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CAPITAL CAMPAIGN 1971

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THE MUSEUM OF MODERN ART

An Outline for Oral Presentation of the Capital Funds Campaign

Purpose: To gain the financial stability to assure MOMA's continuing capacity for leadership of the modern art movement; additional annual income to meet continuing operational deficits (1970-71's is estimated at \$1,100,000).

Program: MOMA's program to gain this financial stability includes a capital funds campaign and efforts to increase income from annual giving, bequests, and project support.

Campaign: The main thrust of the program is the capital funds campaign for \$21,500,000; of this amount:

\$16,500,000 has already been pledged and \$7,100,000 paid
4,000,000 (plus interest earned on payments on pledges to date) has been used for the past five years' operating deficits, film preservation, and building renovation.

12,500,000 is the nucleus of a \$17,500,000 endowment fund
5,000,000 remains to be raised--hopefully by the end of 1971

Endowment: The \$17,500,000 endowment fund, by 1972-1973, should annually provide \$875,000--a substantial base for MOMA's financial stability.

Donors: Most of the commitments to date were from Trustees. Additional support is now essential from other Trustees, members, and friends.

Case: The case for support includes the central role that MOMA has played in the modern art movement, and its unmatched collections and the visual resource they provide in reshaping education in the visual arts.

Need: The need for the campaign is the result of increased demands for services

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The Museum

an informal introduction to

The Museum of Modern Art, New York



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The Museum

Text by Richard Schickel

Photographs by Dan Budnik

The Museum of Modern Art, New York

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Richard Schickel is the movie critic for *Life* magazine and the author of a number of books on film. Much of what he knows about this subject, he says, was acquired under the auspices, witting and unwitting, of The Museum of Modern Art. Born and educated in Wisconsin but a resident of Manhattan, he considers the Museum one of a "dwindling number of amenities" available to the New Yorker.

Dan Budnik is a photographer whose interest has centered on the art world, although currently he is profoundly involved in problems of ecology. The photographs in this book were selected from several thousand taken over the course of a few months, during which time he attended all the Museum's various exhibitions, openings, and other functions and became intimately acquainted with its staff, its public, its galleries and Sculpture Garden, and its behind-the-scenes operations.

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“There is no substitute for the confrontation between the individual and the work of art itself,” the museum curator said. “It is the ultimate experience in art—one person face to face with the painting or sculpture or whatever.”

The visitor to the fourth and fifth floors of The Museum of Modern Art, where most of its curatorial offices are located, encounters an almost infinite number of variations on this theme in the course of his rounds. He may, perhaps, be excused if he begins to think that this confrontation is to the Museum’s staff what water lilies were to the elderly Monet—an endlessly, obsessively challenging subject. They love it, worry it, grow snappish over it, weary of it, and then, of course, return to it. Because arranging these confrontations is what their professional lives are all about.

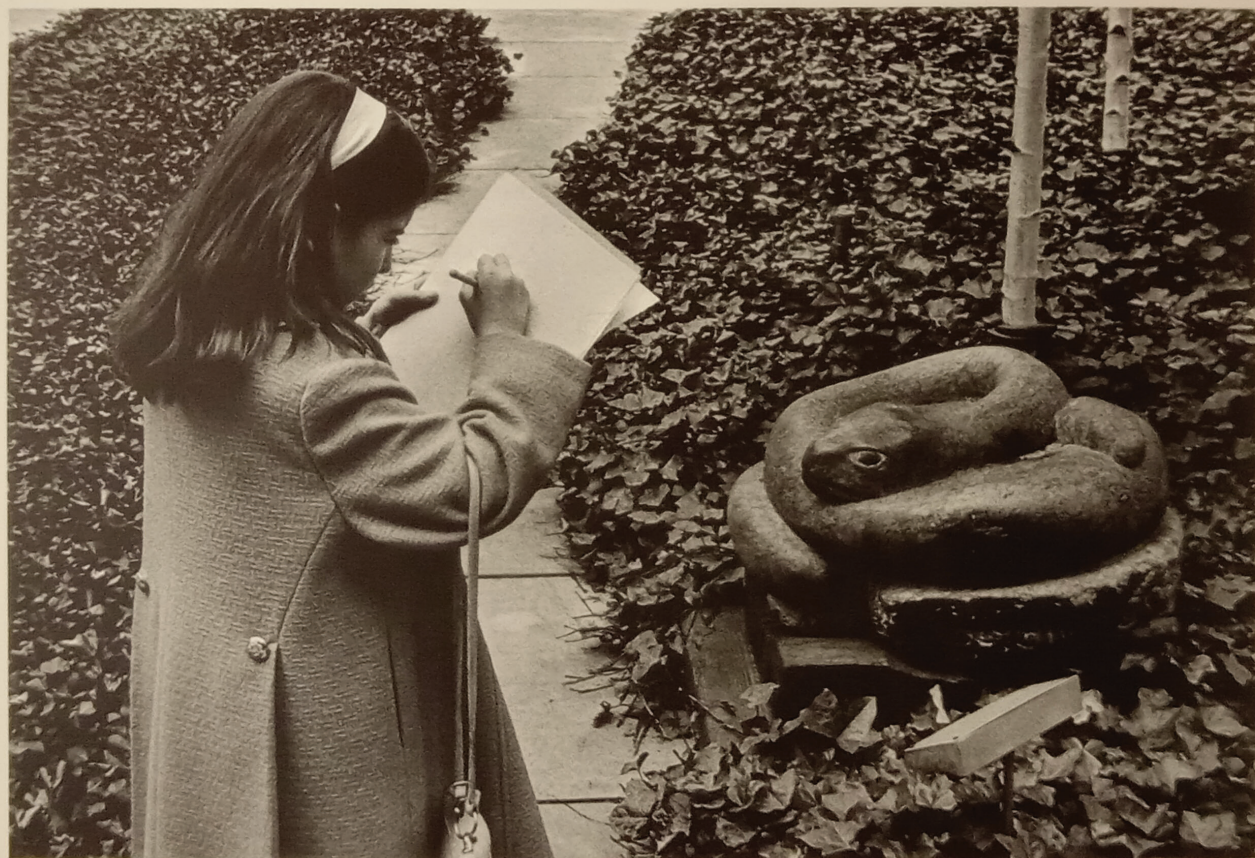
As we shall see, however, the terms of the confrontation between viewer and art object are today somewhat different from what they were when the Museum was founded in 1929. And it is the Museum itself, more than any other readily identifiable force, that has been responsible for this change.

A confrontation in the world of art, of course, has rarely been like those other forms of confrontation that recently have been better publicized. It is usually unnecessary, for example, to call police to a museum; voices are scarcely ever raised, only eyebrows; and nothing—except feelings—ever gets hurt.

Still, it is important to note that the tradition of modern art, which is by now quite an old one, has always con-

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tained a strong, often self-conscious desire on the part of its creators to shock their audience. And not just that part of the audience that is admittedly antagonistic to it, but also the innocent, the unwary, and, perhaps most important of all, those who are passively acceptant of the new, those who come hoping merely to "appreciate" art (and truth and beauty and all the other values of an earlier time, an earlier and simpler aesthetic) in a nice, genteel way. Shock is not, of itself, a way of making us feel but a way of opening us up, exposing us, so that we may, in time, begin to feel. The modern artist does not, as a rule, want to set off riots in the street, but in pursuing our engaged attention he is not above setting off a lively—if private—fracas in the mind of his beholder.

And he often attains his goal. From the Paris Salon of 1863, when Manet's *Le Déjeuner sur l'herbe* was rejected for exhibition, through the Armory Show in New York in 1913 when Cézanne was dismissed by one critic as "second-rate" and Lehmbruck's *Kneeling Woman* (a part of The Museum of Modern Art's collection today) was called "a pathological distortion," up through the Dada manifestations in Switzerland, Germany, France, and New York in the early 1920s and the first showings of the Abstract Expressionists in New York in the late 1940s, shock has been the first and basic response of the public to new schools, trends, and talents in art.

Nor can it be said that the knowledgeable are immune to the experience. As Wallace Stevens, the poet, once said in a lecture at The Museum of Modern Art: "One of the characteristics of modern art is that it is uncompromising,"

by which he meant that it is full of ideologies, each of which attracts its share of true (and passionate and articulate) believers. "A really modern definition of modern art," Stevens noted, "instead of making concessions, fixes limits which grow smaller and smaller as time passes and more often than not come to include one man alone. . . ." Thus, the climate among those who know more about modern art than simply what they like remains pretty much as Dwight Macdonald described it in a 1953 *New Yorker* profile: ". . . tropical, superheated with controversy, blazing with broad affirmations and equally sweeping denunciations, shimmering under the hot sun of the absolute."

In short, The Museum of Modern Art is almost by definition a center of constant intellectual and emotional agitation.

Isn't it?

Yes. Certainly. Except the agitation is scarcely visible when one is strolling its corridors, studying its treasures, musing on their meanings.

And that is a fundamental irony to be dealt with. To do so properly one must, for a time, abandon this play with the idea of modern art, these conceptions and preconceptions about the life of a museum devoted to it, and deal with the way people use such a place.

Here I may as well risk the autobiographical mode, for I suspect the resident of Manhattan visits the place in quite a different spirit from the suburbanite or tourist for whom absence does its splendid work, for whom an occa-

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sional visit to the Museum is a much more
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Midday, midtown, midsummer: It becomes
from the hot crush of the city. In the cool
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5:20 P.M., collar and spirit crumpled: A
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sional visit to the Museum is a much more intense experience than for those of us whose easy and constant proximity to it allows us to take it for granted.

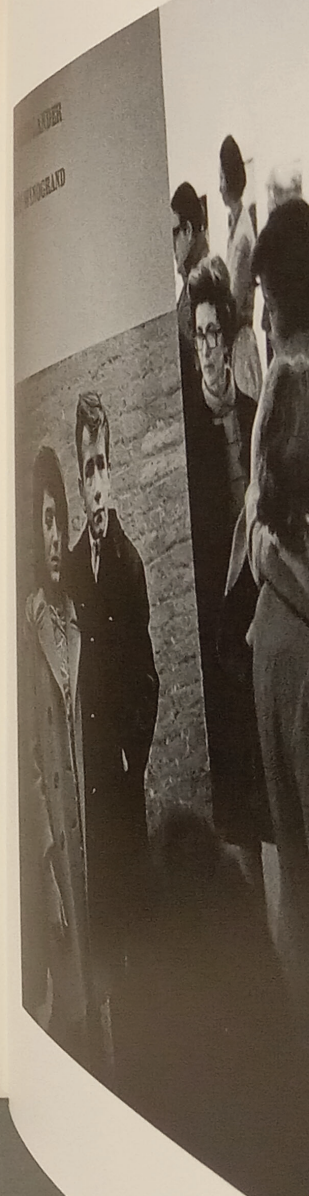
Midday, midtown, midsummer: It becomes a refuge from the hot crush of the city. In the cool of the garden, sipping as slowly as possible on an iced tea, one can almost reinvent the imaginary city—civilized, sophisticated, decently (instead of indecently) stimulating—that lured us from our various provincial glooms with its half-true promises. A curious reversal sometimes takes place in moments like these, and the sculpture in the garden, familiarity with which has bred casual, friendly affection, seems to recede, to become merely the backdrop for the girls in their summer dresses. One feels at such times a marvelous ease, a sense of possession not only of place, but of the city and of the self. It's false, of course, false perhaps to the very spirit of modernism enshrined here, but no less poignant merely because the reality principle must ultimately reassert itself.

