

Bates Lowry
Director

March 30, 1969 - Noon

STATEMENT BY BATES LOWRY, DIRECTOR, THE MUSEUM OF MODERN ART

For many weeks we have been corresponding and holding informal talks with a loosely organized group of artists and their colleagues who have raised questions about the relations between artists, museums and society. Because we think these issues are of real concern, to us and to other institutions, we are establishing a Special Committee on Artist Relations composed of about 35 artists, dealers, critics, museum directors and civic leaders. This Committee will hold a series of sessions, open to the press and observers, to hear any individual who cares to speak on these or related issues such as extension of Museum hours, copyright legislation and opportunities for artists without gallery affiliation to have their work seen. The Committee will report to the Museum by June 1.

The group with whom we have been communicating prefers a single open hearing to air the issues. Last week they called for a demonstration in the Museum Sculpture Garden to bring public attention to their questions and to their plans for an open hearing. As an indication of our continued willingness to talk, we have taken the unusual step of opening the Garden to permit any artists who wish to take part in this peaceful demonstration to enter through the West 54 Street gate. I have also asked about 40 Museum staff members to distribute literature about the Museum's program and policies and engage in individual talks with the artists. All staff members are wearing identification badges giving their names and departments.

So that the public will not have their visit to the galleries interrupted we have asked the artists to confine their demonstration to the Garden. As we expect unusually large crowds on Palm Sunday, we have increased our security forces to make certain no work of art is accidentally damaged.

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

AN OPEN LETTER TO TODAY'S VISITORS TO THE MUSEUM OF MODERN ART

As the flyer being distributed here today by a small group of protestors calls for free admission; I want to tell those of you who have paid to enter the Museum or who are Museum Members just how important your financial support is to us.

The Museum of Modern Art is a completely privately supported institution. We receive no subsidy from the municipal, state or federal governments. Our purpose is to help people enjoy, use and understand all the visual arts of our time.

The public we serve contributes one quarter of our annual operating expenses by paying admission fees or regular membership dues. The Museum operates at a deficit which is made up by contributions from other categories of its membership, trustees, friends. Income from endowment covers only about 20% of our annual expenses.

The Museum has only one small endowment fund for the acquisition of works of art. It is restricted to the acquisition of prints by contemporary American artists. Therefore all of the other paintings, sculpture, prints, drawings, photographs and examples of architecture and design seen in the Galleries devoted to our permanent collection have come to the Museum through the generosity of friends, collectors, Members, Trustees and artists.

Despite our dependence on the financial support of the public we do offer free admission and reduced rates to thousands of people.

FREE ADMISSION to the Galleries is given to artists whose work is in the Collection or here on loan, to groups of New York City public school students, to foreign students, to groups from private and public agencies for the underprivileged, to magazine, newspaper, radio and TV critics and writers in all the visual arts.

FREE ADMISSION to the International Study Center is available to any student, scholar, artist or interested member of the public. These areas include the Photography Center, Print Room, Painting and Sculpture Study-Storage areas, Film Study Center and Library.

REDUCED ADMISSION is available to art students and professionals, to individuals in groups of ten or more, to New York City high school students who hold a General Organization Card.

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I would also like to comment on the other points listed in the flyer being distributed today.

Earlier this year we were asked by about a dozen artists and critics to devote a section of the Museum to showing the accomplishments of black artists under the direction of black artists. The Museum has always acquired and exhibited works of art because the Curators believed in the quality of those works without regard to race, political creed or national origin of the artist.

For many years the Museum has expanded its activities into all parts of the country and the world. In New York City we have extended our activities by sending exhibitions to the public schools. Next week we will announce the opening of a new program for teaching children of ages 4 to 12 to understand the unique qualities of the visual arts and how this experience can enrich their own lives. This program will be carried out in a building at 141st Street and St. Nicholas Avenue lent to us by The Harlem School of the Arts.

Many people in the art community including scholars, artists and critics now serve on one or another of the Museum's official affiliates: The Junior Council; The International Council; The International Study Center Advisory Board; and five Curatorial Committees. We announced some months ago that we are establishing Visiting Committees for each Curatorial Department which will reach out even further into the art community.

Bates Lowry
Director

The Museum of Modern Art

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March 30, 1969

I hope that your visit today will not be inconvenienced by the artists' demonstration, and thought that you might be interested to have some information about the Museum's policies and programs.

