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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	II.C.17

7A

Report of Alfred H. Barr, Jr.
on Loan Exhibitions - Spring 1933

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM

General Remarks

1. Modern art exhibitions need not be limited to the last hundred years of European and American art. "Modern art" as a popular phrase implies contemporary art of an advanced or experimental nature; but "modern art" (in the sense of "modern") is often held to have begun in the late 18th century. Exhibitions of other periods and of classic and primitive arts may also be included providing they throw some light upon "modern art."

In any exhibition of "historical" or "archaeological" or "ethnographical" material exhibiting as "modern art" should be well clear - but particular should not be strained.

2. LOAN EXHIBITIONS The staff should quality of exhibitions, installations and catalogs. Time must be allowed for this purpose.

Students of the Museum often have to answer the question as to what is meant by the term "modern art". Only an arbitrary survey can be definite and arbitrary surveys are only true in part. Modern history is often considered to have begun in the middle 18th century with the fall of Constantinople. The history of art has continued ever thought generally of two periods of art, the ancient or classic and the modern i.e. not from Hellenic era. Later the medieval period was recognized, and, in the mid-18th century, the Renaissance became the earlier exhibition of the Modern. It is generally the gradually developed European period has become a second exhibition of the Modern. The Middle Ages, Renaissance, Baroque and Modern are considered as separate eras. The question is one of terminology: the death of Constantinople or the fall of the Bastille or initial dates, are just as arbitrary for the beginning of modern art as the fall of Constantinople is for the beginning of modern history.

For the purpose of explaining the Museum's policy these three points are given as follows:

1. Modern art may be said to have begun historically toward the end of the 18th century, the end of the 18th century is the end of the 18th. According to terminology.

2. Modern art (in the sense of "modern") is a popular phrase which denotes contemporary or recent art which seems "modern" or "up-to-date".

(For some reason "Modern Art" is pronounced "mod-ern" as "mō-dern", while "modern art" usually happens to be pronounced "mō-dern".)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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LOAN EXHIBITIONS

A. General Remarks.

1. Scope. Loan exhibitions need not be limited to the last hundred years of European and American Art. "Modern Art" as a popular phrase implies contemporary art of an advanced or controversial nature; but "modern art" (without caps or quotes) is often held to have begun in the late 16th century. Exhibitions of older periods and of exotic and primitive arts may also be included providing they throw some light upon "Modern Art."

In any exhibition of "historical" or "archaeological" or "ethnographical" material similarities to "Modern Art" should be made clear - but analogies should not be strained.

2. Quality. The staff should aim to improve the quality of exhibitions, installation and catalogs. Time must be allowed for this purpose.

*Friends of the Museum often have to answer the question as to what is meant by the term "modern art". Only an arbitrary answer can be definite and arbitrary answers are only true in part. Modern history is often considered to have begun in the middle 15th century with the fall of Constantinople. Historians of art two centuries ago thought generally of two periods of art, the Ancient or Antique and the Modern i.e. art from Giotto on. Later the Medieval period won recognition, and, in the mid-19th century, the Renaissance became the earlier subdivision of the Modern. Quite recently the previously unrecognized Baroque period has become a second subdivision of the Modern. Sometimes, too, Renaissance, Baroque and Modern are considered as separate divisions. The question is one of terminology: the death of Michelangelo or the fall of the Bastille as initial dates, are just as arbitrary for the beginning of modern art as the fall of Constantinople is for the beginning of modern history.

For the purposes of explaining the Museum's policy these three points may prove useful:

1. Modern art may be said to have begun historically toward the end of the 13th century, the end of the 16th century or the end of the 18th, depending on terminology.
2. "Modern Art" (in caps or quotes) is a popular phrase which connotes contemporary or recent art which seems "advanced" or "difficult".
(for some reason "Modern Art" is pronounced with the accent on "Art", while "modern art" usually keeps the accent on modern.)

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(Note, continued)

3. Art of the past which seems "Modern."

For the past 500 years Europeans have been more or less retrospective in their appreciation of art, choosing certain phases of past art for special admiration. The last hundred years have seen a great increase in variety, and a great acceleration of change in taste. Artists, collectors, critics have ransacked the past, not only of Europe but of the whole world, for styles and forms which are sympathetic to contemporary taste. A lively and conscious interaction has been established between modern art and whatever resembles it in Medieval or Baroque, Egyptian or Cretan, Chinese or Mayan, Benin or Papuan.

It is one function of our Museum to exhibit these discoveries and resurrections of the "Modern" art of the past.

* In the past we have shown "Specimens of Ancient Pottery" presented by the Institute of French Art and Archaeology, which are "Ancient Pottery" and have been shown (with some changes) in Chicago immediately afterwards. The Metropolitan Museum held a similar show which had just been shown in London.

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The museum has been much praised for its loan exhibitions - but there is scarcely one of these which could not have been considerably improved by more time and care.

The friends of the museum have also expressed pride in the catalogs. They do not realize perhaps that many of the catalogs have been inferior both in completeness and scholarly exactness to certain of the loan exhibition catalogs of the Metropolitan Museum, the Chicago Art Institute, and some of the European Museums.

3. Direction of the Exhibitions: Experts: Committees.

Loan exhibitions should in general be under the direction and control of the staff, as they have been in the past. When the staff is not competent to handle certain special exhibitions, experts may be employed to direct or assist in the assembling and cataloging of the material. An exhibition of pictures chosen by a committee can rarely if ever be successful; it must represent a compromise. In many cases the advice of such a committee is desirable, but the decision should remain with an individual.

4. Exhibition material assembled by other organizations. Ordinarily the museum would prefer to organize its own exhibitions but material of special interest may also be considered even though it has been assembled by some other organization or exhibited elsewhere before it comes to New York * - especially if the material could be assembled by us only after great expense of time and money. The museum should, however, always reserve entire control of revision, installation and cataloging of any exhibition accepted by it.

* In the past we have shown "Facsimiles of Persian Frescoes" assembled by the Institute of Persian Art and Archaeology, while our "Toulouse-Lautrec" exhibition had been shown (with some changes) in Chicago immediately beforehand. The Metropolitan Museum held a Russian Icon exhibition which had just been shown in Boston.

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5. Number of Exhibitions. Each year there are hundreds of art exhibitions in New York. The Metropolitan and Whitney Museums, the College Art Association, the Brooklyn Museum and scores of dealers compete with the Museum of Modern Art for the attention of the public and the press. Quantity and haste are not compatible with quality. The critical public will not be slow to notice any cheapening of the Museum's standards - and the law of diminishing returns holds good for art exhibitions as well as for commerce.

B. Minor Exhibitions.

1. These should not compete with the ordinary dealers exhibitions. In New York where there are several hundred small exhibitions a year, the Museum ought to present in its small shows only material which dealers neglect or show badly.
2. They should run at least a month (exclusive of hanging time). This time allowance should of course be flexible and should not be related necessarily to the physical size of the exhibition.
3. If the material in the exhibition is important and hitherto undocumented, an adequate illustrated catalog should be published - even though the exhibition is small.

TEN YEAR SCHEDULE OF MAJOR EXHIBITIONS -
1933 - 1943.

The following schedule is of course tentative. Some of the exhibitions may prove neither possible nor desirable, and many better suggestions will occur as time goes on. Some would be smaller than others, those which would ordinarily be called minor exhibitions are not listed.

In almost every year more exhibitions are listed than could ordinarily be given.

The list is arranged in four (4) columns so that the balance of each year's schedule can be more easily studied. In some cases one exhibition extends through three (3) columns.

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The numbers in brackets refer to the appendix "Exhibitions - a list of suggestions" which gives a full explanation of many of the exhibitions and lists still others.

Some of the exhibitions could not be done without the aid of other institutions.

Certain of the exhibitions are recurrent: An Architectural exhibition should be held every five years to review the achievement and changes since the previous show; Industrial Arts also.

The series of Ethnographical Art exhibitions would be of great importance. They should be assembled and installed with great care both for aesthetic quality and scientific clarity. Preferably the series should be under the direction of one person experienced in modern aesthetics, who would work with ethnologists and curators of ethnographical museums in Europe and America, but under the general supervision of the museum. (cf. pp. 11 to 13 of "Exhibitions - a List of Suggestions.")

Note: Italian European Exhibition should be done with Chicago art Institute and perhaps other museum cooperating with Italian Government.

1900-01
Chicago Exhibition
(10th Anniversary of
Chicago. (p.1)

1900-1901
Chicago Exhibition
(10th Anniversary of
Chicago. (p.1)

1900-1901
Chicago Exhibition
(10th Anniversary of
Chicago. (p.1)

1900-1901
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Chicago. (p.1)

1900-1901
Chicago Exhibition
(10th Anniversary of
Chicago. (p.1)

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	<u>PAINTING & GRAPHIC ARTS</u>	<u>SCULPTURE</u>	<u>ARCHITECTURE & APPLIED ARTS</u>	<u>ARCHEOLOGICAL & ETHNOGRAPHICAL</u>
1933-34	<u>European Painting & Sculpture (Oct.)</u> <u>Edward Hopper</u>	<u>Selected American Sculpture</u>	<u>Theatre Arts</u> <u>Industrial Arts</u> (p.8)	
	<u>Painting and Sculpture from 16 American Cities</u>			
1934-35	<u>Romantic Landscape (p.2)</u> (Past & Present)		<u>Richardson (p.7)</u>	<u>African Arts</u> (p. 11-13)
	<u>"Museum" Exhibition</u> (5th Anniversary of Museum's Founding)			
	<u>The Great War In Art</u> (International Exhibition) 20 years since 1914			
1935-36	<u>Italian Baroque Art</u> (p. 16)	<u>Italian Baroque</u> (mostly photos)	<u>Italian Baroque</u> (photos)	<u>Russo-Bysantine Frescoes</u> (p.15)
	<u>Picasso</u>	<u>Eostein</u>		
	<u>Frederic Remington</u> (p. 18)			
	Note: Italian Baroque Exhibition should be done with Chicago Art Institute and perhaps other museums cooperating with Italian Government.			
1936-37	<u>Abstract Design</u> (50th Anniversary of Cubism). (p.1)		<u>Modern Architecture</u> 5 years since 1932	
	<u>German Painting</u> 1800 - 1840 (p.17) Friedrich, Kobell, Carus)		<u>German Architecture</u> 1800 - 1840 (p.7) (Schinkel) Persius)	<u>Art of the Pacific Ocean</u> (p.11-13)
	<u>Mary Cassatt (d.1926)</u>			

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	<u>PAINTING & GRAPHIC ARTS</u>	<u>SCULPTURE</u>	<u>ARCHITECTURE & APPLIED ARTS</u>	<u>ARCHEOLOGICAL & ETHNOGRAPHICAL</u>
1937-38	<u>Art Nouveau painting and graphic (p.5)</u>	<u>Sculpture</u>	<u>Arch. & Minor Arts (p.6)</u>	<u>Primitive Murals (Paleolithic & Bushman) P.11 -13</u>
	<u>Sassetta and Giovanni di Paolo (15th Cent). (p.14)</u>	<u>Experimental Sculpture (p. 1-A)</u>		
	<u>Ryder (died 1917) (if Washington will lend)</u>			
1938-39	<u>Cézanne (born 1839)</u>	<u>Sculpture Old & New (p.20)</u>	<u>Five Years of "New Deal" Architecture".</u>	<u>Melanesian & Australian Art (p.11-13)</u>
	<u>40 isms of Modern Art (p.20-23)</u>			
1939- 40	<u>10th Anniversary of Museum - General Exhibition</u>		<u>Bauhaus (founded 1919) (p.8)</u>	<u>Sculpture of Benin and Dahomey (p.11-14)</u>
	<u>19 Living Americans (10 years since 1929)</u>			
	<u>Van Gogh (died 1890)</u>		<u>Useful Objects (5 years since 1934)</u>	
	<u>John Marin (born 1870)</u>			

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PAINTING &
GRAPHIC ARTS

SCULPTURE

ARCHITECTURE &
APPLIED ARTS

ARCHEOLOGICAL &
ETHNOGRAPHICAL

1940-41 Renoir (born 1840)

School & College
Architecture
1930-1940

Modern English Painting
and Graphics (p.4)

Sculpture

Preston Dickinson
(d. 1930)

Derain (born 1880)

1941-42 Seurat (died 1891)
(Cooperation with Chicago)

Ice Age Art
(Neolithic,
Eskimo,
Siberian)

(p.11-13)

Modern Italian Painting
(20th Anniversary of
Fascism)

Sculpture

Architecture
(p.4)

Maurice Prendergast

James Ensor (p.4)

1942-43 European Figure Painting
The Great Tradition

Modern Architecture
(five years since 1937)

Fuseli and Blake (p.17)

Charles Burchfield (born 1893)

Charles Demuth (born 1883)

Japanese Prints & Western Painting

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7A Report of Alfred H. Barr, Jr.
on Loan Exhibitions - Spring 1933

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Report of Alfred H. Barr, Jr.
on Loan Exhibitions - Spring 1967

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	II.C.17

LOAN EXHIBITIONS

A. General heading.

Group. Loan exhibitions must not be limited to the last hundred years of European and American art. Group art as a popular phrase implies contemporary art of an advanced or post-avant-garde nature; but modern art without any or partial is often held to have begun in the late 18th century. Exhibitions of other periods and of media and primitive work may also be included providing they throw some light upon "Modern Art."

In my exhibition of "Historical" or "archaeological" or "ethnographic" material characteristics to "Modern Art" should be made clear - but analogies should not be avoided.

B. LOAN EXHIBITIONS quality of exhibitions, installation and catalog. The art is allowed for this purpose.

Friends of the Museum often have to answer the question as to what is meant by the term "Modern Art". Only an arbitrary answer can be definite and arbitrary answers are only true in part. Modern history is often considered to have begun in the middle 18th century with the fall of Constantinople. Historians of art too sometimes are thought generally of two periods of art, the ancient or antique and the Modern Art from 1500 on. Later the Middle Ages and the Renaissance, with, in the mid-18th century, the Enlightenment became the earlier subdivisions of the Modern. Quite recently the previously recognized French period has become a second subdivision of the Modern. In other words, the Renaissance, Baroque and Neoclassic are considered as separate divisions. The question is one of terminology. The death of Michelangelo or the fall of the Republic of Venice dates, are just as arbitrary for the beginning of modern art as the fall of Constantinople is for the beginning of modern history.

For the purpose of explaining the Museum's policy these three points may prove useful:

1. Modern art may be said to have begun historically toward the end of the 18th century, the end of the 18th century or the end of the 18th, depending on terminology.

2. "Modern Art" (in the sense of modern) is a popular phrase which includes contemporary or recent art which is "advanced" or "avant-garde".

(For more on "Modern Art" see particularly also the second of "Modern Art" which "modern art" usually means the art of today.)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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LOAN EXHIBITIONS

A. General Remarks.

1. Scope. Loan exhibitions need not be limited to the last hundred years of European and American Art. "Modern Art" as a popular phrase implies contemporary art of an advanced or controversial nature; but "modern art" (without caps or quotes) is often held to have begun in the late 16th century. Exhibitions of older periods and of exotic and primitive arts may also be included providing they throw some light upon "Modern Art."

In any exhibition of "historical" or "archaeological" or "ethnographical" material similarities to "Modern Art" should be made clear - but analogies should not be strained.

2. Quality. The staff should aim to improve the quality of exhibitions, installation and catalogs. Time must be allowed for this purpose.

*Friends of the Museum often have to answer the question as to what is meant by the term "modern art". Only an arbitrary answer can be definite and arbitrary answers are only true in part. Modern history is often considered to have begun in the middle 15th century with the fall of Constantinople. Historians of art two centuries ago thought generally of two periods of art, the Ancient or Antique and the Modern i.e. art from Giotto on. Later the Medieval period won recognition, and, in the mid-19th century, the Renaissance became the earlier subdivision of the Modern. Quite recently the previously unrecognized Baroque period has become a second subdivision of the Modern. Sometimes, too, Renaissance, Baroque and Modern are considered as separate divisions. The question is one of terminology: the death of Michelangelo or the fall of the Bastille as initial dates, are just as arbitrary for the beginning of modern art as the fall of Constantinople is for the beginning of modern history.

For the purposes of explaining the Museum's policy these three points may prove useful:

1. Modern art may be said to have begun historically toward the end of the 15th century, the end of the 16th century or the end of the 18th, depending on terminology.
2. "Modern Art" (in caps or quotes) is a popular phrase which connotes contemporary or recent art which seems "advanced" or "difficult".
(for some reason "Modern Art" is pronounced with the accent on "Art", while "modern art" usually keeps the accent on modern.)

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(Note, continued)

3. Art of the past which seems "Modern."

For the past 500 years Europeans have been more or less retrospective in their appreciation of art, choosing certain phases of past art for special admiration. The last hundred years have seen a great increase in variety, and a great acceleration of change in taste. Artists, collectors, critics have ransacked the past, not only of Europe but of the whole world, for styles and forms which are sympathetic to contemporary taste. A lively and conscious interaction has been established between modern art and whatever resembles it in Medieval or Baroque, Egyptian or Cretan, Chinese or Mayan, Benin or Papuan.

It is one function of our Museum to exhibit these discoveries and resurrections of the "Modern" art of the past.

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The museum has been much praised for its loan exhibitions - but there is scarcely one of these which could not have been considerably improved by more time and care.

The friends of the museum have also expressed pride in the catalogs. They do not realize perhaps that many of the catalogs have been inferior both in completeness and scholarly exactness to certain of the loan exhibition catalogs of the Metropolitan Museum, the Chicago Art Institute, and some of the European Museums.

3. Direction of the Exhibitions: Experts: Committees.

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4. Exhibition material assembled by other organizations. Ordinarily the museum would prefer to organize its own exhibitions but material of special interest may also be considered even though it has been assembled by some other organization or exhibited elsewhere before it comes to New York * - especially if the material could be assembled by us only after great expense of time and money. The museum should, however, always reserve entire control of revision, installation and cataloging of any exhibition accepted by it.

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5. Number of Exhibitions. Each year there are hundreds of art exhibitions in New York. The Metropolitan and Whitney Museums, the College Art Association, the Brooklyn Museum and scores of dealers compete with the Museum of Modern Art for the attention of the public and the press. Quantity and haste are not compatible with quality. The critical public will not be slow to notice any cheapening of the Museum's standards - and the law of diminishing returns holds good for art exhibitions as well as for commerce.

B. Minor Exhibitions.

1. These should not compete with the ordinary dealers exhibitions. In New York where there are several hundred small exhibitions a year, the Museum ought to present in its small shows only material which dealers neglect or show badly.
2. They should run at least a month (exclusive of hanging time). This time allowance should of course be flexible and should not be related necessarily to the physical size of the exhibition.
3. If the material in the exhibition is important and hitherto undocumented, an adequate illustrated catalog should be published - even though the exhibition is small.

TEN YEAR SCHEDULE OF MAJOR EXHIBITIONS -
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The numbers in brackets refer to the appendix "Exhibitions - a list of suggestions" which gives a full explanation of many of the exhibitions and lists still others.

Some of the exhibitions could not be done without the aid of other institutions.

Certain of the exhibitions are recurrent: An Architectural exhibition should be held every five years to review the achievement and changes since the previous show; Industrial Arts also.

The series of Ethnographical Art exhibitions would be of great importance. They should be assembled and installed with great care both for aesthetic quality and scientific clarity. Preferably the series should be under the direction of one person experienced in modern aesthetics, who would work with ethnologists and curators of ethnographical museums in Europe and America, but under the general supervision of the museum. (cf. pp. 11 to 13 of "Exhibitions - a List of Suggestions.")

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	<u>PAINTING & GRAPHIC ARTS</u>	<u>SCULPTURE</u>	<u>ARCHITECTURE & APPLIED ARTS</u>	<u>ARCHEOLOGICAL & ETHNOGRAPHICAL</u>
1933-34	<u>European Painting & Sculpture (Oct.)</u>		<u>Theatre Arts</u>	
	<u>Edward Hopper</u>	<u>Selected American Sculpture</u>	<u>Industrial Arts</u> (p.8)	
	<u>Painting and Sculpture from 16 American Cities</u>			

1934-35	<u>Romantic Landscape (p.2)</u> (Past & Present)		<u>Richardson (p.7)</u>	<u>African Arts</u> (p. 11-13)
	<u>"Museum" Exhibition</u> (5th Anniversary of Museum's Founding)			
	<u>The Great War In Art</u> (International Exhibition) 20 years since 1914			

1935-36	<u>Italian Baroque Art</u> (p. 16)	<u>Italian Baroque</u> (mostly photos)	<u>Italian Baroque</u> (photos)	<u>Russo-Byzantine Frescoes</u> (p.15)
	<u>Picasso</u>	<u>Epstein</u>		
	<u>Frederic Remington</u> (p. 18)			

Note: Italian Baroque Exhibition should be done with Chicago Art Institute and perhaps other museums cooperating with Italian Government.

1936-37	<u>Abstract Design</u> (30th Anniversary of Cubism). (p.1)		<u>Modern Architecture</u> 5 years since 1932	
	<u>German Painting</u> 1800 - 1840 (p.17) Friedrich, Kobell, Carus)		<u>German Architecture</u> 1800 - 1840 (p.7) (Schinkel) Persius)	<u>Art of the Pacific Ocean</u> (p.11-13)
	<u>Mary Cassatt (d.1926)</u>			

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PAINTING &
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SCULPTURE

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APPLIED ARTS

ARCHEOLOGICAL &
ETHNOGRAPHICAL

1937-38 Art Nouveau painting and graphic (p.5) Sculpture Arch. & Minor Arts (p.6) Primitive Murals (Paleolithic & Bushman) P.11 -13

Sassetta and Giovanni di Paolo (15th Cent). (p.14) Experimental Sculpture (p. 1-A)

Ryder (died 1917)
(if Washington will lend)

1938-39 Cézanne (born 1839) Sculpture Old & New (p.20) Five Years of "New Deal" Architecture". Melanesian & Australian Art (p.11-13)

40 isms of Modern Art
(p.20-23)

1939- 40 10th Anniversary of Museum - General Exhibition Sculpture of Benin and Dahomey (p.11-14)

Bauhaus (founded 1919) (p.8)

19 Living Americans (10 years since 1929)

Van Gogh (died 1890) Useful Objects (5 years since 1934)

John Marin (born 1870)

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PAINTING &
GRAPHIC ARTS

SCULPTURE

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ARCHEOLOGICAL &
ETHNOGRAPHICAL

1940-41 Renoir (born 1840)

School & College
Architecture
1930-1940

Modern English Painting
and Graphics (p.4)

Sculpture

Preston Dickinson
(d. 1930)

Derain (born 1880)

1941-42 Seurat (died 1891)
(Cooperation with Chicago)

Ice Age Art
(Neolithic,
Eskimo,
Siberian)

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Modern Italian Painting
(20th Anniversary of
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1942-43 European Figure Painting
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Japanese Prints & Western Painting

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REPORT ON THE
C. Exhibition and Organization of Permanent
PERMANENT COLLECTION

Collection 18

1. Space for exhibition
2. Time for exhibition
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"All over the world the rising tide of modern movements in art has found expression not only in private collections but also in the formation of public galleries created for the specific purpose of exhibiting permanent as well as the temporary collections of modern art.

Nowhere has this tide of interest been more manifest than in New York. But New York along among the great capitals of the world lacks a public gallery where the works of the founders and masters of the modern schools can today be seen. That the American metropolis has no such gallery is an extraordinary anomaly.

Since the public interested in modern art cannot depend upon the occasional generosity of collectors and dealers to give it more than a haphazard impression of what has developed in the last half century.

Had the spirit of all it (the Museum) would attempt to establish a very fine collection of the immediate ancestry of the modern movement; artists whose paintings are still too controversial for general acceptance. This collection would be formed by

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gifts, bequests, THE PERMANENT COLLECTION, semi-permanent loans,

to name a few. "Other galleries^I of the Museum might display carefully chosen permanent collections of the most important living

masters, IN 1929 quotations from "A New Art Museum," published by the Trustees of the Museum of Modern Art in the summer of 1929, before the opening of the Museum's first exhibition:

"All over the world the rising tide of interest in modern movements in art has found expression not only in private collections but also in the formation of public galleries created for the specific purpose of exhibiting permanent as well as the temporary collections of modern art.

"Nowhere has this tide of interest been more manifest than in New York. But New York along among the great capitals of the world lacks a public gallery where the works of the founders and masters of the modern schools can today be seen. That the American metropolis has no such gallery is an extraordinary anomaly.

