DAVID HOFFMAN MOMA HISTORY INTERVIEWS

INTERVIEW WITH: **WILLIAM S. PALEY (WP)**[1]

INTERVIEWERS: **CARL COLBY (CC); RUTH CUMMINGS (RC)**

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CC: Maybe 12 people crowded into three or four rooms, like the Heckscher building and in the new building—you knew it then. And now you can look out your window and see what's come of it now. What do you see its actual mission as being now? More a repository of the great collection that it has, or, what place does it really hold for you now?

WP: For me it holds the same place it always held, except for it's better done, more effective, more interesting, and therefore I think that it represents a tremendous improvement. But the basic idea was never to have a repository period. It was to have a repository so that to the extent that you could follow it, the movement of art, from the time you think we started to the present day, and then beyond. And also, very strongly, to give the audience and scholars and painters some idea of what's going on today. In other words, we have to look back to where we came from and look ahead to where we're going, on the whole route, and it becomes difficult. We sometimes sit around and wonder whether the new Museum of Modern Art is appropriate. What is modern art now? This is an extension of some idea that appeared 50 years ago, and that served its purpose very well. And I think the basic purpose that we started with is just as good today as it was then. Art is changing; what's happened in the past is of great, great interest. Where that's leading us and what is currently being looked at, without being too critical one way or the other, means you get a feel of what's happening to the art world. I still think that's our basic purpose; it always has been. It's also—it tries to make all art, particularly the new art, exciting and interesting. We don't say around here, is any exhibition contemporary art. We recommend it as the start of the future. At least we try not to. Too many people interpret it that way, which

[1] Also present, Luisa Kreisberg (LK), the MoMA Director of Public Information (Press Office).

we don't like. They say the fact that you have choices of picking something, so why did you happen to pick these? Well, you pick it because you think they're interesting; you don't know how good they really are. A very funny thing—time is a very, very important factor. If you really want to beat that, you can't, you see. You say it from taking things that you think that have an interesting point of view, something that's different and might have an influence on the future, and say, "Here it is. See for it yourself." And it's people [INAUDIBLE: 0:03:03], and they get very critical at times, very angry almost, or very, very [INAUDIBLE: 0:03:13].

CC: Do you remember when there was an awful lot of—? Did people use to come up to you in the mid-thirties and say, 'What the hell are you doing this for, I mean, how can you be interested in modern art?' I mean, was it still pretty much something where you were very much—? It was a combative situation almost?

WP: Listen there was a day when French Impressionist art was looked upon as savage, you know, and people wondered what you saw in it. And people that caught the bug in those days—I happened to—it was flabbergasting. There was no understanding, there was no desire to see anything good about it. Not for everybody. You just reminded me, a lot of people would look at you and say, "What the hell are you doing? You're wasting an awful lot of money. I could have done that when I was six years old." That sort of thing, you would hear about that.

CC: What about things like the Film Department? You brought it into your own building at Madison Avenue for a while; didn't you? The Film Department went into—

WP: I don't remember that. Jock Whitney was head of the Film Committee, and I was on that committee with him. And we were trying to get the film industry interested in the Department, and failing miserably, because they'd have none of it. They could not get the idea of why it was important for the Museum to cover the motion picture business. [INAUDIBLE: 0:04:37] broadcasting things; Broadcast Museum.

CC: When did you start seeing that change? When did movie studios and other people begin to start asking you about those old pictures, or, when syndication started and people wanted to—?

WP: I don't know when it got started. I don't think they—even now [INAUDIBLE: 0:04:48].

LK: It's still slow to be perceived.

WP: They don't have the proper conception, they're so busy making pictures, hoping for them to be successful. And there's no pride, I don't think, in it as an art form. Now listen, this doesn't cover everybody, but [INAUDIBLE: 0:05:22]. You don't [know] how many times at night I worry about having something 20 years from now that can be bought on video. Basically, they don't really care.

CC: What about Alfred Barr himself? Did he strike you as a pretty extraordinary person?