5:20 P.M., collar and spirit crumpled: After consulting the Museum's monthly calendar of events, I learn that *The Texas Rangers* or *Johnny O'Clock* or some other golden oldie from the Museum's collection is scheduled for the 5:30 screening in the auditorium. Such news strikes some nervous systems with the revivatory force of a Dexedrine capsule. A surge of energy propels me through the streets and into one of the auditorium's sublimely comfortable seats in time to see the credits roll. And, somehow, the question of whether what occurs on screen is art, camp, or an exercise in the most ideal form of nostalgia is irrele-



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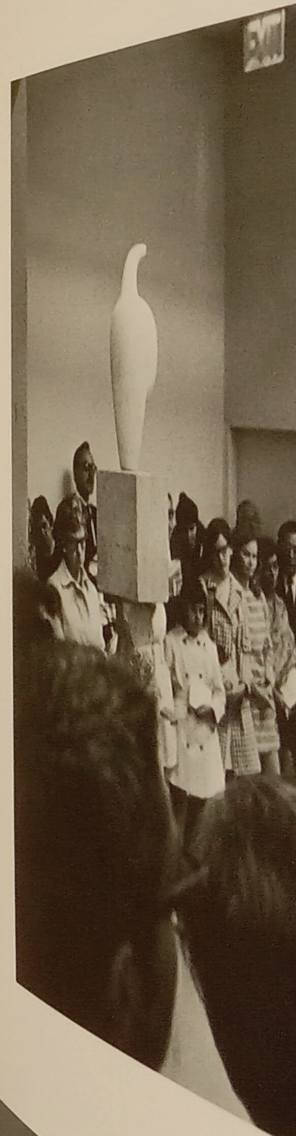
vant. It is only important that, again, I begin to feel in touch with myself, that is, with the child for whom history was but a benign conspiracy of forces designed to produce terrific movies, and with the terrific, intact human being who, in his innocence, could not absorb too much of their innocence. In the healing dimness one captures a sense of continuity with the art's past and one's own. And recaptures the old adolescent confidence in being able to cope with the great world of objects and phenomena, that world from which one is often alienated these days.

A Sunday of slanting rain mixed with sleet: The parks are out of the question; five-year-old Erika is already suffering from an overdose of television cartoons, and really, how many times can a child be expected to respond to the dinosaurs at the Museum of Natural History, the Egyptian tomb at the Metropolitan? And so, not certain of how it will work out, we head for the Museum and the exhibition entitled *The Machine as Seen at the End of the Mechanical Age*. And find wonders: primitive motion-picture devices, the legendary Bugatti Type 41 automobile, and Buckminster Fuller's equally, if differently, legendary Dymaxion car. And certain of Duchamp's ironies. And the Young's *Fakir in 3/4 Time*, which is billed as the first machine to accomplish the Indian rope trick. And finally Tinguely's *Rotozaza*, into which we feed balls, and from which we retrieve them as it erratically, comically, endlessly heaves them back at us. It is the first time I have ever worked up a sweat at an exhibition of art. It is the first time my daughter was able to throw herself into one, without some guard coming up and glaring at her and

snarling at me for inadequately instructing her in the niceties of art appreciation. And here is the best thing about it: she was not aware that she was engaging with *Art*, and I managed to forget that that was what we were doing. And that seemed very good to me, for in the end we emerged amused, instructed, appreciative of all manner of ingenuities and inspirations, but not overawed, not excessively reverent. It had been an experience of art on a very human scale. It is important that one should sometimes be easy with art.

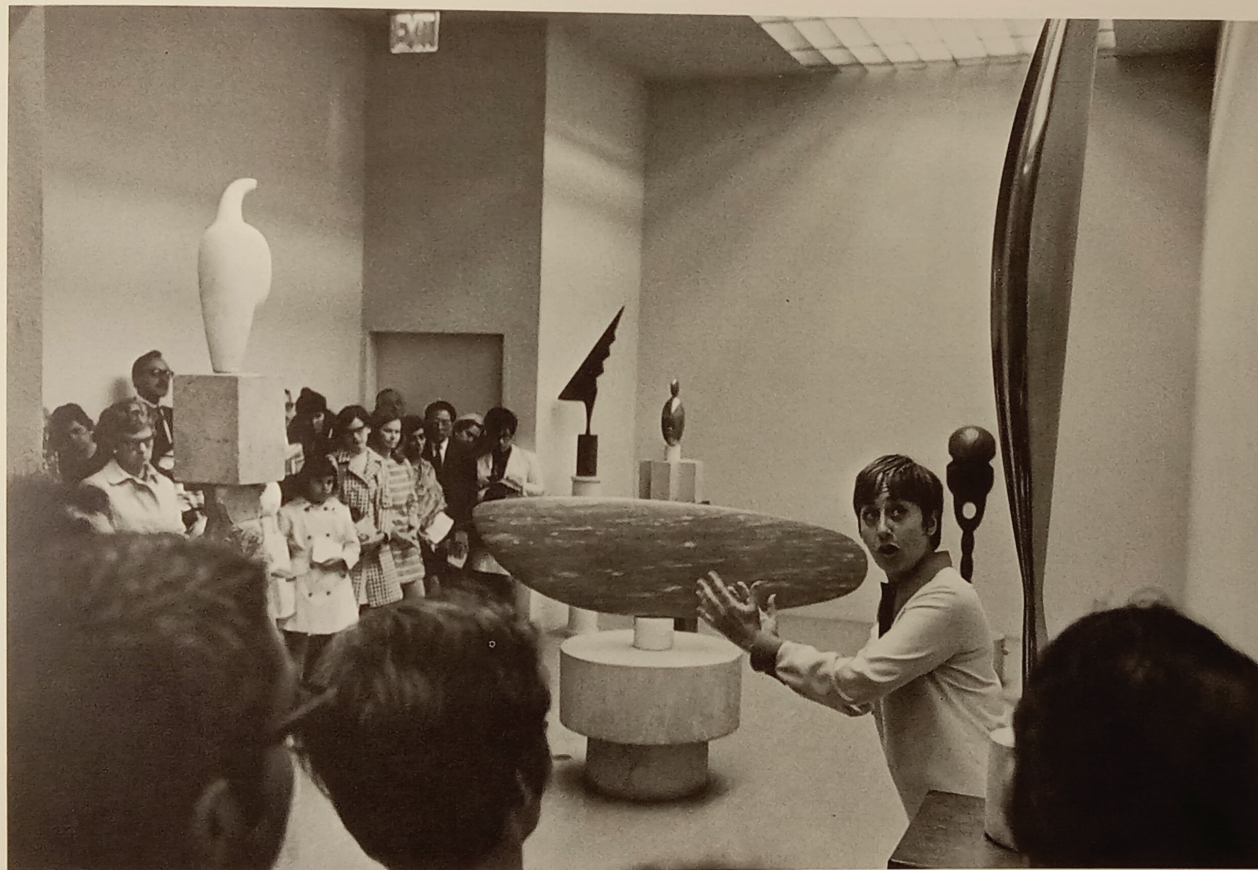
When the small group of people who founded The Museum of Modern Art announced their intention "to establish a permanent public museum which will acquire, from time to time, collections of the best modern works of art," they prudently added that "the possibilities of such an institution are so varied and so great that it seems unwise now to lay down too definite a program." The lawyers who drew up the papers incorporating the institution in 1929 were similarly vague about what, precisely, its aims would be, beyond "encouraging and developing the study of modern arts and the application of such arts to manufacture and practical life, and furnishing popular instruction." It seems fair to summarize the earliest intention of the Museum as the widespread inducement of something like the mood with which we left *The Machine* show: To make us easy with art forms that were then making us very uneasy.

It has worked. Maybe too well. One critic wrote, not long ago, that art no longer needs to be defended "against



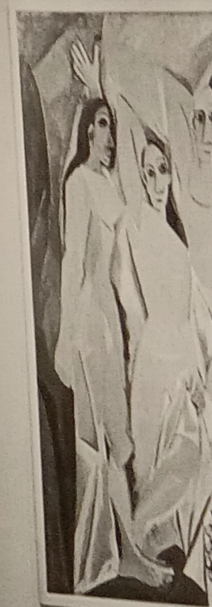
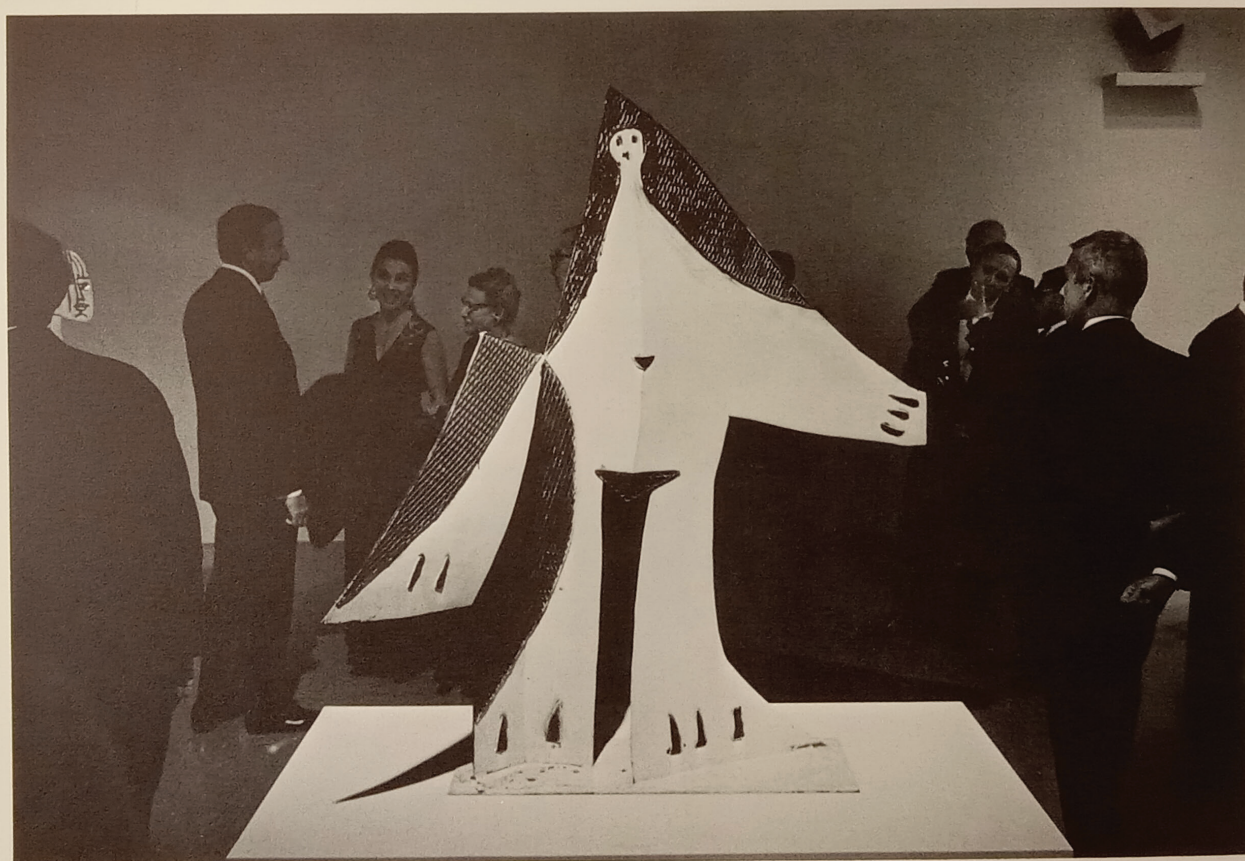
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way. In addition, the Museum was seen
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founded with 2,000 books in the attic
first building of its own in 1932—is now
world's finest collection of books, catal-
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course, all the collections are, in effect, l-
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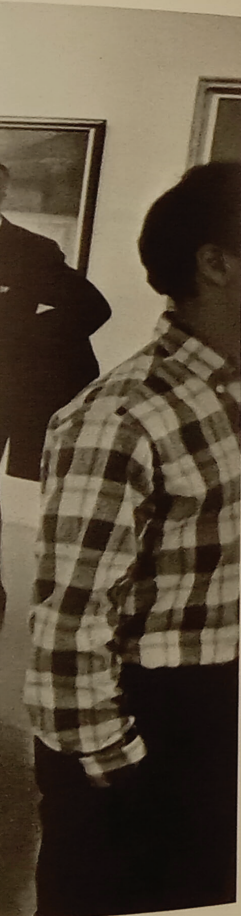
hordes of howling philistines intent on destroying it." Today, he added, "the redskins are inside the stockade whooping it up for art, the more extreme the better."