"----- the public interested in modern art cannot depend upon the occasional generosity of collectors and dealers to give it more than a haphazard impression of what has developed in the last half century.

"First of all it (the Museum) would attempt to establish a very fine collection of the immediate ancestors of the modern movement; artists whose paintings are still too controversial for general acceptance. This collection would be formed by

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gifts, bequests, purchase, and perhaps by semi-permanent loans. to make a permanent institution advisable. But this policy was continued with little alteration during the third and fourth years and will be apparently during the fifth. Even during the summer months the Museum has never afforded New York a chance to see a representative collection of modern pictures - England, Germany, Italy, Mexico, and other countries."

II

THE MUSEUM HAS NOT FULFILLED ONE OF ITS FUNDAMENTAL PURPOSES.

The fact that the public museums of New York did not include among their permanent collections painting by the foremost masters of the past fifty years was offered in 1929 as

III

one of the principal reasons for the founding of the Museum of Modern Art. Again and again it was pointed out that the New Yorker, unlike the citizen of Chicago, London, Berlin, Amsterdam, Moscow, or Munich, could not enjoy or study the work of van Gogh, Gauguin, Seurat, Matisse, or Picasso unless he happened to know a wealthy collector, or unless a dealer happened to be exhibiting a few paintings for a few weeks. After four years the Museum, in spite of its avowed purpose, has done surprisingly little to alter this situation. Of course the first two years were considered as a period of trial.

During this time temporary loan exhibitions were to indicate whether there were really sufficient interest in Modern Art

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to make a permanent institution advisable. But this policy was continued with little alteration during the third and fourth years and will be apparently during the fifth. Except during the summer months the Museum has never afforded New York a chance to see a representative collection of modern pictures - and our records show that most visitors during the summer are transients. In other words, the New Yorker can see a Sargent or a Meissonier all year round but he has to wait til hot weather sets in, or go to Chicago, before he can be sure of seeing a van Gogh, or a Matisse, or a Kandinsky.

III

THEORY AND CONTENTS OF AN IDEAL PERMANENT COLLECTION.

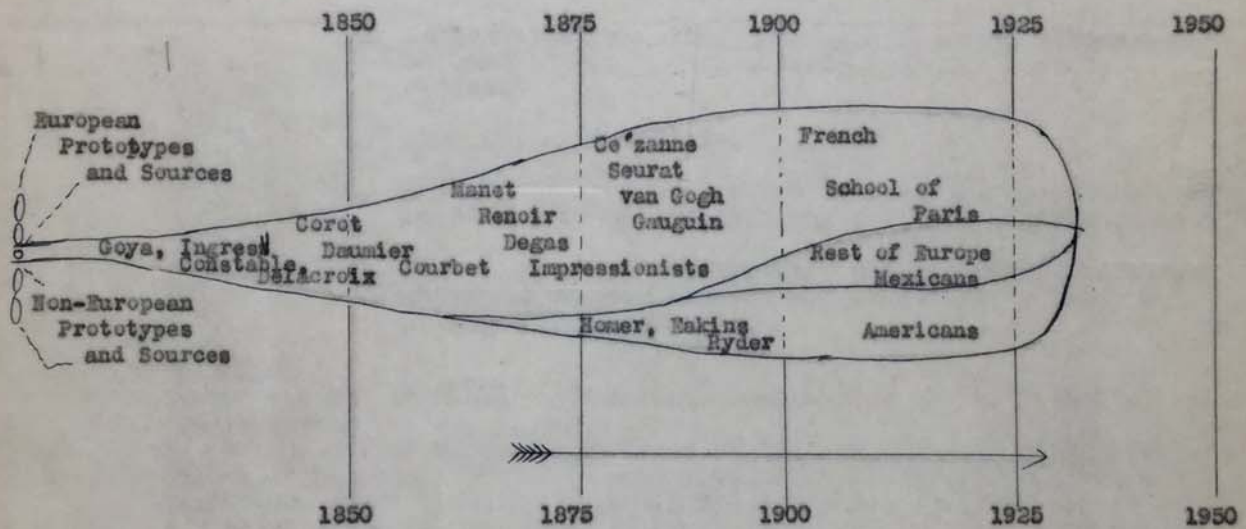
1. The Permanent Collection may be thought of graphically as a torpedo moving through time, its nose the ever advancing present, its tail the ever receding past of fifty to a hundred years ago. If painting is taken as an example, the bulk of the collection, as indicated in the following diagram, would be concentrated (at present) in the early years of the 20th Century, tapering off into the 19th. The propeller of the torpedo represents the "Background" collections.

Display Title: "Torpedo" Diagram of Ideal Permanent Collection, page 3a
Classification: Unique Report on the Permanent Collection (not assigned)
Author: Alfred H. Barr, Jr.
Nationality: American / North American / American
Medium: Hand draft ink diagram on typed page
Credit Line: Alfred H. Barr, Jr. Papers II.C.17. The Museum of Modern Art Archives, New York
Current Location: [ARCH.789] External Location (External Location), Offsite, Fondation Louis Vuitton, [Sep-18-2017], Outgoing Loan

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DIAGRAM I



"TORPEDO" DIAGRAM OF IDEAL PERMANENT COLLECTION

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Department II. Architecture, Industrial and Commercial Arts.
 2. The ideal permanent collection would contain the following Departments.

Department I. Painting, Sculpture, Graphic Arts.

1. The 19th century ancestors of the modern movement would up through Impressionism (one or two fine examples each.) *as loans from Met.?*
 2. Posters and advertising art; typography
 3. The immediate ancestors of contemporary paintings:
 - a) European - Cézanne, Gauguin, van Gogh, Seurat.
 - b) American - Homer, Ryder, Eakins.
 4. Negatives of masterpieces.
 5. Contemporary painting, European (France, Germany, England, Italy, etc.) American (United States, Mexico.)
 6. Stills (photographs)
 7. Sculpture since Rodin.
 8. Water colors, drawings and prints, corresponding more or less to the painting collection; photographs.
- PRAGMATICAL FORMATION OF PERMANENT COLLECTION
9. * Supplementary "Background" collections of European and non-European sources and prototypes of modern painting and sculpture.

* Note:

These are the two small collections represented by the propeller of the torpedo.

One of these collections would be a group of fine paintings representing those phases of the older European traditions which seem most significant at present: for instance, a Fayum portrait, a Byzantine panel, Romanesque miniatures, Gothic woodcuts, a Giotto school piece, a Florentine panel of the XVth century, a follower of Masaccio or Piero della Francesca, a Venetian XVth century figure composition (Titian or Tintoretto), a Bruegel school piece, a Rubens, a Poussin, a Greco, prints by Rembrandt, Blake, Piranesi, etc. The second "Background" collection would be composed of a small group of non-European works of art, Coptic textiles, Scythian bronzes, Japanese prints, Chinese painting, African and pre-Columbian objects.

The purpose of these two supplementary collections is educational: 1) to epitomize the character, variety, and continuity of the European tradition. 2) To show what non-European traditions have influenced European and American art in the past fifty years. 3) To destroy or weaken the prejudice of the uneducated visitor against non-naturalistic kinds of art.

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Department II. Architecture, Industrial and Commercial Arts.

1. Architecture of the 19th and 20th centuries with special emphasis on the past fifteen years; models and enlarged photographs, (exteriors and interiors.)
2. Furniture and utensils (design in heavy industries would be represented principally by photographs.)
3. Posters and advertising art; typography

Department III. The Film Department:

1. Negatives of masterpieces.
2. Positives.
3. Stills (photographs)

IV.

PRACTICAL FORMATION OF PERMANENT COLLECTION

The formation of the Permanent Collection is modified by many factors among which three require discussion. A) Relation to other Institutions. B) Acquisition. C) Exhibition and preservation of permanent collection.

A. Relation to Other Institutions. The Department of Architecture, etc. has almost no rivals in architecture proper. In industrial and commercial design the Metropolitan Museum has a small permanent collection principally of costly furniture and decorative objects of "art Nouveau" and "modernistic" design which would scarcely conflict with our Museum's permanent exhibits.

The Film Department is in too tentative a condition to require discussion at present.

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the collection of modern French paintings up through the Impressionist
The Department of Painting, Sculpture, and Graphic Arts
 in its Permanent Collection is confronted by very complicated
 relations with other institutions. The permanent collections of
 seven museums and semi-public institutions should be considered.
 (For more general analysis of these institutions consult report
 "Other Institutions.")

the Dale Collection (The Metropolitan Museum, the Metropolitan though
 probably not till art The Whitney Museum
 The Dale Collection donors.
 The Brooklyn Museum
 The Société Anonyme
 The Gallery of Living Art
 The Solomon Guggenheim Collection in relation

1. Of these the last three may be grouped together. They
 are of minor importance at present. Only the Gallery of Living Art
 is easily accessible to the public. Nevertheless if combined these
 three collections would form the most complete collection of
 experimental or advance-guard European art in America and possibly
 in the world. For this reason friendly relations should be culti-
 vated by the Trustees, Advisory Committee and Staff with the
 Miss Dreier of "The Société Anonyme"; Mr. Gallatin of "The Gallery
 of Living Art"; Mr. and Mrs. Guggenheim and their advisor, the
 Baroness von Rebay, with a view to inducing them to give their
 collections to the Museum.

*plan to write to
 the trustees*

The Brooklyn Museum although it owns more advanced European
 paintings than the Metropolitan, is practically in another city and
 need be seriously considered only if its permanent collection should
 undergo a radical change in policy.

2. The Metropolitan Museum.

a) European Paintings: Through the Havemeyer Bequest

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might be taken as a sta - 7 - point. Paintings approximately over fifty years old would then be under the control of the Metropolitan the collection of modern French painting up through the Impressionist generation has now become one of the finest in the world, though still comparatively weak in works of the Neo-classic and Romantic periods. The last fifty years of French Painting have been rather casually represented from time to time by loans from the Dale, Oppenheimer, and Stephen Clark collections. It seems ^{possible} probable that the Dale Collection (q.v. below) will pass to the Metropolitan though probably not till after the deaths of the donors.

The present scope of the Metropolitan's permanent collection of European painting suggests the following policy in relation to our permanent collection. The Metropolitan's collection stops with the Impressionist generation, that is, about fifty years ago. Fifty years ago makes a convenient date for the beginning of the bulk of our collection. At present we would wish to have one or two paintings, preferably small but typical, by earlier 19th century masters such as Delacroix, Corot, Courbet, Daumier, Manet, Renoir, and Degas. Cézanne who might form a transition between the two collections is at present extensively represented both in the Metropolitan and the Bliss collection. Our European collection proper would then begin with Seurat, van Gogh, Gauguin, Toulouse-Lautrec, Rousseau, none of whose paintings is owned by the Metropolitan.

It is of great importance to come to some agreement with the Metropolitan about the dividing line of the two collections with a view to adjusting future gifts to the two institutions. If it comes to bargaining our Museum is in a strong position only if the collections of our Trustees are considered as potentially ours more than they are the Metropolitan's. The fifty year period

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might be taken as a starting point. Paintings approximately over fifty years old would then be under the control of the Metropolitan; paintings less than fifty years old would be under ours, irrespective of ownership - this arbitrary age limit to be adjusted by a committee drawn from the Trustees and Staff of each institution. This arrangement would eliminate, temporarily at least, the problem of capital loss and gain through change of ownership - "capital" in this case implying prestige as well as money value.

Four illustrations will serve:

1) In 1935 Seurat's Port en Bessin in the Bliss collection will be fifty years old. There will be little question about the permanent value of Seurat or the importance to the Metropolitan of owning eventually a fine group of works by this great artist. The committee will then have to decide whether it is more valuable to the public to keep the Seurat for five or ten years more in our Museum or transfer it immediately to the Metropolitan. 2) If our Museum should be given an Ingres figure composition it would be transferred immediately to the Metropolitan which needs such a picture badly. 3) If our Museum were given a Courbet landscape the committee might easily permit it to remain in our gallery where two good Courbets would be valuable. The Metropolitan which is already rich in Courbets would not need it. 4) If the Metropolitan were to be given a Picasso it would ordinarily be transferred to our galleries as would a Lehmbruck or a Matisse.

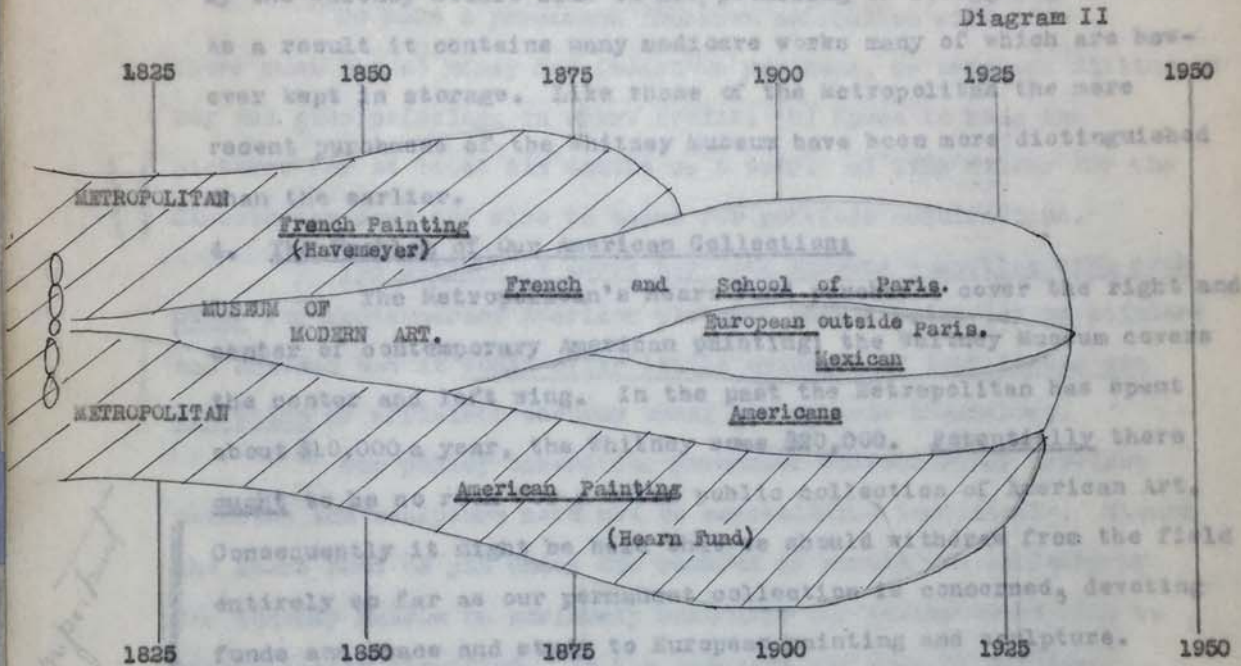
This arrangement might be active for a trial period of five or ten years. Then if it worked successfully the question of ownership, i.e. transfer of "capital" assets, might be considered.

b) American Painting in the Metropolitan

3. The Question of American Painting is more difficult because of the apparently fixed status of the Hearn Fund which provides the Metropolitan with \$10,000 a year for the purchase of contemporary American pictures. While no picture of even faintly left-wing character has been bought with the Hearn money, the center and right wing of American painting is now fairly well represented in the Metropolitan's galleries and store rooms. Before discussing our policy toward the Metropolitan's American collection the

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Whitney Museum must be considered. Our relation to the Metropolitan Museum may however be visualized by amplifying the "torpedo" diagram of our ideal permanent collection.



Consequently it might be thought that the Metropolitan should withdraw from the American field.

METROPOLITAN MUSEUM AND MUSEUM OF MODERN ART:

1. The Permanent collections of European and American Painting collections.
 3. The Whitney Museum
 2. Our location is more accessible to the out of town visitor and the New Yorker.
- The Whitney Museum's permanent collection includes a few 18th and more 19th century American paintings of varying quality, but these are greatly outnumbered by contemporary work. Very few pictures by academic painters are included so that the collection supplements to a large extent the Metropolitan's collection, although recent purchases from the Metropolitan's Hearn Fund have included a few French pictures.
4. For political-artistic reasons it might be our strategy to

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caused a great deal of overlapping and will apparently cause more overlapping our American permanent collection at this time or in the future. Much of the collection was originally purchased by the Whitney Studio Club to aid promising or struggling artists. As a result it contains many mediocre works many of which are how- ever kept in storage. Like those of the Metropolitan the more recent purchases of the Whitney Museum have been more distinguished pictures for at least six months or a year. of time either for the director or some one else to scout for possible acquisitions.

4. The Problem of Our American Collections

The Metropolitan's Hearn Fund purchases cover the right and center of contemporary American painting; the Whitney Museum covers the center and left wing. In the past the Metropolitan has spent about \$10,000 a year, the Whitney some \$20,000. Potentially there

ought to be no room for a third public collection of American Art. Consequently it might be held that we should withdraw from the field entirely so far as our permanent collection is concerned, devoting funds and space and study to European painting and sculpture.

Actually, however several arguments may be advanced against our withdrawal from the American field.

1. The general mediocrity of both the Metropolitan and Whitney collections.

2. Our location is more accessible to the out of town visitor and the New Yorker.

3. The presence of first rate contemporary foreign pictures in the same building or even on the same wall would be an advantage to as well as ~~the~~ competition for American works.

A great many more people, especially foreigners, see the English contemporary pictures in the Tate, and the German, in the Kronprinzen Palais, because of the presence in both these galleries of French pictures.

4. For politico-artistic reasons it might be poor strategy to

Museum Fund

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abandon our American permanent collection at this time or rising nationalism and raising money.

To make a permanent American collection effective there must be: a) money for immediate purchase, or trustees willing to buy and give paintings on short notice. b) Space to hang the pictures for at least six months or a year. c) Time either for the director or some one else to scout for possible acquisitions.

The picture of three New York Museums competing with each other for contemporary American pictures should bring joy to painters and dealers but it would offer little evidence of intelligent co-operation or efficient economy among the museums themselves.

Our policy toward our permanent collection of American painting and sculpture need not be crystallized immediately. Should the Hearn Fund be put under our control or should the activity of the Whitney Museum be seriously curtailed our policy would then be automatically clarified. In the meantime our work in American architecture, industrial and commercial art should be emphasized.

6. Conclusion If however we continue to form an American collection our acquisition policy should be at once daring and exclusive. We have at present neither space nor money nor time to form a "representative" collection. This may be left to the other two institutions.

5. The Dale Collection

At the moment the Dale collection is not yet opened as a semi-public gallery. It is not yet certain whether American paintings will be included with the French. The French pictures however will form the most important part of the collection.

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Taken as a whole the Dale collection of French pictures is most importantly weighted in the third quarter of the 19th century - Corot, Renoir, Courbet, Degas, Manet, that is, about the same period as the bulk of the Havemeyer collection. There are two or three fine Cézannes and van Goghs, secondary Gauguins and no (?) Seurat paintings, so that the late 19th century is not adequately represented. The 20th century school of Paris group, while it contains many fine pictures, is remarkable for its wealth of Modiglianis and large pre-Cubist Picassos. The more adventurous phases of 20th century painting in Paris are almost untouched - while the younger painters represented are principally of the neo-Courbet-Corot reaction.

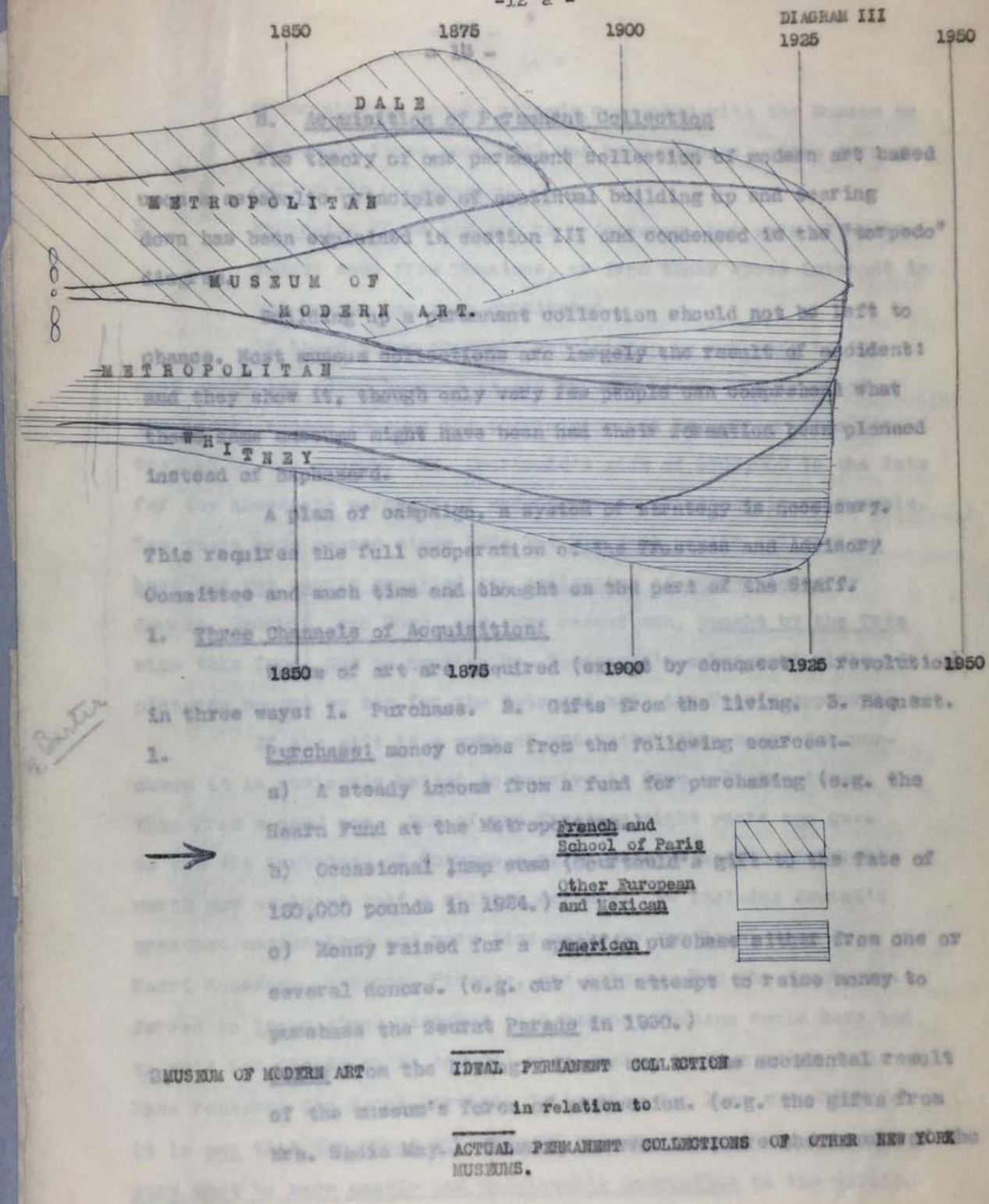
In short the Dale Collection, formidable as it is, is narrowly confined to Paris and even in that restricted field is incomplete in several important areas. It would be premature at the present time to formulate any policy toward the Dale collection.

6. Conclusion

→ The potential position of the Museum's permanent collection toward its competitors may now be indicated with some completeness by diagram III, which retains the torpedo as its nucleus. The permanent collection though at present negligible in size is still central in position for the Museum alone among American institutions plans a program of national and international scope in painting, sculpture and graphic arts, supported by architecture, movies, and industrial arts (which are not indicated in the diagram.)

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B. Acquisition of Permanent Collection

The theory of our permanent collection of modern art based upon a metabolic principle of continual building up and tearing down has been explained in section III and condensed in the "torpedo" diagram.

Building up a permanent collection should not be left to chance. Most museum collections are largely the result of accident: and they show it, though only very few people can comprehend what these same museums might have been had their formation been planned instead of haphazard.

A plan of campaign, a system of strategy is necessary. This requires the full cooperation of the Trustees and Advisory Committee and much time and thought on the part of the Staff.

1. Three Channels of Acquisition:

Works of art are acquired (except by conquest or revolution) in three ways: 1. Purchase. 2. Gifts from the living. 3. Bequest.

1. Purchase: money comes from the following sources:-

- a) A steady income from a fund for purchasing (e.g. the Hearn Fund at the Metropolitan.)
- b) Occasional lump sums (Courtauld's gift to the Tate of 150,000 pounds in 1934.)
- c) Money raised for a specific purchase either from one or several donors. (e.g. our vain attempt to raise money to purchase the Seurat Parade in 1930.)