WP: Oh yes. There wouldn't be a Museum of Modern Art without his idea, his concept, to set the standards. Very knowledgeable, the Museum stance is probably [INAUDIBLE: 0:05:54] without his guidance. Courageous man. Very thoughtful. And great vigilance about the Museum. He was absolutely indispensable to the bulk of the Museum.

CC: Mid-sixties particularly, and then a little bit later when Alfred Barr retired and René d'Harnoncourt retired and then was killed in that accident, and the whole place began to change, and you were involved, or you were brought in to help make those transitions, did you—? When I read about that, it struck me that it's probably awfully hard to succeed the founder. It's a personal question too, but how do you groom people to succeed? How can an institution succeed the very people that brought it to life? I speak to someone like Philip Johnson, for instance, and he gets wistful and thinks, it used to be like a club with just a few of us, us against the world, and now it's so big. It's a pretty hard thing to do, isn't it? Wasn't that a major—?

WP: Well, it's always hard to really replace success. Barr was perfect in his success. We were very lucky because d'Harnoncourt sort of slid in, you know, and he was always taken for granted. And he grew into his place quite naturally. I don't know though of formal meetings or any of these questions of who is going take over from Alfred. [INAUDIBLE: 0:07:34]. And he had the equipment and the personality and the ability to take this very confused, very mixed up group of nuts

really in many respects and make it work. And fantastic taste. All the qualities that were needed in addition to his ability to handle people—that was his strongest [INAUDIBLE: 0:08:06]. And he managed to live with himself and Barr very successfully. Some of the details, I don't even remember or really even knew about. Alfred had his ups and downs, and I don't know any details about it; there's better information from someone like [INAUDIBLE: 0:08:29], Eliza. Now she has a new name.

CC: Cobb.

WP: She would know.

CC: I spoke to her.

WP: Philip would know. I don't know if Philip will talk, but…

RC: We have heard of the period that it was intense, and then they'd work it out, but they overall had a very good relationship, which made, I guess at that point, I think the Museum had grown pretty much institutional size and it did need somebody who was a director, and then director of collections.

WP: For a period there, Alfred Barr was out, you know. Then he was there. I'm not quite sure what happened. I just think he stayed. It's possible, you know—

CC: He just stayed and nobody—

RC: We heard from people though that they went—we heard though that people would, for instance, even Philip Johnson said he'd always go to Alfred. They were always glad that he was there. People who were outside the institution, Bill Lieberman, said he went to Alfred. They would always—he was it.

CC: For those aesthetic judgments, they all depended on him.

WP: Amazing [INAUDIBLE: 0:09:38]. His ability to select those artists and those trends that were so important, to say to himself to begin with, 'This belongs to the future.'

CC: And so now, the last 10 years, say, when Richard Oldenburg came in, early seventies, it's been now pretty smooth sailing in this period?

WP: That role has been inherited very nicely by Bill Rubin. He's the one we look to for that guidance. He's awfully good too; [INAUDIBLE: 0:10:13]. He knows his stuff, and I don't know of anyone in the world who can talk about art or talk about a single picture with more interest than Bill Rubin. He just glows. I mean, he obviously loves it. He's a scholar, and we're very lucky to have him. There's always somebody like that who has to curate a great museum. We lost Bill Lieberman, which was a shame. He didn't have the strength of a Bill Rubin, but he was a very important member of the family, and particularly good at prints.

CC: We spoke with him. He said Alfred Barr invented him, and he said he was really very in The Museum of Modern Art even though he was sitting in the Metropolitan when he said so, I mean, that's the place that's closest to his heart.

WP: [INAUDIBLE: 0:11:03] remarkable man. And during those last years when his mind started to go [INAUDIBLE: 0:11:09]. But the other great thing he did for the Museum was that he gathered its collection, one of the best in the world. Even went to [INAUDIBLE: 0:11:22]. He knew how to get [INAUDIBLE: 0:11:25] answers. [Laughter] It was amazing.