How that antagonism has been overcome in the relatively short span of four decades is the most important aspect of the Museum's history. And its history is composed of several great themes, most of which were originally enunciated by Alfred H. Barr, Jr., the Museum's first director and, undoubtedly, the single greatest influence in its development. In 1929 he sketched out a plan for a multidepartmental institution, with the painting and sculpture collection as its core, but one that would later add departments devoted to drawings and prints, movies, architecture, design, and photography, each charged with building significant collections in areas that, until then, no institution had concerned itself with in a serious systematic way. In addition, the Museum was seen from the start as a study center in the modern visual arts, and its library—founded with 2,000 books in the attic of the Museum's first building of its own in 1932—is now regarded as the world's finest collection of books, catalogues, magazines, and other printed material relating to modern art. And, of course, all the collections are, in effect, libraries. Although it is impossible to display continuously more than a fraction of the Museum's accessions, students can view them through the facilities of the Lillie P. Bliss International Study Center. They are available, too, to the communications industry, which is ever in need of reproducing just the right painting, drawing, photo, or movie still in order to illustrate, to vivify, some point. Thus, almost uncon-

sciously, does a kind of art education proceed, with neither teacher nor pupils genuinely aware of what's happening.

But that is true of any museum, and if this particular museum had chosen merely to acquire lots of art, erect a building, and throw open its doors—had it chosen merely to be a passive storehouse—it would have fulfilled its stated intention of helping people to "enjoy, understand and use the visual arts of our time." Circumstances, however, dictated a more forceful approach. The effect of Barr's multidepartmental concept, as it developed, was to draw to the Museum a richer mixture of visitors than might have come to an institution devoted exclusively to painting and sculpture. One visitor arrives early for the screening of a movie and stays to look at a current painting exhibition (or vice versa). Another pays admission primarily to see a photographic exhibition or an architectural show and then decides to spend an extra half-hour or so in the permanent collection. The specialist begins to see points of reference between his particular interest and the interests of other specialists. He begins to discern the close interrelationship of all the arts; he begins to care about the total environment that conditions them all and in which they must all exist.

But there is much more to the Museum's character than its status as one of the world's first mixed-media exhibitions. It was founded—and continues to exist—with a very modest endowment. To put it somewhat vulgarly, it has had to hustle to stay alive. Or as Barr once said: "Other museums didn't have to depend on exhibitions the



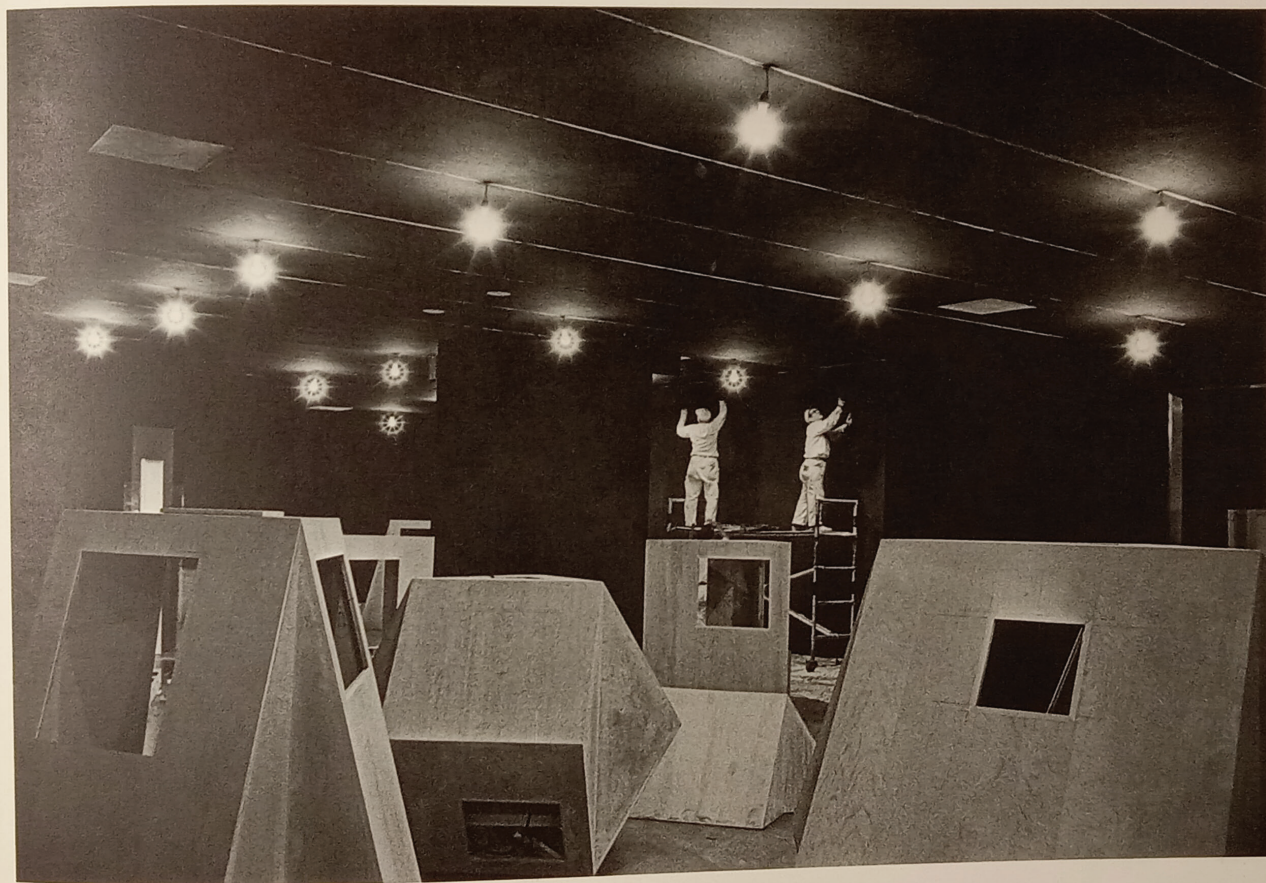
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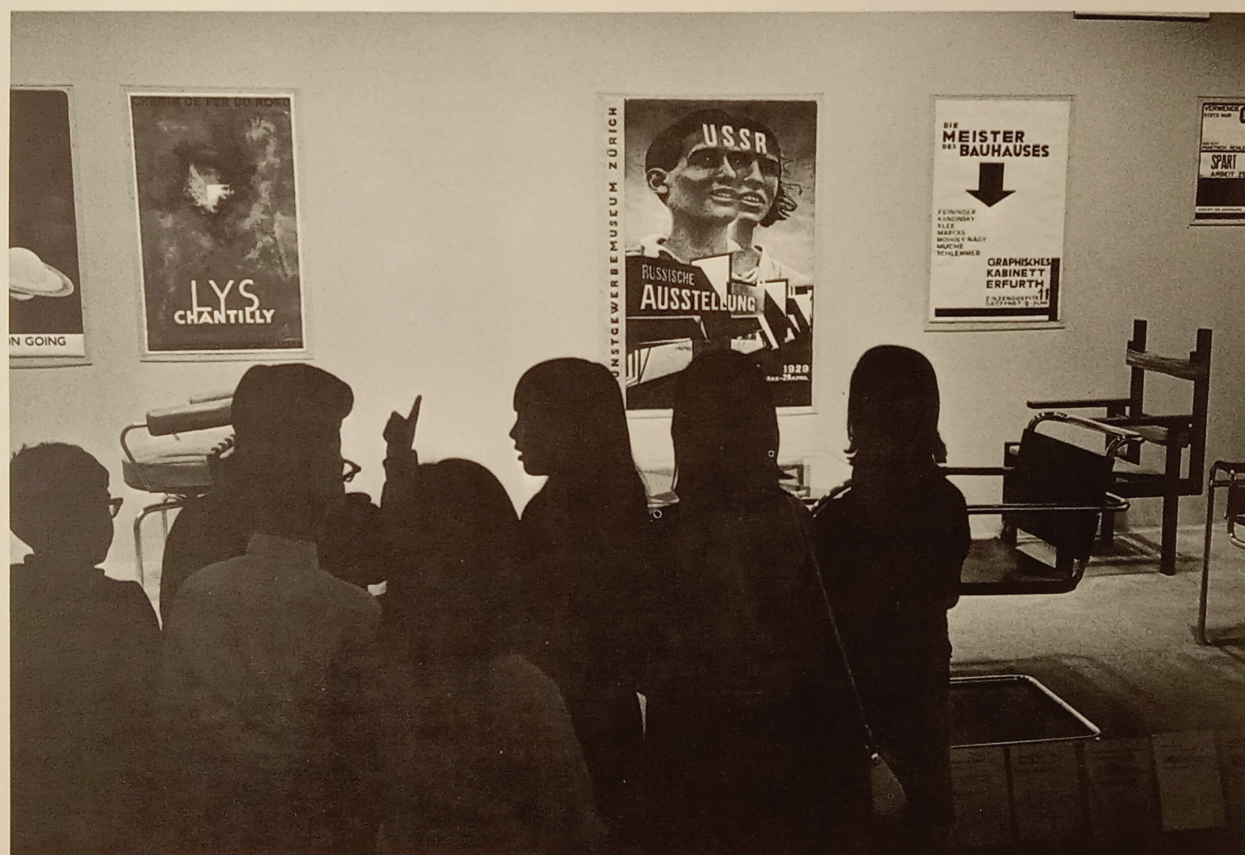
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smaller exhibitions in the Edward S
Center, the Paul J. Sachs Gallerie
Prints, the Philip L. Goodwin Galle
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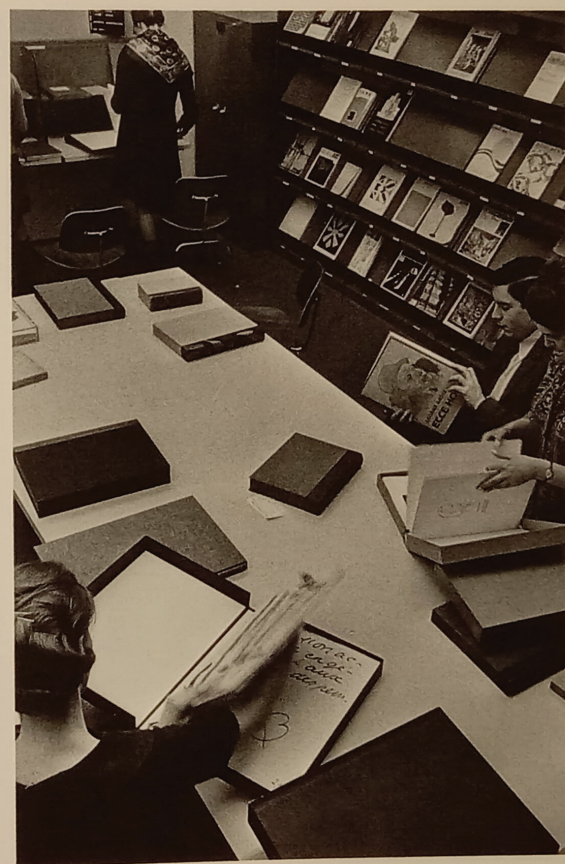
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way we did. They . . . could put on their permanent collection and let it go at that. But we had to keep the pot boiling." Forty-seven thousand people made their way to the Museum's first exhibition (*Cézanne, Gauguin, Seurat, van Gogh*) in 1929. Now, more than a million people a year come to the Museum, the majority impelled by some special event there. It takes somewhere between one and two years to create a major exhibition (more than that, if one counts the time it may be gestating in the curator's mind), and the cost of mounting it can be upwards of \$100,000. A conscientious attempt is made to balance the program between box-office needs and the desire to educate, even to proselytize, for artists and movements who do not, necessarily, draw big crowds. The Museum puts on eight to ten major shows per year, and including the smaller exhibitions in the Edward Steichen Photography Center, the Paul J. Sachs Galleries for Drawings and Prints, the Philip L. Goodwin Galleries for Architecture and Design, plus the little exhibitions that take up only a portion of the galleries on the first floor and in the garden wing, the Museum opens about thirty shows annually. Furthermore, the Department of Film arranges from fifteen to twenty series of thematically related movie programs every year.