2. Gifts from the Living: These may be the accidental result of the museum's force of attraction. (e.g. the gifts from Mrs. Sadie May.) Usually however they are the result of the

H. Barter

must be made easily and continually accessible to the public.

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generosity of people already connected with the Museum or of people whose good will has been aroused, often through deliberate cultivation.

3. Bequests: These too may be unforeseen, but more often bequests come from Trustees, or from those whose interest in the Museum has been cultivated.

Of these three channels acquisition by purchase is the most valuable; first because it can be used before the death of the donor, second because the acquisition can be more or less controlled by the museum. Mr. Courtauld's gift of \$700,000 to the Tate for the immediate purchase of modern French paintings is an example. Ten years have passed since 1924 but New York public collections have not yet nearly equalled the collection of masterpieces by Seurat, Gauguin, van Gogh, and more recent men, bought by the Tate with this fund, not to mention Mr. Courtauld's subsequent gifts of pictures bought by him for the Tate and with the Tate's approval.

If the gift is a work of art rather than money for purchase it is obviously better to receive it from a living donor than from a dead one. One of our Trustees eight years ago gave to the Art Institute of Chicago a collection of modern pictures worth now at least half a million dollars. It included Seurat's greatest masterpiece and very fine works by van Gogh, Gauguin, Henri Rousseau, Matisse, Picasso, and others. Had the donor preferred to leave these pictures as a bequest Chicago would have had to wait for (it is to be hoped!) many years. Such a delay would have rendered the Birch-Bartlett Collection far less valuable; for it is now that the great pictures of the present and the immediate past must be made easily and continually accessible to the public.

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It is a fundamental paradox that as time goes on the great modern pictures of today become more important to the Metropolitan but less important to the Museum of Modern Art. If for some reason owners may not feel able to give even essential works to the Museum the semi-permanent loan may prove a solution to this dilemma. The Courtauld or the Bartlett gifts would have been just as available to the public had they been semi-permanent loans. The semi-permanent loan however is decidedly weak strategically for it does not add to the prestige of the Museum, nor does it attract other gifts, nearly so much as an outright gift. (The immediate value of semi-permanent loans is discussed under "The Provisional Museum Collection," at the end of this report.

2) Inducing Gifts to the Permanent Collection: (Reference to the

1) Emphasis upon the Permanent Collection: Gifts may be induced indirectly by emphasis upon the permanent collection already acquired. Relation to Planning the Permanent Collection.

a. The permanent collection should be well shown in the best galleries. The most important items should always be on view, a good proportion of the rest should be shown six months to out of the year.

b. The permanent collection should be catalogued—actual and potential.

c. And publicized with the same care as the loan exhibition (of course the same volume of publicity is not to be expected.)

d. New gifts should be treated with honor and should be publicized and exhibited within a reasonable length of time.

indications he will bequeath the picture to the Museum or may even plan to give it outright in a few years or lend it as a half yearly

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2) Cultivating Donors to the Permanent Collection:

a. Collectors of modern art should be interested in the permanent collection in order to persuade them to give paintings; immediately, or by bequest, or as semi-permanent loans. Gifts of paintings can sometimes be induced in the form of memorials.

b. Cultivation of these collectors can be done even more effectively by Trustees than by the staff - especially if the Trustees themselves can give paintings or let it be known they intend to leave part or all of their collections to the Museum.

c. Dealers, such as Duveen and Knoedler, have often made valuable gifts to museums both here and abroad. Such gifts need not be refused providing no obligation is incurred.

d. Artists also have given to Museums, (Matisse to the Luxembourg.) Of course every caution must be observed in accepting gifts both from dealers and artists.

3) Gifts in Relation to Planning the Permanent Collection.

The plan of the permanent collection has already been sketched. This sketch might well be filled in in detail not with a view to crystalizing the collection in any way, but rather a) to avoiding that haphazard growth already noted, b) to inducing gifts by indicating a want or void. In filling in this plan with actual and potential gifts the cooperation of the Trustees is urgently needed. An example will clarify this problem: Suppose a Trustee, Mr. X owns a masterpiece by the great French painter, Blanc. The Trustee has always been most friendly to the Museum; from outward indications he will bequeath the picture to the Museum or may even plan to give it outright in a few years or lend it as a half yearly

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loan. In actuality however Mr. X may have decided in his own mind to leave the picture to the Metropolitan, or the Baltimore Museum, or to the Tate, or to his nephews. Misled by appearances the Museum staff may neglect opportunities to fill in the gap apparently filled by Mr. X's masterpiece by Blanc, only to discover upon the reading of Mr. X's will that they have made a very bad guess. By lack of frankness on the part of Mr. X or too great fastidiousness on the part of the staff, or both, the permanent collection will have suffered an irremediable loss.

There are of course many reasons why even favorably inclined Trustees and friends would hesitate to give or bequeath pictures.

Temporary obstacles are:

- a) The uncertain future of the museum as a permanent institution.
- b) The lack of space for hanging. It is better to face reality.
- c) The previous neglect of the permanent collection already acquired.

More general and chronic obstacles are:

- d) In this post-war period of political, economic, and monetary uncertainty, good paintings are among the most dependable securities especially those which command an international market.

This fact might well prevent a collector's committing himself if he has invested heavily in works of art.

- e) Potential gifts or bequests to the Museum are of course instruments of power in the Museum's affairs. The collector who committed himself would from one point of view lose some political

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power; but this loss would be offset by the power gained through having courageously and generously become an important donor.

In any case it is quite clear that the greater the degree of candor and cooperation on the part of Trustees and their friends, the more intelligent and effective will be the development of the permanent collection. Knowledge of the collector's intentions could of course be confined in absolute confidence to the members of the Committee on the Permanent Collection.

4. Acceptance of Gifts to the Permanent Collection:

a) The terms of acceptance of gifts to the Permanent Collection are made unconditional whenever possible.

b) Policy of Acceptance

The following discussion may seem in part equivocal and compromising unless it be clearly realized that the standards of the Museum's Permanent Collection can be expressed by what is exhibited rather than by what is acquired. It is better to face realistically the fact that compromise will doubtless enter into the Museum's acceptance of gifts so long as

1. the Museum has no funds for purchase
2. the decisions are in the hands of a committee
3. large gifts of works of art usually contain desirable and undesirable items
4. there is so much difference of opinion as to the relative importance of various contemporary works of art

On the other hand the Trustees may decide to depart from the present policy in order to maintain, instead, a rigidly high standard of acquisition. Practically this may prove a boomerang for the more guesses one makes the more chances there ^{are} of being

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right ten years from now - and the mistakes of an acquisition committee will then be readily forgiven providing they are on the side of commission and not of omission. Mediocre acquisitions can be stored, sold, given away, or circulated. But fine works not acquired are often inevitably lost.

In accepting gifts the following factors may be considered:

1. The quality of the gift. Two levels of quality might well be considered: First, those works which seem unquestionably worthy of a place on the walls of the Museum. Second, those works which are valuable for study purposes, for loans to other museums or for inclusion in circulating exhibitions. For example, a good average Vlaminck watercolor might be refused by the Acquisition Committee because it did not seem good enough to hang permanently on the walls of the Museum. This watercolor would however be very useful as a unit for a circulating exhibition of modern watercolors to Schools, Women's Clubs, and small museums.
2. The importance of the artist. Inferior works by important artists are more valuable (to the collection) than are good works by unimportant artists.
3. The importance of the donor. Under the terms of acceptance works need not be exhibited and may be disposed of at the discretion of the Museum. Nevertheless if the donor visits the Museum frequently, it may prove better in the end to refuse the gift outright.
4. The size of the gift.
5. Its appropriateness to the collection.

G. Exhibition and Preservation of Permanent Collection.

The present building is already inadequate for the exhibition and storage of both the Permanent Collection and Loan Exhibitions.

It is not so much lack of space, though this is serious enough, but the awkward distribution of space among four floors so that there is only one large room (the second floor). While the upper floors are

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inaccessible to the public by elevator, loan exhibitions cannot be well shown on the fourth floor nor can the Permanent Collection, which should be even more accessible than the temporary shows.

Storage too will shortly become a serious problem - the basement is needed in large part for packing and storage of cases and materials - the fifth, or office, floor is already congested - and the picture storage room on the third floor is full much of the time.

The Department of Architecture, Industrial and Commercial Arts will require more storage and exhibition space, especially after its large traveling exhibition, "Modern Architecture" completes its itinerary.

The Film Department does not yet exist except as a paper program (cf. report prepared by Director, June 1932.) For exhibition space it will require a projection hall. Exhibitions of "stills" (photographs made during the course of production) can be held in ordinary galleries. For storage of films fireproof vaults are required by law. Both the projection hall and storage vaults could be secured through renting or by arrangement with other organizations.

A temporary solution of this congestion is offered below in Section V, "The Provisional Museum Collection."

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V.

THE "PROVISIONAL MUSEUM COLLECTION" - a temporary substitute for the Permanent Collection.

The Permanent Collection is faced by lack of funds, lack of space, and competition along certain lines from two or three far more richly endowed institutions. The Trustees should not be discouraged by these handicaps. An excellent temporary solution of the problem is at hand providing the Museum can depend upon its friends not so much for money - but for loans of works of art.

The Bliss Collection and the present Permanent Collection together already form a nucleus which if supplemented by loans from private collections would form a representative collection of modern painting, sculpture, graphic arts, and architecture. These combined groups might be called for convenience the "Provisional Museum Collection." The "Provisional Museum Collection" would be flexible; it could be expanded or contracted to meet the exigencies of space but it would be maintained with the plan of the future Permanent Collection in mind. As a rule it should occupy from one-third to one-half the Museum Gallery space. In any case its best units should almost always be on exhibition. Only under the most exceptional circumstances should masterpieces such as the Daumier, the Picassos, the finest Cézannes from the Bliss Collection, or the large Maillol and Lehmbruck bronzes, be hidden from view. For at least two months during the winter as well as throughout the summer the "Provisional Museum Collection" should be expanded to fill the whole building with a magnificent general exhibition of modern art.

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See -

"Torpedo Report"

REPORT ON THE
PERMANENT COLLECTION

November, 1933

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THE PERMANENT COLLECTION

I

IN 1929

Quotations from "A New Art Museum," published by the Trustees of the Museum of Modern Art in the summer of 1929, before the opening of the Museum's first exhibition:

"All over the world the rising tide of interest in modern movements in art has found expression not only in private collections but also in the formation of public galleries created for the specific purpose of exhibiting permanent as well as the temporary collections of modern art.

"Nowhere has this tide of interest been more manifest than in New York. But New York alone among the great capitals of the world lacks a public gallery where the works of the founders and masters of the modern schools can today be seen. That the American metropolis has no such gallery is an extraordinary anomaly.

" ---- the public interested in modern art cannot depend upon the occasional generosity of collectors and dealers to give it more than a haphazard impression of what has developed in the last half century.

"First of all it (the Museum) would attempt to establish a very fine collection of the immediate ancestors of the modern movement; artists whose paintings are still too controversial for general acceptance. This collection would be formed by

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gifts, bequests, purchase, and perhaps by semi-permanent loans.

"Other galleries of the museum might display carefully chosen permanent collections of the most important living masters, especially those of France and the United States though eventually there should be representative groups from England, Germany, Italy, Mexico, and other countries."

II
has not fulfilled
~~THE MUSEUM~~ ~~IS~~ ~~TO~~ ~~BE~~ ~~ONE~~ ~~OF~~ ~~ITS~~ ~~FUNDAMENTAL~~
PURPOSES.

The fact that the public museums of New York did not include among their permanent collections painting by the foremost masters of the past fifty years was offered in 1929 as one of the principal reasons for the founding of the Museum of Modern Art. Again and again it was pointed out that the New Yorker, unlike the citizen of Chicago, London, Berlin, Amsterdam, Moscow, or Munich, could not enjoy or study the work of van Gogh, Gauguin, Seurat, Matisse, or Picasso unless he happened to know a wealthy collector, or unless a dealer happened to be exhibiting a few paintings for a few weeks. After four years the Museum, in spite of its avowed purpose, has done surprisingly little to alter this situation. Of course the first two years were considered as a period of trial. During this time temporary loan exhibitions were to indicate whether there were really sufficient interest in Modern Art

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to make a permanent institution advisable. But this policy was continued with little alteration during the third and fourth years and will be apparently during the fifth. Except during the summer months the Museum has never afforded New York a chance to see a representative collection of modern pictures - and our records show that most visitors during the summer are transients. In other words, the New Yorker can see a Sargent or a Meissonier all year round but he has to wait till hot weather sets in, or go to Chicago, before he can be sure of seeing a van Gogh or a Matisse, or a Kandinsky.

III

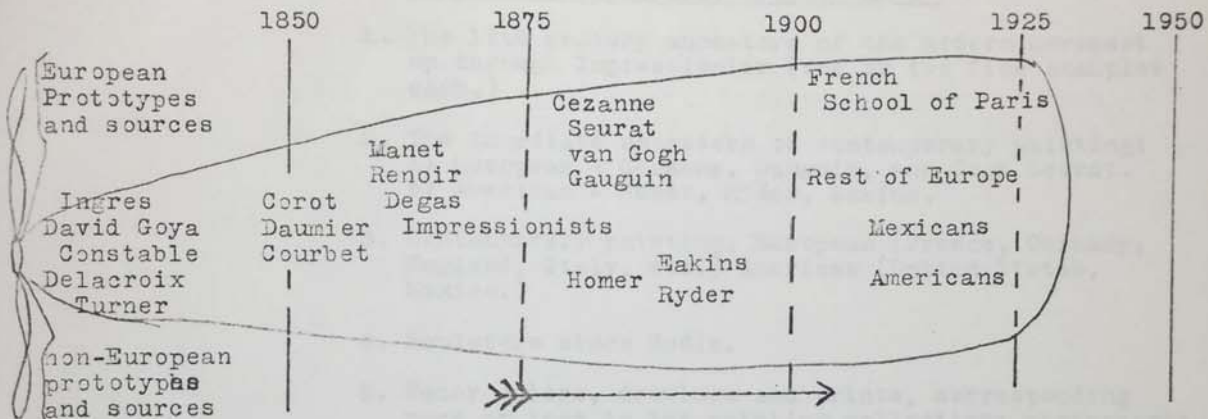
THEORY AND CONTENTS OF AN IDEAL PERMANENT COLLECTION.

1. The Permanent Collection may be thought of graphically as a torpedo moving through time, its nose the ever advancing present, its tail the ever receding past of fifty to a hundred years ago. If painting is taken as an example, the bulk of the collection, as indicated in the diagram, would be concentrated at present in the early years of the 20th Century, tapering off into the 19th with a propeller representing "Background" collections.

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Diagram I



"Torpedo" Diagram of Ideal Permanent Collection

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2. The permanent collection would contain the following Departments:

Department I. Paintings, Sculpture, Graphic Arts.

1. The 19th century ancestors of the modern movement up through Impressionism (one or two fine examples each.)
2. The immediate ancestors of contemporary painting:
 - a) European - Cezanne, Gauguin, van Gogh, Seurat.
 - b) American - Homer, Ryder, Eakins.
3. Contemporary painting, European (France, Germany, England, Italy, etc.) American (United States, Mexico.)
4. Sculpture since Rodin.
5. Water colors, drawings and prints, corresponding more or less to the painting collection; photographs.
6. Supplementary "Background" collections of European and non-European sources and prototypes of modern painting and sculpture.

There are two small collections represented by the propeller of the torpedo.

One of these collections would be a group of fine paintings representing those phases of the older European traditions which seem most significant at present: for instance, a Fayum portrait, a Byzantine panel, Romanesque miniatures, Gothic woodcuts, a Giotto school piece, a Florentine panel of the XVth century, a follower of Masaccio or Piero della Francesca, a Venetian XVIth century figure composition, (Titian or Tintoretto), a Bruegel school piece, a Rubens, a Poussin, a Greco, prints by Rembrandt, Blake, Pirenesi, etc.

The second "Background" collection would be composed of a small group of non-European works of art, Coptic textiles, Scythian bronzes, Japanese prints, Chinese painting, African and pre-Columbian objects.

The purpose of these two supplementary collections is educational: 1) to epitomize the character, variety, and continuity of the European tradition. 2) To show what non-European traditions have influenced European and American art in the past fifty years. 3) To destroy or weaken the prejudice of the uneducated visitor against non-naturalistic kinds of art.

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Department II. Architecture, Industrial and Commercial Arts.

1. Architecture of the 19th and 20th centuries with special emphasis on the past fifteen years: models and enlarged photographs, (exteriors and interiors.)
2. Furniture and utensils (design in heavy industries would be represented principally by photographs.)
3. Posters and advertising art.

Department III. The Film Department

1. Negatives of masterpieces.
2. Positives.
3. Stills (photographs)

IV.

PRACTICAL FORMATION OF PERMANENT COLLECTION

The formation of the Permanent Collection is modified by many factors among which three require discussion. A) Relation to other Institutions. B) Acquisition. C) Exhibition and preservation of permanent collection.

A. Relation to Other Institutions. The Department of Architecture, etc. has almost no rivals in architecture proper. In industrial and commercial design the Metropolitan Museum has a small permanent collection principally of costly furniture and decorative objects of "art nouveau" and "modernistic" design which would scarcely conflict with our Museum's permanent exhibits. (The question of temporary exhibitions of Industrial Art is discussed in the report on "Loan Exhibitions".)

The Film Department is in too tentative a condition to require discussion at present.

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The Department of Painting, Sculpture, and Graphic Arts in its Permanent Collection is confronted by very complicated relations to other institutions. The permanent collections of seven museums and semi-public institutions should be considered. (For more general analyses of these institutions consult report "Other Institutions.")

The Metropolitan Museum
The Whitney Museum
The Dale Collection
The Brooklyn Museum
The Société Anonyme
The Gallery of Living Arts
The Solomon Guggenheim Collection .

1. Of these the last three may be grouped together. They are of minor importance at present. Only the Gallery of Living Art is easily accessible to the public. Nevertheless if combined these three collections would form the most complete collection of experimental or advance-guard European art in America and possibly in the world. For this reason friendly relations should be cultivated by the Trustees, Advisory Committee and Staff with Miss Dreier of "The Societe Anonyme," Mr. Gallatin of "The Gallery of Living Art" Mr. and Mrs. Guggenheim and their advisor, the Baroness von Rebay, ~~with a view to inducing them to give their collections to the Museum.~~

The Brooklyn Museum although it owns more advanced European paintings than the Metropolitan, is practically in another city and need not be seriously considered unless its permanent collection should undergo a radical change in policy.

2. The Metropolitan Museum.

a) European Painting: Through the Havemeyer Bequest the collection of modern French painting up through the Impres-

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sionist generation has now become one of the finest in the world, though still comparatively weak in works of the Neo-classic and Romantic periods. The last fifty years of French Painting have been rather casually represented from time to time by loans from the Dale, Oppenheimer, and Stephen Clark collections. It seems probable that the Dale collection (q.v. below) will pass to the Metropolitan though probably not till after the deaths of the donors.

The present scope of the Metropolitan's permanent collection of European painting suggests the following policy in relation to our permanent collection. The Metropolitan's collection stops with the Impressionist generation, that is, about fifty years ago. Fifty years ago makes a convenient date for the beginning of the bulk of our collection. At present we would wish to have one or two paintings, preferably small but typical, by earlier 19th century masters such as Delacroix, Corot, Courbet, Daumier, Manet, Renoir, and Degas. Cézanne who might form a transition between the two collections is at present extensively represented both in the Metropolitan and the Bliss collection. Our European collection proper would then begin with Seurat, van Gogh, Gauguin,* Toulouse-Lautrec^G, Redon, Rousseau, none (?) of whose paintings is owned by the Metropolitan.

It is of great importance to come to some agreement with the Metropolitan about the dividing line of the two collections with a view to adjusting future gifts to the two institutions. If it comes to bargaining our Museum is in a strong position only if the collections of our Trustees are considered as potentially ours more than they are the Metropolitan's. The fifty year period

* 1940 - Metropolitan given a mediocre early Gauguin.

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might be taken as a starting point. Paintings approximately over fifty years old would then be under the control of the Metropolitan; paintings less than fifty years old would be under ours, irrespective of ownership - this arbitrary age limit to be adjusted by a committee drawn from the Trustees and Staff of each institution. This arrangement would obviate, temporarily at least, the problem of capital loss and gain through change of ownership - "capital" in this case implying prestige as well as money value.

Four illustrations will serve:

1) In 1935 Seurat's Port en Bessin in the Bliss collection will be fifty years old. There will be little question about the permanent value of Seurat or the importance to the Metropolitan of owning eventually a fine group of works by this great artist. The committee will then have to decide whether it is more valuable to the public to keep the Seurat for five or ten years more in our Museum or transfer it immediately to the Metropolitan. 2) If our Museum should be given an Ingres figure composition it would be transferred immediately to the Metropolitan which needs such a picture badly. 3) If our Museum were given a Courbet landscape the committee might easily permit it to remain in our gallery where two good Courbets would be valuable. The Metropolitan which is already rich in Courbets would not need it. 4) If the Metropolitan were to be given a Picasso it would ordinarily be transferred to our galleries as would a Lehmbruck or a Matisse.

This arrangement might be active for a trial period of five or ten years. Then if it worked successfully the question of ownership, i.e. transfer of "capital" assets, might be considered.

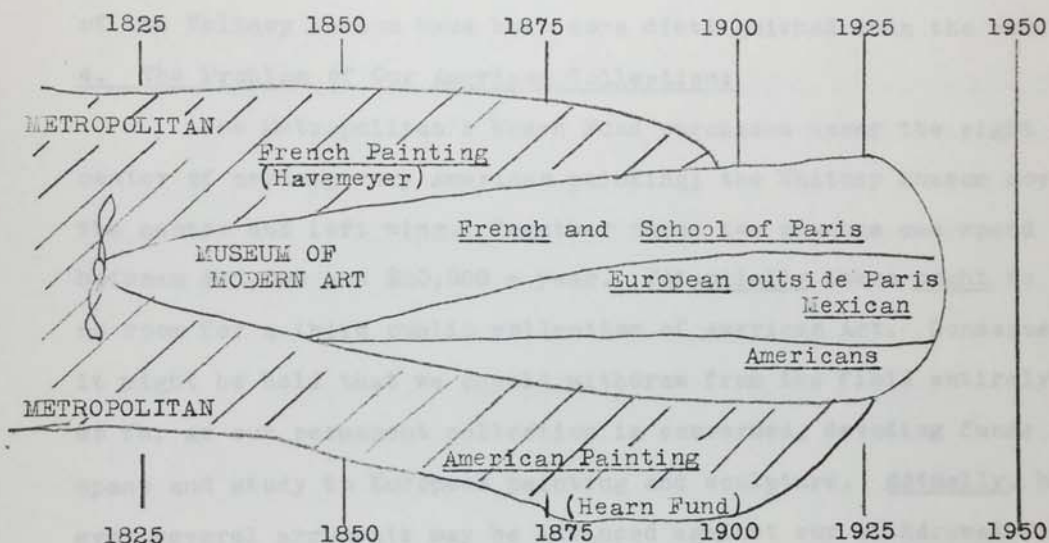
b) American Painting in the Metropolitan:

The question of American Painting is more difficult because of the apparently fixed status of the Hearn Fund which provides the Metropolitan with \$10,000 a year for the purchase of contemporary American pictures. While no picture of even faintly left-wing character has been bought with the Hearn money, the center and right wing of American painting is now fairly well represented in the Metropolitan's galleries and store rooms. Before discussing our policy toward the Metropolitan's American collection the

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Whitney Museum must be considered. Our relation to the Metropolitan Museum may however be visualized by amplifying the "torpedo" diagram of our ideal permanent collection.

Diagram II



METROPOLITAN MUSEUM AND MUSEUM OF MODERN ART:
Permanent collections of European and American Painting

3. The Whitney Museum

The Whitney Museum's permanent collection includes a few 18th and more 19th century American paintings of varying quality but those are greatly outnumbered by contemporary work. Very few pictures by academic painters are included so that the collection supplements to a large extent the Metropolitan's collection, although recent purchases from the Hearn Fund have caused a great

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deal of overlapping and will apparently cause more in the future. Much of the collection was originally purchased by the Whitney Studio Club to aid promising or struggling artists. As a result it contains many mediocre works some of which are however kept in storage. Like those of the Metropolitan the more recent purchases of the Whitney Museum have been more distinguished than the earlier.