For some time we have been discussing the relationship of museums and artists and the responsibilities of museums to the community and society. To continue these on a broader basis we will announce very shortly the composition of a Special Committee made up of people who are independent of the Museum. The Committee will include artists (painters, sculptors, and those who work in mixed media and less traditional categories), film-makers, photographers, architects, designers, and other creative artists, as well as museum directors, collectors, dealers, art and cultural critics and historians, and civic leaders. The sessions will be open to the public, and the Committee will be asked to make its report to the Museum by June 1.

Bates Lowry
Director

WHAT IS THE PURPOSE OF THE MUSEUM?

To help people understand, use, and enjoy the visual arts of our time. When the Museum was founded in 1929 no other museum in America was sympathetic or systematically devoted to modern art. Today it is still the only institution in the world where one can see in depth the whole modern movement in all of the visual arts: painting, sculpture, printmaking, architecture and design, photography, and the film.

HOW DOES IT DO THIS?

Through exhibition in New York, throughout the United States, and the world of works it owns and borrows. Through publication of books and pamphlets, through sponsorship of lectures, symposia, etc., as well as through the facilities of its Library and International Study Center.

IS THE MUSEUM A PUBLIC INSTITUTION?

It is a private, non-profit educational institution chartered, as are independent schools and other institutions, by the New York State Board of Regents who in 1929 approved the Museum's purpose.

HOW ARE THE MUSEUM'S ACTIVITIES FINANCED?

It receives no subsidy from municipal, state, or federal governments, and is thus flexible, and independent of any political control or influence. Like the Guggenheim Museum, the Whitney Museum, and the Jewish Museum, which also do not receive public funds, it charges admissions.

The public we serve contributes one quarter of our annual expenses by paying admission fees or regular membership dues.

The Museum operates at a deficit, which is made up by contributions from other categories of its membership, Trustees, and friends.

Income from endowment covers only about 20% of the Museum's annual expenses.

Despite the Museum's dependence on the financial support of the public we do offer free admission and reduced rates to thousands of people.

Free admission to the Galleries is given to artists whose work is in the collection or here on loan, to groups of New York City public school students, to groups from private and public agencies for the underprivileged, to magazine, newspaper, radio and TV critics and writers in all the visual arts.

Free admission to the International Study Center is available to any student, scholar, artist, or interested member of the public. These areas include study centers devoted to painting and sculpture, drawings, prints, architecture and design, photography, and film as well as the Library.

HOW DOES THE MUSEUM GET MONEY FOR THE ACQUISITION OF WORKS FOR ITS COLLECTIONS?

The Museum has only one small endowment fund for the acquisition of works of art which is restricted to the acquisition of prints by contemporary American artists. Therefore all the other works-- paintings, sculpture, drawings, mixed media, photographs, and examples of architecture and design--in the collection have come to the Museum through the generosity of friends, collectors, Members, Trustees, and artists.

HOW DO WORKS OF ART COME TO THE ATTENTION OF THE MUSEUM'S STAFF FOR POSSIBLE INCLUSION IN AN EXHIBITION OR IN THE COLLECTION?

The staff visits artists' studios, other exhibitions, and galleries both in this country and abroad. Artists also submit photographs and/or slides of their work for consideration. Many artists are represented in exhibitions and/or the collection before they are represented by a gallery.

DOES THE MUSEUM KEEP A RECORD OF ARTISTS WHO SUBMIT WORKS?

Yes. For future reference the curators make notes of the work of each artist. In addition, biographies, photographs, and slides are kept on file.

DOES THE MUSEUM KEEP RECORDS CONCERNING THE WORKS OF ART IT SHOWS AND/OR OWNS?

Yes. The Museum maintains an extensive archive of clippings, catalogues, notices, and correspondence, including questionnaires filled out by artists whose work has been acquired or exhibited. The Library has large files on thousands of artists and significant works, which are available to anyone who wants to consult them.

IN SELECTING A WORK OF ART FOR INCLUSION IN AN EXHIBITION OR THE COLLECTION DOES THE MUSEUM CONSIDER THE SEX, NATIONALITY, RELIGION, POLITICS, RACE OF AN ARTIST?

No.

WHAT CRITERIA DOES THE MUSEUM APPLY?