The general effect of this crowded schedule of exhibitions has been to make art news in a way that it was not in previous eras; to make certain artists cultural heroes to masses of people in a way that was out of the question in the past; and, perhaps most significant, to democratize art. Some years ago, a Museum spokesman noted that it was



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dedicated "not only to the art of the present, but also to the *public* of the present, which was invited to participate in evaluating, judging and selecting the works which would be saved for posterity."

It is, of course (to borrow a phrase), a museum without walls. And no doubt something like that concept lurked in the mind of its more visionary founders when they began planning. Certainly their determination to create a public for modern art, and the absence of a binding institutional tradition, placed them in an excellent position both to take advantage of and to be instrumental in shaping the communications revolution that was gathering force even as the Museum itself was gathering *its* forces. Certainly public taste might have got along without the Museum—though public taste would have been the poorer for it; and the Museum might have avoided entanglement with mass communication—but the Museum would not have grown so rapidly, and, on balance, it too would have been the poorer.

A single example should suffice to make the point. The growth over four decades of high-quality, low-cost color reproduction has placed reasonably priced, reasonably exact reproductions of great modern art in millions of homes where it would never have penetrated in previous eras. Moreover, it has given mass-circulation magazines the ability to "cover" art with an ease and an accuracy never before possible. It has even had an effect on our greeting cards and our calendars. But most important, it has placed well-illustrated books and catalogues within the

reach of everyone. The Museum's own publications, distributed internationally, have been called "models of how to popularize without vulgarizing," to the point where, Dwight Macdonald noted, "it is said that even French intellectuals were impressed by them."

These publications, which include not only books and catalogues, but cards, calendars, and reproductions of the works in its collections, are sold in the two Museum bookstores. The second store was opened across the street from the Museum to accommodate the burgeoning number of items available. In addition to Museum publications, these stores sell a large number of commercially published books in some way related to the Museum's collections and objectives. Obviously, the Museum benefits quite directly from the sale of printed matter, but the indirect benefit is larger, though quite incalculable. Familiarity breeds—well, further familiarity. It brings people to the Museum specifically and to modern art in general. Indeed, one is tempted to believe that the need for general education in the value of the major modern movements is past. Almost anything of significance done before World War II has become part of the normal frame of reference of the ordinary well-informed citizen. It has achieved respectability—even a certain unthinking piousness in the way it is regarded—that would have pleased, and perhaps surprised, the Museum's founders.

Confrontation by proxy is thus easily arranged now—and we have not even mentioned what the development of color film and color television has meant to art



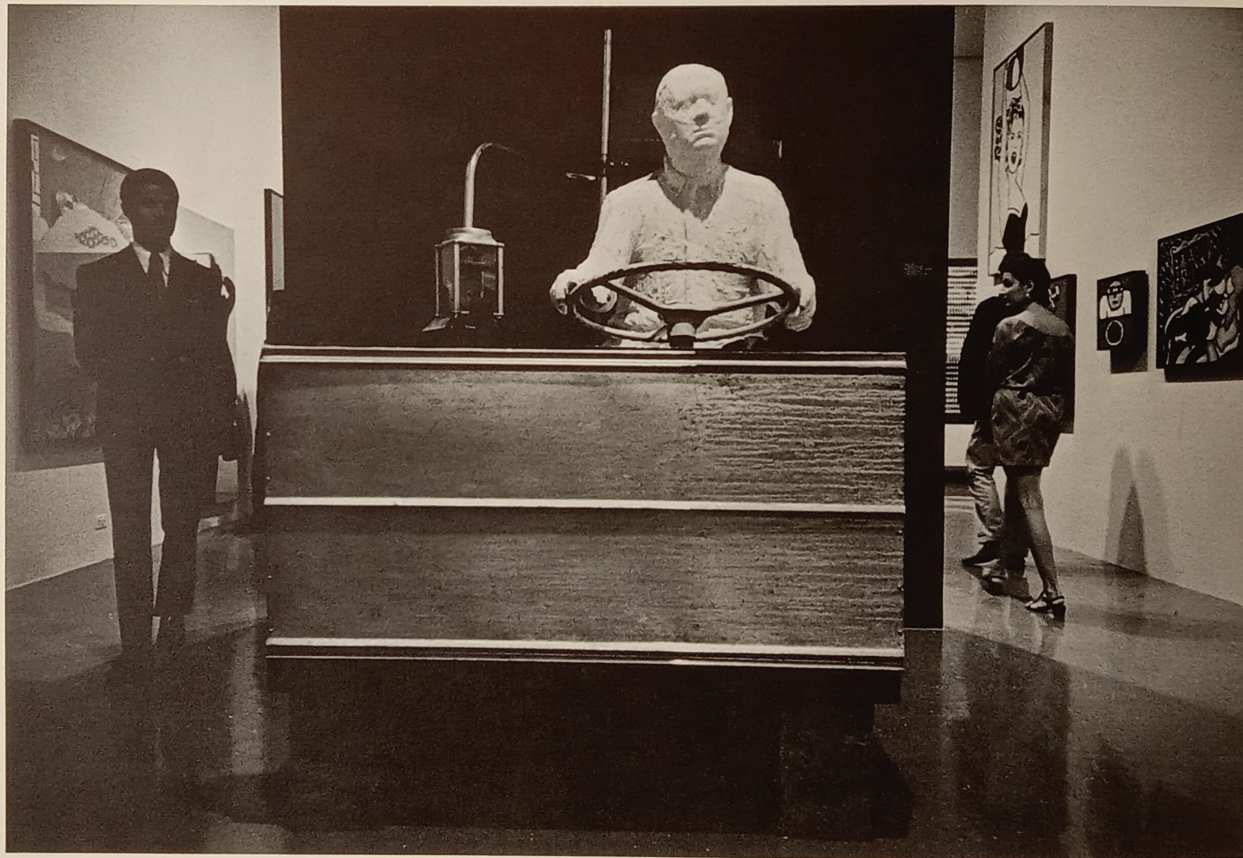
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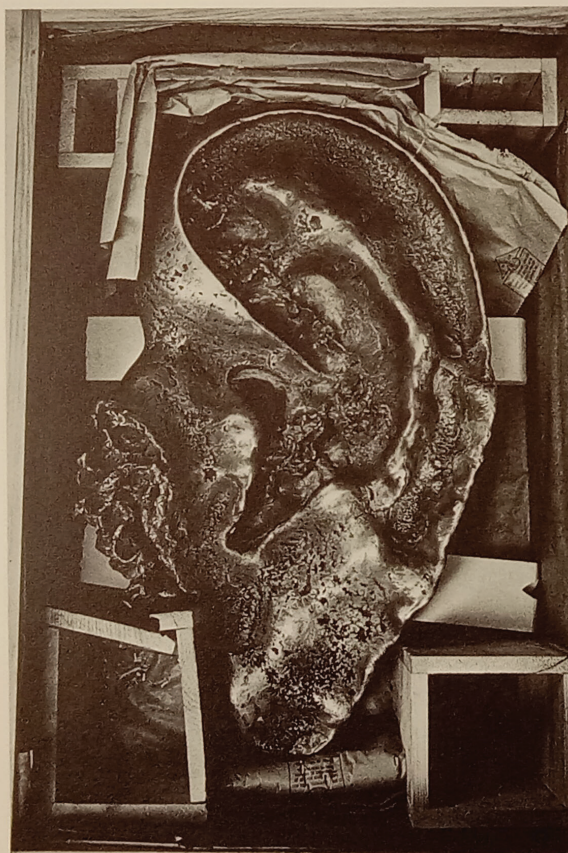
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education. All this is good. Yet, admittedly, all is not perfect. One still needs to feel the living presence of a work. As early as 1932 the Museum put on its first national touring show—*Modern Architecture: International Exhibition*—and a year later it risked putting a painting on the road. Two million people in eleven cities saw Whistler's *Portrait of the Artist's Mother*, which also happened to represent the first international loan by The Louvre. By 1935 the Museum had created the first extensive show of van Gogh's work to travel throughout the United States and Canada.

By now, people outside of New York are accustomed to seeing shows originated by the Museum exclusively or in conjunction with other museums. The major shows, in the scheduling of which "we try to strike a balance between history and contemporary journalism," may be exhibited in only two or three major American cities besides New York, but they remain in each city for six to eight weeks, giving people of an entire region the chance to catch them. Moreover, they draw heavily on the resources of private collectors, allowing the public to view works it would not normally see. Perhaps only the Museum, with its long experience (and splendid safety record) in mounting large traveling shows, could persuade the collectors to part with these works for a year or more.

These shows, in New York and on their travels, often become in themselves historical events. They announce trends and culminate them; they set the period—sometimes the exclamation point—to individual careers. Sometimes they mark men and ideas and, most important, social

trends with a large question transcend the sum of the work phorically, they tell us something we have been. And they do not lowed—so rare a privilege century—to draw our own spectacle on the walls.

Then, of course, there is the tered upon by the Museum and the Museum had sent exhibitions had no continuing program 1952. In that year, some institutions and exhibitions such as Paulo. No government agency that role, and it was assumed decade, along with developing international circulating exhibitions.

A five-year grant from the supplied the funds for the Program enable it to expand and coordinate support, the International Today the Council consists of art patrons throughout the sponsor the activities of the The principal function of exhibitions abroad, but it has United States, such as the India. It arranges for the art to our embassy resid

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trends with a large question mark. Finally, they often transcend the sum of the works that compose them. Metaphorically, they tell us something about who we are, where we have been. And they do not lecture to us; we are allowed—so rare a privilege in this endlessly informing century—to draw our own conclusions from the silent spectacle on the walls.

Then, of course, there is the International Program, entered upon by the Museum after World War II. Although the Museum had sent exhibitions abroad as early as 1938, it had no continuing program of cultural exchange until 1952. In that year, some institution had to take charge of the United States entries in the great international competitions and exhibitions such as those at Venice and São Paulo. No government agency was then prepared to fill that role, and it was assumed by the Museum for the next decade, along with developing a systematic program of international circulating exhibitions.