4. The Problem of Our American Collection:

The Metropolitan's Hearn Fund purchases cover the right and center of contemporary American painting; the Whitney Museum covers the center and left wing. Together these two museums can spend between \$15,000 and \$20,000 a year. Potentially there ought to be no room for a third public collection of American Art. Consequently it might be held that we should withdraw from the field entirely so far as our permanent collection is concerned, devoting funds and space and study to European painting and sculpture. Actually, however several arguments may be advanced against our withdrawal from the American field.

1. The general mediocrity of both the Metropolitan and Whitney collections. Our acquisition policy would have to be at once daring and exclusive. We have at present neither space nor money nor time to form a "representative" collection. This may be left to the other two institutions. We should attempt to assemble a small group, not of a typical but of exceptional, even striking paintings which may compete in interest with the European paintings in our permanent collection. (It may as well be admitted that our six American paintings would scarcely cause a ripple if added either to the Metropolitan or Whitney collections.)
2. Our location is more accessible to the out of town visitor and the New Yorker.
3. The presence of first rate contemporary foreign pictures in the same building or even on the same wall would be an advantage to as

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well as the competition for American works.

A great many more people, especially foreigners, see the English contemporary pictures in the Tate, and the German, in the Kron-prizen Palais, because of the presence in both these galleries of French pictures.

4. For politico-artistic reasons it might be poor strategy to abandon our American permanent collection at this time of rising nationalism and raising money.

To make a permanent American collection effective there must be: a) money for immediate purchase, or trustees willing to buy and give paintings on short notice. b) Space to hang the pictures for at least six months or a year. c) Time either for the director or some one else to scout for possible acquisitions.

The picture of three New York Museums competing with each other for contemporary American pictures should bring joy to painters and dealers but it would offer little evidence to intelligent cooperation or efficient economy among the museums themselves.

5 The Dale Collection

At the moment the Dale collection is not yet opened as a semi-public gallery. It is not yet certain whether American paintings will be included with the French. The French pictures however will form the most important part of the collection.

Taken as a whole the Dale collection of French pictures is ~~xxx~~ most importantly weighted in the third quarter of the 19th Century - Corot, Renoir, Courbet, Degas, Manet, that is, about the same period as the bulk of the Havemeyer collection. There are two or three fine Cezannes and van Goghs, secondary Gauguins

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and no (?) Seurat paintings, so that the late 19th century is not adequately represented. The 20th century school of Paris group, while it contains many fine pictures, is remarkable for its wealth of Modiglianis and large pre-Cubist Picassos. The more adventurous phases of 20th century painting in Paris are almost untouched - while the younger painters represented are principally of the neo-Courbet-Corot reaction.

In short the Dale collection, formidable as it is, is narrowly confined to Paris and even in that restricted field is incomplete in several important areas. It would be premature at the present time to formulate any policy toward the Dale collection.

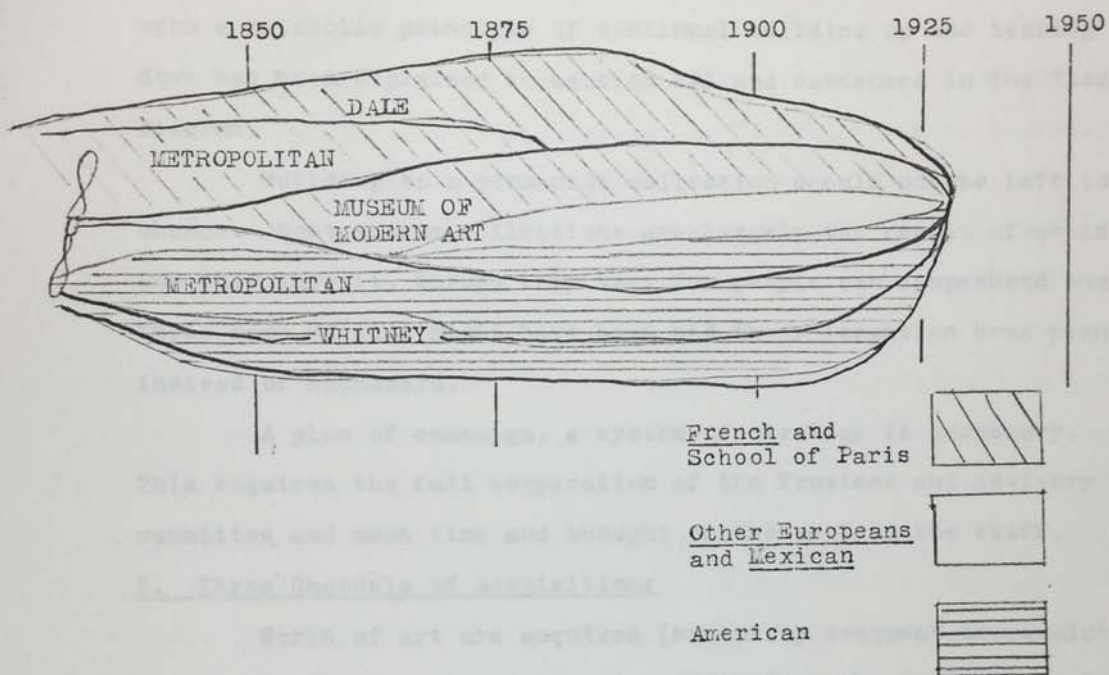
6. Conclusion

Our Museum's potential position toward its competitors may now be indicated with some completeness by diagram III, which retains the torpedo as its nucleus. Its actual position so far as its permanent collection is concerned, though almost negligible in size would still be central in conception for it alone plans a program of national and international scope in painting, sculpture and graphic arts, (as well as in architecture, movies, industrial arts, which are not indicated in the diagram.)

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Diagram III



MUSEUM OF MODERN ART in relation to IDEAL PERMANENT COLLECTION and ACTUAL PERMANENT COLLECTIONS OF OTHER NEW YORK MUSEUMS

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B. Acquisition of Permanent Collection

The theory of our permanent collection of modern art based upon a metabolic principle of continual building up and tearing down has been explained in section III and condensed in the "torpedo" diagram.

Building up a permanent collection should not be left to chance. Most museum collections are largely the result of accident; and they show it, though only very few people can comprehend what these same museums might have been had their formation been planned instead of haphazard.

A plan of campaign, a system of strategy is necessary. This requires the full cooperation of the Trustees and Advisory committee and much time and thought on the part of the staff.

1. Three Channels of Acquisition:

Works of art are acquired (except by conquest or revolution) in three ways: 1. Purchase. 2. Gifts from the living. 3. Bequest

1. Purchase: money comes from the following sources:-

- a) A steady income from a fund for purchasing (e.g. the Hearn Fund at the Metropolitan.)
- b) Occasional lump sums (Courtauld's gift to the Tate of £50,000 pounds in 1924.)
- c) Money raised for a specific purchase either from one or several donors. (e.g. our vain attempt to raise money to purchase the Seurat Parade in 1930.)

2. Gifts from the Living: These may be the accidental result of the museum's force of attraction. (e.g. the gifts from Mrs Sadie May.) Usually however they are the result of the

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generosity of people already connected with the Museum or of people whose good will has been aroused, often through deliberate cultivation.

3. Bequests: These too may be unforeseen, but more often bequests come from Trustees, or from those whose interest in the Museum has been cultivated.

Of these three channels acquisition by purchase is the most valuable; first because it can be used before the death of the donor, second because the acquisition can be more or less controlled by the museum. Mr. Courtauld's gift of ^{\$150,000}~~\$700,000~~ to the Tate for the immediate purchase of modern French paintings is an example. The years have passed since 1924 but New York public collections have not yet nearly equalled the collection of masterpieces by Seurat, Gauguin, van Gogh, and more recent men, bought by the Tate with this fund, not to mention Mr. Courtauld's subsequent gifts of pictures bought by him for the Tate and with the Tate's approval.

If the gift is a work of art rather than money for purchase it is obviously better to receive it from a living donor than from a dead one. One of our Trustees eight years ago gave to the Art Institute of Chicago a collection of modern pictures worth now at least half a million dollars. It included Seurat's greatest masterpiece and very fine works by van Gogh, Gauguin, Henri Rousseau, Matisse, Picasso, and others. Had the donor preferred to leave these pictures as a bequest Chicago would have had to wait for (it is to be hoped!) many years. Such a delay would have rendered the Birch-Bartlett Collection far less valuable; for it is now that the great pictures of the present and the immediate past must be made easily and continually accessible to the public.

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It is a fundamental paradox that as time goes on "great" modern pictures become more important to the Metropolitan but less important to the Museum of Modern Art.

If for some reason owners may not feel able to give even essential works to the Museum the semi-permanent loan may prove a solution to this dilemma. The Courtauld or the Bartlett gifts would have been just as available to the public had they been semi-permanent loans. The semi-permanent loan however is decidedly weak strategically for it does not add to the prestige of the Museum, nor does it attract other gifts, nearly so much as an outright gift. (The immediate value of semi-permanent loans is discussed under "The Museum Collection," at the end of this report.

2) Inducing Gifts to the Permanent Collection:

1) Emphasis upon the Permanent Collection: Gifts may be induced indirectly by emphasis upon the permanent collection already acquired.

a. The permanent collection should be well shown in the best galleries. The most important items should always be on view, a good proportion of the rest should be shown six months out of the year.

b. The permanent collection should be catalogued.

c. And publicized with the same care as the loan exhibition (of course the same volume of publicity is not to be expected.)

d. New gifts should be treated with honor and should be publicized and exhibited within a reasonable length of time.

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2) Cultivating Donors to the Permanent Collection:

- a. Collectors of modern art should be interested in the permanent collection in order to persuade them to give paintings; immediately, or by bequest, or as semi-permanent loans. Gifts of paintings can sometimes be induced in the form of memorials.
- b. Cultivation of these collectors can be done even more effectively by Trustees than by the staff - especially if the Trustees themselves can give paintings or let it be known they intend to leave part or all of their collections to the Museum.
- c. Dealers, such as Duveen and Knoedler, have often made valuable gifts to museums both here and abroad. Such gifts need not be refused providing no obligation is incurred.
- d. Artists also have given to Museums, (Matisse to the Luxembourg.) Of course every caution must be observed in accepting gifts both from dealers and artists.

3) Gifts in Relation to Planning the Permanent Collection.

The plan of the permanent collection has already been sketched. This sketch ~~is~~ might well be filled in in detail not with a view to crystalizing the collection in any way, but rather a) to avoiding that haphazard growth already noted, b) to inducing gifts by indicating a want or void. In fact filling in this plan with actual and potential gifts the cooperation of the Trustees is urgently needed. An example will clarify this problem: Suppose a Trustee, Mr. X owns a masterpiece by the great French painter Blanc. The Trustee has always been most friendly to the Museum; from outward indications he will bequeath the picture to the Museum or may even plan to give it outright in a few years or lend it as a half

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yearly loan. In actuality, however, Mr. X may have decided in his own mind to leave the picture to the Metropolitan, or to the Baltimore Museum, or to the Tate, or to his nephews. Misled by appearances the Museum staff may neglect opportunities to fill in the gap apparently filled by Mr. X's masterpiece by Blanc, only to discover upon the reading of Mr. X's will that they have made a very bad guess. By lack of frankness on the part of Mr. X or too great fastidiousness on the part of the staff, or both, the permanent collection will have suffered an irremediable loss.

There are of course many reasons why even favorably inclined Trustees and friends would hesitate to give or bequeath the pictures.

Temporary obstacles are:

- a) The uncertain future of the museum as a permanent institution.
- b) The lack of space for hanging.
- c) The previous neglect of the permanent collection already acquired.

More general and chronic obstacles are:

d) In this post-war period of political, economic, and monetary uncertainty, good paintings are among the most dependable securities especially those which command an international market. This fact might well prevent a collector's committing himself if he has invested heavily in works of art.

e) Potential gifts or bequests to the Museum are of course instruments of power in the Museum's affairs. The collector who committed himself would from one point of view lose some political power; but this loss would be offset by the power

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gained through having courageously and generously become an important donor. Moreover wills may be changed.

In any case it is quite clear that the greater the degree of candor and cooperation on the part of Trustees and their firends, the more intelligently and effectively will be the development of the permanent collection. Knowledge of the collector's intentions could of course be confined in absolute confidence to the members of the Committee on the Permanent Collection.

4. Acceptance of Gifts to the Permanent Collection:

1) The terms of acceptance of gifts to the Permanent Collection have already been defined by the Trustees.

C) Space for Exhibition and Storage: In the present quarters about half the Exhibition Space and time should be devoted to the Permanent Collection. This problem as it concerns the Department of Painting, Sculpture, etc. is analyzed in paragraphs at the end of this report headed "Temporary Museum Collection."

The Department of Architecture, etc. will require more exhibition space and more storage space, especially after its large traveling exhibition of Modern Architecture completes its itinerary.

The Film Department does not yet exist except as a paper program (cf. report prepared by Director, June 1932.) For Exhibition space it requires a projection hall; exhibition of stills can be held in ordinary galleries. For storage it requires fire-proof vaults.

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B. Policy of Acceptance.

The following discussion may seem in part equivocal and compromising unless it be clearly realized that the standards of the Museum's Permanent Collection can be expressed by what is exhibited rather than by what is acquired. It is better to face realistically the fact that compromise will doubtless enter into the Museum's acceptance of gifts so long as

1. the Museum has no funds for purchase
2. the decisions are in the hands of a committee
3. large gifts of works of art usually contain desirable and undesirable items
4. there is so much difference of opinion as to the relative importance of various contemporary works of art

On the other hand the Trustees may decide to depart from the present policy in order to maintain, instead, a rigidly high standard of acquisition. Practically this may prove a boomerang for the more guesses one makes the more chance there is of being right ten years from now - and the mistakes of an acquisition committee will then be readily forgiven providing they are on the side of commission and not of omission. Mediocre acquisitions can be stored, sold, given away, or circulated. But fine works not acquired are often ^{irremediably} ~~inevitably~~ lost.

In accepting gifts the following factors may be considered:

1. The quality of the gift. Two levels of quality might well be considered: First, those works which seem unquestionably worthy of a place on the walls of the Museum. Second, those works which are valuable for study purposes, for loans to other museums or for inclusion in circulating exhibitions. For example a good average Vlaminck watercolor was refused by the Acquisition Committee apparently because it did not seem good enough to hang permanently on the walls of the Museum. This watercolor would have been very useful as a unit for a circulating exhibition of modern watercolors to Schools, Women's Clubs, and small museums. ~~As a matter of fact at the time of writing this watercolor is hanging in the Summer Loan Exhibition. It does not seem particularly out of place. And other acceptances seem more questionable, for instance the drawing of Paviowa's feet by Serins.~~ Furthermore, ~~superfluous pictures can eventually be sold or given away.~~
2. The importance of the artist. Inferior works by important artists are more valuable (to the collector) than are good works by unimportant artists.
3. The importance of the donor. Under the ^{present} terms of acceptance works need not be exhibited and may be disposed of at the discretion of the Museum. Nevertheless if the donor visits the Museum frequently, it may prove better in the end to refuse the gift outright.
4. The size of the gift.
5. Its appropriateness to the collection.

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C. Exhibition and Preservation of Permanent Collection.

The present building is already inadequate for the exhibition and storage of both the Permanent Collection and Loan Exhibitions. It is not so much lack of space, though this is serious enough, but the awkward distribution of space among four floors so that there is only one large room (the second floor), while the fourth floor is inaccessible to the public by elevator, loan exhibitions cannot be well shown on the fourth floor nor can the Permanent Collection, which should be even more accessible than the temporary shows.

Storage too will shortly become a serious problem - the basement is needed in large part for packing and storage of cases and materials - the fifth, or office, floor is already congested - and the picture storage room on the third floor is full much of the time.

The Department of Architecture, Industrial and Commercial Arts will require more storage and exhibition space, especially after its large traveling exhibition, "Modern Architecture" completes its itinerary.

The Film Department does not yet exist except as a paper program (cf. report prepared by Director, June 1932). For exhibition space it will require a projection hall. Exhibitions of "stills" (photographs made during the course of production) can be held in ordinary galleries. For storage of films fireproof vaults are required by law.

A temporary solution of this congestion is offered below in Section V "The Provisional Museum Collection."

V.

The "Provisional Museum Collection" - a temporary substitute for the Permanent Collection.

The Permanent Collection is faced by lack of funds, lack of space, and competition along certain lines from two or three far more richly endowed institutions. The Trustees should not be discouraged by these handicaps. An excellent temporary solution of the problem is at hand providing the Museum can depend upon its friends not so much for money - but for loans of works of art.

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The Bliss Collection and the present Permanent Collection together already form a nucleus which if supplemented by loans from private collections would form a representative collection of modern painting, sculpture, graphic arts, and architecture. These combined groups might be called for convenience the "Provisional Museum Collection." The "Provisional Museum Collection" would be flexible; it could be expanded or contracted to meet the exigencies of space but it would be maintained with the plan of the future Permanent Collection in mind. As a rule it should occupy from one-third to one-half the Museum Gallery space. In any case its best units should almost always be on exhibition. Only under the most exceptional circumstances should masterpieces such as the Daumier, the Picassos, the finest Cézannes from the Bliss Collection, or the large Maillol and Lehmbruck bronzes, be hidden from view. For at least two months during the winter as well as throughout the summer the "Museum Collection" should be expanded to fill the whole building with a magnificent general exhibition of modern art.

What are the advantages of the "Provisional Museum Collection"?

- a) The Museum will for the first time be living up to its name; for the first time it will begin to fulfill one of the principal purposes for which it was founded.
- b) The loan exhibitions usually of lower quality and less pertinence than the Museum Collection, will by their novelty and publicity value continue to attract visitors. But these visitors, however, will see not only the temporary show but also some of the finest works of modern art, works which need and deserve to be seen again and again.
- c) The Museum Collection will give a weight, an anchorage, a ballast, a standard of comparison hitherto lacking in the Museum's ensemble.
- d) The Museum Collection by remaining, in part at least, always on view will provide a constant advertisement of, a) the existence of the Museum; b) the existence of the Permanent Collection which by being thus displayed should have a far greater power of increase through further gifts.
- e) Finally and from a purely economic point of view the Museum will no longer be using a half a million dollar bequest as a parenthetical stopgap for its schedule of loan exhibitions.

It is proposed to inaugurate and publicize this policy in the opening exhibition of 1934-35, the fifth anniversary of the opening of the Museum. This exhibition should bring together a superb representative collection of modern works of art together with special rooms for architecture and the two small supplementary collections

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To be returned
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Museum of Modern Art

Report on the

Permanent Collection

Final (3rd) draft
Com. Review copy inclusions

Table of contents, pages 18
revised 19-22 added
(Part II pp. 21-22) and
many paragraphs underlined

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C. Exhibition and preservation of Permanent

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1. Space for exhibition

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V "Provisional Museum Collection" : a temporary substitute
for the Permanent Collection 21

"All over the world the rising tide of interest in modern movements in art has found expression not only in private collections but also in the formation of public galleries created for the specific purpose of exhibiting permanent as well as the temporary collections of modern art.

"Nowhere has this tide of interest been more manifest than in New York. But New York along among the great capitals of the world lacks a public gallery where the works of the founders and masters of the modern schools can today be seen. That the American metropolis has no such gallery is an extraordinary anomaly.

"... the public interested in modern art cannot depend upon the occasional generosity of collectors and dealers to give it more than a haphazard impression of what has developed in the last half century.

"... if all it (the Museum) would attempt to establish is a very fine collection of the immediate ancestors of the modern movement artists whose paintings are still too controversial for general acceptance. This collection would be formed by

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THE PERMANENT COLLECTION

I

IN 1929

gifts, bequests, ~~purchase~~, and perhaps by semi-permanent loans.
Other galleries of the Museum might display carefully
chosen permanent collections of the most important living
masters.

Quotations from "A New Art Museum," published by
the Trustees of the Museum of Modern Art in the summer of
1929, before the opening of the Museum's first exhibition:

"All over the world the rising tide of interest in
modern movements in art has found expression not only in pri-
vate collections but also in the formation of public galleries
created for the specific purpose of exhibiting permanent as well
as the temporary collections of modern art.

"Nowhere has this tide of interest been more manifest
than in New York. But New York along among the great capitals
of the world lacks a public gallery where the works of the
founders and masters of the modern schools can today be seen.
That the American metropolis has no such gallery is an extra-
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"----- the public interested in modern art cannot
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"First of all it (the Museum) would attempt to establish
a very fine collection of the immediate ancestors of the modern
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for general acceptance. This collection would be formed by

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gifts, bequests, purchase, and perhaps by semi-permanent loans.

"Other galleries of the Museum might display carefully chosen permanent collections of the most important living masters, especially those of France and the United States though eventually there should be representative groups from England, Germany, Italy, Mexico, and other countries."

II

THE MUSEUM HAS NOT FULFILLED ONE OF ITS FUNDAMENTAL PURPOSES.

The fact that the public museums of New York did not include among their permanent collections painting by the foremost masters of the past fifty years was offered in 1929 as one of the principal reasons for the founding of the Museum of Modern Art. Again and again it was pointed out that the New Yorker, unlike the citizen of Chicago, London, Berlin, Amsterdam, Moscow, or Munich, could not enjoy or study the work of van Gogh, Gauguin, Seurat, Matisse, or Picasso unless he happened to know a wealthy collector, or unless a dealer happened to be exhibiting a few paintings for a few weeks. After four years the Museum, in spite of its avowed purpose, has done surprisingly little to alter this situation. Of course the first two years were considered as a period of trial. During this time temporary loan exhibitions were to indicate whether there were really sufficient interest in Modern Art

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to make a permanent institution advisable. But this policy was continued with little alteration during the third and fourth years and will be apparently during the fifth. Except during the summer months the Museum has never afforded New York a chance to see a representative collection of modern pictures - and our records show that most visitors during the summer are transients. In other words, the New Yorker can see a Sargent or a Meissonier all year round but he has to wait til hot weather sets in, or go to Chicago, before he can be sure of seeing a van Gogh, or a Matisse, or a Kandinsky.

III

THEORY AND CONTENTS OF AN IDEAL PERMANENT COLLECTION.

1. The Permanent Collection may be thought of graphically as a torpedo moving through time, its nose the ever advancing present, its tail the ever receding past of fifty to a hundred years ago. If painting is taken as an example, the bulk of the collection, as indicated in the following diagram, would be concentrated (at present) in the early years of the 20th Century, tapering off into the 19th. The propeller of the torpedo represents the "Background" collections.

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2. The ideal permanent collection would contain the following Departments:

Department I. Painting, Sculpture, Graphic Arts.

1. The 19th century ancestors of the modern movement up through Impressionism (one or two fine examples each.)
2. The immediate ancestors of contemporary paintings:
 - a) European - Cezanne, Gauguin, van Gogh, Seurat.
 - b) American - Homer, Ryder, Eakins.
3. Contemporary painting, European (France, Germany, England, Italy, etc.) American (United States, Mexico.)
4. Sculpture since Rodin.
5. Water colors, drawings and prints, corresponding more or less to the painting collection; photographs.
6. * Supplementary "Background" collections of European and non-European sources and prototypes of modern painting and sculpture.

* Note:

These are the two small collections represented by the propeller of the torpedo.

One of these collections would be a group of fine paintings representing those phases of the older European traditions which seem most significant at present: for instance, a Fayum portrait, a Byzantine panel, Romanesque miniatures, Gothic woodcuts, a Giotto school piece, a Florentine panel of the XVth century, a follower of Masaccio or Piero della Francesca, a Venetian XVth century figure composition (Titian or Tintoretto), a Bruegel school piece, a Rubens, a Poussin, a Greco, prints by Rembrandt, Blake, Piranesi, etc. The second "Background" collection would be composed of a small group of non-European works of art, Coptic textiles, Scythian bronzes, Japanese prints, Chinese painting, African and pre-Columbian objects.

The purpose of these two supplementary collections is educational: 1) to epitomize the character, variety, and continuity of the European tradition. 2) To show what non-European traditions have influenced European and American art in the past fifty years. 3) To destroy or weaken the prejudice of the uneducated visitor against non-naturalistic kinds of art.

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Department II. Architecture, Industrial and Commercial Arts.

