable or necessary at present. Modern decorative arts scarcely need further exhibition or promotion. The Metropolitan Museum has held large exhibitions of the more conspicuous American decorators. Several decorative arts groups also have exhibitions in their own galleries and in other museums. Modern graphic arts, especially prints, are collected and exhibited at the Metropolitan Museum and the New York Public Library, though scarcely with adequate attention to the more advanced men.

One department of the Museum, Architecture, is already under way and a second, the Film Department, might perhaps be founded within the next year.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AMB	II.C.13

NEED FOR A DEPARTMENT OF ARCHITECTURE

The Department of Architecture was founded under the chairmanship of Mr. Philip Johnson, following the Exhibition of Modern Architecture held at the Museum in February and March 1932 and now touring the country. Previously no organization existed for the exhibition of modern architecture. Contemporary architecture of all varieties was shown from a professional point of view semi-privately at the Architectural League, and from a commercial point of view at the Architectural League exhibition held every other year at Grand Central Palace. The Architectural League had taken no steps to inform the public of the most modern developments in contemporary architecture, perhaps because all its influential members were interested in either traditional styles or superficial, modernistic experiments. This state of affairs was clearly shown at the Grand Central Palace exhibition of 1931. In this show a hodgepodge was presented to the public, only the homogeneous modern exhibit being that of Sweden, which emphasized a kind of architecture developed some ten years ago and now abandoned in that country in favor of the international style.

The Department of Architecture has organized two exhibitions. The first is the large Exhibition of Modern Architecture with models, photographs and plans, including the work of about five European and five American architects. After a conspicuously successful exhibition in New York it has been shown at the Philadelphia Museum, the Hartford Museum, and the new gallery of Sears, Roebuck in Chicago. It is scheduled to travel to galleries in Los Angeles, Cleveland, Buffalo, Cincinnati, Milwaukee, Rochester, Worcester, Toledo, and Harvard University.

The second exhibition is a smaller and less expensive version of the first, substituting photographs for the models themselves but including all other material. It has recently been shown in Pittsburgh and will be shown in the next year at St. Paul, New London, Denver, Troy,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AMB	II.C.13

Hamilton, Ontario, Indianapolis, and the Smith College Museum at Northampton.

The Department, during the organization of these exhibitions, has developed widespread foreign contacts. Inquiries have come from such distant cities as Baghdad and Melbourne. At the invitation of Signor Barella, the Royal Commissioner in charge of the Tri-Annual Exposition of Decorative Arts at Milan, Mr. Johnson is arranging an American Section consisting of the works of the most prominent modern architects in this country.

#### FUTURE DEVELOPMENT

The department might develop along these lines:

(1) Exhibitions in the Museum: There should be held once every three or four years a large exhibition reviewing reviewing exhibition held in February, 1932. It might also be a very good thing to give to the Department one of the smaller rooms on the third or fourth floor for its continual use. Here could be shown a series of changing exhibitions, small one-man shows, special exhibitions of single models with plans and renderings, prize winners of competitions, or a group showing of work of younger men. The continuity of this room as an architectural center should be maintained. If material is found to be insufficient for changing exhibitions a small permanent exhibition of large photographs of ten or a dozen masterpieces of modern architecture could be used from time to time. This room would serve as a show window for the Department and would also help to sell Architectural catalogues.

(2) Exhibitions outside of the Museum: The large exhibitions now circulating will continue for two years, the small exhibition probably for an equal length of time. Further exhibitions, preferably on the scale of the smaller, should be prepared in the future for circulation among not merely

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AMB	II.C.13

museums and department stores but also among architectural schools, and societies, in different cities.

(3) Library. There is no adequate library on modern architecture in the United States. The collection of books owned by Mr. Johnson and Mr. Hitchcock is perhaps the most complete. They are willing to make this library a special division of the Museum's library on condition that adequate cataloging and supervision is provided by the Museum. Mr. Johnson also has a large collection of slides and photographs which could also be made available to the public under the same conditions.

(4) Industrial design. A sub-division of the Architectural Department's activity might be devoted to industrial design. At the risk of seeming over-critical it may be said that the organizations in New York which interest themselves in industrial design have shown an extraordinary inability to keep abreast with the times, or to establish any kind of standard of taste. The current exhibition at the Art Center illustrates this statement perfectly, and the exhibitions at the Metropolitan Museum, while they include objects manufactured on mass production scale, really emphasize the interior decorator.