RC: Do you have any anecdotes about that? We've heard from certain people, Dorothy Miller, told us about a [Pablo] Picasso drawing that he was able to get, and that he went to a luncheon one time and started talking about baseball, and Dorothy was amazed. She said, I didn't know he knew about baseball. And, she said, either he boned up just before because he knew the people he was visiting were baseball—

CC: The [INAUDIBLE: 0:11:46] he was visiting had just bought the Mets that morning.

RC: Or this was another.

LK: [INAUDIBLE: 0:11:52] owned the Mets.[2]

CC: Yes.

RC: Right. That's right. And there was some picture that he wanted.

CC: And he knew everything about the Mets that day.

[2] Mrs. Joan Whitney Payson (Mrs. Charles S. Payson), founder of the NY Mets and a MoMA trustee. This anecdote that Cummings is referencing is from the interview with Elizabeth Straus.

WP: I had a personal experience myself [laughing]. I don't know how he did it but I was hypnotized. It's a long time ago. He got what he wanted.

CC: He was also good, I guess, overseas with dealers and with getting pictures out of collections for—

WP: He would recognize [INAUDIBLE: 0:12:25] the tops in that particular field. He had great perspective. And he wasn't the easiest man to get along with. He never compromised. He was very strong and he was steady. He didn't want to be pushed around. He knew what he wanted.

CC: How would he have fit into a big corporate institution, do you think?

WP: Oh, he couldn't, he couldn't fit.

CC: He couldn't?

WP: No. Unless you put him away in a corner. You'd use his brains but not any kind of contact [INAUDIBLE: 0:13:00].

RC: I'm interested in how he may have shaped your aesthetic. Did you just come to liking Franz Kline or, was he responsible in helping people who were involved with him in—?

WP: When I joined the Museum I already had started. I got the bug accidentally, through Averell Harriman, of all people. He had a gallery on 57th Street, run by his wife, ostensibly. But he really ran it; he gathered everything. And there was a painting [INAUDIBLE: 013:41], very influential [INAUDIBLE: 0:13:43].

RC: Arthur Davies?

WP: He painted clowns, to a large extent. Clowns.[3]

RC: Bernard Buffet?

WP: American.

RC: Oh, American.

WP: He's quite important.

[3] Walt Kuhn.

LK: An important American artist.

WP: What's that gallery that specialized in American painters?

RC: Kennedy?

WP: Kennedy. You ought to see some of his painting, they've got all kinds—

LK: They carry 20th century.

WP: He just died about 15 years ago.

LK: It'll come to us before the end of the—

WP: But he—

LK: Put a reserve on that.

WP: He guided the Harrimans. And Averell was a very studious person. He'd get interested in something he was not good at at all, but he digs and digs, and [was] determined. And he was determined to find out something about art. I happened to be in Paris at the same time he was. Nothing much for me to do there except go to galleries, which didn't interest me very much. And he was around in the galleries and he said, "Come along with me." [INAUDIBLE: 0:15:05] So not only did we go to some galleries; we went to the homes—the gallery and the homes. And I was just [INAUDIBLE: 0:15:14] this. [Laughter] And I hear these names. And little by little I became interested, mostly in the people rather than in the painting. There was something very exciting about what was said about it. And I don't know how it happened, but I took a deep interest in finding out more and more about these men. So my first background was historical. Then I decided I wanted to plunge, and [INAUDIBLE: 0:15:43] and so forth. And I started out. And then Averell and I saw each other. A great collection was for sale. It was a collection in Berlin, the Schmidt collection; one of the great collectors of all times. And so [Albert] Skira was our agent; he got an option on it—oh, it was an enormous collection—for I think about $353,000. And as the option date was about to expire, Harriman said, "I'm afraid I'm not going in." I almost died. [Laughter] And Skira, he's crying, you know. And the whole [INAUDIBLE: 0:16:38]. And I just didn't have enough money to swing it. So I [INAUDIBLE: 0:16:44]. So the option time expired and Wildenstein really liked it.

RC: Sure.

WP: They must have made, I don't know, millions and millions of dollars on it. But the most important thing was that it had [INAUDIBLE: 0:17:00].

CC: French pictures and—?