Quality; historical significance; significance of the moment.

DOES THE MUSEUM HAVE A CONSERVATION DEPARTMENT FOR THE WORKS IN ITS CARE?

Yes. It also has access to specialists for any problem that may arise in works using new materials and methods of presentation.

IS THE INTERNATIONAL STUDY CENTER, INCLUDING THE LIBRARY, OPEN TO THE PUBLIC?

Yes. On appointment but free of charge to students, scholars, artists, and any member of the interested public.

DO THE MUSEUM'S SERVICES EXTEND INTO THE COMMUNITY?

Yes. It sends exhibitions to public schools, and runs a school for children and adults. It has opened a Children's Art Carnival at the Harlem School of Arts. It brings children from all areas to the Museum.

It has sponsored urban design studies with the New York City Planning Commission and has helped the Housing Authority build experimental playgrounds. It co-operates with the Visual Arts Section of the Department of Parks to present works throughout the city.

In 1967-68, 51 exhibitions prepared by the Museum had 243 showings in 156 communities of the United States and Canada; 11 exhibitions had 48 showings in 39 cities abroad.

Currently on view throughout the United States and Canada are 42 exhibitions, and there are 10 exhibitions abroad.

On 53rd Street in 1967-68 there were 28 exhibitions in which there were 707 loans; at the moment there are 7 exhibitions on view.

IS THE MUSEUM OPEN IN THE EVENINGS?

Yes. On Thursdays until 9:00 p.m. Last fall the Museum also remained open until 11:00 p.m. on 4 Friday nights.

WHAT IS PLANNED FOR THE FUTURE?

Right now there are over 30 exhibitions and as many publications in preparation. A number of the exhibitions planned reflect the current diffusion of traditional boundaries in the arts, which the Museum is uniquely able to present due to its concern with all the visual arts. Plans are also being made for the exhibition

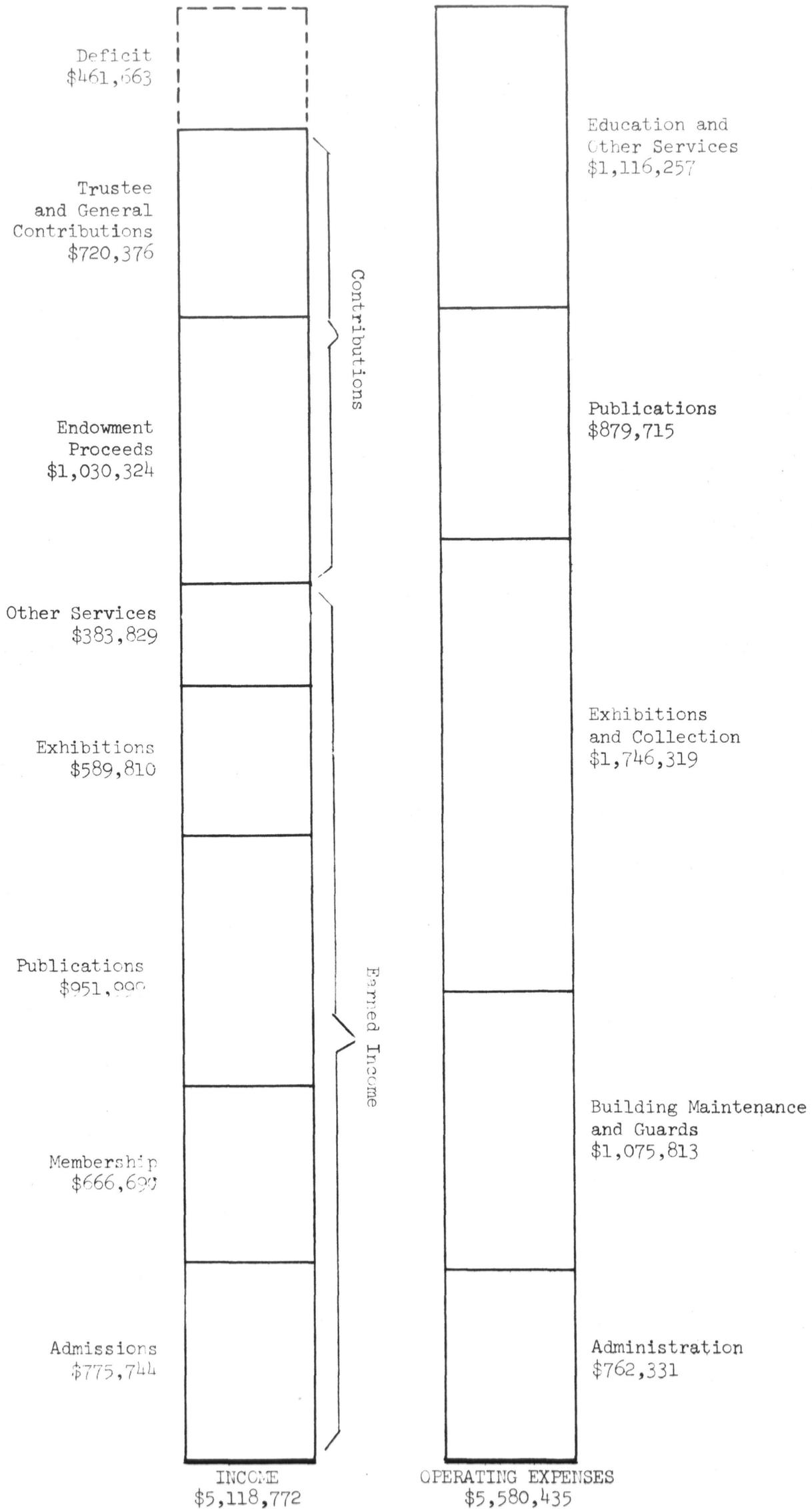
and collection of works involving radical innovations. For this, new flexible gallery space will be required and new methods of presentation are being developed.