It is impossible to undertake any ambitious project along these lines at present but should a small gallery be given to the Department of Architecture for its continual use, small, carefully selected exhibitions of well designed industrial (machine manufactured) objects could be held. The need for taste, intelligence, and knowledge in industrial design is as urgent as in architecture, though not as important.

#### THE STAFF OF THE DEPARTMENT

Mr. Johnson is willing to continue to serve as head of the Department as a volunteer, and is willing at present to pay half the salary of Miss Ernestine Fantl, the secretary. As not all of Miss Fantl's

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AMB	II.C.13

5

time is occupied by the work of the Department she could be used by the Museum in other ways where her knowledge and ability is badly needed.

The Department has been able to enlist the friendly advice and cooperation of such authorities on modern architecture or city planning as Henry-Russell Hitchcock, Lewis Mumford, Clarence Stein, and Henry Wright.

#### FILM DEPARTMENT

#### AMERICAN INDIFFERENCE TO FILMS OF ARTISTIC MERIT

Moving pictures in America have been for the most part subject to the commercial standards of Hollywood. Several smaller theatres have been founded with the alleged purpose of showing only films of the highest quality but each of these theatres has succumbed to the economic necessity of showing the commercial product. The Film Guild is an example of a society which started with the highest ideals but very shortly degenerated into a distributing agency without discrimination.

As a result very few films of artistic value have had proper presentation in America, and a great many such films have never been seen at all. In Paris, Berlin, London and other large European cities societies exist for the purpose of showing to a limited public only films of established artistic value, or experimental films of a non-commercial kind. The London Film Society is perhaps the best known group of this sort. It has shown a great many films which have never been seen publicly in England either because of their lack of popular appeal or because of various kinds of censorship.

That part of the American public which could appreciate good films and support them ~~has~~ has never been given a chance to crystallize. People who are well acquainted with modern painting or literature or the theatre are amazingly ignorant of modern films. The work of and even the names of such masters as Gance, Stiller, Claire, Dupont, Pudovkin, Feyder, Chaplin (as a director), Eisenstein, and other great directors are, one can hazard,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	II.C.13

practically unknown to the Museum's Board of Trustees, most of whom are interested and very well informed in other modern arts. But many of those who have made the effort to study and to see the best films are convinced that the foremost living directors are as great artists as the leading painters, architects, novelists and playwrights. It may be said without exaggeration that the only great art peculiar to the twentieth century is practically unknown to the American public most capable of appreciating it.

#### PRESENTATION OF IMPORTANT FILMS

The Film Department of the Museum would attempt to show films which have not been seen publicly, commercial films of quality which have been lost in the welter of commercial mediocrity, amateur and "avant-garde" films (by such men as Man Ray, Roderevitch, the Comte de Beaumont, Fernand Léger, Moholy-Nagy, Ruttmann, Ralph Steiner, Covarrubias and Bunuel) and films of the past thirty years which are worth reviving either because of their quality or because of their importance in the development of the art.

The audiences could be divided into three classes:

- (1) A professional audience of producers, directors, amateur producers, critics, and other experts.
- (2) A selected audience of influential and important art patrons who might by their influence make possible a real appreciation of good films in this country.
- (3) A more general audience made up perhaps of members of the Museum.

#### PRESERVATION OF IMPORTANT FILMS

The Film Department ought not to confine itself merely to the showing of films. One of the most alarming conditions in contemporary art is the fact that so little care has been taken of the score or so great films of the past quarter century. Positives are scratched and soiled in use and tend to become brittle, crack and then are carelessly mended, often with the loss of several feet. Both positive and negative films degenerate and become granular.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	II.C.13

This process can be delayed by careful preservation in humidifiers, though even with care retaking of the negative on fresh film every three or four years is best. Up till now, however, very little care has been given to the preservation of films to that masterpieces by such directors as Chaplin or Eisenstein exist in many cases only in blackened and granular fragments.

The Film Department, <sup>might</sup> therefore, well consider the establishment of a curatorial as well as an exhibition division.