WP: French impressionist, almost all. There was one in there I was looking forward to having it for myself. [INAUDIBLE: 0:17:12] [laughter] pay through the nose. Then I got to know some of the gallery owners. There was a mad guy around called [WP can't remember the name and takes a few guesses; he remembers Valentine Dudensing at 0:21:05]. Well, he was a very important dealer. He was crazy. But he loved art, particularly French impressionist art. And very daring. He [INAUDIBLE: 0:17:46] a couple of [INAUDIBLE: 0:17:48]. And his trouble was—it was assumed he had enough money—he closed down the gallery, [INAUDIBLE: 0:17:55] have a good time. [Laughing]

CC: So you started meeting friends of yours who were also getting interested in this in the mid-thirties or beginning thirties when the Museum started out?

WP: There weren't many.

CC: Just a few?

WP: Well, the people in The Museum of Modern Art.

CC: A small group?

WP: A small group, yes.

CC: What was Abby Aldrich Rockefeller like?

WP: Awww, she was a dream, just a dream. She was kind and considerate and warm, and a good friend. And she had a lot of love for the Museum. In spite of the fact she was married to one of the richest men in the world. She didn't have control of very much of it, otherwise most of it would have gone to the Museum. [Laughing] But whatever she got her hands on of the money, [INAUDIBLE: 0:18:47]. She was a loveable person. I remember she was skilled in her knowledge of art [INAUDIBLE: 0:18:57] she loved [0:18:59].

CC: Do you think she liked the people as much as the—?

WP: The people at the Museum or the artists?

CC: The artists. What was her main attraction for her motivation?

WP: I can't remember. She did have some preferences. [INAUDIBLE: 0:19:15].

CC: I guess she liked starting something new. A pretty adventurous person.

WP: In the field, there were certain things she liked better than anything else. And it's her concept, I think, of the Garden that Philip Johnson built for her. And it's a beautiful thing. We named the Garden after her. And she [INAUDIBLE: 0:19:38]—everyone [INAUDIBLE: 0:19:40] warm and loving about the field of art. [INAUDIBLE: 0:19:46] pretty good but pretty hard [INAUDIBLE: 0:19:50]. Get a lot done; it's more [INAUDIBLE: 0:19:54].

CC: It seems much more like a business now.

WP: Well, it's systematized; it's organized. We didn't have [INAUDIBLE: 0:20:03].

CC: There were only a few galleries back then. A couple of people have told us in the early thirties there were maybe eight or 10 galleries that you'd go to around town for serious—

WP: And they were all on 57th Street.

CC: Right.

RC: Right.

WP: 57th Street had some great ones. That [Paul] Rosenberg.

RC: Julien Levy.

WP: Rosenberg had the Picasso [INAUDIBLE: 0:20:28]. I remember going in there one day, he said, "Let me just take you upstairs;" he lived upstairs. He said, "All the money I have I'm leaving to my children in the form of this Picasso." [INAUDIBLE: 0:20:40]. And they were pretty hideous, I think. And I look back at it now [laughing] and I just didn't know much [INAUDIBLE: 0:20:50]. He said, "He's smart. He's smart." [INAUDIBLE: 0:20:54] so I thought. Looking back at it now, I think he really meant it. Oh, the fellow I was talking about was named [Valentine] Dudensing. Did you ever hear of him?

CC: Oh yes.

WP: The guy was a real nut, but boy he had a passion for it. And the first picture I bought [*L'Estaque*], I bought through him. I was traveling over in London at [INAUDIBLE: 0:21:17]. A [Paul] Cezanne, [INAUDIBLE: 0:21:22].

RC: Mont Sainte-Victoire.

CC: Cezanne.

WP: [INAUDIBLE: 0:21:33].

LK: He did so many of these things.

WP: But...

CC: We talked to Pierre Matisse, too. He was talking about how the French artists were so happy to get over here, because in France, nobody was paying much attention to them. They came over here, and there was a nice atmosphere, people who liked their pictures.