1. Architecture of the 19th and 20th centuries with special emphasis on the past fifteen years; models and enlarged photographs, (exteriors and interiors.)
2. Furniture and utensils (design in heavy industries would be represented principally by photographs.)
3. Posters and advertising art; typography

Department III. The Film Department:

1. Negatives of masterpieces.
2. Positives.
3. Stills (photographs)

IV. Of these the last three may be grouped together. They

are of PRACTICAL FORMATION OF PERMANENT COLLECTION

The formation of the Permanent Collection is modified by many factors among which three require discussion. A) Relation to other Institutions. B) Acquisition. C) Exhibition and preservation of permanent collection.

A. Relation to Other Institutions. The Department of Architecture, etc. has almost no rivals in architecture proper. In industrial and commercial design the Metropolitan Museum has a small permanent collection principally of costly furniture and decorative objects of "art Nouveau" and "modernistic" design

which would scarcely conflict with our Museum's permanent exhibits. The Metropolitan, is practically in another city and The Film Department is in too tentative a condition to require discussion at present.

5. The Metropolitan Museum.

- a) European Paintings: Through the Haverford Request

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the collection of modern French painting up through the Impressionist
The Department of Painting, Sculpture, and Graphic Arts
in its Permanent Collection is confronted by very complicated
relations with other institutions. The permanent collections of
seven museums and semi-public institutions should be considered.
(For more general analysis of these institutions consult report
"Other Institutions.")

- The Metropolitan Museum
- The Whitney Museum
- The Dale Collection
- The Brooklyn Museum
- The Société Anonyme
- The Gallery of Living Art
- The Solomon Guggenheim Collection

1. Of these the last three may be grouped together. They
are of minor importance at present. Only the Gallery of Living Art
is easily accessible to the public. Nevertheless if combined these
three collections would form the most complete collection of
experimental or advance-guard European art in America and possibly
in the world. For this reason friendly relations should be culti-
vated by the Trustees, Advisory Committee and Staff with
Miss Dreier of "The Société Anonyme", Mr. Gallatin of "The Gallery
of Living Art" Mr. and Mrs. Guggenheim and their advisor, the
Baroness von Rebay, with a view to inducing them to give their
collections to the Museum.

The Brooklyn Museum although it owns more advanced European
paintings than the Metropolitan, is practically in another city and
need be seriously considered only if its permanent collection should
undergo a radical change in policy.

2. The Metropolitan Museum.

- a) European Painting: Through the Havemeyer Bequest

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the collection of modern French painting up through the Impressionist generation has now become one of the finest in the world, though still comparatively weak in works of the Neo-classic and Romantic periods. The last fifty years of French Painting have been rather casually represented from time to time by loans from the Dale, Oppenheimer, and Stephen Clark collections, It seems probable that the Dale Collection (q.v. below) will pass to the Metropolitan though probably not till after the deaths of the donors.

The present scope of the Metropolitan's permanent collection of European painting suggests the following policy in relation to our permanent collection. The Metropolitan's collection stops with the Impressionist generation, that is, about fifty years ago. Fifty years ago makes a convenient date for the beginning of the bulk of our collection. At present we would wish to have one or two paintings, preferably small but typical, by earlier 19th century masters such as Delacroix, Corot, Courbet, Daumier, Manet, Renoir, and Degas. Cézanne who might form a transition between the two collections is at present extensively represented both in the Metropolitan and the Bliss collection. Our European collection proper would then begin with Seurat, van Gogh, Gauguin, Toulouse-Lautrec, Rousseau, none of whose paintings is owned by the Metropolitan.

It is of great importance to come to some agreement with the Metropolitan about the dividing line of the two collections with a view to adjusting future gifts to the two institutions. If it comes to bargaining our Museum is in a strong position only if the collections of our Trustees are considered as potentially ours more than they are the Metropolitan's. The fifty year period

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might be taken as a starting point. Paintings approximately over fifty years old would then be under the control of the Metropolitan; paintings less than fifty years old would be under ours, irrespective of ownership - this arbitrary age limit to be adjusted by a committee drawn from the Trustees and Staff of each institution. This arrangement would eliminate, temporarily at least, the problem of capital loss and gain through change of ownership - "capital" in this case implying prestige as well as money value.

Four illustrations will serve:

1) In 1935 Seurat's Port en Bessin in the Bliss collection will be fifty years old. There will be little question about the permanent value of Seurat or the importance to the Metropolitan of owning eventually a fine group of works by this great artist. The committee will then have to decide whether it is more valuable to the public to keep the Seurat for five or ten years more in our Museum or transfer it immediately to the Metropolitan. 2) If our Museum should be given an Ingres figure composition it would be transferred immediately to the Metropolitan which needs such a picture badly. 3) If our Museum were given a Courbet landscape the committee might easily permit it to remain in our gallery where two good Courbets would be valuable. The Metropolitan which is already rich in Courbets would not need it. 4) If the Metropolitan were to be given a Picasso it would ordinarily be transferred to our galleries as would a Lehmbruck or a Matisse.

This arrangement might be active for a trial period of five or ten years. Then if it worked successfully the question of ownership, i.e. transfer of "capital" assets, might be considered.

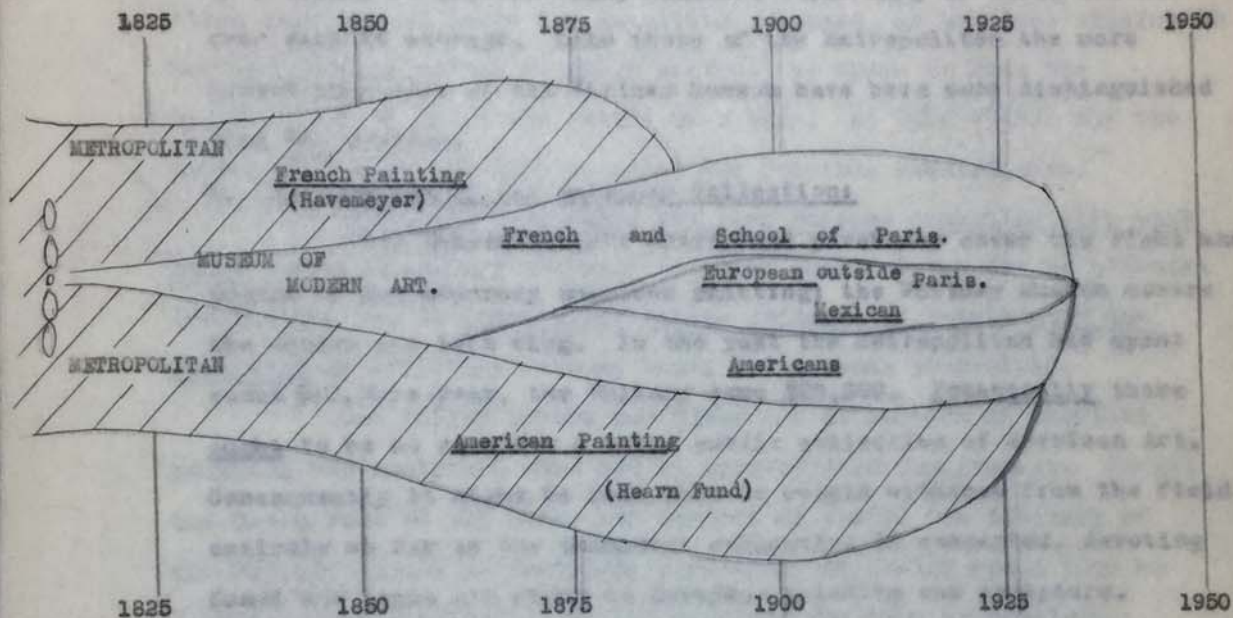
b) American Painting in the Metropolitan

The question of American Painting is more difficult because of the apparently fixed status of the Hearn Fund which provides the Metropolitan with \$10,000 a year for the purchase of contemporary American pictures. While no picture of even faintly left-wing character has been bought with the Hearn money, the center and right wing of American painting is now fairly well represented in the Metropolitan's galleries and store rooms. Before discussing our policy toward the Metropolitan's American collection the

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Whitney Museum must be considered. Our relation to the Metropolitan Museum may however be visualized by amplifying the "torpedo" diagram of our ideal permanent collection.

Diagram II



METROPOLITAN MUSEUM AND MUSEUM OF MODERN ART;
Permanent collections of European and American Painting

3. The Whitney Museum

The Whitney Museum's permanent collection includes a few 18th and more 19th century American paintings of varying quality, but these are greatly outnumbered by contemporary work. Very few pictures by academic painters are included so that the collection supplements to a large extent the Metropolitan's collection, although recent purchases from the Metropolitan's Hearn Fund have included some French pictures.

4. For politico-artistic reasons it may be our strategy to

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caused a great deal of overlapping and will apparently cause more abundance of American permanent collection at this time or in the future. Much of the collection was originally purchased by the Whitney Studio Club to aid promising or struggling artists. As a result it contains many mediocre works many of which are how-
 there must be: a) money for immediate purchase, or b) space to hang the recent purchases of the Whitney Museum have been more distinguished pictures for at least six months or a year. c) Time either for the director or some one else to scout for possible acquisitions.

4. The Problem of Our American Collections

The Metropolitan's Hearn Fund purchases cover the right and center of contemporary American painting; the Whitney Museum covers the center and left wing. In the past the Metropolitan has spent about \$10,000 a year, the Whitney some \$20,000. Potentially there ought to be no room for a third public collection of American painting and sculpture need not be crystallized immediately. Should Consequently it might be held that we should withdraw from the field the Hearn Fund be put under our control or should the activity of the Whitney Museum be seriously curtailed our policy would then be funds and space and study to European painting and sculpture. Actually, however several arguments may be advanced against our withdrawal from the American field.

1. The general mediocrity of both the Metropolitan and Whitney collections.
2. Our location is more accessible to the out of town visitor and the New Yorker.
3. The presence of first rate contemporary foreign pictures in the same building or even on the same wall would be an advantage to as well as the competition for American works.
4. For politico-artistic reasons it might be poor strategy to

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abandon our American permanent collection at this time or rising nationalism and raising money.

To make a permanent American collection effective there must be: a) money for immediate purchase, or trustees willing to buy and give paintings on short notice. b) Space to hang the pictures for at least six months or a year. c) Time either for the director or some one else to scout for possible acquisitions.

The picture of three New York Museums competing with each other for contemporary American pictures should bring joy to painters and dealers but it would offer little evidence of intelligent co-operation or efficient economy among the museums themselves.

Our policy toward our permanent collection of American painting and sculpture need not be crystallized immediately. Should the Hearn Fund be put under our control or should the activity of the Whitney Museum be seriously curtailed our policy would then be automatically clarified. In the meantime our work in American architecture, industrial and commercial art should be emphasized.

Conclusion If however we continue to form an American collection our acquisition policy should be at once daring and exclusive. We have at present neither space nor money nor time to form a "representative" collection. This may be left to the other two institutions.

5. The Dale Collection

At the moment the Dale collection is not yet opened as a semi-public gallery. It is not yet certain whether American paintings will be included with the French. The French pictures however will form the most important part of the collection.

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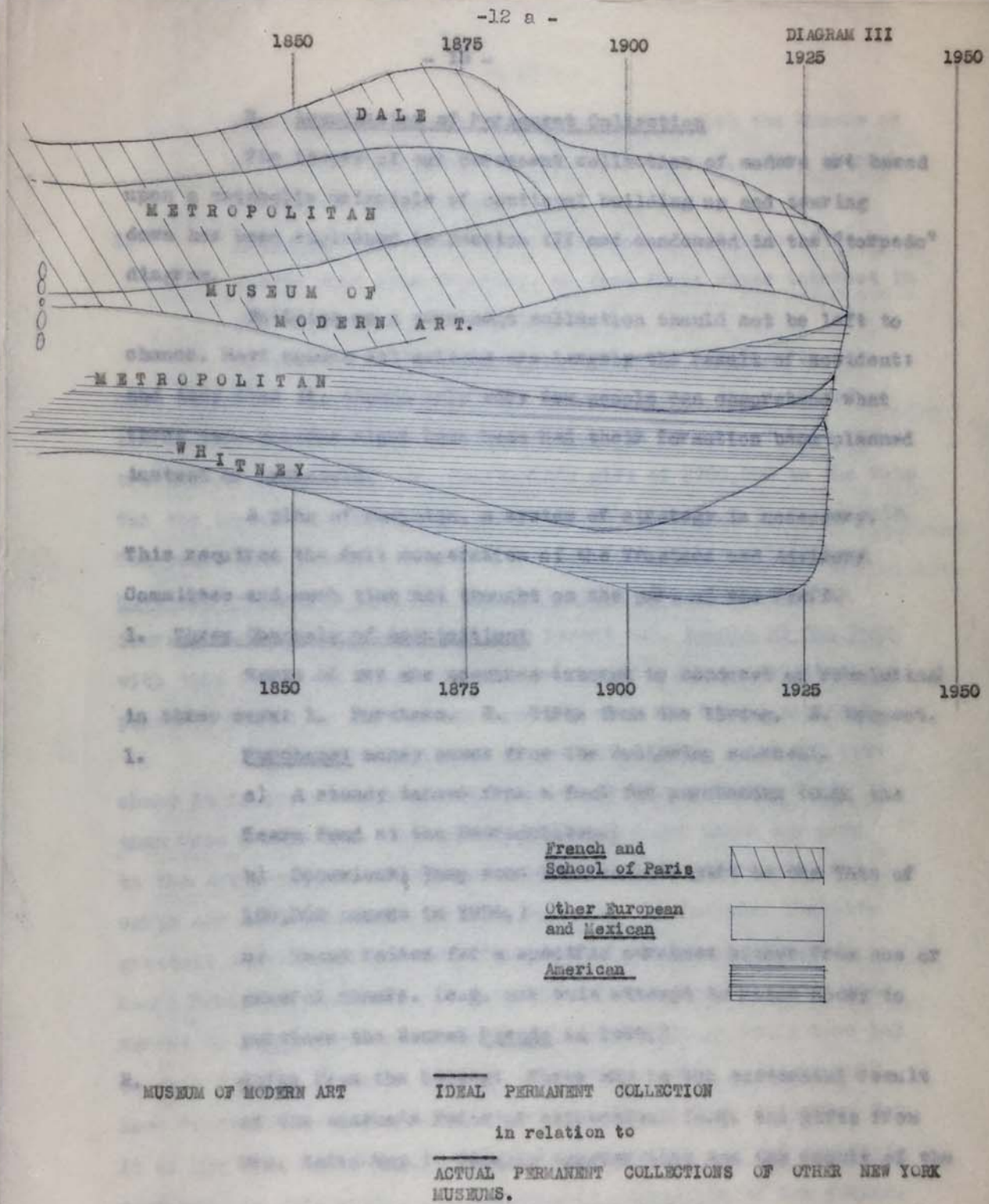
Taken as a whole the Dale collection of French pictures is most importantly weighted in the third quarter of the 19th century - Corot, Renoir, Courbet, Degas, Manet, that is, about the same period as the bulk of the Havemeyer collection. There are two or three fine Cézannes and van Goghs, secondary Gauguins and no (?) Seurat paintings, so that the late 19th century is not adequately represented. The 20th century school of Paris group, while it contains many fine pictures, is remarkable for its wealth of Modiglianis and large pre-Cubist Picassos. The more adventurous phases of 20th century painting in Paris are almost untouched - while the younger painters represented are principally of the neo-Courbet-Corot reaction.

In short the Dale Collection, formidable as it is, is narrowly confined to Paris and even in that restricted field is incomplete in several important areas. It would be premature at the present time to formulate any policy toward the Dale collection.

6. Conclusion

The potential position of the Museum's permanent collection toward its competitors may now be indicated with some completeness by diagram III, which retains the torpedo as its nucleus. The permanent collection though at present negligible in size is still central in position for the Museum alone among American institutions plans a program of national and international scope in painting, sculpture and graphic arts, supported by architecture, movies, and industrial arts (which are not indicated in the diagram.)

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B. Acquisition of Permanent Collection

The theory of our permanent collection of modern art based upon a metabolic principle of continual building up and tearing down has been explained in section III and condensed in the "torpedo" diagram.

Building up a permanent collection should not be left to chance. Most museum collections are largely the result of accident: and they show it, though only very few people can comprehend what these same museums might have been had their formation been planned instead of haphazard.

A plan of campaign, a system of strategy is necessary. This requires the full cooperation of the Trustees and Advisory Committee and much time and thought on the part of the Staff.

1. Three Channels of Acquisition: Works of art are acquired (except by conquest or revolution) in three ways: 1. Purchase. 2. Gifts from the living. 3. Bequest.

1. Purchase: money comes from the following sources:
 - a) A steady income from a fund for purchasing (e.g. the Hearn Fund at the Metropolitan.)
 - b) Occasional lump sums (Courtauld's gift to the Tate of 150,000 pounds in 1924.)
 - c) Money raised for a specific purchase either from one or several donors. (e.g. our vain attempt to raise money to purchase the Seurat Parade in 1930.)

2. Gifts from the Living: These may be the accidental result of the museum's force of attraction. (e.g. the gifts from Mrs. Sadie May.) Usually however they are the result of the

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generosity of people already connected with the Museum or of people whose good will has been aroused, often through deliberate cultivation.

3. Requests: These too may be unforeseen, but more often bequests come from Trustees, or from those whose interest in the Museum has been cultivated.

Of these three channels acquisition by purchase is the most valuable; first because it can be used before the death of the donor, second because the acquisition can be more or less controlled by the museum. Mr. Courtauld's gift of \$700,000 to the Tate for the immediate purchase of modern French paintings is an example. Ten years have passed since 1934 but New York public collections have not yet nearly equalled the collection of masterpieces by Seurat, Gauguin, van Gogh, and more recent men, bought by the Tate with this fund, not to mention Mr. Courtauld's subsequent gifts of pictures bought by him for the Tate and with the Tate's approval.

If the gift is a work of art rather than money for purchase it is obviously better to receive it from a living donor than from a dead one. One of our Trustees eight years ago gave to the Art Institute of Chicago a collection of modern pictures worth now at least half a million dollars. It included Seurat's greatest masterpiece and very fine works by van Gogh, Gauguin, Henri Rousseau, Matisse, Picasso, and others. Had the donor preferred to leave these pictures as a bequest Chicago would have had to wait for (it is to be hoped!) many years. Such a delay would have rendered the Birch-Bartlett Collection far less valuable; for it is now that the great pictures of the present and the immediate past must be made easily and continually accessible to the public.

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It is a fundamental paradox that as time goes on the great modern pictures of today become more important to the Metropolitan but less important to the Museum of Modern Art.

If for some reason owners may not feel able to give even essential works to the Museum the semi-permanent loan may prove a solution to this dilemma. The Courtauld or the Bartlett gifts would have been just as available to the public had they been semi-permanent loans. The semi-permanent loan however is decidedly weak strategically for it does not add to the prestige of the Museum, nor does it attract other gifts, nearly so much as an outright gift. (The immediate value of semi-permanent loans is discussed under "The Provisional Museum Collection," at the end of this report.

2) Inducing Gifts to the Permanent Collection:

1) Emphasis upon the Permanent Collection: Gifts may be induced indirectly by emphasis upon the permanent collection already acquired.

a. The permanent collection should be well shown in the best galleries. The most important items should always be on view, a good proportion of the rest should be shown six months out of the year.

b. The permanent collection should be catalogued.

c. And publicized with the same care as the loan exhibition (of course the same volume of publicity is not to be expected.)

d. New gifts should be treated with honor and should be publicized and exhibited within a reasonable length of time.

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2) Cultivating Donors to the Permanent Collection:

a. Collectors of modern art should be interested in the permanent collection in order to persuade them to give paintings; immediately, or by bequest, or as semi-permanent loans. Gifts of paintings can sometimes be induced in the form of memorials.

b. Cultivation of these collectors can be done even more effectively by Trustees than by the staff - especially if the Trustees themselves can give paintings or let it be known they intend to leave part or all of their collections to the Museum.

c. Dealers, such as Duveen and Knoedler, have often made valuable gifts to museums both here and abroad. Such gifts need not be refused providing no obligation is incurred.

d. Artists also have given to Museums, (Matisse to the Luxembourg.) Of course every caution must be observed in accepting gifts both from dealers and artists.

3) Gifts in Relation to Planning the Permanent Collection.

The plan of the permanent collection has already been sketched. This sketch might well be filled in in detail not with a view to crystallizing the collection in any way, but rather a) to avoiding that haphazard growth already noted, b) to inducing gifts by indicating a want or void. In filling in this plan with actual and potential gifts the cooperation of the Trustees is urgently needed. An example will clarify this problem: Suppose a Trustee, Mr. X owns a masterpiece by the great French painter, Blanc. The Trustee has always been most friendly to the Museum; from outward indications he will bequeath the picture to the Museum or may even plan to give it outright in a few years or lend it as a half yearly

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loan. In actuality however Mr. X may have decided in his own mind to leave the picture to the Metropolitan, or the Baltimore Museum, or to the Tate, or to his nephews. Misled by appearances the Museum staff may neglect opportunities to fill in the gap apparently filled by Mr. X's masterpiece by Blanc, only to discover upon the reading of Mr. X's will that they have made a very bad guess. By lack of frankness on the part of Mr. X or too great fastidiousness on the part of the staff, or both, the permanent collection will have suffered an irremediable loss.

There are of course many reasons why even favorably inclined Trustees and friends would hesitate to give or bequeath pictures.

Temporary obstacles are:

- a) The uncertain future of the museum as a permanent institution.
- b) The lack of space for hanging.
- c) The previous neglect of the permanent collection already acquired.

More general and chronic obstacles are:

- d) In this post-war period of political, economic, and monetary uncertainty, good paintings are among the most dependable securities especially those which command an international market. This fact might well prevent a collector's committing himself if he has invested heavily in works of art.
- e) Potential gifts or bequests to the Museum are of course instruments of power in the Museum's affairs. The collector who committed himself would from one point of view lose some political

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power; but this loss would be offset by the power gained through having courageously and generously become an important donor.

In any case it is quite clear that the greater the degree of candor and cooperation on the part of Trustees and their friends, the more intelligent and effective will be the development of the permanent collection. Knowledge of the collector's intentions could of course be confined in absolute confidence to the members of the Committee on the Permanent Collection.

4. Acceptance of Gifts to the Permanent Collection:

a) The terms of acceptance of gifts to the Permanent Collection are made unconditional whenever possible.

b) Policy of Acceptance

The following discussion may seem in part equivocal and compromising unless it be clearly realized that the standards of the Museum's Permanent Collection can be expressed by what is exhibited rather than by what is acquired. It is better to face realistically the fact that compromise will doubtless enter into the Museum's acceptance of gifts so long as

1. the Museum has no funds for purchase
2. the decisions are in the hands of a committee
3. large gifts of works of art usually contain desirable and undesirable items
4. there is so much difference of opinion as to the relative importance of various contemporary works of art

On the other hand the Trustees may decide to depart from the present policy in order to maintain, instead, a rigidly high standard of acquisition. Practically this may prove a boomerang for the more guesses one makes the more chances there is of being only one large room (the second floor). While the upper floors are

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right ten years from now - and the mistakes of an acquisition committee will then be readily forgiven providing they are on the side of commission and not of omission. Mediocre acquisitions can be stored, sold, given away, or circulated. But fine works not acquired are often inevitably lost.

In accepting gifts the following factors may be considered:

1. The quality of the gift. Two levels of quality might well be considered: First, those works which seem unquestionably worthy of a place on the walls of the Museum. Second, those works which are valuable for study purposes, for loans to other museums or for inclusion in circulating exhibitions. For example, a good average Vlaminck watercolor might be refused by the Acquisition Committee because it did not seem good enough to hang permanently on the walls of the Museum. This watercolor would however be very useful as a unit for a circulating exhibition of modern watercolors to Schools, Women's Clubs, and small museums.
2. The importance of the artist. Inferior works by important artists are more valuable (to the collector) than are good works by unimportant artists.
3. The importance of the donor. Under the terms of acceptance works need not be exhibited and may be disposed of at the discretion of the Museum. Nevertheless if the donor visits the Museum frequently, it may prove better in the end to refuse the gift outright.
4. The size of the gift.
5. Its appropriateness to the collection.

C. Exhibition and Preservation of Permanent Collection.

The present building is already inadequate for the exhibition and storage of both the Permanent Collection and Loan Exhibitions. It is not so much lack of space, though this is serious enough, but the awkward distribution of space among four floors so that there is only one large room (the second floor). While the upper floors are

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inaccessible to the public by elevator, loan exhibitions cannot be well shown on the fourth floor nor can the Permanent Collection, which should be even more accessible than the temporary shows.