#### FINANCIAL SUPPORT

Support for the work of the Film Department might come from several sources:

(1) The producers of the technical equipment in the industry such as cameras, projectors, and film.

(2) From producers of commercial films, some of whose work might be included in the Film Department's shows, or might be previewed, or even endorsed by the Department.

(3) A society of those interested in films such as the London Film Society, which began purely as a group ### for private showings but which now wields very considerable influence through its previews of commercial films.

#### BENEFIT TO THE MUSEUM

In the opinion of the writer the two most important twentieth century arts are architecture and movies. While the Museum's work in painting and sculpture will doubtless be its central activity for many years to come, an extremely important service might be achieved by the organization of a film department. The possibilities of expanding the Museum's public, increasing its support, interesting new members, is obvious. In no other field of art is intelligent and influential leadership more needed.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	II.c.13

Notes on departmental expansion of the Museum

6/24/32

During the summer of 1929, while the Museum of Modern Art was in formation, it was suggested that the Museum be planned to include activities in architecture, movies, theatre, decorative arts, industrial design, photography and a library. At that time the Trustees decided it better to confine the work of the Museum to painting and sculpture and graphic arts.

However, during the season of 1931-32 the Architectural Exhibition proved how valuable might be the Museum's work in modern architecture. The Photo-murals exhibited in the spring of 1932 drew attention to photography as a medium for decoration. Also, during the spring of 1932, following Mr. Goodyear's suggestion, some study has been made as to the possibilities of a projection booth for moving pictures on the second floor.

These events suggest again the possibility of expanding the Museum's range of interest, even to the extent of forming departments within the Museum. Some of these departments are probably not advisable or necessary at present. Modern decorative arts scarcely need further exhibition or promotion. The Metropolitan Museum has held large exhibitions of the more conspicuous American decorators. Several decorative arts groups also have exhibitions in their own galleries and in other museums. Modern graphic arts, especially prints, are collected and exhibited at the Metropolitan Museum and the New York Public Library, though scarcely with adequate attention to the more advanced men.

One department of the Museum, Architecture, is already under way and a second, the Film Department, might perhaps be founded within the next year.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AMB	II.C.13

## NEED FOR A DEPARTMENT OF ARCHITECTURE

The Department of Architecture was founded under the chairmanship of Mr. Philip Johnson, following the Exhibition of Modern Architecture held at the Museum in February and March 1932 and now touring the country. Previously no organization existed for the exhibition of modern architecture. Contemporary architecture of all varieties was shown from a professional point of view semi-privately at the Architectural League, and from a commercial point of view at the Architectural League exhibition held every other year at Grand Central Palace. The Architectural League had taken no steps to inform the public of the most modern developments in contemporary architecture, perhaps because all its influential members were interested in either traditional styles or superficial, modernistic experiments. This state of affairs was clearly shown at the Grand Central Palace exhibition of 1931. In this show a hodgepodge was presented to the public, only the homogeneous modern exhibit being that of Sweden, which emphasized a kind of architecture developed some ten years ago and now abandoned in that country in favor of the international style.

The Department of Architecture has organized two exhibitions. The first is the large Exhibition of Modern Architecture with models, photographs and plans, including the work of about five European and five American architects. After a conspicuously successful exhibition in New York it has been shown at the Philadelphia Museum, the Hartford Museum, and the new gallery of Sears, Roebuck in Chicago. It is scheduled to travel to galleries in Los Angeles, Cleveland, Buffalo, Cincinnati, Milwaukee, Rochester, Worcester, Toledo, and Harvard University.

The second exhibition is a smaller and less expensive version of the first, substituting photographs for the models themselves but including all other material. It has recently been shown in Pittsburgh and will be shown in the next year at St. Paul, New London, Denver, Troy,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AMB	II.C.13

Hamilton, Ontario, Indianapolis, and the Smith College Museum at Northampton.

The Department, during the organization of these exhibitions, has developed widespread foreign contacts. Inquiries have come from such distant cities as Baghdad and Melbourne. At the invitation of Signor Barella, the Royal Commissioner in charge of the Tri-Annual Exposition of Decorative Arts at Milan, Mr. Johnson is arranging an American Section consisting of the works of the most prominent modern architects in this country.