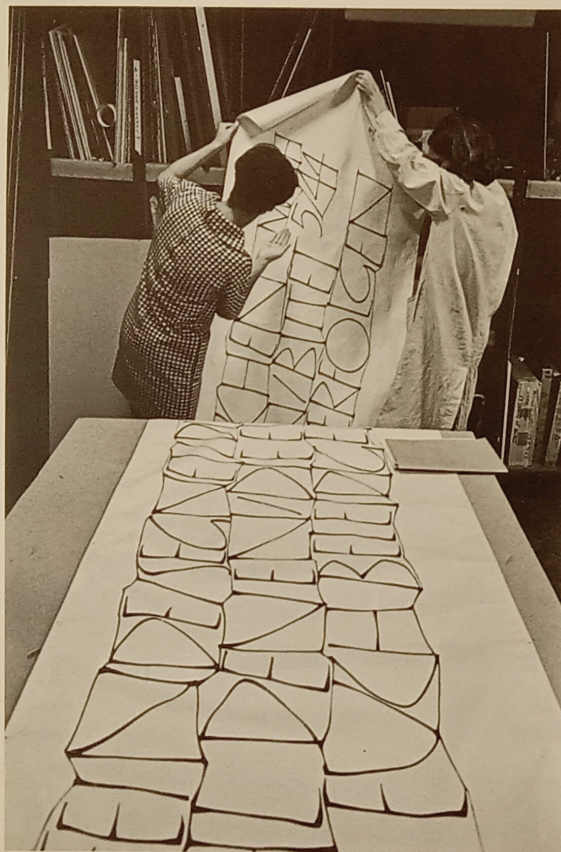
A five-year grant from the Rockefeller Brothers Fund supplied the funds for the Program in the beginning, but to enable it to expand and continue, and also gain national support, the International Council was founded in 1953. Today the Council consists of almost a hundred and fifty art patrons throughout the United States and abroad who sponsor the activities of the International Program.

The principal function of the Program is to circulate exhibitions abroad, but it has also brought exhibitions to the United States, such as *Textiles and Ornamental Arts of India*. It arranges for the loan of collections of American art to our embassy residences, and it has recently em-



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barked on a program of supplying art books to libraries and cultural centers in the Orient and Latin America.

Although truly international in outlook (among its more ambitious recent shows, for example, was *Cézanne to Miró*, organized for showing in three Latin American centers), over the years it has had notable success in introducing American art abroad. There is no doubt, for example, that *The New American Painting* exhibition shown in eight European cities in 1958–1959 not only introduced our art of the postwar years to that continent, but probably, in a single stroke, made it the most discussed and influential art in the world. In effect, it announced that New York was now the creative capital of the art world, although chauvinism was the least of the Museum's intentions in mounting the show. In the spring of 1970, a large program of American films (almost sixty in all), entitled *The American Film: 1894–1929*, was being gathered for a tour around the world, beginning in Japan, then going on to other points in Asia, Australasia, and Europe.

Recently, the Museum has looked increasingly to Latin America, Asia, Africa, and Australia. A spokesman for the International Program says it has two motives in doing so. "For the most part those areas don't own great international collections of modern art, so we have a basic educational task to accomplish. Also, in some countries, there has been a lack of contact with what is going on today, right this minute, not only in painting and sculpture, but in design, architecture, film, and photography. And our interest is not just in exhibiting American work; we are showing the art of this century in general."

It is hard to wrap all and perhaps the most ever mounted at the *Family of Man*, was shown in the United States Information Center after it opened in New York. The quality of our physical environment is the most widely influential of the Museum organizes.

And then, too, the programs for circulation of art in institutions for showing and aesthetics. These programs, to the other kind of discussing; they are too tentative. But a recent circulation film programs note a number of film courses from 600 to 2,500. The exhibitors who show to an audience, essentially created by the Museum's circulating programs. It is for young people the Museum, which established in 1935, deserves some of the

One of the ways in which the Museum has tended outside its walls is through the Junior Council. In the

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It is hard to wrap all this up neatly. The most ambitious and perhaps the most memorable show of photography ever mounted at the Museum, Edward Steichen's *The Family of Man*, was still traveling, under the auspices of the United States Information Agency, almost a decade after it opened in New York in 1955. Almost as peripatetic are the architectural exhibitions; since they deal with the quality of our physical environment, they are among the most widely influential of all the traveling exhibitions that the Museum organizes.

And then, too, the Department of Film has over 450 programs for circulation to film societies and educational institutions for showing in formal courses in film history and aesthetics. These are not entirely comparable, perhaps, to the other kinds of exhibitions we have been discussing; they are too casual, too frequent, too unpretentious. But a recent catalogue of the Museum's circulating film programs notes that in a fifteen-year period, the number of film courses available in this country jumped from 600 to 2,500. The department's director says that exhibitors who show old films commercially believe their audience, essentially a brand new one, was actually created by the Museum's daily film showings and by its circulating programs. If, as so many people argue, film is for young people the great art of our time, then the Museum, which established its Department of Film in 1935, deserves some of the credit for that state of affairs.

One of the ways in which the Museum's influence is extended outside its walls is through the activities of the Junior Council. In the years since its founding in 1949,



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this organization of young men and women has sponsored efforts such as the Art Lending Service, which enabled Museum members to borrow original works of art, whether paintings, prints, drawings, or photographs; the selection and production of Christmas cards for sale in the bookstore (not only reproducing works in the collection but commissioning new designs); and the production of the annual appointment calendar. In addition to bringing people to the Museum for lectures and symposia, for poetry readings and films, the Junior Council has sponsored such community activities as the design of a playground for a Brooklyn housing development.

In the last analysis, however, this enormous, never-ending process of bringing art of all kinds to people who cannot, in the normal course of their lives, conveniently come to the art, is impossible to encompass either statistically or subjectively. When art moves at the velocity that it has in the forty years since the Museum simultaneously erected its walls and broke them down, it becomes impossible to define the Museum's influence with any neatness. Take a faintly ridiculous question—how many people have redefined their notions of good and bad taste after being exposed to the living presence of art—art which, before exposure, they probably imagined they would not care for? Take a question that is not ridiculous at all—how many people have actually changed their lives because of some such exposure to art?

The questions are, obviously, unanswerable. And yet, one rather provincial student was amazed to discover, while attending sessions of a college film society pro-

grammed by the Museum, that movies, which he had always mindlessly loved, were actually an art and therefore worthy of serious thought. He grew up to become a movie critic—and did a great deal of research in the Museum's Film Library, got illustrations for most of his books from its enormous file of movie stills (it owns some three million of them), and, in short, eventually came full circle with the institution.

The Museum's collection of modern painting is, of course, unique in size and scope. And because it increases constantly to give an exact figure for its extent would be misleading. It is enough to say that The Museum of Modern Art owns close to 3,000 paintings and sculptures, at a ratio of four of the former to one of the latter. In addition it owns around 1,600 drawings, 10,000 prints, 800 illustrated books, and 250 theatrical designs—and we have not yet counted the posters, architectural drawings and models, items in the Design Collection, and photographs, which bring the total number of art objects owned by the Museum to around 32,000 items. The core of the Museum's collection is, certainly, the painting and sculpture, which perhaps must take precedence in any consideration of the significance of this institution in the life of our times.

For a very simple reason: "It is the greatest collection of modern art in the world." That very flat statement, and perhaps immodest one, coming as it does from one of the curators of that collection, is yet demonstrably true. To be sure there are other museums in the world that may be



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stronger in the work of one period or another, one country or another, but none has the range of this museum's collection. Moreover, its significance has grown through the years. If, in the beginning, the loan shows were the Museum's chief attraction, it was because the collection was too small and too weak to stand alone. That is no longer true; the collection is in itself a major attraction, undoubtedly quite capable of drawing a steady stream of customers to the Museum without any help at all from the special exhibitions.

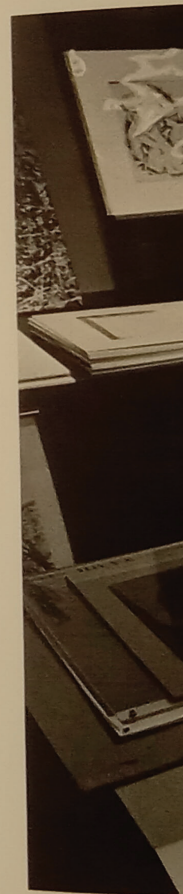
Perhaps as important as the steady growth in prestige of the collection is the general growth of popular interest in the whole art world. "When I first came to New York," says one of the Museum's trustees, "it was entirely possible to cover all the significant galleries offering modern art for sale in a Saturday afternoon. That's impossible now. If you devoted full time to it you could not see every significant exhibition." At the same time there has been a growth in number and size and program activities of the other museums offering important shows—and collections—of modern art. These shows are directed to the ever-increasing public that looks at, and knows, modern art without purchasing it. All of which reflects the fact that since the end of World War II there has been, in the words of the same trustee, "an explosion of artistic creation en masse," with the result that "we now have such a plethora of work that it is difficult to sort it all out, to discern trends." That is, however, precisely the job undertaken by the curators. Their work, of course, encompasses more than seeking out the new. They must first deepen and refine

and fill in the historical collection. "Alfred Barr planted the tree," says a curator, "but of course the roots must be nourished and the branches nurtured; it is part of our responsibility to the art-historical world to tend them." This ongoing task does not grow any easier as the years pass and prices for the older works increase, along with competition to acquire them.

Meanwhile Museum curators must attempt the very difficult task of evaluating the various new movements, which are as diverse as the many schools lumped by art historians under the term "Post-Impressionism." And it is no small challenge to calculate which are ephemeral and which are of enduring significance.

Additions to the collection are, as one might imagine, rather carefully undertaken. The curatorial staff spends an enormous amount of time staying abreast of new trends, creative and critical. Through visits to artists' studios, to commercial galleries, and to museum exhibitions, the staff makes decisions about individual works of art and makes acquisitions for the Museum collection accordingly. Ultimately, it consults with the trustee departmental committees, which must approve additions to the Museum's collection.

All acquisitions, whether purchases or gifts, fall into three categories. Most are intended, of course, for immediate and more or less permanent display in the public galleries. Others are placed in the study collection and will be seen only rarely except by students. Still others are acquired for sale or exchange—the donors clearly understanding that the Museum intends to hold them simply as



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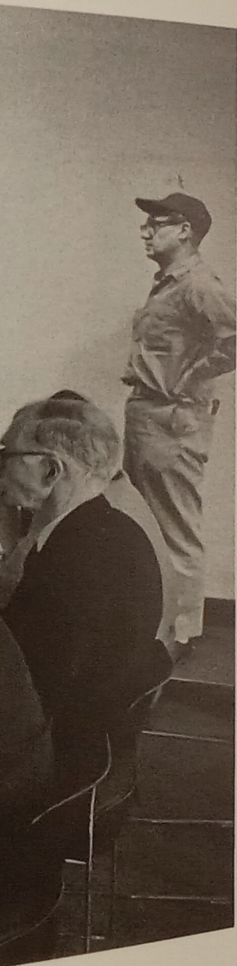
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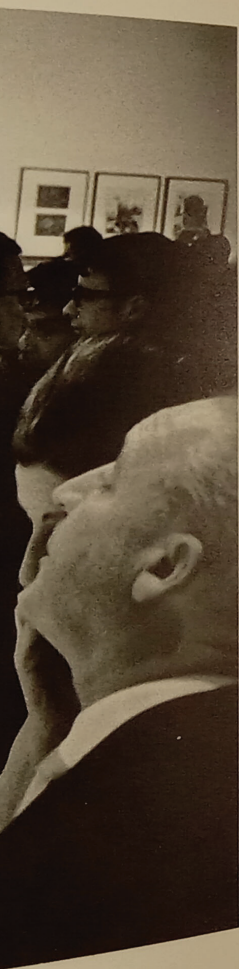
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assets toward the acquisition, by purchase or trade, of something for which the Museum has greater need. No work, however, is accepted in perpetuity; it remains theoretically possible for the Museum to dispense with anything. (Works by a living American artist, however, are not to be sold. These may be traded for other works by the same person, but works can only be sold after the artist's death, lest the Museum's actions depress the market for the artist while he is still active.) Finally, it should be noted that the Museum "owns" many works that are not yet in its physical possession. Some were given under a legal procedure that allowed their donor to retain possession of them during his lifetime. Others are promised as future gifts and bequests. Knowledge that the Museum will someday own works promised under these arrangements is enormously helpful in deciding how limited purchase funds should be used. That the Museum will one day own a great Picasso of 1905 (as, in fact, it will) relieves it of the need to raise the very large sum required to buy a comparable work of that period.