Storage too will shortly become a serious problem - the basement is needed in large part for packing and storage of cases and materials - the fifth, or office, floor is already congested - and the picture storage room on the third floor is full much of the time.

The Department of Architecture, Industrial and Commercial Arts will require more storage and exhibition space, especially after its large traveling exhibition, "Modern Architecture" completes its itinerary.

The Film Department does not yet exist except as a paper program (cf. report prepared by Director, June 1932.) For exhibition space it will require a projection hall. Exhibitions of "stills" (photographs made during the course of production) can be held in ordinary galleries. For storage of films fireproof vaults are required by law. Both the projection hall and storage vaults could be secured through renting or by arrangement with other organizations.

A temporary solution of this congestion is offered below in Section V, "The Provisional Museum Collection."

For at least two months during the winter as well as throughout the summer the "Provisional Museum Collection" should be expanded to fill the whole building with a magnificent general exhibition of modern art.

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What are the advantages of v. a "Provisional Museum Collection"?

THE "PROVISIONAL MUSEUM COLLECTION" - a temporary substitute for the Permanent Collection.

The Permanent Collection is faced by lack of funds, lack of space, and competition along certain lines from two or three far more richly endowed institutions. The Trustees should not be discouraged by these handicaps. An excellent temporary solution of the problem is at hand providing the Museum can depend upon its friends not so much for money - but for loans of works of art.

The Bliss Collection and the present Permanent Collection together already form a nucleus which if supplemented by loans from private collections would form a representative collection of modern painting, sculpture, graphic arts, and architecture. These combined groups might be called for convenience the "Provisional Museum Collection." The "Provisional Museum Collection" would be flexible; it could be expanded or contracted to meet the exigencies of space but it would be maintained with the plan of the future Permanent Collection in mind. As a rule it should occupy from one-third to one-half the Museum Gallery space. In any case its best units should almost always be on exhibition. Only under the most exceptional circumstances should masterpieces such as the Daumier, the Picassos, the finest Cézannes from the Bliss Collection, or the large Maillol and Lehmbruck bronzes, be hidden from view. For at least two months during the winter as well as throughout the summer the "Provisional Museum Collection" should be expanded to fill the whole building with a magnificent general exhibition of modern art.

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What are the advantages of the "Provisional Museum Collection"?

- a) The Museum will for the first time be living up to its name; for the first time it will begin to fulfill one of the principal purposes for which it was founded.
- b) The loan exhibitions usually of lower quality and less pertinence than the "Museum Collection" will by their novelty and publicity value continue to attract visitors. But these visitors, however, will see not only the temporary show but also some of the finest works of modern art, works which need and deserve to be seen again and again.
- c) The "Museum Collection" will give a weight, an anchorage, a ballast, a standard of comparison hitherto lacking in the Museum's ensemble.
- d) The "Museum Collection" by remaining, in part at least, always on view will provide a constant advertisement of,
a) the existence of the "Museum"; b) the existence of the Permanent Collection which by being thus displayed should have a far greater power of increase through further gifts.
- e) Finally and from a purely economic point of view the Museum will no longer be using a half a million dollar bequest as a parenthetical stopgap for its schedule of loan exhibitions.

It is proposed to inaugurate and publicize this policy in the opening exhibition of 1934-35, the fifth anniversary of the opening of the Museum. This exhibition should bring together a superb representative collection of modern works of art together with special rooms for architecture and the two small supplementary collections illustrating the non-European and older European traditions which are especially alive as influences in the art of today. (cf. p). Coming on this anniversary such an exhibition would go far to re-establish and confirm the Museum's original purpose of forming a superb Permanent Collection.

If such a policy is not inaugurated the "Museum of Modern Art" may as well change its name to "Exhibition Gallery".

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*Summer 1932 - final draft
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REPORT ON THE
PERMANENT COLLECTION

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THE PERMANENT COLLECTION

I

IN 1929

Quotations from "A New Art Museum," published by the Trustees of the Museum of Modern Art in the summer of 1929, before the opening of the Museum's first exhibition:

"All over the world the rising tide of interest in modern movements in art has found expression not only in private collections but also in the formation of public galleries created for the specific purpose of exhibiting permanent as well as the temporary collections of modern art.

"Nowhere has this tide of interest been more manifest than in New York. But New York along among the great capitals of the world lacks a public gallery where the works of the founders and masters of the modern schools can today be seen. That the American metropolis has no such gallery is an extraordinary anomaly.

" ---- the public interested in modern art cannot depend upon the occasional generosity of collectors and dealers to give it more than a haphazard impression of what has developed in the last half century.

"First of all it (the Museum) would attempt to establish a very fine collection of the immediate ancestors of the modern movement; artists whose paintings are still too controversial for general acceptance. This collection would be formed by

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gifts, bequests, purchase, and perhaps by semi-permanent loans.

"Other galleries of the Museum might display carefully chosen permanent collections of the most important living masters, especially those of France and the United States though eventually there should be representative groups from England, Germany, Italy, Mexico, and other countries."

II

THE MUSEUM HAS NOT FULFILLED ONE OF ITS FUNDAMENTAL PURPOSES.

The fact that the public museums of New York did not include among their permanent collections painting by the foremost masters of the past fifty years was offered in 1929 as one of the principal reasons for the founding of the Museum of Modern Art. Again and again it was pointed out that the New Yorker, unlike the citizen of Chicago, London, Berlin, Amsterdam, Moscow, or Munich, could not enjoy or study the work of van Gogh, Gauguin, Seurat, Matisse, or Picasso unless he happened to know a wealthy collector, or unless a dealer happened to be exhibiting a few paintings for a few weeks. After four years the Museum, in spite of its avowed purpose, has done surprisingly little to alter this situation. Of course the first two years were considered as a period of trial. During this time temporary loan exhibitions were to indicate whether there were really sufficient interest in Modern Art

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to make a permanent institution advisable. But this policy was continued with little alteration during the third and fourth years and will be apparently during the fifth. Except during the summer months the Museum has never afforded New York a chance to see a representative collection of modern pictures - and our records show that most visitors during the summer are transients. In other words, the New Yorker can see a Sargent or a Meissonier all year round but he has to wait til hot weather sets in, or go to Chicago, before he can be sure of seeing a van Gogh, or a Matisse, or a Kandinsky.

III

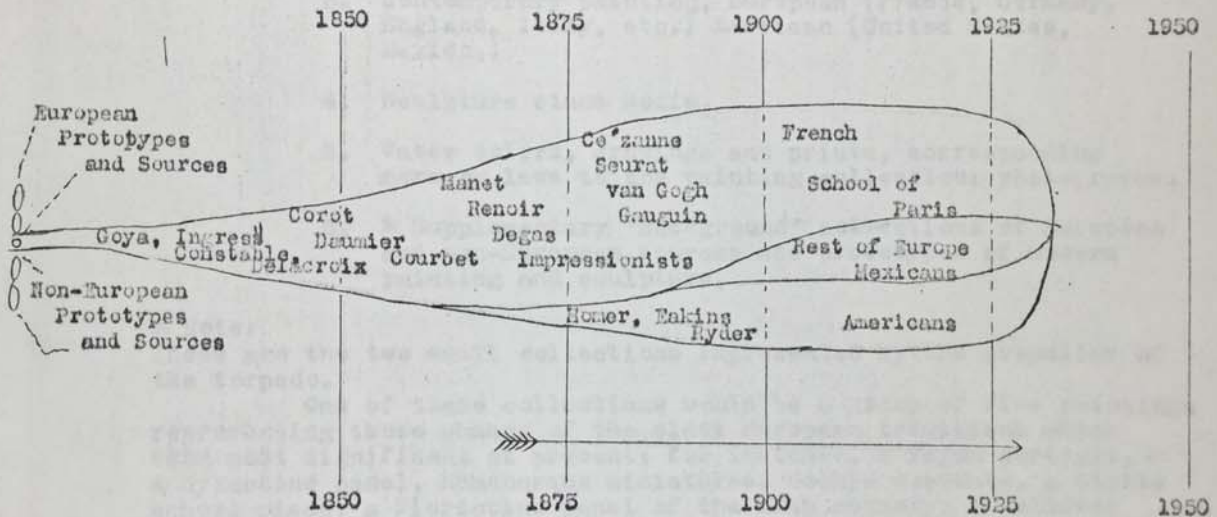
THEORY AND CONTENTS OF AN IDEAL PERMANENT COLLECTION.

1. The Permanent Collection may be thought of graphically as a torpedo moving through time, its nose the ever advancing present, its tail the ever receding past of fifty to a hundred years ago. If painting is taken as an example, the bulk of the collection, as indicated in the following diagram, would be concentrated (at present) in the early years of the 20th Century, tapering off into the 19th. The propeller of the torpedo represents the "Background" collections.

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DIAGRAM I



"TORPEDO" DIAGRAM OF IDEAL PERMANENT COLLECTION

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2. The ideal permanent collection would contain the following Departments:

Department I. Painting, Sculpture, Graphic Arts.

1. The 19th century ancestors of the modern movement up through Impressionism (one or two fine examples each.) *as loans from Met.?*
2. The immediate ancestors of contemporary painting:
a) European - Cézanne, Gauguin, van Gogh, Seurat.
b) American - Homer, Ryder, Eakins.
3. Contemporary painting, European (France, Germany, England, Italy, etc.) American (United States, Mexico.)
4. Sculpture since Rodin.
5. Water colors, drawings and prints, corresponding more or less to the painting collection; photographs.
6. * Supplementary "Background" collections of European and non-European sources and prototypes of modern painting and sculpture.

* Note:

These are the two small collections represented by the propeller of the torpedo.

One of these collections would be a group of fine paintings representing those phases of the older European traditions which seem most significant at present: for instance, a Fayum portrait, a Byzantine panel, Romanesque miniatures, Gothic woodcuts, a Giotto school piece, a Florentine panel of the XVth century, a follower of Masaccio or Piero della Francesca, a Venetian XVIth century figure composition (Titian or Tintoretto), a Bruegel school piece, a Rubens, a Poussin, a Greco, prints by Rembrandt, Blake, Piranesi, etc. The second "Background" collection would be composed of a small group of non-European works of art, Coptic textiles, Scythian bronzes, Japanese prints, Chinese painting, African and pre-Columbian objects.

The purpose of these two supplementary collections is educational:
1) to epitomize the character, variety, and continuity of the European tradition. 2) To show what non-European traditions have influenced European and American art in the past fifty years.
3) To destroy or weaken the prejudice of the uneducated visitor against non-naturalistic kinds of art.

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Department II. Architecture, Industrial and Commercial Arts.

1. Architecture of the 19th and 20th centuries with special emphasis on the past fifteen years; models and enlarged photographs, (exteriors and interiors.)
2. Furniture and utensils (design in heavy industries would be represented principally by photographs.)
3. Posters and advertising art; typography

Department III. The Film Department:

1. Negatives of masterpieces.
2. Positives.
3. Stills (photographs)

IV.

PRACTICAL FORMATION OF PERMANENT COLLECTION

The formation of the Permanent Collection is modified by many factors among which three require discussion. A) Relation to other Institutions. B) Acquisition. C) Exhibition and preservation of permanent collection.

A. Relation to Other Institutions. The Department of Architecture, etc. has almost no rivals in architecture proper. In industrial and commercial design the Metropolitan Museum has a small permanent collection principally of costly furniture and decorative objects of "art Nouveau" and "modernistic" design which would scarcely conflict with our Museum's permanent exhibits.

The Film Department is in too tentative a condition to require discussion at present.

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The Department of Painting, Sculpture, and Graphic Arts in its Permanent Collection is confronted by very complicated relations with other institutions. The permanent collections of seven museums and semi-public institutions should be considered. (For more general analysis of these institutions consult report "Other Institutions.")

- The Metropolitan Museum
- The Whitney Museum
- The Dale Collection
- The Brooklyn Museum
- The Société Anonyme
- The Gallery of Living Art
- The Solomon Guggenheim Collection

1. Of these the last three may be grouped together. They are of minor importance at present. Only the Gallery of Living Art is easily accessible to the public. Nevertheless if combined these three collections would form the most complete collection of experimental or advance-guard European art in America and possibly in the world. For this reason friendly relations should be cultivated by the Trustees, Advisory Committee and Staff with Miss Dreier of "The Société Anonyme", Mr. Gallatin of "The Gallery of Living Art" Mr. and Mrs. Guggenheim and their advisor, the Baroness von Rebay, with a view to inducing them to give their collections to the Museum.

ask plan to trust to be as best as possible

The Brooklyn Museum although it owns more advanced European paintings than the Metropolitan, is practically in another city and need be seriously considered only if its permanent collection should undergo a radical change in policy.

2. The Metropolitan Museum.

a) European Painting: Through the Havemeyer Bequest

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the collection of modern French painting up through the Impressionist generation has now become one of the finest in the world, though still comparatively weak in works of the Neo-classic and Romantic periods. The last fifty years of French Painting have been rather casually represented from time to time by loans from the Dale, Oppenheimer, and Stephen Clark collections, It seems ^{possible} probable that the Dale Collection (q.v. below) will pass to the Metropolitan though probably not till after the deaths of the donors.

The present scope of the Metropolitan's permanent collection of European painting suggests the following policy in relation to our permanent collection. The Metropolitan's collection stops with the Impressionist generation, that is, about fifty years ago. Fifty years ago makes a convenient date for the beginning of the bulk of our collection. At present we would wish to have one or two paintings, preferably small but typical, by earlier 19th century masters such as Delacroix, Corot, Courbet, Daumier, Manet, Renoir, and Degas. Cézanne who might form a transition between the two collections is at present extensively represented both in the Metropolitan and the Bliss collection. Our European collection proper would then begin with Seurat, van Gogh, Gauguin, Toulouse-Lautrec, Rousseau, none of whose paintings is owned by the Metropolitan.

It is of great importance to come to some agreement with the Metropolitan about the dividing line of the two collections with a view to adjusting future gifts to the two institutions. If it comes to bargaining our Museum is in a strong position only if the collections of our Trustees are considered as potentially ours more than they are the Metropolitan's. The fifty year period

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might be taken as a starting point. Paintings approximately over fifty years old would then be under the control of the Metropolitan; paintings less than fifty years old would be under ours, irrespective of ownership - this arbitrary age limit to be adjusted by a committee drawn from the Trustees and Staff of each institution. This arrangement would eliminate, temporarily at least, the problem of capital loss and gain through change of ownership - "capital" in this case implying prestige as well as money value.

Four illustrations will serve:

1) In 1935 Seurat's Port en Bessin in the Bliss collection will be fifty years old. There will be little question about the permanent value of Seurat or the importance to the Metropolitan of owning eventually a fine group of works by this great artist. The committee will then have to decide whether it is more valuable to the public to keep the Seurat for five or ten years more in our Museum or transfer it immediately to the Metropolitan. 2) If our Museum should be given an Ingres figure composition it would be transferred immediately to the Metropolitan which needs such a picture badly. 3) If our Museum were given a Courbet landscape the committee might easily permit it to remain in our gallery where two good Courbets would be valuable. The Metropolitan which is already rich in Courbets would not need it. 4) If the Metropolitan were to be given a Picasso it would ordinarily be transferred to our galleries as would a Lehmbruck or a Matisse.

This arrangement might be active for a trial period of five or ten years. Then if it worked successfully the question of ownership, i.e. transfer of "capital" assets, might be considered.

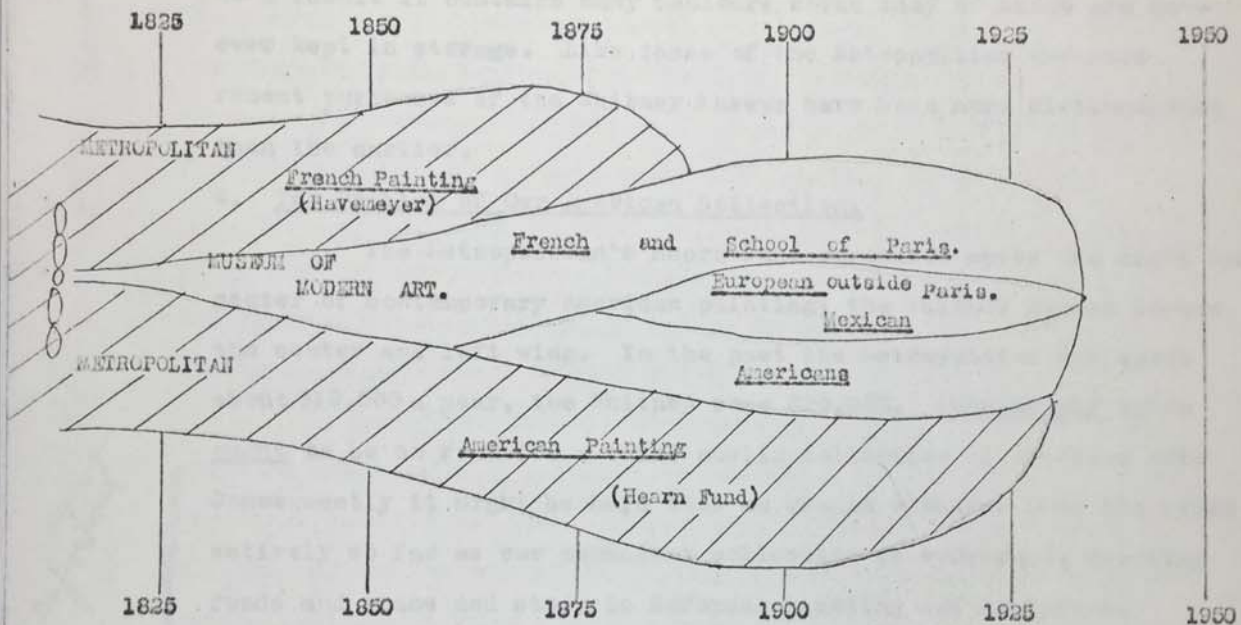
b) American Painting in the Metropolitan:

The question of American Painting is more difficult because of the apparently fixed status of the Hearn Fund which provides the Metropolitan with \$10,000 a year for the purchase of contemporary American pictures. While no picture of even faintly left-wing character has been bought with the Hearn money, the center and right wing of American painting is now fairly well represented in the Metropolitan's galleries and store rooms. Before discussing our policy toward the Metropolitan's American collection the

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Whitney Museum must be considered. Our relation to the Metropolitan Museum may however be visualized by amplifying the "torpedo" diagram of our ideal permanent collection.

Diagram II



METROPOLITAN MUSEUM AND MUSEUM OF MODERN ART:
Permanent collections of European and American Painting

3. The Whitney Museum

The Whitney Museum's permanent collection includes a few 18th and more 19th century American paintings of varying quality, but these are greatly outnumbered by contemporary work. Very few pictures by academic painters are included so that the collection supplements to a large extent the Metropolitan's collection, although recent purchases from the Metropolitan's Hearn Fund have

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caused a great deal of overlapping and will apparently cause more in the future. Much of the collection was originally purchased by the Whitney Studio Club to aid promising or struggling artists. As a result it contains many mediocre works many of which are however kept in storage. Like those of the Metropolitan the more recent purchases of the Whitney Museum have been more distinguished than the earlier.

4. The Problem of Our American Collections:

The Metropolitan's Hearn Fund purchases cover the right and center of contemporary American painting; the Whitney Museum covers the center and left wing. In the past the Metropolitan has spent about \$10,000 a year, the Whitney some \$20,000. Potentially there ought to be no room for a third public collection of American Art. Consequently it might be held that we should withdraw from the field entirely so far as our permanent collection is concerned, devoting funds and space and study to European painting and sculpture. Actually, however several arguments may be advanced against our withdrawal from the American field.

the Hearn Fund

1. The general mediocrity of both the Metropolitan and Whitney collections.
2. Our location is more accessible to the out of town visitor and the New Yorker.
3. The presence of first rate contemporary foreign pictures in the same building or even on the same wall would be an advantage to as well as ~~the~~ competition for American works.

A great many more people, especially foreigners, see the English contemporary pictures in the Tate, and the German, in the Kronprinzen Palais, because of the presence in both these galleries of French pictures.

4. For politico-artistic reasons it might be poor strategy to

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abandon our American permanent collection at this time or rising nationalism and raising money.

To make a permanent American collection effective there must be: a) money for immediate purchase, or trustees willing to buy and give paintings on short notice. b) Space to hang the pictures for at least six months or a year. c) Time either for the director or some one else to scout for possible acquisitions.

The picture of three New York Museums competing with each other for contemporary American pictures should bring joy to painters and dealers but it would offer little evidence of intelligent co-operation or efficient economy among the museums themselves.

Our policy toward our permanent collection of American painting and sculpture need not be crystallized immediately. Should the Hearn Fund be put under our control or should the activity of the Whitney Museum be seriously curtailed our policy would then be automatically clarified. In the meantime our work in American architecture, industrial and commercial art should be emphasized.

If however we continue to form an American collection our acquisition policy should be at once daring and exclusive. We have at present neither space nor money nor time to form a "representative" collection. This may be left to the other two institutions.

5. The Dale Collection

At the moment the Dale collection is not yet opened as a semi-public gallery. It is not yet certain whether American paintings will be included with the French. The French pictures however will form the most important part of the collection.

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Taken as a whole the Dale collection of French pictures is most importantly weighted in the third quarter of the 19th century - Corot, Renoir, Courbet, Degas, Manet, that is, about the same period as the bulk of the Havemeyer collection. There are two or three fine Cézannes and van Goghs, secondary Gauguins and no (?) Seurat paintings, so that the late 19th century is not adequately represented. The 20th century school of Paris group, while it contains many fine pictures, is remarkable for its wealth of Modiglianis and large pre-Cubist Picassos. The more adventurous phases of 20th century painting in Paris are almost untouched - while the younger painters represented are principally of the neo-Courbet-Corot reaction.

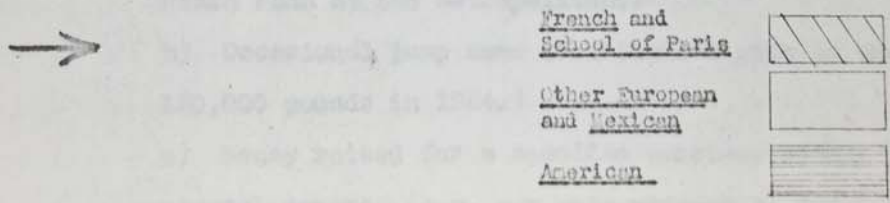
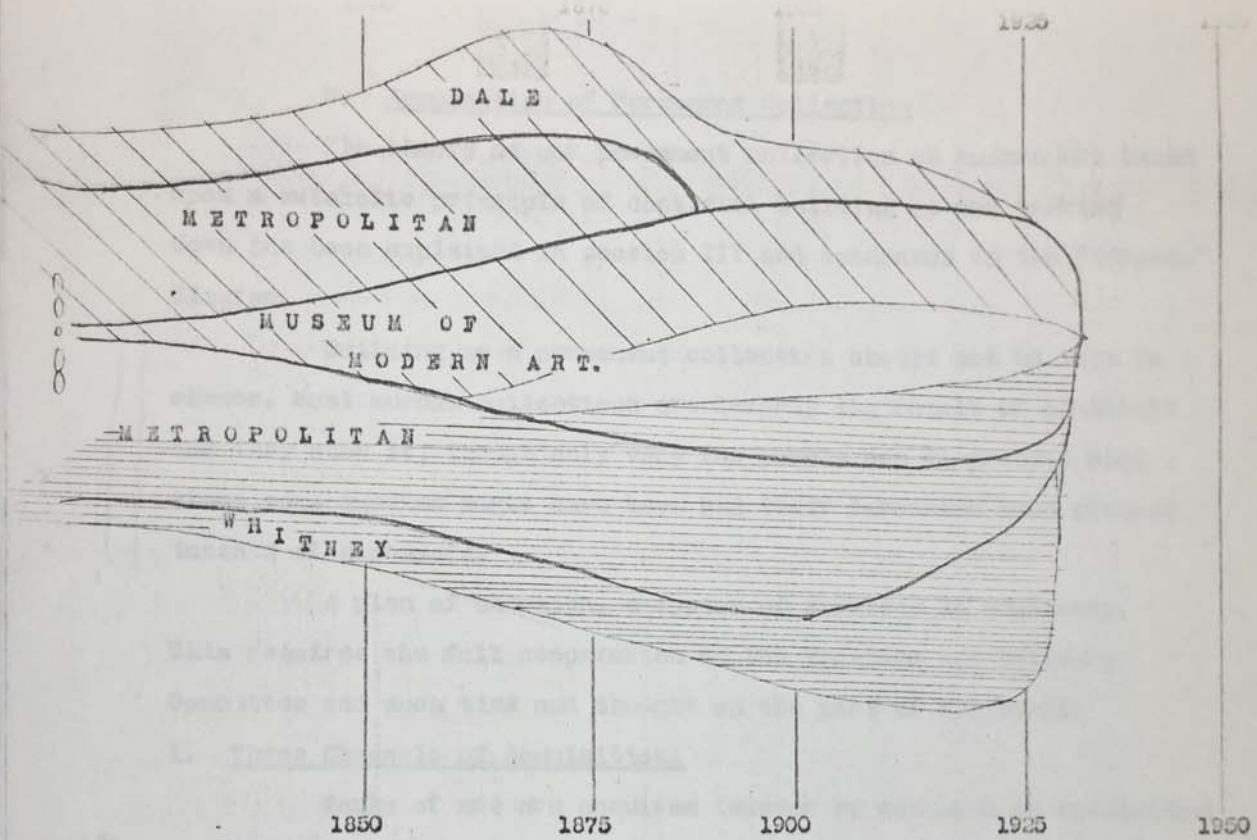
In short the Dale Collection, formidable as it is, is narrowly confined to Paris and even in that restricted field is incomplete in several important areas. It would be premature at the present time to formulate any policy toward the Dale collection.