IS THE STAFF ACCESSIBLE TO ARTISTS, MEMBERS, AND THE REST OF THE PUBLIC?

Yes. And if a particular staff member is not known, the Department of Public Information suggests the person to speak to. A staff list is always available at the Information Desk and from the Department of Public Information.

HOW CAN THE PUBLIC HELP THE MUSEUM?

By continuing to support the Museum's activities through admissions and contributions for exhibition, collections, and all the other services the Museum provides.



The Museum of Modern Art

To THE STAFF
From BATES LOWRY
Date April 16, 1969

On Sunday, April 13, Tom Lloyd and Faith Ringgold conducted a group of about 25 black people, including several children and teenagers, on a "walking tour" of the Museum to call attention to their demands for a "black wing." An anonymous donor offered to pay their admissions after reading in Saturday's New York Times that the group could not afford the entrance fee. They held a briefing in the Auditorium Gallery and distributed a long questionnaire and statement to Museum visitors. Copies of the questionnaire and statement can be seen in Marjorie Cohen's office in the Public Information Reference Room. The group, who were also led by Alex Brook (a writer) and Flo Kennedy (a lawyer and head of Media Workshop), spent about two hours in the galleries. In my absence Willard Van Dyke acted as my deputy. John Szarkowski, Arthur Drexler, Dick Koch, Joe Chapman and Elizabeth Shaw joined him and have received my personal thanks to which I am sure you will wish to add yours.

The Museum of Modern Art

To The Staff

From Bates Lowry

Date March 18, 1969

Re Formation of a special committee to study the museum's relationship to artists and society.

As many of you probably saw in the New York Times of Friday, March 7, the series of discussions we have been having with a group of artists led by Takis had come to a standstill. So that the staff will be fully informed about these discussions, I want to review the circumstances that have led up to a threatened sit-in at the Museum:

1. On January 3, Takis, an artist who has a number of works in the collection, came to the Museum with a group of friends and removed from the Machine exhibition his Tele-Sculpture (1960), a work that had been acquired with funds given by Mr. and Mrs. John de Menil. The group took it into the Sculpture Garden where they posed for photographs--they had alerted the Times--and sent word that they wanted written assurance from the Museum that we would never again put the work on view without the artist's permission. Takis was finally persuaded that such written assurance would not be forthcoming but that the Director of the Museum would be glad to talk with him and a few of his friends in his office.

Since the ensuing conversation indicated that there had been some confusion over the matter between Takis and the director of the exhibition, I agreed to put the piece in storage. At the end of this first informal meeting it was agreed that some members of the staff would meet on January 24 with representatives of the artists to discuss the relationship of the Museum and artists.