FUTURE DEVELOPMENT

The department might develop along these lines:

(1) Exhibitions in the Museum: There should be held once every three or four years a large exhibition reviewing exhibition held in February, 1932. It might also be a very good thing to give to the Department one of the smaller rooms on the third or fourth floor for its continual use. Here could be shown a series of changing exhibitions, small one-man shows, special exhibitions of single models with plans and renderings, prize winners of competitions, or a group showing of work of younger men. The continuity of this room as an architectural center should be maintained. If material is found to be insufficient for changing exhibitions a small permanent exhibition of large photographs of ten or a dozen masterpieces of modern architecture could be used from time to time. This room would serve as a show window for the Department and would also help to sell Architectural catalogues.

(2) Exhibitions outside of the Museum: The large exhibitions now circulating will continue for two years, the small exhibition probably for an equal length of time. Further exhibitions, preferably on the scale of the smaller, should be prepared in the future for circulation among not merely

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AMB	II.C.13

also is occupied by the work of the Department also could be used by the museums and department stores but also among architectural schools, and societies, in different cities. Also to solicit the friendly advice

(3) Library. There is no adequate library on modern architecture in the United States. The collection of books owned by Mr. Johnson and Mr. Hitchcock is perhaps the most complete. They are willing to make this library a special division of the Museum's library on condition that adequate cataloging and supervision is provided by the Museum. Mr. Johnson also has a large collection of slides and photographs which could also be made available to the public under the same conditions. smaller theatres have been

(4) Industrial design. A sub-division of the Architectural Department's activity might be devoted to industrial design. At the risk of seeming over-critical it may be said that the organizations in New York which interest themselves in industrial design have shown an extraordinary inability to keep abreast with the times, or to establish any kind of standard of taste. The current exhibition at the Art Center illustrates this statement perfectly, and the exhibitions at the Metropolitan Museum, while they include objects manufactured on mass production scale, really emphasize the interior decorator. to a limited public only films of

It is impossible to undertake any ambitious project along these lines at present but should a small gallery be given to the Department of Architecture for its continual use, small, carefully selected exhibitions of well designed industrial (machine manufactured) objects could be held. The need for taste, intelligence, and knowledge in industrial design is as urgent as in architecture, though not as important. could appreciate good films

THE STAFF OF THE DEPARTMENT

Mr. Johnson is willing to continue to serve as head of the Department as a volunteer, and is willing at present to pay half the salary of Miss Ernestine Fantl, the secretary. As not all of Miss Fantl's (as a director), Mies van der Rohe, and other great directors are, one can hazard,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	II.C.13

time is occupied by the work of the Department she could be used by the Museum in other ways where her knowledge and ability is badly needed.

The Department has been able to enlist the friendly advice and cooperation of such authorities on modern architecture or city planning as Henry-Russell Hitchcock, Lewis Mumford, Clarence Stein, and Henry Wright.

FILM DEPARTMENT

AMERICAN INDIFFERENCE TO FILMS OF ARTISTIC MERIT

Moving pictures in America have been for the most part subject to the commercial standards of Hollywood. Several smaller theatres have been founded with the alleged purpose of showing only films of the highest quality but each of these theatres has succumbed to the economic necessity of showing the commercial product. The Film Guild is an example of a society which started with the highest ideals but very shortly degenerated into a distributing agency without discrimination.

As a result very few films of artistic value have had proper presentation in America, and a great many such films have never been seen at all. In Paris, Berlin, London and other large European cities societies exist for the purpose of showing to a limited public only films of established artistic value, or experimental films of a non-commercial kind. The London Film Society is perhaps the best known group of this sort. It has shown a great many films which have never been seen publicly in England either because of their lack of popular appeal or because of various kinds of censorship.

That part of the American public which could appreciate good films and support them has never been given a chance to crystallize. People who are well acquainted with modern painting or literature or the theatre are amazingly ignorant of modern films. The work of and even the names of such masters as Gance, Stiller, Claire, Dupont, Pudovkin, Feyder, Chaplin (as a director), Eisenstein, and other great directors are, one can hazard,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AMB	II . C . 13

practically unknown to the Museum's Board of Trustees, most of whom are interested and very well informed in other modern arts. But many of those who have made the effort to study and to see the best films are convinced that the foremost living directors are as great artists as the leading painters, architects, novelists and playwrights. It may be said without exaggeration that the only great art peculiar to the twentieth century is practically unknown to the American public most capable of appreciating it.