6. Conclusion

The potential position of the Museum's permanent collection toward its competitors may now be indicated with some completeness by diagram III, which retains the torpedo as its nucleus. The permanent collection though at present negligible in size is still central in position for the Museum alone among American institutions plans a program of national and international scope in painting, sculpture and graphic arts, supported by architecture, movies, and industrial arts (which are not indicated in the diagram.)

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MUSEUM OF MODERN ART

IDEAL PERMANENT COLLECTION

in relation to

ACTUAL PERMANENT COLLECTIONS OF OTHER NEW YORK MUSEUMS.

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B. Acquisition of Permanent Collection

The theory of our permanent collection of modern art based upon a metabolic principle of continual building up and tearing down has been explained in section III and condensed in the "torpedo" diagram.

Building up a permanent collection should not be left to chance. Most museum collections are largely the result of accident: and they show it, though only very few people can comprehend what these same museums might have been had their formation been planned instead of haphazard.

A plan of campaign, a system of strategy is necessary. This requires the full cooperation of the Trustees and Advisory Committee and much time and thought on the part of the Staff.

1. Three Channels of Acquisition:

Works of art are acquired (except by conquest or revolution) in three ways: 1. Purchase. 2. Gifts from the living. 3. Bequest.

1. Purchase: money comes from the following sources:-

- a) A steady income from a fund for purchasing (e.g. the Hearn Fund at the Metropolitan.)
- b) Occasional lump sums (Courtauld's gift to the Tate of 150,000 pounds in 1924.)
- c) Money raised for a specific purchase either from one or several donors. (e.g. our vain attempt to raise money to purchase the Seurat Parade in 1930.)

2. Gifts from the Living: These may be the accidental result of the museum's force of attraction. (e.g. the gifts from Mrs. Sadie May.) Usually however they are the result of the

4. Barter

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generosity of people already connected with the Museum or of people whose good will has been aroused, often through deliberate cultivation.

3. Bequests: These too may be unforeseen, but more often bequests come from Trustees, or from those whose interest in the Museum has been cultivated.

Of these three channels acquisition by purchase is the most valuable; first because it can be used before the death of the donor, second because the acquisition can be more or less controlled by the museum. Mr. Courtauld's gift of \$700,000 to the Tate for the immediate purchase of modern French paintings is an example. Ten years have passed since 1924 but New York public collections have not yet nearly equalled the collection of masterpieces by Seurat, Gauguin, van Gogh, and more recent men, bought by the Tate with this fund, not to mention Mr. Courtauld's subsequent gifts of pictures bought by him for the Tate and with the Tate's approval.

If the gift is a work of art rather than money for purchase it is obviously better to receive it from a living donor than from a dead one. One of our Trustees eight years ago gave to the Art Institute of Chicago a collection of modern pictures worth now at least half a million dollars. It included Seurat's greatest masterpiece and very fine works by van Gogh, Gauguin, Henri Rousseau, Matisse, Picasso, and others. Had the donor preferred to leave these pictures as a bequest Chicago would have had to wait for (it is to be hoped!) many years. Such a delay would have rendered the Birch-Bartlett Collection far less valuable; for it is now that the great pictures of the present and the immediate past must be made easily and continually accessible to the public.

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It is a fundamental paradox that as time goes on the great modern pictures of today become more important to the Metropolitan but less important to the Museum of Modern Art.

If for some reason owners may not feel able to give even essential works to the Museum the semi-permanent loan may prove a solution to this dilemma. The Courtauld or the Bartlett gifts would have been just as available to the public had they been semi-permanent loans. The semi-permanent loan however is decidedly weak strategically for it does not add to the prestige of the Museum, nor does it attract other gifts, nearly so much as an outright gift. (The immediate value of semi-permanent loans is discussed under "The Provisional Museum Collection," at the end of this report.

2) Inducing Gifts to the Permanent Collection:

1) Emphasis upon the Permanent Collection: Gifts may be induced indirectly by emphasis upon the permanent collection already acquired.

a. The permanent collection should be well shown in the best galleries. The most important items should always be on view, a good proportion of the rest should be shown six months out of the year.

b. The permanent collection should be catalogued.

c. And publicized with the same care as the loan exhibition (of course the same volume of publicity is not to be expected.)

d. New gifts should be treated with honor and should be publicized and exhibited within a reasonable length of time.

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2) Cultivating Donors to the Permanent Collection:

a. Collectors of modern art should be interested in the permanent collection in order to persuade them to give paintings; immediately, or by bequest, or as semi-permanent loans. Gifts of paintings can sometimes be induced in the form of memorials.

b. Cultivation of these collectors can be done even more effectively by Trustees than by the staff - especially if the Trustees themselves can give paintings or let it be known they intend to leave part or all of their collections to the Museum.

c. Dealers, such as Duveen and Knoedler, have often made valuable gifts to museums both here and abroad. Such gifts need not be refused providing no obligation is incurred.

d. Artists also have given to Museums, (Matisse to the Luxembourg.) Of course every caution must be observed in accepting gifts both from dealers and artists.

3) Gifts in Relation to Planning the Permanent Collection.

The plan of the permanent collection has already been sketched. This sketch might well be filled in in detail not with a view to crystallizing the collection in any way, but rather a) to avoiding that haphazard growth already noted, b) to inducing gifts by indicating a want or void. In filling in this plan with actual and potential gifts the cooperation of the Trustees is urgently needed. An example will clarify this problem: Suppose a Trustee, Mr. X owns a masterpiece by the great French painter, Blanc. The Trustee has always been most friendly to the Museum; from outward indications he will bequeath the picture to the Museum or may even plan to give it outright in a few years or lend it as a half yearly

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loan. In actuality however Mr. X may have decided in his own mind to leave the picture to the Metropolitan, or the Baltimore Museum, or to the Tate, or to his nephews. Misled by appearances the Museum staff may neglect opportunities to fill in the gap apparently filled by Mr. X's masterpiece by Blanc, only to discover upon the reading of Mr. X's will that they have made a very bad guess. By lack of frankness on the part of Mr. X or too great fastidiousness on the part of the staff, or both, the permanent collection will have suffered an irremediable loss.

There are of course many reasons why even favorably inclined Trustees and friends would hesitate to give or bequeath pictures.

Temporary obstacles are:

- a) The uncertain future of the museum as a permanent institution.
- b) The lack of space for hanging.
- c) The previous neglect of the permanent collection already acquired.

More general and chronic obstacles are:

- d) In this post-war period of political, economic, and monetary uncertainty, good paintings are among the most dependable securities especially those which command an international market. This fact might well prevent a collector's committing himself if he has invested heavily in works of art.
- e) Potential gifts or bequests to the Museum are of course instruments of power in the Museum's affairs. The collector who committed himself would from one point of view lose some political

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power; but this loss would be offset by the power gained through having courageously and generously become an important donor.

In any case it is quite clear that the greater the degree of candor and cooperation on the part of Trustees and their friends, the more intelligent and effective will be the development of the permanent collection. Knowledge of the collector's intentions could of course be confined in absolute confidence to the members of the Committee on the Permanent Collection.

4. Acceptance of Gifts to the Permanent Collection:

a) The terms of acceptance of gifts to the Permanent Collection are made unconditional whenever possible.

b) Policy of Acceptance

The following discussion may seem in part equivocal and compromising unless it be clearly realized that the standards of the Museum's Permanent Collection can be expressed by what is exhibited rather than by what is acquired. It is better to face realistically the fact that compromise will doubtless enter into the Museum's acceptance of gifts so long as

1. the Museum has no funds for purchase
2. the decisions are in the hands of a committee
3. large gifts of works of art usually contain desirable and undesirable items
4. there is no much difference of opinion as to the relative importance of various contemporary works of art

On the other hand the Trustees may decide to depart from the present policy in order to maintain, instead, a rigidly high standard of acquisition. Practically this may prove a boomerang for the more guesses one makes the more chances there ^{are} ~~is~~ of being

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right ten years from now - and the mistakes of an acquisition committee will then be readily forgiven providing they are on the side of commission and not of omission. Mediocre acquisitions can be stored, sold, given away, or circulated. But fine works not acquired are often ^{irrevocably} ~~inevitably~~ lost.

In accepting gifts the following factors may be considered:

1. The quality of the gift. Two levels of quality might well be considered: First, those works which seem unquestionably worthy of a place on the walls of the Museum. Second, those works which are valuable for study purposes, for loans to other museums or for inclusion in circulating exhibitions. For example, a good average Vlaminck watercolor might be refused by the Acquisition Committee because it did not seem good enough to hang permanently on the walls of the Museum. This watercolor would however be very useful as a unit for a circulating exhibition of modern watercolors to Schools, Women's Clubs, and small museums.
2. The importance of the artist. Inferior works by important artists are more valuable (to the collection) than are good works by unimportant artists.
3. The importance of the donor. Under the terms of acceptance works need not be exhibited and may be disposed of at the discretion of the Museum. Nevertheless if the donor visits the Museum frequently, it may prove better in the end to refuse the gift outright.
4. The size of the gift.
5. Its appropriateness to the collection.

C. Exhibition and Preservation of Permanent Collection.

The present building is already inadequate for the exhibition and storage of both the Permanent Collection and Loan Exhibitions. It is not so much lack of space, though this is serious enough, but the awkward distribution of space among four floors so that there is only one large room (the second floor). While the upper floors are

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inaccessible to the public by elevator, loan exhibitions cannot be well shown on the fourth floor nor can the Permanent Collection, which should be even more accessible than the temporary shows.

Storage too will shortly become a serious problem - the basement is needed in large part for packing and storage of cases and materials - the fifth, or office, floor is already congested - and the picture storage room on the third floor is full much of the time.

The Department of Architecture, Industrial and Commercial Arts will require more storage and exhibition space, especially after its large traveling exhibition, "Modern Architecture" completes its itinerary.

The Film Department does not yet exist except as a paper program (cf. report prepared by Director, June 1932.) For exhibition space it will require a projection hall. Exhibitions of "stills" (photographs made during the course of production) can be held in ordinary galleries. For storage of films fireproof vaults are required by law. Both the projection hall and storage vaults could be secured through renting or by arrangement with other organizations.

A temporary solution of this congestion is offered below in Section V, "The Provisional Museum Collection."

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V.

THE "PROVISIONAL MUSEUM COLLECTION" - a temporary substitute for the Permanent Collection.

The Permanent Collection is faced by lack of funds, lack of space, and competition along certain lines from two or three far more richly endowed institutions. The Trustees should not be discouraged by these handicaps. An excellent temporary solution of the problem is at hand providing the Museum can depend upon its friends not so much for money - but for loans of works of art.

The Bliss Collection and the present Permanent Collection together already form a nucleus which if supplemented by loans from private collections would form a representative collection of modern painting, sculpture, graphic arts, and architecture. These combined groups might be called for convenience the "Provisional Museum Collection." The "Provisional Museum Collection" would be flexible; it could be expanded or contracted to meet the exigencies of space but it would be maintained with the plan of the future Permanent Collection in mind. As a rule it should occupy from one-third to one-half the Museum Gallery space. In any case its best units should almost always be on exhibition. Only under the most exceptional circumstances should masterpieces such as the Daumier, the Picassos, the finest Cézannes from the Bliss Collection, or the large Maillol and Lehmbruck bronzes, be hidden from view. For at least two months during the winter as well as throughout the summer the "Provisional Museum Collection" should be expanded to fill the whole building with a magnificent general exhibition of modern art.

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Report on the

Permanent Collection

Final (3rd) draft
Computer copy including

Table of contents, page 18

revisions 19-22 added

(Part II pp. 21-22) and

many passages underlined

A.H.B. JR

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3 Lospede
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13 Plan of campaign - Purdue

14 for now Currier + Bertlett

15 "Wall show" further

16 19 minor + major - Policies of acquisition 12 17

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C. Exhibition and preservation of Permanent

Collection 19

1. Space for exhibition

2. Time for exhibition

3. Storage

V "Provisional Museum Collection" : a temporary substitute
for the Permanent Collection 21

Over the world the rising tide of interest in modern movements in art has found expression not only in private collections but also in the formation of public galleries created for the specific purpose of exhibiting permanent as well as the temporary collections of modern art.

Nowhere has this tide of interest been more manifest than in New York. But New York along among the great capitals of the world lacks a public gallery where the works of the founders and masters of the modern schools can today be seen. That the American metropolis has no such gallery is an extraordinary anomaly.

The public interested in modern art cannot depend upon the occasional generosity of collectors and dealers to give it more than a haphazard impression of what has developed in the last half century.

Worse of all it (the Museum) would attempt to establish a very fine collection of the immediate ancestors of the modern movement; artists whose paintings are still too controversial for general acceptance. This collection would be formed by

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gifts, bequests, THE PERMANENT COLLECTION semi-permanent loans.

I
"Other galleries of the Museum might display carefully chosen permanent collections of the most important living masters, as

IN 1929
Quotations from "A New Art Museum," published by the Trustees of the Museum of Modern Art in the summer of 1929, before the opening of the Museum's first exhibition:

"All over the world the rising tide of interest in modern movements in art has found expression not only in private collections but also in the formation of public galleries created for the specific purpose of exhibiting permanent as well as the temporary collections of modern art.

"Nowhere has this tide of interest been more manifest than in New York. But New York along among the great capitals of the world lacks a public gallery where the works of the founders and masters of the modern schools can today be seen. That the American metropolis has no such gallery is an extraordinary anomaly." a wealthy collector, or unless a dealer

ignore lines

happened to" ---- the public interested in modern art cannot depend upon the occasional generosity of collectors and dealers to give it more than a haphazard impression of what has developed in the last half century.

"First of all it (the Museum) would attempt to establish a very fine collection of the immediate ancestors of the modern movement; artists whose paintings are still too controversial for general acceptance. This collection would be formed by

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gifts, bequests, purchase, and perhaps by semi-permanent loans. to make a permanent institution advisable. But this policy was continued with little alteration during the third and fourth years and will be especially during the fifth. Except during the summer months the Museum has never afforded New York a chance to see a representative collection of modern pictures - England, Germany, Italy, Mexico, and other countries."

and our records show that most visitors during the summer are transients. In other words, the New Yorker can see a permanent collection all year round but he has to wait till he

II

THE MUSEUM HAS NOT FULFILLED ONE OF ITS FUNDAMENTAL PURPOSES.

The fact that the public museums of New York did not include among their permanent collections painting by the foremost masters of the past fifty years was offered in 1929 as

III

one of the principal reasons for the founding of the Museum of Modern Art. Again and again it was pointed out that the New Yorker, unlike the citizen of Chicago, London, Berlin, Amsterdam, Moscow, or Munich, could not enjoy or study the work of van Gogh, Gauguin, Seurat, Matisse, or Picasso unless he happened to know a wealthy collector, or unless a dealer happened to be exhibiting a few paintings for a few weeks. After four years the Museum, in spite of its avowed purpose, has done surprisingly little to alter this situation. Of

course the first two years were considered as a period of trial.

During this time temporary loan exhibitions were to indicate whether there were really sufficient interest in Modern Art

was?

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DIAGRAM I

to make a permanent institution advisable. But this policy was continued with little alteration during the third and fourth years and will be apparently during the fifth. Except during the summer months the Museum has never afforded New York a chance to see a representative collection of modern pictures, and our records show that most visitors during the summer are transients. In other words, the New Yorker can see a Sargent or a Meissonier all year round but he has to wait til hot weather sets in, or go to Chicago, before he can be sure of seeing a van Gogh, or a Matisse, or a Kandinsky.

^ [at the Metropolitan Museum]

III

THEORY AND CONTENTS OF AN IDEAL PERMANENT COLLECTION.

1. "The Permanent Collection may be thought of graphically as a torpedo moving through time, its nose the ever advancing present, its tail the ever receding past of fifty to a hundred years ago. If painting is taken as an example, the bulk of the collection, as indicated in the following diagram, would be concentrated (at present) in the early years of the 20th Century, tapering off into the 19th. The propeller of the torpedo represents the "Background" collections.

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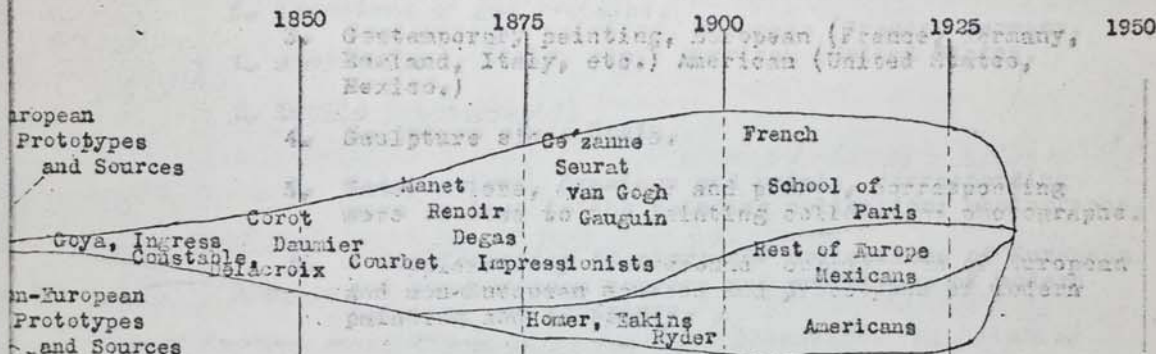
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DIAGRAM I

2. The ideal permanent collection would contain the following categories:

Department I. Painting, Sculpture, Graphic Arts.

1. The 19th century ancestors of the modern movement up through Impressionism (one or two fine examples each.)
2. The immediate ancestors of contemporary painting:
 - a) European - Cezanne, Gauguin, van Gogh, Seurat.
 - b) American - Homer, Ryder, Eakins.



Notes:
 These are the two small collections represented by the propeller of the Torpedo.
 One of these collections would be a group of fine paintings representing great phases of the older European tradition which seem most fitting as points for influence, a Bayard portrait, a Byzantine panel, Romanesque miniature, Gothic woodcut, a Dutch school piece, a Florentine panel of the XVth century, a follower of Masaccio or Piero della Francesca, a Venetian XVth century figure composition (Titian or Tintoretto), a Bruegel school piece, a Goya, a Poussin, a Greco, prints by Rembrandt, Blake, Piranesi, etc.
 The second "background" collection would be composed of a small group of non-European works of art, Central textiles, Egyptian bronzes, Greek vases, etc.

"TORPEDO" DIAGRAM OF IDEAL PERMANENT COLLECTION

The purpose of these two supplementary collections is additionally to emphasize the character, variety, and continuity of the European tradition. 2) To show that non-European traditions have influenced European and American art in the past fifty years. 3) To destroy or weaken the prejudice of the uneducated visitor against non-naturalistic kinds of art.

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Department II. Architecture, Industrial and Commercial Arts.

2. The ideal permanent collection would contain the following Departments:

Department I. Painting, Sculpture, Graphic Arts. (interiors.)

2. 1. The 19th century ancestors of the modern movement ⁱⁿ up through Impressionism (one or two fine examples each.)

3. Posters and advertising art; typography

2. The immediate ancestors of contemporary painting:

Department III a) European - Cézanne, Gauguin, van Gogh, Seurat.

b) American - Homer, Ryder, Eakins.

1. Negatives of masterpieces.

3. Contemporary painting, European (France, Germany,

2. Post-England, Italy, etc.) American (United States, Mexico.)

3. Stills (photographs)

4. Sculpture since Rodin.

5. Water colors, drawings and prints, corresponding more or less to the painting collection; photographs.

6. * Supplementary "Background" collections of European and non-European sources and prototypes of modern painting and sculpture.

* Note: These are the two small collections represented by the propeller of the torpedo.

One of these collections would be a group of fine paintings representing those phases of the older European traditions which seem most significant at present; for instance, a Fayum portrait, a Byzantine panel, Romanesque miniatures, Gothic woodcuts, a Giotto school piece, a Florentine panel of the XVth century, a follower of Masaccio or Piero della Francesca, a Venetian XVth century figure composition (Titian or Tintoretto), a Bruegel school piece, a Rubens, A Poussin, a Greco, prints by Rembrandt, Blake, Piranesi, etc. The second "Background" collection would be composed of a small group of non-European works of art, Coptic textiles, Scythian bronzes, Japanese prints, Chinese painting, African and pre-Columbian objects.

The purpose of these ^{two} supplementary collections is educational: 1) to epitomize the character, variety, and continuity of the European tradition. 2) To show what non-European traditions have influenced European and American art in the past fifty years. 3) To destroy or weaken the prejudice of the uneducated visitor against non-naturalistic kinds of art.

require discussion at present.

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Department II. Architecture, Industrial and Commercial Arts.

1. Architecture of the 19th and 20th centuries with special emphasis on the past fifteen years; models and enlarged photographs, (exteriors and interiors.)
2. Furniture and utensils (design in heavy industries would be represented principally by photographs.)
3. Posters and advertising art; typography

Department III. The Film Department:

1. Negatives of masterpieces.
2. Positives.
3. Stills (photographs)

IV.

PRACTICAL FORMATION OF PERMANENT COLLECTION

The formation of the Permanent Collection is modified by many factors among which three require discussion. A) Relation to other Institutions. B) Acquisition. C) Exhibition and preservation of permanent collection.

A. Relation to Other Institutions. The Department of Architecture, etc. has almost no rivals in architecture proper. In industrial and commercial design the Metropolitan Museum has a small permanent collection principally of costly furniture and decorative objects of "art Nouveau" and "modernistic" design which would scarcely conflict with our Museum's permanent exhibits.

The Film Department is in too tentative a condition to require discussion at present.

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The collection of modern French painting up through the Impressionist
The Department of Painting, Sculpture, and Graphic Arts
in its Permanent Collection is confronted by very complicated
relations with other institutions. The permanent collections of
seven museums and semi-public institutions should be considered.
(For more general analysis of these institutions consult report
"Other Institutions.")

- The Dale Collection
- The Metropolitan Museum
- The Whitney Museum
- The Dale Collection
- The Brooklyn Museum
- The Société Anonyme
- The Gallery of Living Art and
- The Solomon Guggenheim Collection

1. Of these the last three may be grouped together. They
are of minor importance at present. Only the Gallery of Living Art
is easily accessible to the public. Nevertheless if combined these
three collections would form the most complete collection of
experimental or advance-guard European art in America and possibly
in the world. For this reason friendly relations should be culti-
vated by the Trustees, Advisory Committee and Staff with
Miss Dreier of "The Société Anonyme", Mr. Gallatin of "The Gallery
of Living Art" Mr. and Mrs. Guggenheim and their advisor, the
Baroness von Rebay, with a view to inducing them to give their
collections to the Museum.

The Brooklyn Museum although it owns more advanced European
paintings than the Metropolitan, is practically in another city and
need be seriously considered only if its permanent collection should
undergo a radical change in policy.

- 2. The Metropolitan Museum.
 - a) European Painting: Through the Havemeyer Bequest

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might be taken as a star-7-point. Paintings approximately over
the collection of modern French painting up through the Impressionist
generation has now become one of the finest in the world, though
still comparatively weak in works of the Neo-classic and Romantic
periods. The last fifty years of French Painting have been rather
casually represented from time to time by loans from the Dale,
Oppenheimer, and Stephen Clark collections. It seems probable that
the Dale Collection (q.v. below) will pass to the Metropolitan though
probably not till after the deaths of the donors.