2. On January 15 I received a letter that listed 12 artists and writers who expected to participate in the January 24 meeting. We told the signer of the letter that we felt that 12 people were too many for a discussion since members of the Museum's staff would also want to take part. It was agreed that the artists would have six representatives and the Museum would have six.

3. On January 24 so many more than six artist-representatives arrived that I felt that a discussion was not possible. We then agreed again to meet with six people representing the artists and six representing the Museum. The meeting was scheduled for January 28.

4. On January 28 the group arrived with a list of 13 points (see attached). The group representing the artists consisted of: Gregory Battcock, Hans Haacke, Tom Lloyd, John Perreault, Willoughby Sharp, Takis, and Wen-Ying Tsai. Although Mr. Lloyd, who had not been mentioned before, brought the group to seven instead of the agreed-upon six, we went ahead with the meeting. In addition to myself, the members of the staff present were: Arthur Drexler, Wilder Green, William S. Lieberman, Elizabeth Shaw, and John Szarkowski. After the meeting the artist-representatives left a statement addressed to the Museum in which they acknowledged that their 13 proposals required thought and consideration, and that they considered a period of 10 days should be sufficient for a written response directed to the undersigned (the 7 who had attended the meeting). "However," they concluded, "before we engage in further dialogue, we should like to know by letter your position on the first proposal."

5. On February 6 I sent a letter to the 7 people who had been at the January 28 meeting explaining that although the general feeling at the Museum was that a conference sponsored by the Museum to continue the discussion of the relations between the Museum and artists would be mutually beneficial, there were certain members of the staff who had been away and I was therefore delaying formal response to their request until February 14.

In his column in the February 6 issue of the Village Voice John Perreault mentioned that informal meetings had taken place, and that he and the others were awaiting the Museum's answer to their first proposal; at the same time he published the 13 points.

In the February 6 edition of the New York Free Press the 13 points and the two-paragraph post-meeting statement were published.

6. On February 14, after talking with various members of our staff and with members of the Board of Trustees, in particular William Paley, President of the Board, and Walter Bareiss, Chairman of the Painting and Sculpture Committee, among others, I wrote a letter to the 7 artist-representatives stating that the Museum intended to establish a Special Committee on Artist Relations (see attached).

7. On February 28 I received a reply signed by Gregory Battcock, Farman, Hans Haacke, Tom Lloyd, John Perreault, Takis, and Tsai. The signers regretted that we had not answered their first proposal to their satisfaction and therefore had no alternative but to proceed with other arrangements providing for an open hearing. They added that they would be pleased to accept the invitation to another meeting in the future, provided we were able to offer concrete answers to points 2, 3, 5, 7, 8, 9, 11, 12, 13. "When we receive a clear indication of the Museum's attitude toward all the above points, we will be glad to continue meetings with the Museum to offer any aid we can in implementing action. May we expect a written reply to the above no later than Friday, March 7? We will consider your refusal to reply sufficient evidence that we must search for other means to make our concerns felt."

On March 1 the East Village Other printed an item that stated that if the Museum did not send "a satisfactory reply by March 7, the artists intend to move from the public discussion stage to direct public demonstrations and sit-ins at the museum."

In his column in the March 6 issue of the Village Voice John Perreault reported the essence of the February 22 letter, and remarked that as of the last meeting the group of Takis and his supporters had grown to over 30 people, and that a public hearing would take place, date and time to be announced shortly.

8. On March 6 we prepared a statement for the press for release March 7 (see attached) that publicly announced the formation of the Special Committee on Artist Relations. At the same time we wrote letters to the 7 artist-representatives telling them that we were going ahead with the formation of the Committee and hoped that they would attend the meetings.

9. On March 15 a letter dated March 10 (with Release to Press date of March 17) was delivered to the Museum (see attached). The letter, which carried the names of 11 people in addition to the 7 to whom we had written on March 6, repeated the dissatisfaction with our plan to form a Special Committee.

10. At this writing we are actively forming the Special Committee, which will be made up of a broad range of people who are interested in the relationship of museums and artists and the responsibilities of museums to the community and society. The Committee will include artists (painters, sculptors, and those who work in mixed media and less traditional categories), people involved with film-making, photography and the other creative arts, urban design, as well as museum directors, collectors, dealers, art and cultural critics and historians, and people actively involved with the city's problems. The place and times of the meetings will be announced as soon as the physical arrangements are complete. The sessions will be open to the Press and the public, and it is expected that the Committee will make its report by June 1.