It is interesting to note that no matter how great the gift, the rule against accepting gifts in perpetuity applies. The foundation of the Museum's collection was the bequest by one of its founders, Miss Lillie P. Bliss, who made no proscription against selling items from her collection if that would enable the Museum to acquire works more vital to it. The same was true of Abby Aldrich Rockefeller's great gifts. Through the Lillie P. Bliss Bequest alone Picasso's *Demaiselles d'Avignon* and Severini's *Dynamic Hieroglyph* have been added to the collection.

The Museum combines functions that are ordinarily separated, that of being a repository of great, historically blessed achievements, of being an exhibition center for contemporary works that have not yet been submitted to the test of time, and of being one of the great centers for art scholarship.

This last function was enormously expanded with the opening, in various stages in the late 1950s and throughout the 1960s, of the Lillie P. Bliss International Study Center. It includes the Edward Steichen Photography Center, the Abby Aldrich Rockefeller Print Room, greatly expanded facilities for the Museum's reference library and for its Design Collection and Film Library, all of which have had the effect of making collections in these areas more readily accessible to students. The last facility to open, however, is perhaps the most significant, for it is a study center for the paintings and sculpture that cannot be permanently displayed in the galleries. The paintings are hung on easily movable aluminum frames, the large sculpture is mounted on movable pallets, the smaller sculpture is placed on easily accessible shelves. As a result, a scholar can now efficiently mount for himself a one-man show of an artist's work. Or he can quickly range over an entire historical period, tracing influences, congruities, divergences among contemporaries, consulting not memory or slides or printed reproductions but the works themselves. It would be difficult to overstress the value of this study center, just as it would be impossible to calculate what its influence may eventually be on our knowledge and understanding of modern art.



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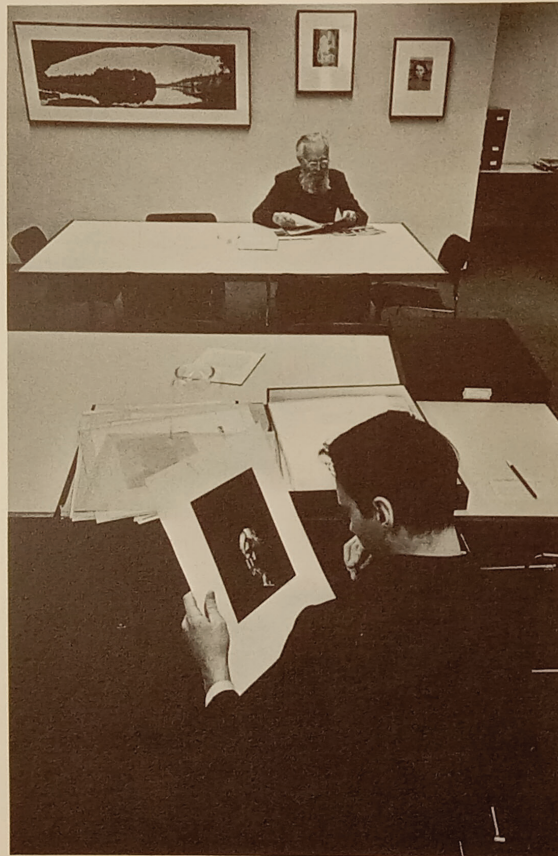
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But at least one of its basic principles is quite obvious. The study of painting and sculpture is not, as we have noted, the exclusive concern of the new study center. It sees these arts, as the Museum always has in all its activities, as seamlessly joined with the other elements that compose our total visual culture—photography, design, architecture, film. In each of these areas the Museum ranks among the nation's—and the world's—leading centers for scholarship as well as exhibition. It is fair to say, indeed, that no other institution anywhere offers so rich an opportunity for cross-reference between these arts.

Take, for example, the Department of Photography. The last time anyone counted, it had some 11,000 prints in its collection, but there are probably considerably more than that housed in its study center, and their presence there is of enormous importance to the young men and women starting out in this field, as well as to scholars. As the department's director has pointed out, "There has been very little scholarly study in the field, and it has not been a popular collector's medium—partly because collectors have been put off by the fact that theoretically an infinite number of prints can be made from a negative." For both reasons most museums have been slow to commit themselves to photography programs. Although other institutions have now begun to collect photographs seriously, the Museum's collection dates back to 1933, and the department regards it as the world's best collection of twentieth-century work. Any afternoon, when the department's study center is open, one can see young photographers studying boxes of prints, attempting to get in

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closer touch with their heritage; for even with the large numbers of photographic books available, they feel, like everyone else concerned with visual material, that no reproduction is a substitute for the original. Interestingly enough, they most often ask to see the work of such "old masters" as Edward Weston, Walker Evans, and Henri Cartier-Bresson, whose work provides the foundations on which much current work rests. As well as attempting to remain responsive to the best contemporary work, the Museum, in its collecting, also reaches back to older masters, famous or unknown, in an effort to define more precisely the nature of modern photography's tradition. For example, two years ago the Museum acquired the definitive collection of works of the Parisian, Eugène Atget, who in the first quarter of this century very nearly fulfilled his impossible ideal of photographing the total life of his city.

What's going on, both institutionally and individually, is a search, not always entirely conscious, but not totally forgotten either, for the meaning of photography. "In terms of what photography has done in changing the quality of everyone's life, and the way we experience life, it is as important as the steam engine, and maybe even as important as the automobile," says the Director of the Department of Photography. "All the survey histories of modern art say something like, 'In the middle of the nineteenth century photography was perfected, which was very important.' Period. But photography still remains the most underground of the arts. In theory, everyone admits the significance of photography in modern life, but none of



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us really understands how it works and what it means.”

It's a very important point and one that is almost equally applicable to the other departments of the Museum that are not directly involved with painting and sculpture, drawings and prints. To the outside observer it seems that these departments maintain, in more readily observable forms, the questing and proselytizing spirit of the early thirties. It is not that the curators of painting and sculpture have become smug. It is merely that the points of reference between what they do and what other museums do are clearer, less in need of explanation to the average man. We are accustomed to seeing paintings at an exhibition, less so photographs or film stills.

Or the objects the Design Department puts on display: As early as 1942, it erected one of Buckminster Fuller's Dymaxion deployment units in the outdoor exhibition space, and few could really understand what he was driving at. There was more open scornful hilarity, a little later, at the exhibition of some ideas for some ideal cars. There was a certain amount of harumphing, too, about the series of exhibitions of well-designed practical products—lamps, chairs, sofas, fountain pens. The activities of this department have had an amazing influence on our everyday lives. For by ripping fairly ordinary objects out of their usual context in the home and office and placing them in a museum, we were forced to look—really look—at things the eye normally skips past. “People started staring at their kitchen faucet,” says the curator of the now-combined architecture and design department. And at coil springs. And airplane propellers. And typewriters.

Of late, the members of the Design Department have become interested in electronic components, where the need for compactness and rationality has led to all sorts of new solutions. What applicability to other problems these solutions may have is uncertain but the Museum is interested in examining “the thought processes that created them.” The missionary work for good product design was, in its view, completed by the end of the 1950s. The Eames-Saaren chair, originally created for a Museum competition, is now a commonplace, and one can scarcely enter a savings bank these days without tripping over Mies van der Rohe's Barcelona chair. Most people are now in favor of sensible design in much the same way they are in favor of clean air and water. The job now is a practical rather than a propagandistic one: to look for, find, call attention to specific examples of design problems well solved, to observe analogies between these and other problems that have not yet been solved. In short, “to record the best examples of what people could do in a given historical period.”

In architecture, the problem is quite different. The Architecture Department confronts a growing sense of frustration among architects. The individual building, no matter how elegantly it fills a site, no matter how brilliantly it serves a client's need, no matter how striking it appears to the passing eye, amounts at most to a speck on the urban landscape. Increasingly, the architectural community has come to feel that it is living on “inherited intellectual capital”; increasingly it wants to get into projects that deal in large-scale solutions to large-scale prob-



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lems. It may be, as one Museum curator puts it, that architecture should concentrate on "creating new cities instead of trying to salvage what is essentially unsalvageable in the old cities." Certainly, it has an enormous job to do in evaluating and experimenting with new building materials and new methods of building, there being easily a hundred new methods of prefabricating housing (from single homes to huge apartment complexes) that are not yet in wide use. The Architecture Department has made these problems known to the public—and even suggested possible solutions—through exhibitions and publications.

Finally, among the special departments of the Museum, there is old friend Film to consider. We have already discussed the singular importance of its circulating program and its daily film showings in New York. But its archival function, on which the showings depend, is even more important. There is only one other archive as extensive in the United States and only two or three in the world that are any larger. (The Library of Congress collection outnumbers the Museum's 4,500 or so films, but the Library collection is neither so representative nor so accessible.) The problem of preservation probably has been more neglected in film than in any of the arts—possibly because it is only recently that most people have begun to think of film as an art. Hundreds of films have been junked by studios and exhibitors that saw no future commercial value in them. Still others, carelessly preserved, have literally disintegrated in storage vaults. In recent years the Museum has had to transfer many of its old films to new, more stable film stock in an expensive race against time.