The present scope of the Metropolitan's permanent collec-
tion of European painting suggests the following policy in relation
to our permanent collection. The Metropolitan's collection stops
with the Impressionist generation, that is, about fifty years ago.
Fifty years ago makes a convenient date for the beginning of the
bulk of our collection. At present we would wish to have one or
two paintings, preferably small but typical, by earlier 19th century
masters such as Delacroix, Corot, Courbet, Daumier, Manet, Renoir,
and Degas. Cézanne ~~who~~ might form a transition between the two
collections is at present extensively represented both in the Metropoli-
tan and the Bliss collection. Our European collection proper would
then begin with Seurat, van Gogh, Gauguin, Toulouse-Lautrec, Rousseau,
none of whose paintings is owned by the Metropolitan. *[a non-frag water
color was overlooked]*

It is of great importance to come to some agreement with
the Metropolitan about the dividing line of the two collections
with a view to adjusting future gifts to the two institutions. If
it comes to bargaining our Museum is in a strong position only if
the collections of our Trustees are considered as potentially ours
more than they are the Metropolitan's. The fifty year period

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might be taken as a starting point. Paintings approximately over fifty years old would then be under the control of the Metropolitan; paintings less than fifty years old would be under ours, irrespective of ownership - this arbitrary age limit to be adjusted by a committee drawn from the Trustees and Staff of each institution. This arrangement would eliminate, temporarily at least, the problem of capital loss and gain through change of ownership - "capital" in this case implying prestige as well as money value.

Four illustrations will serve:

1) In 1935 Seurat's Port en Bessin in the Bliss collection will be fifty years old. There will be little question about the permanent value of Seurat or the importance to the Metropolitan of owning eventually a fine group of works by this great artist. The committee will then have to decide whether it is more valuable to the public to keep the Seurat for five or ten years more in our Museum or transfer it immediately to the Metropolitan. 2) If our Museum should be given an Ingres figure composition it would be transferred immediately to the Metropolitan which needs such a picture badly. 3) If our Museum were given a Courbet landscape the committee might easily permit it to remain in our gallery where two good Courbets would be valuable. The Metropolitan which is already rich in Courbets would not need it. 4) If the Metropolitan were to be given a Picasso it would ordinarily be transferred to our galleries as would a Lehmbruck or a Matisse.

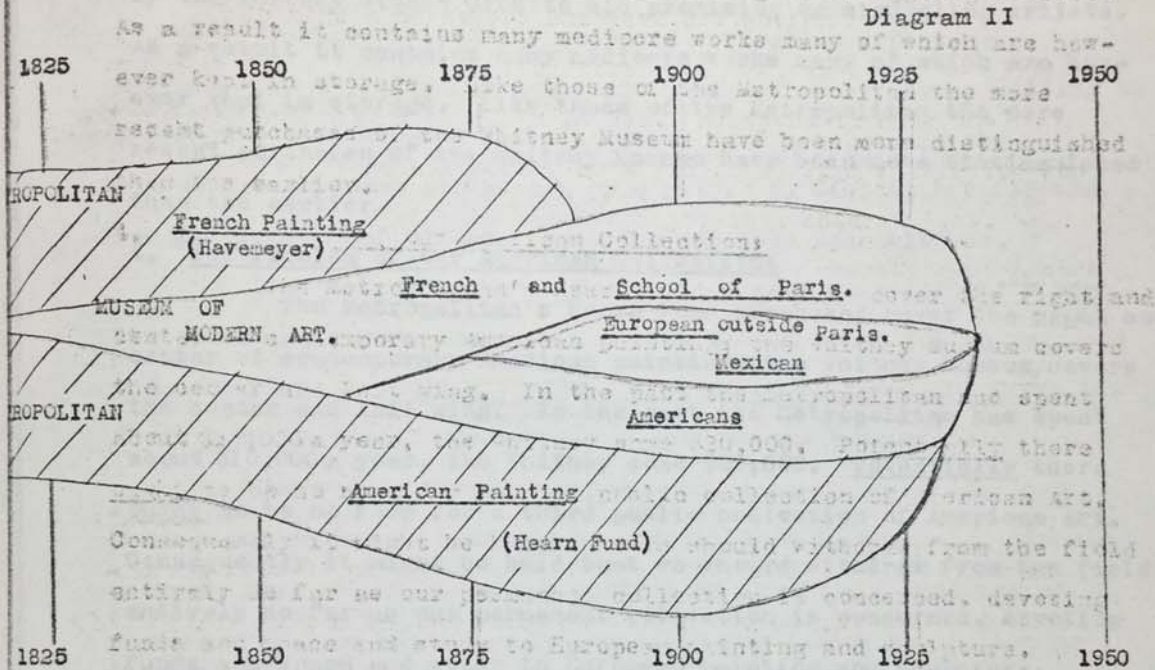
This arrangement might be active for a trial period of five or ten years. Then if it worked successfully the question of ownership, i.e. transfer of "capital" assets, might be considered.

b) American Painting in the Metropolitan:

3. The The question of American Painting is more difficult because of the apparently fixed status of the Hearn Fund which provides the Metropolitan with \$10,000 a year for the purchase of contemporary American pictures. While no picture of even faintly left-wing character has been bought with the Hearn money, the center and right wing of American painting is now fairly well represented in the Metropolitan's galleries and store rooms. Before discussing our policy toward the Metropolitan's American collection the

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Whitney Museum must be considered. Our relation to the Metropolitan Museum may however be visualized by amplifying the "torpedo" diagram of our ideal permanent collection.



1. METROPOLITAN MUSEUM AND MUSEUM OF MODERN ART:
Permanent collections of European and American Painting collections.

3. The Whitney Museum

The Whitney Museum's permanent collection includes a few 18th and more 19th century American paintings of varying quality, but these are greatly outnumbered by contemporary work. Very few pictures by academic painters are included so that the collection supplements to a large extent the Metropolitan's collection, although recent purchases from the Metropolitan's Hearn Fund have

4. of political-artistic reasons it might be poor strategy to

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caused a great deal of overlapping and will apparently cause more in the future. Much of the collection was originally purchased by the Whitney Studio Club to aid promising or struggling artists. As a result it contains many mediocre works many of which are however kept in storage. Like those of the Metropolitan the more recent purchases of the Whitney Museum have been more distinguished than the earlier.

4. The Problem of Our American Collection:

The Metropolitan's Hearn Fund purchases cover the right and center of contemporary American painting; the Whitney Museum covers the center and left wing. In the past the Metropolitan has spent about \$10,000 a year, the Whitney some \$20,000. Potentially there ought to be no room for a third public collection of American Art. Consequently it might be held that we should withdraw from the field entirely so far as our permanent collection is concerned, devoting funds and space and study to European painting and sculpture. Actually, however several arguments may be advanced against our withdrawal from the American field.

1. The general mediocrity of both the Metropolitan and Whitney collections.

2. Our location is more accessible to the out of town visitor and the New Yorker.

3. The presence of first rate contemporary foreign pictures in the same building or even on the same wall would be an advantage to as well as the competition for American works.

A great many more people, especially foreigners, see the English contemporary pictures in the Tate, and the German, in the Kronsprizen Palais, because of the presence in both these galleries of French pictures.

4. For politico-artistic reasons it might be poor strategy to

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[The Whitney Museum and the Metropolitan Museum could spend a total of \$30,000 or more on the work of living American artists; the MOMA had no purchase funds.]

abandon our American permanent collection at this time or rising nationalism and raising money.

To make a permanent American collection effective there must be: a) money for immediate purchase, or trustees willing to buy and give paintings on short notice. b) Space to hang the pictures for at least six months or a year. c) Time either for the director or some one else to scout for possible acquisitions.

The picture of three New York Museums competing with each other for contemporary American pictures should bring joy to painters and dealers but it would offer little evidence of intelligent co-operation or efficient economy among the museums themselves.

Our policy toward our permanent collection of American painting and sculpture need not be crystallized immediately. Should the Hearn Fund be put under our control or should the activity of the Whitney Museum be seriously curtailed our policy would then be automatically clarified. In the meantime our work in American architecture, industrial and commercial art should be emphasized.

If however we continue to form an American collection our acquisition policy should be at once daring and exclusive. We have at present neither space nor money nor time to form a "representative" collection. This may be left to the other two institutions.

5. The Dale Collection

At the moment the Dale collection is not yet opened as a semi-public gallery. It is not yet certain whether American paintings will be included with the French. The French pictures however will form the most important part of the collection.

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1850 1875 1900 1925 1950

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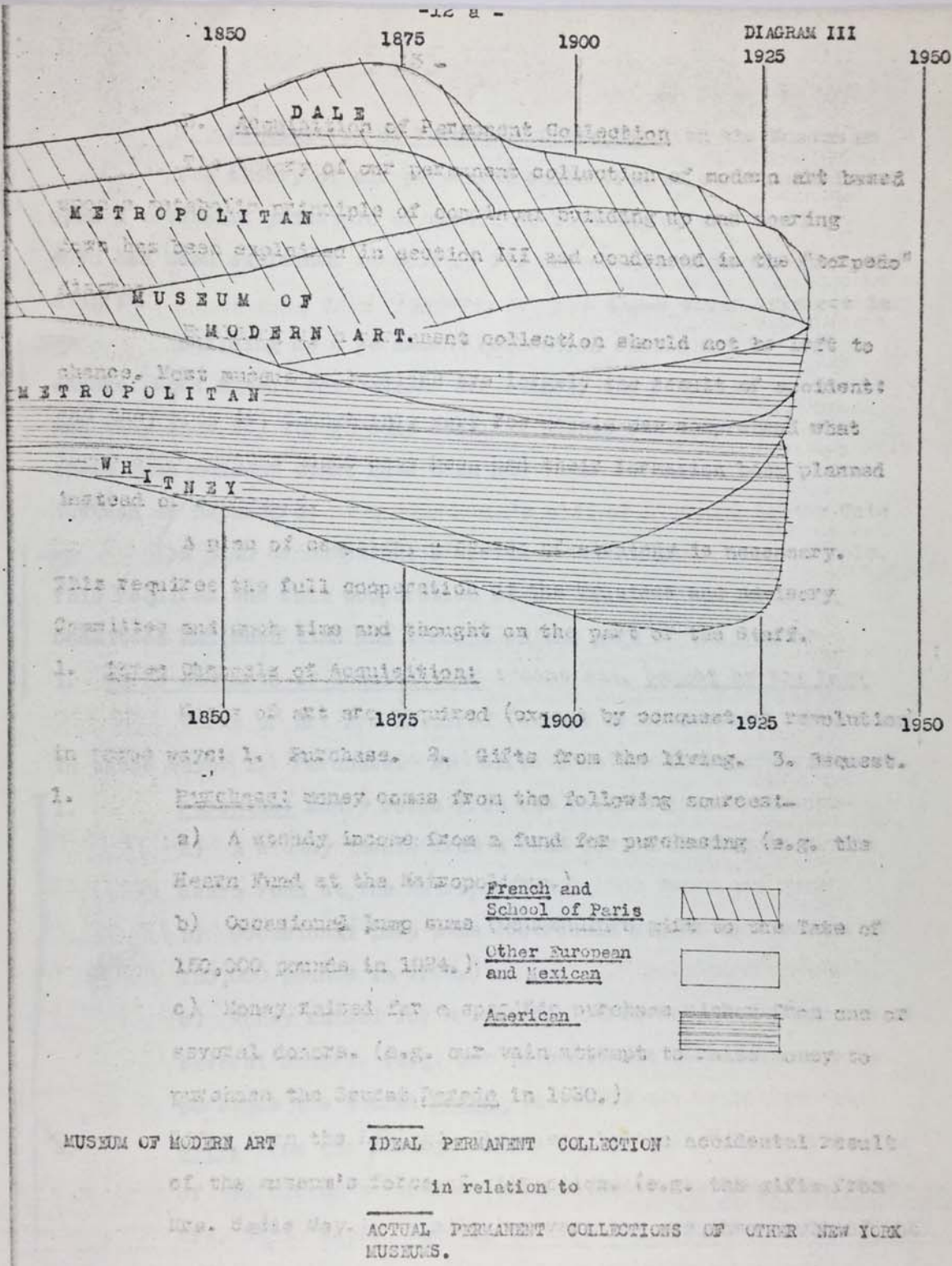
Taken as a whole the Dale collection of French pictures is most importantly weighted in the third quarter of the 19th century - Corot, Renoir, Courbet, Degas, Manet, that is, about the same period as the bulk of the Havemeyer collection. There are two or three fine Cézannes and van Goghs, secondary Gauguins and no (?) Seurat paintings, so that the late 19th century is not adequately represented. The 20th century school of Paris group, while it contains many fine pictures, is remarkable for its wealth of Modiglianis and large pre-Cubist Picassos. The more adventurous phases of 20th century painting in Paris are almost untouched - while the younger painters represented are principally of the neo-Courbet-Corot reaction.

In short the Dale Collection, formidable as it is, is narrowly confined to Paris and even in that restricted field is incomplete in several important areas. It would be premature at the present time to formulate any policy toward the Dale collection.

6. Conclusion

The potential position of the Museum's permanent collection toward its competitors may now be indicated with some completeness by diagram III, which retains the torpedo as its nucleus. The permanent collection though at present negligible in size is still central in position for the Museum alone among American institutions plans a program of national and international scope in printing, sculpture and graphic arts, supported by architecture, movies, and industrial arts (which are not indicated in the diagram.)

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B. Acquisition of Permanent Collection in the Museum of

The theory of our permanent collection of modern art based upon a metabolic principle of continual building up and tearing down has been explained in section III and condensed in the "torpedo" diagram.

Building up a permanent collection should not be left to chance. Most museum collections are largely the result of accident: and they show it, though only very few people can comprehend what these same museums might have been had their formation been planned instead of haphazard.

A plan of campaign, a system of strategy is necessary. This requires the full cooperation of the Trustees and Advisory Committee and much time and thought on the part of the Staff.

1. Three Channels of Acquisition:

Works of art are acquired (except by conquest or revolution) in three ways: 1. Purchase. 2. Gifts from the living. 3. Bequest.

1. Purchase: money comes from the following sources:-

- a) A steady income from a fund for purchasing (e.g. the Hearn Fund at the Metropolitan.)
- b) Occasional lump sums (Courtauld's gift to the Tate of 150,000 pounds in 1934.)
- c) Money raised for a specific purchase either from one or several donors. (e.g. our vain attempt to raise money to purchase the Seurat Parade in 1930.)

2. Gifts from the Living: These may be the accidental result of the museum's force of attraction. (e.g. the gifts from Mrs. Sadie May.) Usually however they are the result of the

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generosity of people already connected with the Museum or of people whose good will has been aroused, often through deliberate cultivation.

3. Bequests: These too may be unforeseen, but more often bequests come from Trustees, or from those whose interest in the Museum has been cultivated.

Of these three channels acquisition by purchase is the most valuable: first because it can be used before the death of the donor, second because the acquisition can be more or less controlled by the museum. Mr. Courtauld's gift of \$700,000 to the Tate for the immediate purchase of modern French paintings is an example. Ten years have passed since 1934 but New York public collections have not yet nearly equalled the collection of masterpieces by Seurat, Gauguin, van Gogh, and more recent men, bought by the Tate with this fund, not to mention Mr. Courtauld's subsequent gifts of pictures bought by him for the Tate and with the Tate's approval.

If the gift is a work of art rather than money for purchase it is obviously better to receive it from a living donor than from a dead one. One of our Trustees eight years ago gave to the Art Institute of Chicago a collection of modern pictures worth now at least half a million dollars. It included Seurat's greatest masterpiece and very fine works by van Gogh, Gauguin, Henri Rousseau, Matisse, Picasso, and others. Had the donor preferred to leave these pictures as a bequest Chicago would have had to wait for (it is to be hoped!) many years. Such a delay would have rendered the Birch-Bartlett Collection far less valuable; for it is now that the great pictures of the present and the immediate past must be made easily and continually accessible to the public.

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It is a fundamental paradox that as time goes on the great modern pictures of today become more important to the Metropolitan but less important to the Museum of Modern Art. If for some reason owners may not feel able to give even essential works to the Museum the semi-permanent loan may prove a solution to this dilemma. The Courtauld or the Bartlett gifts would have been just as available to the public had they been semi-permanent loans. The semi-permanent loan however is decidedly weak strategically for it does not add to the prestige of the Museum, nor does it attract other gifts, nearly so much as an outright gift. (The immediate value of semi-permanent loans is discussed under "The Provisional Museum Collection," at the end of this report.

2) Inducing Gifts to the Permanent Collection:

1) Emphasis upon the Permanent Collection: Gifts may be induced indirectly by emphasis upon the permanent collection already acquired.

a. The permanent collection should be well shown in the best galleries. The most important items should always be on view, a good proportion of the rest should be shown six months out of the year.

b. The permanent collection should be catalogued.

c. And publicized with the same care as the loan exhibition (of course the same volume of publicity is not to be expected.)

d. New gifts should be treated with honor and should be publicized and exhibited within a reasonable length of time.

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2) Cultivating Donors to the Permanent Collection:

a. Collectors of modern art should be interested in the permanent collection in order to persuade them to give paintings; immediately, or by bequest, or as semi-permanent loans. Gifts of paintings can sometimes be induced in the form of memorials.

b. Cultivation of these collectors can be done even more effectively by Trustees than by the staff - especially if the Trustees themselves can give paintings or let it be known they intend to leave part or all of their collections to the Museum.

c. Dealers, such as Duveen and Knoedler, have often made valuable gifts to museums both here and abroad. Such gifts need not be refused providing no obligation is incurred.

d. Artists also have given to museums, (Matisse to the Luxembourg.) Of course every caution must be observed in accepting gifts both from dealers and artists.

3) Gifts in Relation to Planning the Permanent Collection.

The plan of the permanent collection has already been sketched. This sketch might well be filled in in detail not with a view to crystallizing the collection in any way, but rather a) to avoiding that haphazard growth already noted, b) to inducing gifts by indicating a want or void. In filling in this plan with actual and potential gifts the cooperation of the Trustees is urgently needed. An example will clarify this problem: Suppose a Trustee, Mr. X owns a masterpiece by the great French painter, Blanc. The Trustee has always been most friendly to the Museum; from outward indications he will bequeath the picture to the Museum or may even plan to give it outright in a few years or lend it as a half yearly

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loan. In actuality however Mr. X may have decided in his own mind to leave the picture to the Metropolitan, or the Baltimore Museum, or to the Tate, or to his nephews. Misled by appearances the Museum staff may neglect opportunities to fill in the gap apparently filled by Mr. X's masterpiece by Blanc, only to discover upon the reading of Mr. X's will that they have made a very bad guess. By lack of frankness on the part of Mr. X or too great fastidiousness on the part of the staff, or both, the permanent collection will have suffered an irremediable loss.

There are of course many reasons why even favorably inclined Trustees and friends would hesitate to give or bequeath pictures.

Temporary obstacles are:

- a) The uncertain future of the museum as a permanent institution.
- b) The lack of space for hanging. It is better to face
- c) The previous neglect of the permanent collection already acquired.

More general and chronic obstacles are:

- d) In this post-war period of political, economic, and monetary uncertainty, good paintings are among the most dependable securities especially those which command an international market. This fact might well prevent a collector's committing himself if he has invested heavily in works of art.
- e) Potential gifts or bequests to the Museum are of course instruments of power in the Museum's affairs. The collector who committed himself would from one point of view lose some political

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power; but this loss would be offset by the power gained through having courageously and generously become an important donor.

In any case it is quite clear that the greater the degree of candor and cooperation on the part of Trustees and their friends, the more intelligent and effective will be the development of the permanent collection. Knowledge of the collector's intentions could of course be confined in absolute confidence to the members of the Committee on the Permanent Collection.

"4. Acceptance of Gifts to the Permanent Collection:

a) The terms of acceptance of gifts to the Permanent Collection are made unconditional whenever possible.

b) Policy of Acceptance

The following discussion may seem in part equivocal and compromising unless it be clearly realized that the standards of the Museum's Permanent Collection can be expressed by what is exhibited rather than by what is acquired. It is better to face realistically the fact that compromise will doubtless enter into the Museum's acceptance of gifts so long as

1. the Museum has no funds for purchase
2. the decisions are in the hands of a committee
3. large gifts of works of art usually contain desirable and undesirable items
4. there is so much difference of opinion as to the relative importance of various contemporary works of art

On the other hand the Trustees may decide to depart from the present policy in order to maintain, instead, a rigidly high standard of acquisition. Practically this may prove a boomerang for the more guesses one makes the more chances there is of being

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right ten years from now - and the mistakes of an acquisition committee will then be readily forgiven providing they are on the side of commission and not of omission. Mediocre acquisitions can be stored, sold, given away, or circulated. But fine works not acquired are often inevitably lost.

In accepting gifts the following factors may be considered:

1. The quality of the gift. Two levels of quality might well be considered: First, those works which seem unquestionably worthy of a place on the walls of the Museum. Second, those works which are valuable for study purposes, for loans to other museums or for inclusion in circulating exhibitions. For example, a good average Vlaminck watercolor might be refused by the Acquisition Committee because it did not seem good enough to hang permanently on the walls of the Museum. This watercolor would however be very useful as a unit for a circulating exhibition of modern watercolors to Schools, Women's Clubs, and small museums.
2. The importance of the artist. Inferior works by important artists are more valuable (to the collector) than are good works by unimportant artists.
3. The importance of the donor. Under the terms of acceptance works need not be exhibited and may be disposed of at the discretion of the Museum. Nevertheless if the donor visits the Museum frequently, it may prove better in the end to refuse the gift outright.
4. The size of the gift.
5. Its appropriateness to the collection.

C. Exhibition and Preservation of Permanent Collection.

The present building is already inadequate for the exhibition and storage of both the Permanent Collection and Loan Exhibitions.

It is not so much lack of space, though this is serious enough, but the awkward distribution of space among four floors so that there is only one large room (the second floor). While the upper floors are

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inaccessible to the public by elevator, loan exhibitions cannot be well shown on the fourth floor nor can the Permanent Collection, which should be even more accessible than the temporary shows.

Storage too will shortly become a serious problem - the basement is needed in large part for packing and storage of cases and materials - the fifth, or office, floor is already congested - and the picture storage room on the third floor is full much of the time.

The Department of Architecture, Industrial and Commercial Arts will require more storage and exhibition space, especially after its large traveling exhibition, "Modern Architecture" completes its itinerary.

The Film Department does not yet exist except as a paper program (cf. report prepared by Director, June 1932.) For exhibition space it will require a projection hall. Exhibitions of "stills" (photographs made during the course of production) can be held in ordinary galleries. For storage of films fireproof vaults are required by law. Both the projection hall and storage vaults could be secured through renting or by arrangement with other organizations.

A temporary solution of this congestion is offered below in Section V, "The Provisional Museum Collection."

For at least two months during the winter as well as throughout the summer the "Provisional Museum Collection" should be expanded to fill the whole building with a magnificent general exhibition of modern art.

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V. "Provisional Museum Collection"
THE "PROVISIONAL MUSEUM COLLECTION" - a temporary substitute for the Permanent Collection.

The Permanent Collection is faced by lack of funds, lack of space, and competition along certain lines from two or three ~~far~~ more richly endowed institutions. The Trustees should not be discouraged by these handicaps. An excellent temporary solution of the problem is at hand providing the Museum can depend upon its friends not so much for money - but for loans of works of art.

The Bliss Collection and the present Permanent Collection together already form a nucleus which if supplemented by loans from private collections would form a representative collection . . . of modern painting, sculpture, graphic arts, and architecture. These combined groups might be called for convenience the "Provisional Museum Collection." The "Provisional Museum Collection" would be flexible; it could be expanded or contracted to meet the exigencies of space but it would be maintained with the plan of the future Permanent Collection in mind. As a rule it should occupy from one-third to one-half the Museum Gallery space. In any case its best units should almost always be on exhibition. Only under the most exceptional circumstances should masterpieces such as the Daumier, the Picassos, the finest Cézannes from the Bliss Collection, or the large Maillol and Lehmbruck bronzes, be hidden from view. For at least two months during the winter as well as throughout the summer the "Provisional Museum Collection" should be expanded to fill the whole building with a magnificent general exhibition of modern art.