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1. The Museum should hold a public hearing during February on the topic 'The Museum's relationship to artists and to society'. This should conform to the recognised rules of procedure for public hearings.
 2. A section of the Museum, under the direction of black artists, should be devoted to showing the accomplishments of black artists.
 3. The Museum's activities should be extended into the black, Spanish and other communities and should encourage and support exhibits with which these groups can identify.
 4. A committee of artists with curatorial responsibilities should be set up annually to arrange exhibitions.
 5. The Museum should be open on two evenings a week until midnight and admission should be free at all times.
 6. Artists should be paid a rental fee for the exhibition of their works.
 7. The Museum should recognize an artist's right to refuse showing a work owned by the Museum in any exhibition other than one of the Museum's permanent collection.
 8. The Museum should declare its position on copyright legislation and the proposed arts proceeds act. It should also take active steps to inform artists of their legal rights.
 9. A registry of artists should be instituted at the Museum. Artists who wish to be registered should supply the Museum with documentation of their work, in the form of photographs, news clippings etc. and this material should be added to the existing artists' files.
 10. The Museum should exhibit experimental works requiring unique environmental conditions at locations outside the Museum.
 11. A section of the Museum should be permanently devoted to showing the works of artists without galleries.
 12. The Museum should include among its staff persons qualified to handle the installation and maintenance of technological works.
 13. The Museum should appoint a responsible person to handle any grievances arising from its dealings with artists.

January 28th, 1969

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

February 14, 1969

Bates Lowry
Director

Dear :

In response to the proposal by you and your colleagues that The Museum of Modern Art hold a "public hearing" on the relationship between the Museum and artists, it is our conviction that a more thorough and systematic approach is essential if we are to find answers to the questions, raised by you and others, many of which we have been studying for some time.

They are questions of far-reaching implications, a satisfactory resolution of which requires an opportunity for all points of view to be heard and for all possible answers to be explored. I am, therefore, recommending to the Board of Trustees that a Special Committee on Artist Relations be appointed, to be made up of objective and fair-minded individuals who are interested in the world of art and informed as to the needs and practices both of artists and of the institutions that bring their work to the public.

The Committee would hold as many meetings as necessary with as many artists and other interested people as may ask to be heard. A record of all discussions would be kept. A report would be made as to all points raised and all solutions suggested during these discussions. The Committee would also report its own conclusions for the consideration of the administrators, curators and Trustees of the Museum.

Because many of the problems already raised or likely to be raised would be applicable to other museums and to other institutions dealing with works of art, the report would be made public. A well-documented, thoroughly prepared and broadly based study of this kind would, in our judgment, constitute a great service to artists everywhere, to the public and to the institutions that exist to serve both.

We think that you and your colleagues have performed a useful and timely service in entering discussions with us and in bringing up this complex but vital matter of the relationship of museums to the artists whose works they exhibit.

Perhaps we could meet on February 28 at 11 a.m. here at the Museum.

Sincerely,

Bates Lowry

Sent to: Gregory Battcock, Hans Haacke, Tom Lloyd, Willoughby Sharp,
Takis Vassilakis, Wen-Ying Tsai, John Perreault

The Museum of Modern Art

Attach. 3

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11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

No. 32
FOR IMMEDIATE RELEASE:
Friday, March 7, 1969

A Special Committee on Artists' Relations is being formed by The Museum of Modern Art, Bates Lowry, Director, announced today. The purpose of the Committee is to explore problems concerning the relationships of artists and museums.

The Special Committee will be made up of people whose experience has informed them as to the needs and practices of both the artists and the institutions that bring their work to the public. The Committee will meet regularly to hear all those who want to present their views. A record will be kept, and a report with recommendations will be made public.

"The decision to establish the Committee," Mr. Lowry said, "is the result of the belief we have had for some time, that the whole field of the relations between museums and artists needs to be re-examined. Our interest in this problem was heightened by our recent discussions with a small group of artists who were interested in discovering the Museum's attitude toward a series of questions, some of which were identical with those already under discussion at the Museum."