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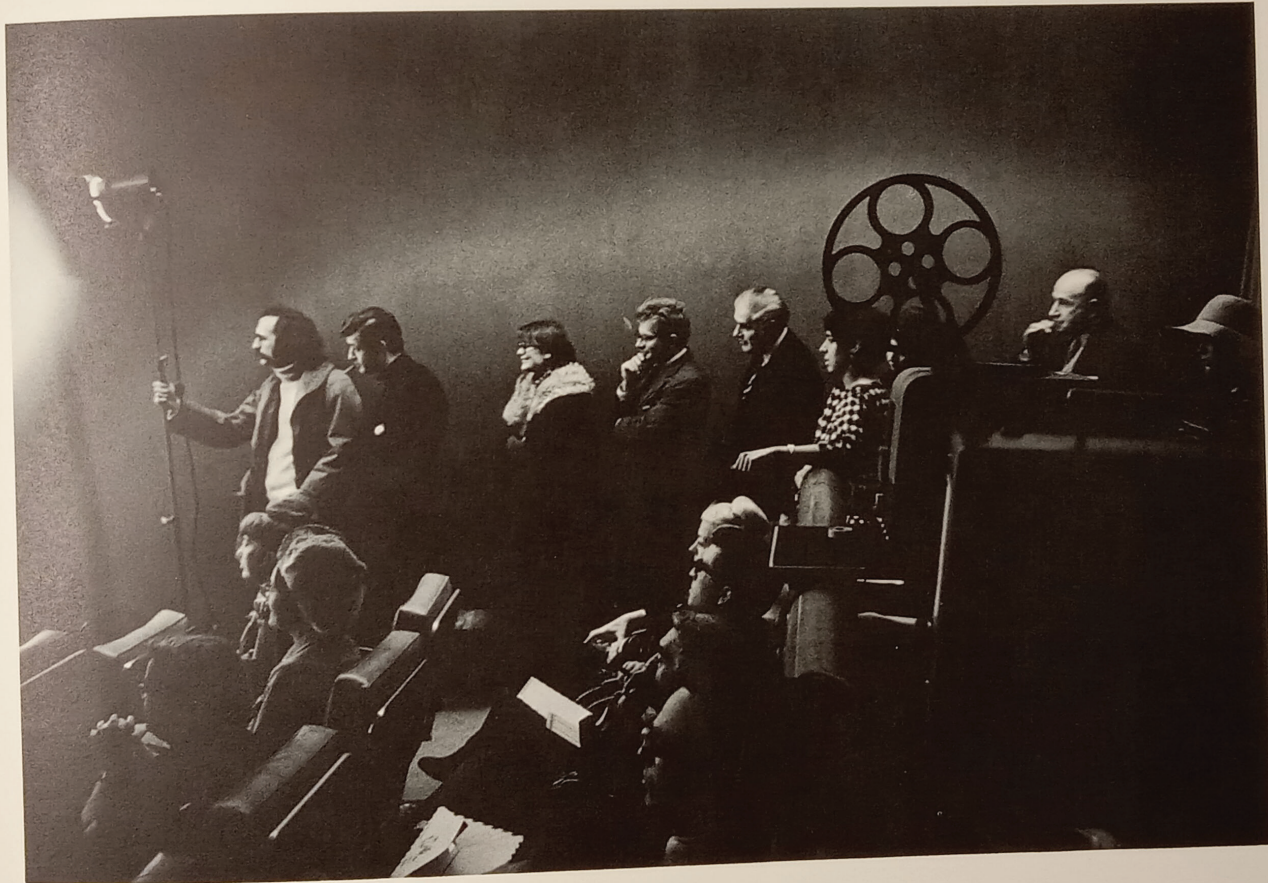
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Simultaneously, it has had to continue to acquire films as they became available, in order to extend its collection. In one quite typical recent year, it added seventy-five feature films and ninety shorts to the library, including two movies by the first great American master, D. W. Griffith (lost to American collectors, the films turned up in the U.S.S.R. archive and were acquired along with about forty Russian films, dating from the Revolution to the 1960s); a 1927 American film, *Stark Love* (found in the Czech archive), an early attempt to blend the fictional with the documentary; and Renoir's *Woman on the Beach*. In addition, it should be noted that the Department of Film, with its Rumanian, French, and other national film cycles, its exhibitions of variations on a single theme or subject, its retrospectives of the work of individual stars and directors, performs precisely the same journalistic and historical functions that are performed by the exhibition of painting and sculpture in the galleries.

The emphasis is not solely on the past; the twice monthly Cineprobe gives Museum visitors a chance to encounter the work of new directors—independent and experimental filmmakers who come not just from New York and the East Coast, but the South, West, and North to screen their films for a 5:30 Tuesday audience and stay around afterward to answer questions. Reaction on these occasions is not passive. The audience is young and intelligent, receptive but critical. The confrontation between artist and public is apt to be a strong one.

The Department of Film was one of the principal beneficiaries of the Lillie P. Bliss International Study Center in



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1968. It at last has a modern storage facility for its collection of stills and, more important, study rooms, equipped with moviolas and projectors, for the individual student to see films for research purposes. It seems that for film, too, the missionary period is over. It too has arrived; it is accepted and respectable.

Perversely, one is a little dismayed at this. One suspects that the enthusiasts who have, through the years, worked so hard to establish the intrinsic interest, the cultural necessity of all the arts represented in The Museum of Modern Art may somehow miss the old struggle against the indifference and hostility of the larger public. Some certainly miss the camaraderie of the days when the Museum's staff numbered a dozen or two instead of more than five hundred. Lots of people, in and outside the Museum, worry over the stiffening of the joints and the hardening of the arteries that come with age and size.

And yet, given the subject matter of the Museum, there are built-in proofs against that. For one thing, the peculiar *élan* of the place seems to arise largely from its being devoted to so many different forms of artistic expression. There is, or so it seems to a visitor, a very healthy competition between the different departments for space, money, and attention and, withal, a continuing tradition of cross-fertilization that now seems almost subconscious—just a thing that happens without anyone's trying very hard to achieve it.

Then, too, there is a sense, all over the place, that it needs to grow more, that as the population grows large

and the globe continues to shrink, there is more and more work that needs to be exhibited, studied, brought into the realm of public concern and controversy. For all the physical expansion that has taken place at the Museum in recent years, there is not a curator who thinks he has adequate space, not an administrator who doesn't see more expansion in the not-so-distant future. That respect for the way "we've always done things here," that slightly paranoid sense that the world is moving too fast for it—both marks of a middle-aged institution—are singularly missing from conversations with the staff of *this* institution.

But perhaps the most important factor in keeping the spirit of the Museum intact is the necessity to redefine endlessly what the word "modern" means. Some years ago a writer calculated that there were at least twenty-nine submovements in modern art, each with a well defined history and an adequate supply of disciples and enemies. He was writing before Op and Pop and a number of other movements had burst into bloom. And at the time he wrote, the critics and scholars had not extended the history of modern art as far backward in time as they now have. In short, there must now be well over fifty categories of modern painting alone. And new ones seem to be springing up every year.

And there has been no lack, ever, of people who have petitioned the Museum, complaining with various degrees of vehemence that their school or movement is inadequately represented, darkly suspecting that some curator, or group of them, is deliberately keeping them out of the Museum, or at the very best denying them their fair share



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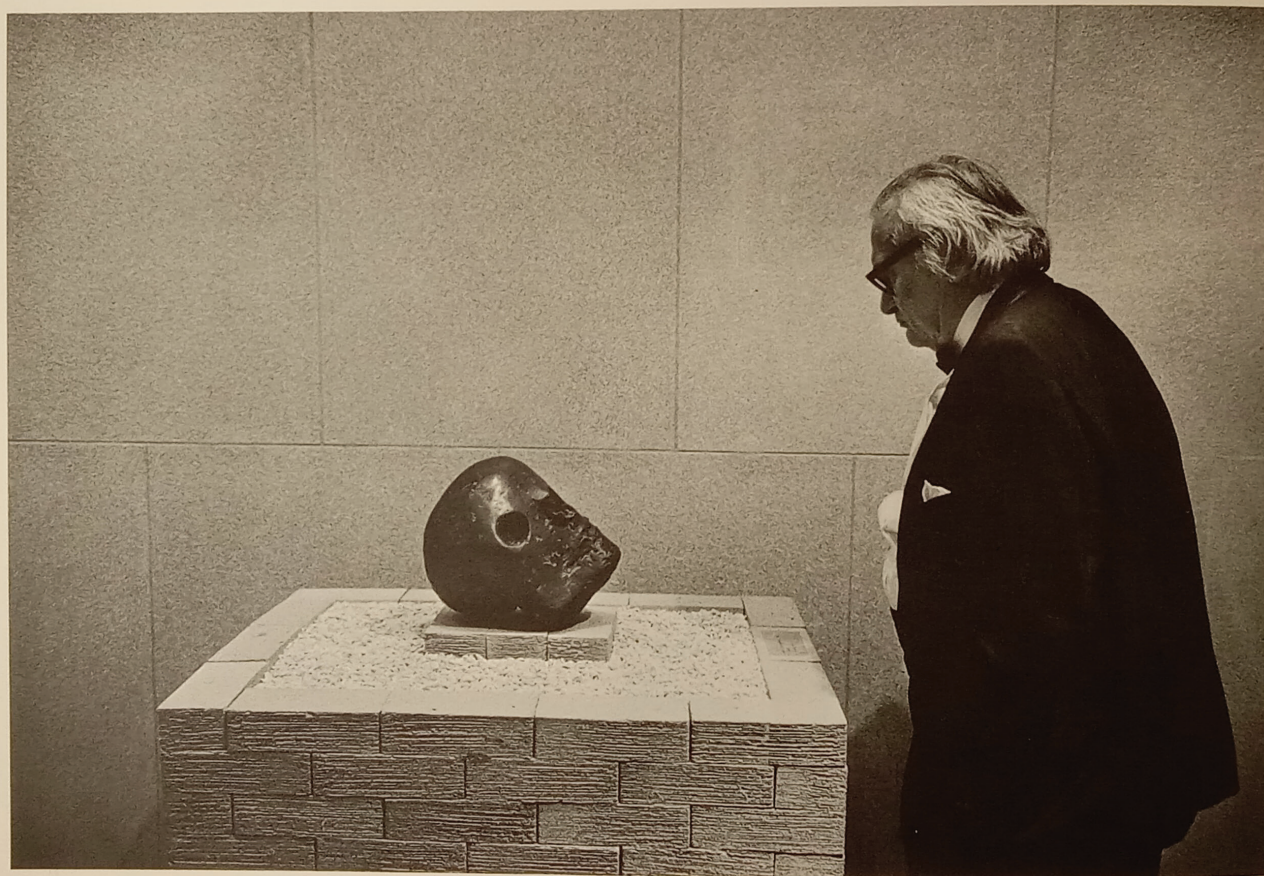
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of representation in its collections and exhibitions. And, oddly enough, it sometimes turns out that they are right, curators being human and subject to blindnesses and prejudices.

And so it goes. There is another quotation one hears throughout the Museum. In one form or other, it is based on these words by Alfred Barr: "The Museum is aware that it may often guess wrong in its acquisitions. When it acquires a dozen recent paintings, it will be lucky if in ten years three will seem worth looking at, and if in twenty years one should survive. For the future the important problem is to acquire this one; the other nine will be forgiven—and forgotten. But meanwhile we live in the present, and for the present these other nine will seem just as necessary and useful, serving their purpose by inclusion in exhibitions as long as their artistic lives shall last."