PRESENTATION OF IMPORTANT FILMS

The Film Department of the Museum would attempt to show films which have not been seen publicly, commercial films of quality which have been lost in the welter of commercial mediocrity, amateur and "avant-garde" films (by such men as Man Ray, Roderevitch, the Compte de Beaumont, Fernand Léger, Moholy-Nagy, Ruttmann, Ralph Steiner, Covarrubias and Bunuel) and films of the past thirty years which are worth reviving either because of their quality or because of their importance in the development of the art.

The audiences could be divided into three classes:

- (1) A professional audience of producers, directors, amateur producers, critics, and other experts.
- (2) A selected audience of influential and important art patrons who might by their influence make possible a real appreciation of good films in this country.
- (3) A more general audience made up perhaps of members of the Museum

PRESERVATION OF IMPORTANT FILMS

The Film Department ought not to confine itself merely to the showing of films. One of the most alarming conditions in contemporary art is the fact that so little care has been taken of the score or so great films of the past quarter century. Positives are scratched and soiled in use and tend to become brittle, crack and then are carelessly mended, often with the loss of several feet. Both positive and negative films degenerate and become granular.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	II.C.13

Notes on departmental expansion of the Museum 7

This process can be delayed by careful preservation in humidifiers, though even with care retaking of the negative on fresh film every three or four years is best. Up till now, however, very little care has been given to the preservation of films to that masterpieces by such directors as Chaplin or Eisenstein exist in many cases only in blackened and granular fragments.

The Film Department, therefore, well consider the establishment of a curatorial as well as an exhibition division.

FINANCIAL SUPPORT

Support for the work of the Film Department might come from several sources:

- (1) The producers of the technical equipment in the industry such as cameras, projectors, and film.
- (2) From producers of commercial films, some of whose work might be included in the Film Department's shows, or might be previewed, or even endorsed by the Department.
- (3) A society of those interested in films such as the London Film Society, which began purely as a group for private showings but which now wields very considerable influence through its previews of commercial films.

BENEFIT TO THE MUSEUM

In the opinion of the writer the two most important twentieth century arts are architecture and movies. While the Museum's work in painting and sculpture will doubtless be its central activity for many years to come, an extremely important service might be achieved by the organization of a film department. The possibilities of expanding the Museum's public, increasing its support, interesting new members, is obvious. In no other field of art is intelligent and influential leadership more needed.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AMB	II.C.13

## Notes on departmental expansion of the Museum

6/24/32

During the summer of 1929, while the Museum of Modern Art was in formation, it was suggested that the Museum be planned to include activities in architecture, movies, theatre, decorative arts, industrial design, photography and a library. At that time the Trustees decided it better to confine the work of the Museum to painting and sculpture and graphic arts.

However, during the season of 1931-32 the Architectural Exhibition proved how valuable might be the Museum's work in modern architecture. The Photo-murals exhibited in the spring of 1932 drew attention to photography as a medium for decoration. Also, during the spring of 1932, following Mr. Goodyear's suggestion, some study has been made as to the possibilities of a projection booth for moving pictures on the second floor.

These events suggest again the possibility of expanding the Museum's range of interest, even to the extent of forming departments within the Museum. Some of these departments are probably not advisable or necessary at present. Modern decorative arts scarcely need further exhibition or promotion. The Metropolitan Museum has held large exhibitions of the more conspicuous American decorators. Several decorative arts groups also have exhibitions in their own galleries and in other museums. Modern graphic arts, especially prints, are collected and exhibited at the Metropolitan Museum and the New York Public Library, though scarcely with adequate attention to the more advanced men.