RC: And they recalled the times at the Modern when they'd have special receptions for [André] Masson—when the Surrealists came over after the War, it was a really special time. The Museum opened its arms and—

WP: After which war?

RC: After the second.

WP: I go back [INAUDIBLE: 0:22:07] [laughter]. I knew Pierre before the War. I walked in his studio one night for the first time. And he was unpacking a case, a crate. And I said, "What's in there?" And he said, "Well, you know, I just got started. I didn't have very much, so I asked my father if he'd send me something." [Laughter] He opened up the crate, and there was the most beautiful [Henri] Matisse [*Odalisque with a Tambourine*] ever painted, I think, anyway. So I bought it right then and there. And he said, "William, would you like to take it home tonight?" So I did. The next day I had a call from him saying, "Word has gotten out that my father sold this picture that everybody in New York was after. If you want to make a huge profit, just return it to me." That was my first experience with Pierre.

RC: That's a great story. Did you—?

WP: I got to know Matisse—he was doing a portrait of my wife. And the early part of it, he just made the sketches. He must have made [INAUDIBLE: 0:23:05] 35 drawings. And then he got ill and said that he had to stop and had to continue and come back the next summer. Unfortunately for me, he didn't ever get back to it. But he was a remarkable man. He was immaculate. You know how most studios are. There wasn't a spot anywhere. His beard; always clean. Nicely dressed. I was taking photographs [INAUDIBLE: 0:23:37]. He didn't know anything about what I was doing. I showed him my photographs from time to time. He got me to cover and he said, "You must do something." And I said, "What's that?" "Whatever you're doing now drop it; become a photographer." [Laughter] So I was greatly flattered. [Laughter] Probably would have been better if I had. [Laughter]

CC: The Photography Department at the Museum is really quite extraordinary.

WP: Oh, it's [INAUDIBLE: 0:24:07].

RC: John Szarkowski.

WP: He's fabulous.

CC: Yes, we think he's like a Will Rogers.

WP: To hear him talk about it. We've got some really busy people there. [INAUDIBLE: 0:24:20]. Rubin is just the tops.

CC: Rubin—it was interesting because we had been talking to a couple of people and then we got to Rubin, and people were asking about, well, what about the most contemporary, and that sort of thing. And he said, well, if The Museum of Modern Art wanted to compete with everybody, every little gallery downtown, or every little alternate space, whatever, then it would just be like another little head popping up out of the water trying to grab the latest and the most fashionable. But, he said, the great treasure house that the Museum is, he felt that to fill that in and to concentrate on that, and then to step back a little bit and fill in as you go along, and don't just be jumping and be the most faddish, he felt was the best philosophy. It's funny because Alfred Barr really left two almost contradictory dictums. He said, one, the Museum should always be a few steps behind the art;

a little bit of judgment, see what he's doing, then buy. And the other side of the coin, he said, if one out of 10 paintings you buy is a masterpiece in the end, then you're doing a great job. So it's hard to play both sides of the street.

WP: I often wonder whether, too, who would [INAUDIBLE: 0:25:33] now.

RC: He shared with us, in confidence—I don't think he'd appear on film, but I'm sure he's probably shared it with other people—that he doesn't feel this is a great period of art right now. And he feels that [it] comes and goes, and it's been like this in history before.

WP: A lot of other people think it's a pretty important period.

CC: Yes.

RC: Mm-hm.

WP: But you know, when you grow up with something that has [INAUDIBLE: 0:25:56], it's pretty hard to turn around in a different direction. I never had it out with him, though, [INAUDIBLE: 0:26:04]. But I haven't [INAUDIBLE: 0:26:06] just in the way [INAUDIBLE: 0:26:07] his own sympathies.

LK: If he's gone full circle for his next exhibition which he's so focused on, [which] is the primitivism in modern art [*"Primitivism" in 20th Century Art: Affinity of the Tribal and the Modern*]—so here we're going back to African art, [INAUDIBLE: 0:26:18].

WP: [INAUDIBLE: 0:26:19] Tenth Avenue.