Among the problems involved are the conditions under which works of art are exhibited; copyright matters; wider opportunities for artists without gallery association to have their works seen by Museum curators; the extension of the Museum's activities outside its own walls; and the economic rights of the artist in his work.

"Some of the problems raised are extremely complicated," Mr. Lowry continued. "Sound and workable solutions to new problems can be found only after the most painstaking inquiry into all views, after all the relevant facts have been presented, and after the most earnest consideration by all those concerned."

Mr. Lowry said that it was the hope and expectation of the Museum that the Committee's inquiry and report will prove helpful to other institutions and artists

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with similar problems. "The world of museums and artists, as all other areas of life, has changed enormously in the last decade," he added. "The changes have, in many instances come so fast that it has sometimes been difficult to act responsibly as soon as they occurred. Certainly there has been a spectacular growth both in museum attendance and in the number of artists who are struggling for a hearing. In establishing the proposed Special Committee on Artists' Relations the Museum is aiming to remain true to its original purpose: to help people enjoy, use, and understand the arts of our time.

Several people are being considered for membership on the Special Committee. "When they have been invited," Mr. Lowry said, "and when they have accepted, their names will be publicly announced, as will the Committee's schedule of sessions and working procedures."

Additional information available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. 245-3200.

Return Address: See below

March 10, 1969*

To The Museum of Modern Art
 Bates Lowry, Director
 21 West 53rd St.
 N.Y.C., New York

Dear Mr. Lowry:

We regret that for the second time you have not answered our original proposal of January 28, 1969. Your suggestion creating a Special Committee on Artists' Relations is not a substitute for the immediate need for a Public Hearing open to all on the topic, "The Museum's relationship to artists and to society". A series of small committee meetings, open to the press or not, does not constitute a public forum.

We insist that a proper public hearing cannot be held under conditions imposed by The Museum of Modern Art. Before the many relevant problems can be discussed in detail, there must be a free and open public hearing. At such a hearing, The Museum of Modern Art will be welcome to present its point of view under the same conditions as other participants.

The fact that you have made no concrete reply to any of our 13 demands forces us to believe that you are unwilling to deal with us. Since the structure and policy of The Museum of Modern Art are the matters immediately at issue, a committee appointed by the Museum would be useless.

Carl Andre
 Ilene Astrahan
 Gregory Battcock
 Frederich Castle
 Farman
 Alex Gross
 Hans Haacke
 Joseph Kosuth
 David Lee
 Lucy Lippard
 Tom Lloyd
 Len Lye
 John Perreault
 Malile Ryder
 Gary Smith
 Takis
 Tsai
 Ruth Vollmer

(* March 15: Delivery to Museum
 March 17: Release to Press)

(Return Address:
 Gregory Battcock, 317 W 99, NYC
 10025
 Farman, Hotel Chelsea, 222 W 23 St.
 Hans Haacke, 25 W 16th St. 10011
 Tom Lloyd, 154-02 107th Ave.
 Jamaica, NY
 John Perreault, 242 W 10th St.
 Takis, Hotel Chelsea
 Tsai, 96th 5th Ave., NYC 10011)

Copies: The above.

ORIGINAL COPY: PERSONAL DELIVERY AT MUSEUM OF MODERN ART ON
 SATURDAY, MARCH 15.

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architects, choreographers, composers, critics & writers,
designers, film-makers, museum workers, painters,
photographers, printers, sculptors, taxidermists, etc.

ARE ASKED TO COME TO THE MUSEUM OF MODERN ART GARDEN
21 WEST 53RD STREET AT 3:00
ON SUNDAY, MARCH 30TH.

AMONG THE REASONS THIS ACTION IS BEING CALLED ARE THESE:

- 1) TO DEMONSTRATE THE RIGHT OF ART WORKERS TO USE ALL MUSEUM FACILITIES;
- 2) TO SUPPORT THE DEMANDS OF BLACK ARTISTS;
- 3) TO DEMAND THAT ALL MUSEUMS EXPAND THEIR ACTIVITIES INTO ALL AREAS AND COMMUNITIES OF THE CITY;
- 4) TO DEMAND FREE ADMISSION ON BEHALF OF ANYONE WISHING IT;
- 5) TO DEMAND ACCESS TO MUSEUM POLICY-MAKING ON BEHALF OF ART WORKERS.

**DEMONSTRATE
OUR STRENGTH
AT MOMA!**