One department of the Museum, Architecture, is already under way and a second, the Film Department, might perhaps be founded within the next year.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AMB	II.C.13

## NEED FOR A DEPARTMENT OF ARCHITECTURE

The Department of Architecture was founded under the chairmanship of Mr. Philip Johnson, following the Exhibition of Modern Architecture held at the Museum in February and March 1932 and now touring the country. Previously no organization existed for the exhibition of modern architecture. Contemporary architecture of all varieties was shown from a professional point of view semi-privately at the Architectural League, and from a commercial point of view at the Architectural League exhibition held every other year at Grand Central Palace. The Architectural League had taken no steps to inform the public of the most modern developments in contemporary architecture, perhaps because all its influential members were interested in either traditional styles or superficial, modernistic experiments. This state of affairs was clearly shown at the Grand Central Palace exhibition of 1931. In this show a hodgepodge was presented to the public, only the homogeneous modern exhibit being that of Sweden, which emphasized a kind of architecture developed some ten years ago and now abandoned in that country in favor of the international style.

The Department of Architecture has organized two exhibitions. The first is the large Exhibition of Modern Architecture with models, photographs and plans, including the work of about five European and five American architects. After a conspicuously successful exhibition in New York it has been shown at the Philadelphia Museum, the Hartford Museum, and the new gallery of Sears, Roebuck in Chicago. It is scheduled to travel to galleries in Los Angeles, Cleveland, Buffalo, Cincinnati, Milwaukee, Rochester, Worcester, Toledo, and Harvard University.

The second exhibition is a smaller and less expensive version of the first, substituting photographs for the models themselves but including all other material. It has recently been shown in Pittsburgh and will be shown in the next year at St. Paul, New London, Denver, Troy,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AMB	II.C.13

Hamilton, Ontario, Indianapolis, and the Smith College Museum at Northampton.

The Department, during the organization of these exhibitions, has developed widespread foreign contacts. Inquiries have come from such distant cities as Baghdad and Melbourne. At the invitation of Signor Barella, the Royal Commissioner in charge of the Triennial Exposition of Decorative Arts at Milan, Mr. Johnson is arranging an American Section consisting of the works of the most prominent modern architects in this country.

**FUTURE DEVELOPMENT**

The department might develop along these lines:

(1) Exhibitions in the Museum: There should be held once every three or four years a large exhibition reviewing exhibition held in February, 1932. It might also be a very good thing to give to the Department one of the smaller rooms on the third or fourth floor for its continual use. Here could be shown a series of changing exhibitions, small one-man shows, special exhibitions of single models with plans and renderings, prize winners of competitions, or a group showing of work of younger men. The continuity of this room as an architectural center should be maintained. If material is found to be insufficient for changing exhibitions a small permanent exhibition of large photographs of ten or a dozen masterpieces of modern architecture could be used from time to time. This room would serve as a show window for the Department and would also help to sell Architectural catalogues.

(2) Exhibitions outside of the Museum: The large exhibitions now circulating will continue for two years, the small exhibition probably for an equal length of time. Further exhibitions, preferably on the scale of the smaller, should be prepared in the future for circulation among not merely

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	II.C.13

5  
4  
This is occupied by the work of the Department and could be used by the museums and department stores but also among architectural schools, and societies, in different cities.

(3) Library. There is no adequate library on modern architecture in the United States. The collection of books owned by Mr. Johnson and Mr. Hitchcock is perhaps the most complete. They are willing to make this library a special division of the Museum's library on condition that adequate cataloging and supervision is provided by the Museum. Mr. Johnson also has a large collection of slides and photographs which could also be made available to the public under the same conditions.

(4) Industrial design. A sub-division of the Architectural Department's activity might be devoted to industrial design. At the risk of seeming over-critical it may be said that the organizations in New York which interest themselves in industrial design have shown an extraordinary inability to keep abreast with the times, or to establish any kind of standard of taste. The current exhibition at the Art Center illustrates this statement perfectly, and the exhibitions at the Metropolitan Museum, while they include objects manufactured on mass production scale, really emphasize the interior decorator.

It is impossible to undertake any ambitious project along these lines at present but should a small gallery be given to the Department of Architecture for its continual use, small, carefully selected exhibitions of well designed industrial (machine manufactured) objects could be held. The need for taste, intelligence, and knowledge in industrial design is as urgent as in architecture, though not as important.

#### THE STAFF OF THE DEPARTMENT

Mr. Johnson is willing to continue to serve as head of the Department as a volunteer, and is willing at present to pay half the salary of Miss Ernestine Fantl, the secretary. As not all of Miss Fantl's

(as a director), Steinberg, and other great architects are, one can hardly

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AMB	II.C.13

5

time is occupied by the work of the Department she could be used by the Museum in other ways where her knowledge and ability is badly needed.