CC: He's got some good ideas. He said that he'd love to be able to do a Vienna fin-de-siècle show. He said if he could just get his hands on a few Gustav Klimts from Vienna, then he'd be able to put together not only painting and sculpture, but if you think about it, there are not many museums that can pull design and photographs, maybe even a little film, and really a whole, a cross-departmental show.

WP: See I think it's the most important museum in the world. [INAUDIBLE: 0:26:50] special [INAUDIBLE: 0:26:53]. There's a cohesion about it that gives you a feeling what's happening in the creative world [INAUDIBLE: 0:27:02].

CC: So even in the late sixties and early seventies when there was all that turmoil and all that, you always had faith that the place was going to—?

WP: You had to have faith in its basic principle. We knew we were going to go through a bad period [INAUDIBLE: 0:27:15]. And whether the good periods are going to break out, nobody knows. Still don't know how it happens, but it happens. American painting became popular and recognized first in Europe. [INAUDIBLE: 0:27:29] exhibition that we used to send abroad. And that taught America to say we have something very important. [INAUDIBLE: 0:27:38] mixed up way of [INAUDIBLE: 0:27:41] information [INAUDIBLE: 0:27:42] American painters. Kind of like the museum [INAUDIBLE: 0:27:48].

CC: Well, The Museum of Modern Art, in a way, it defines New York from [twentieth] century New York, all the architecture, the design, and it all spins out of that. It seems very much a part of the city rather than just [INAUDIBLE: 0:28:00].

WP: Now with the new building, it just gives us some more space to breathe in. [INAUDIBLE: 0:28:07].

CC: That was a pretty creative solution to—being able to build and make up a little bit on the deficit on the side, it seemed to be.

WP: [INAUDIBLE: 0:28:18] got it started [INAUDIBLE: 0:28:20].

LK: Have you seen the *New Yorker* magazine cartoon?

WP: No.

LK: Last week—oh, it's wonderful.

WP: About our museum?

LK: It was in the *New Yorker*; I'll send you a copy. It shows a man with an acoustiguide, in his earphones, standing in front of the door of someone who's just stepped out of the shower. And the person is saying to the guy with the acoustiguide, "No, The Museum of Modern Art is downstairs." [Laughter] I tried to buy the original immediately, and it was sold. I was going to give it to Dick [Oldenburg]. And I think Charles Shaw bought the original. But it's the most wonderful cartoon.

WP: Which issue was it?

LK: Last week. I'll get it for you. I have it right on my desk. And send it over to you. Oh, it's divine. It's just lovely. [Laughter]

CC: That's very helpful to us because what we're trying to do is just get some initial conversations going with people. And what we plan to do is to film some interviews in probably May and June, and we're going to concentrate on the early part of the story first by getting, as we say, about 15, 18 people to talk about that. And then we're going to do a more contemporary treatment for the latter part, the last 20 minutes of the film. That'll be really more where is it today and future projections and that sort of thing. And that's where we're opening it up a little bit and getting comments from all sorts of people, as I said, Robert Hughes, and lots of people have a lot of good things to say. So I hope we're free to come back sometime and ask you some questions on film, if you wouldn't mind.

WP: I'm not that up for being on film.

LK: I wonder why.

CC: No, no, no, I don't mean on film but on camera.

RC: Put you on film to hear you say something.

WP: I was so discouraged [INAUDIBLE: 0:30:05]. And so was Jock Whitney. We used to meet in their offices in [INAUDIBLE: 0:30:13]. A lack of appreciation [INAUDIBLE: 0:30:17] camera. I'm willing to bet it's better now [INAUDIBLE: 0:30:22] than some of them are.

LK: Yes.

WP: In the broadcast museum, some [INAUDIBLE: 0:30:26] closer to [INAUDIBLE: 0:30:27] very supportive [INAUDIBLE: 0:30:30].

CC: You mean all those—that little summary of those great early variety shows and sorts of comedy shows.

WP: [INAUDIBLE: 0:30:36] any person broadcasting [INAUDIBLE: 0:30:38] like that museum [INAUDIBLE: 0:30:40] illustrations at least that I haven't seen in years

[INAUDIBLE: 0:30:44] on the television [INAUDIBLE: 0:30:46] how a collection is put together.

CC: Yes.

WP: When we were just getting started, [INAUDIBLE: 0:30:53] a lot more space [INAUDIBLE: 0:30:57].

CC: I think it's even in the last 10 or 15 years, when you can think of movies that you saw on television that aren't regular feature releases that are terrific films [that] should be kept, [like] *Friendly Fire*, or the *Roots* series.

WP: Will the Museum got a copy of this?

LK: Oh yes. Not only will we have a copy for our own, but we have some interest in it. We will benefit from some of the sales of the film, as well, and we'll have the right to circulate it through our library. What would you like this film to do as a television event?

WP: Television?

LK: It's a television film that they're making, on the Museum. What would you want to—?

WP: I thought the scenario I looked at [INAUDIBLE: 0:31:37] was pretty good.

LK: I do too.

WP: In an hour you can't just portray what you have I'd say [INAUDIBLE: 0:31:46]. You've got the spirit of the institution [INAUDIBLE: 0:31:51].

LK: The people.

WP: And the people, yes, [INAUDIBLE: 0:31:56] interesting angle, not just the standard type of thing you'd expect to see, you know. [INAUDIBLE: 0:32:09] a picture about art. We did a film [*Picasso: A Painter's Diary*] on the Picasso show [*Pablo Picasso: A Retrospective*]. Have you seen that?

CC: Mm-hm. Yes.

WP: That was just in order to have for historic interest. [INAUDIBLE: 0:32:26] it was a wonderful piece. It was the most successful museum [INAUDIBLE: 0:32:30] ever had.

CC: Sure then, naturally. What we want to do, really, is, one of the things we felt is that people—and we told this to Mrs. Rockefeller, Blanchette Rockefeller and other people—you know, they go into the Museum—and Jack Limpert, your Director of Development, said that this would really help him. People go in and they pay their money and they really don't have any idea how long the place has been here, who ever started it, who ever thought of a film department, and who are these Rockefellers anyway, and these other names. They don't know how it came to be. So if you can come in and have a feeling that, 'I know where that picture came from.' Or this photography collection, you should know how this started, and that kind of thing. People then develop a great affection for the place and know that people built it.

WP: They should know that we have four or five departments now. They think we only have pictures and sculpture and a few other things.

CC: And they think the state's supporting it or some couple of families are supporting it. And they don't know what it takes to get the place—how it started and that there was a vision here. And I think that's very important.

WP: There was an awful lot of effort.

LK: I think most people don't understand anyway that museums, cultural institutions, are living phenomena. They grow the way a child grows and are nurtured with a lot of love and attention. They don't just happen.

CC: And you can't start a museum nowadays without looking towards The Museum of Modern Art as guidance. It tells you how to start one. It tells you what people expect now out of a museum, even more so. That they want publications; that they want circulating shows; they want films. They want all these things that before they never had, but now they—

RC: That were unique to The Museum of Modern Art.

WP: Surprising how much [INAUDIBLE: 0:34:07]. [Laughter] [INAUDIBLE: 0:34:11].

CC: It is.

RC: It's a great testament to the fact that it is a good idea and it still is very lively and alive.

LK: There's a conflict over it though. Bill Rubin said today in an Exhibitions meeting that he's an elitist, and he doesn't think the man in the street goes to exhibitions or to museums; he says it's the people who love art who go to museums. And he just wants all of them. I think he's wrong.

WP: I think he's [INAUDIBLE: 0:34:41]. People go, tourists, they go all the time, and there are certain [INAUDIBLE: 0:34:47].

LK: Exactly.

WP: [INAUDIBLE: 0:34:48]. A lot of people feel very strongly [INAUDIBLE: 0:34:54] terrific [INAUDIBLE: 0:34:56], particularly when they see the outstanding collection and other examples of their favorite artists; and it's very exciting.

CC: Well, thank you.

RC: This has been most helpful. Thank you.

END OF INTERVIEW at 0:35:13