The Department has been able to enlist the friendly advice and cooperation of such authorities on modern architecture or city planning as Henry-Russell Hitchcock, Lewis Mumford, Clarence Stein, and Henry Wright.

FILM DEPARTMENT

AMERICAN INDIFFERENCE TO FILMS OF ARTISTIC MERIT

Moving pictures in America have been for the most part subject to the commercial standards of Hollywood. Several smaller theatres have been founded with the alleged purpose of showing only films of the highest quality but each of these theatres has succumbed to the economic necessity of showing the commercial product. The Film Guild is an example of a society which started with the highest ideals but very shortly degenerated into a distributing agency without discrimination.

As a result very few films of artistic value have had proper presentation in America, and a great many such films have never been seen at all. In Paris, Berlin, London and other large European cities societies exist for the purpose of showing to a limited public only films of established artistic value, or experimental films of a non-commercial kind. The London Film Society is perhaps the best known group of this sort. It has shown a great many films which have never been seen publicly in England either because of their lack of popular appeal or because of various kinds of censorship.

That part of the American public which could appreciate good films and support them ~~has~~ has never been given a chance to crystallize. People who are well acquainted with modern painting or literature or the theatre are amazingly ignorant of modern films. The work of and even the names of such masters as Gance, Stiller, Claire, Dupont, Pudovkin, Feyder, Chaplin (as a director), Eisenstein, and other great directors are, one can hazard,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	II.C.13

practically unknown to the Museum's Board of Trustees, most of whom are interested and very well informed in other modern arts. But many of those who have made the effort to study and to see the best films are convinced that the foremost living directors are as great artists as the leading painters, architects, novelists and playwrights. It may be said without exaggeration that the only great art peculiar to the twentieth century is practically unknown to the American public most capable of appreciating it.

#### PRESENTATION OF IMPORTANT FILMS

The Film Department of the Museum would attempt to show films which have not been seen publicly, commercial films of quality which have been lost in the welter of commercial mediocrity, amateur and "avant-garde" films (by such men as Man Ray, Roderevitch, the Comte de Beaumont, Fernand Léger, Moholy-Nagy, Ruttmann, Ralph Steiner, Covarrubias and Buñuel) and films of the past thirty years which are worth reviving either because of their quality or because of their importance in the development of the art.

The audiences could be divided into three classes:

- (1) A professional audience of producers, directors, amateur producers, critics, and other experts.
- (2) A selected audience of influential and important art patrons who might by their influence make possible a real appreciation of good films in this country.
- (3) A more general audience made up perhaps of members of the Museum

#### PRESERVATION OF IMPORTANT FILMS

The Film Department ought not to confine itself merely to the showing of films. One of the most alarming conditions in contemporary art is the fact that so little care has been taken of the score or so great films of the past quarter century. Positives are scratched and soiled in use and tend to become brittle, crack and then are carelessly mended, often with the loss of several feet. Both positive and negative films degenerate and become granular.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AMB	II.C.13

This process can be delayed by careful preservation in humidifiers, though even with care retaking of the negative on fresh film every three or four years is best. Up till now, however, very little care has been given to the preservation of films to that masterpieces by such directors as Chaplin or Eisenstein exist in many cases only in blackened and granular fragments.

The Film Department, <sup>might</sup> therefore, well consider the establishment of a curatorial as well as an exhibition division.

#### FINANCIAL SUPPORT

Support for the work of the Film Department might come from several sources:

(1) The producers of the technical equipment in the industry such as cameras, projectors, and film.

(2) From producers of commercial films, some of whose work might be included in the Film Department's shows, or might be previewed, or even endorsed by the Department.

(3) A society of those interested in films such as the London Film Society, which began purely as a group ### for private showings but which now wields very considerable influence through its previews of commercial films.

#### BENEFIT TO THE MUSEUM

In the opinion of the writer the two most important twentieth century arts are architecture and movies. While the Museum's work in painting and sculpture will doubtless be its central activity for many years to come, an extremely important service might be achieved by the organization of a film department. The possibilities of expanding the Museum's public, increasing its support, interesting new members, is obvious. In no other field of art is intelligent and influential leadership more needed.