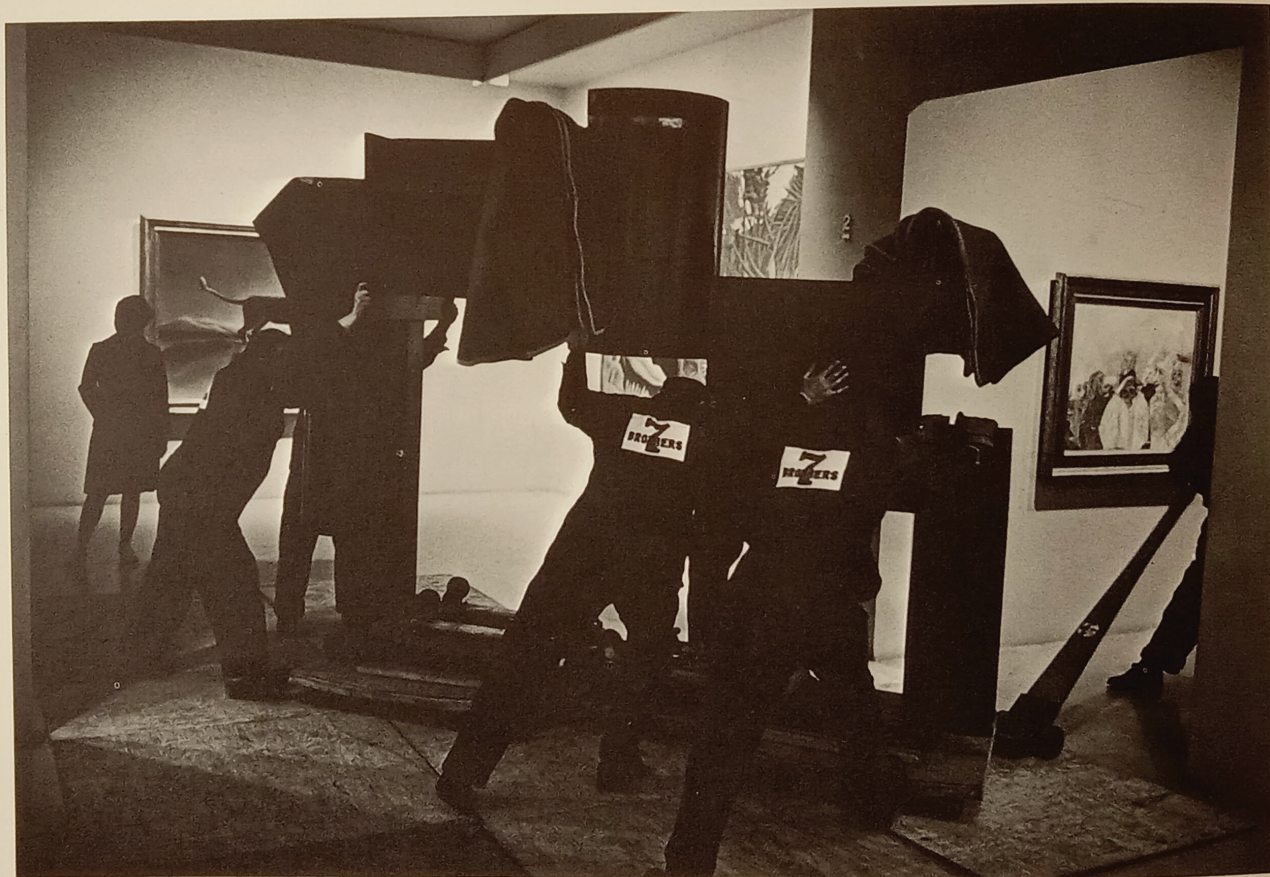
It is, of course, this business of regarding art as a living thing—a thing on which one gambles with no certainty of reward, but certainty that none of the gamblers will be alive to see how their wagers are decided by history—which gives the Museum its uniqueness, which makes it (to risk a possibly inappropriate word) so much fun to go to, so stimulating to live with, every available moment. It is very hard to get upset with an institution so immodest about its historical function, so decently modest about its ability perfectly to fulfill that function.

One recent afternoon I was leaving the Museum, full of pleasure over some interviews I had just completed, refreshed, as always, by visits with some old friends in the collection ("Daddy, tell me about *this* painting!" cried a



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child upon catching sight, for the first time, of *Guernica*) when my attention was caught by an unusually and surprisingly agitated crowd around the main entrance. An eccentrically dressed young man—he was wearing sandals, paint-spattered workman's garb and carrying an umbrella—was making his way ostentatiously through the crowd, solemnly bearing a very large lemon to present to the guard on duty. The guard, disappointingly unflappable, took the lemon, and the youth retired to the street to harangue passersby about art, museums, and life in general. Most passersby were more agitated and puzzled than the Museum's personnel, who have got used to strong expressions of strong opinions about what they are doing. (Within the week, indeed, some of the critics had presented them with some verbal lemons about their latest show.) But, after a moment, the crowd began again to buy its tickets and show its membership cards and pass on into the Museum, in search of quieter, but perhaps no less passionate, confrontations with modern art, most knowing—very well, at last—the feeling Dag Hammarskjöld expressed succinctly on the Museum's Twenty-fifth Anniversary, when he called it a place “for you and me,” that is, a place dedicating itself to “the art which reflects the inner problems of our generation and is created in the hope of meeting some of its basic needs.”



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**The Museum of Modern Art
Annual Report 1969-70**

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Bill Brant, installation.

Alexander Rodchenko, *Assembling for a Demonstration*, 1928. Mr. and Mrs. John Spencer Fund. From *Photo Eye of the 20s*.

Hector Guimard, installation.

Still from *Woman in the Dunes*, 1964, directed by Hiroshi Teshigahara. Purchased at the time of the special series *The Japanese Film*.**Report of the President**

For many American institutions, the past year has been one of searching reappraisal and self-examination. Much of this has been due to a two-edged economic trend unique in its effect upon non-profit, privately supported enterprises: constantly rising costs and the simultaneous shrinking of endowments. This has required most institutions to adopt a sterner discipline as to their objectives and their methods in fulfilling them. But a great deal of the reappraisal has been due also to more general forces in contemporary society, such as the questioning of old values and old approaches to, among other things, learning and the arts. The Museum of Modern Art has been no exception to this widely felt need among cultural institutions to take a new look at themselves.

One significant result of this process at the Museum was the decision of its governing body, the Board of Trustees, to increase its size by one third. With the authorization of the New York State Board of Regents, the Board was enlarged, therefore, from thirty to forty members. The purpose of this action was to strengthen the Board by involving new and gifted individuals in its affairs without losing the benefit of the experience and devotion of members of longer standing. There were also vacancies created by the resignation of Ralph F. Colin as a Trustee and the election of Mrs. Walter Hochschild as an Honorary Trustee for Life, in conformity with the Board's tradition with retiring members.

The new Trustees are Robert O. Anderson, Chairman of the Atlantic Richfield Company, the Business Committee for the Arts, the Aspen Institute for Humanistic Studies, and the Eisenhower Exchange Program; Mrs. Armand P. Bartos, a member of the Museum's Junior Council since 1952, a Trustee of the Harlem Theatre and Workshop, and a Director of the Aspen Center of Contemporary Arts; J. Frederic Byers III, an Associate of Lehman Brothers, a member of both The International Council of The Museum of Modern Art and the Junior Council, a Trustee of the Yale University Art Gallery, and Treasurer of the Studio Museum in Harlem; Mrs. Kenneth B. Clark, psychologist, Executive Director of the Northside Center for Child Development, consultant to HARYOU, Operation

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The Museum, on February 14, 1970, lost one of its oldest, most generous, and most steadfast supporters with the death of Mrs. Simon Guggenheim. A member of the Museum virtually since its beginning, Mrs. Guggenheim in 1938 presented it with one of the great masterpieces of modern art, Picasso's *Girl before a Mirror*. This was merely the first of a long line

of famous works by such world-famous artists as Rousseau, Monet, Boccioni, Matisse, Chagall, Léger, Rodin, and Maillo, eventually numbering sixty-nine, the acquisition of which was made possible through the Fund she established. One of her last acts was a generous contribution to this Fund made in honor of Dorothy C. Miller, retired Senior Curator of Painting and Sculpture. Following Mrs. Guggenheim's death and in tribute to her long and munificent devotion to the Museum, a special exhibition, with selections from her contributions to the Collection, was arranged in her memory.

A major highlight of the year was the appointment, as Director of the Museum, of John B. Hightower, then Executive Director of the New York State Council on the Arts. Mr. Hightower, whose appointment took effect on May 1, 1970, has brought to the Museum not only an impressive record of achievement at the Arts Council but also a deep understanding of the problems facing institutions devoted to the arts.

During the months prior to Mr. Hightower's appointment, the Museum was administered by an Operating Committee, consisting of Walter Bareiss as Chairman, Richard Koch, Director of Administration, and Wilder Green, Director of Exhibitions. The Committee carried out its difficult assignment with skill and dedication; and Mr. Bareiss took on the responsibility of the chairmanship at considerable sacrifice of personal time and energy. The Museum is deeply indebted to the Committee for its able leadership during this period.

In order to make the most effectual use possible of the Museum's financial resources and to bring about more efficient financial planning, the new post of Director of Finance was created. The Museum was most fortunate in acquiring the services, in this capacity, of Hans van den Houten, who at the time of his appointment was an assistant treasurer of the Chase Manhattan Bank and a member of its commodity financing division. Under Mr. van den Houten's direction, a new Finance Department was formed, consolidating the activities previously assigned to the offices of the treasurer and the comptroller. In addition to such operational responsibilities, the new department will greatly assist the management by undertaking analytical studies of the Museum's operations with a view towards more practicable procedures and methods.

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Head Start, the Office of Economic Opportunity, and the New York State Regional Planning Commission, and a Trustee of the New York Public Library; Gianluigi Gabetti, President of Olivetti Corporation of America, and a Director of the New York Philharmonic, the Association Internationale des Etudiants en Sciences Economiques et Commerciales, and the America Italy Society; George Heard Hamilton, Director of the Sterling and Francine Clark Art Institute at Williamstown, Massachusetts, Professor of Art at Williams College, and a member of The Lillie P. Bliss International Study Center Advisory Board; John B. Hightower, Director of the Museum since May 1, 1970, and formerly Executive Director of the New York State Council on the Arts; Mrs. Frank Y. Larkin, a member of the International Council since 1962, a member of the Advisory Council of the Department of Art History and Archaeology at Columbia University, and member of The Lillie P. Bliss International Study Center Advisory Board; Eric Larrabee, former Provost of Arts and Letters of the State University of New York at Buffalo, a member of its faculty, and now Chairman, Executive Committee, the New York State Council on the Arts; Gustave L. Levy, former Chairman of the Board of Governors of the New York Stock Exchange, a Director of the New York Urban Coalition, and Treasurer of the Jewish Museum and of the Lincoln Center for the Performing Arts; J. Irwin Miller, Chairman of the Board of Cummins Engine Company, Inc. of Columbia, Indiana, Director of the National Bureau of Economic Research, and actively involved with community planning and architecture; Mrs. Alfred R. Stern, a member of the International Council, former Co-Chairman of the Junior Council, and Vice President of the Northside Center for Child Development; and Clifton R. Wharton, Jr., President of Michigan State University, and a member of the Advisory Council of the School of Advanced International Studies of Johns Hopkins University.

The Museum, on February 14, 1970, lost one of its oldest, most generous, and most steadfast supporters with the death of Mrs. Simon Guggenheim. A member of the Museum virtually since its beginning, Mrs. Guggenheim in 1938 presented it with one of the great masterpieces of modern art, Picasso's *Girl before a Mirror*. This was merely the first of a long line

of famous works by such world-famous artists as Rousseau, Monet, Boccioni, Matisse, Chagall, Léger, Rodin, and Maillo, eventually numbering sixty-nine, the acquisition of which was made possible through the Fund she established. One of her last acts was a generous contribution to this Fund made in honor of Dorothy C. Miller, retired Senior Curator of Painting and Sculpture. Following Mrs. Guggenheim's death and in tribute to her long and munificent devotion to the Museum, a special exhibition, with selections from her contributions to the Collection, was arranged in her memory.

A major highlight of the year was the appointment, as Director of the Museum, of John B. Hightower, then Executive Director of the New York State Council on the Arts. Mr. Hightower, whose appointment took effect on May 1, 1970, has brought to the Museum not only an impressive record of achievement at the Arts Council but also a deep understanding of the problems facing institutions devoted to the arts.

During the months prior to Mr. Hightower's appointment, the Museum was administered by an Operating Committee, consisting of Walter Bareiss as Chairman, Richard Koch, Director of Administration, and Wilder Green, Director of Exhibitions. The Committee carried out its difficult assignment with skill and dedication; and Mr. Bareiss took on the responsibility of the chairmanship at considerable sacrifice of personal time and energy. The Museum is deeply indebted to the Committee for its able leadership during this period.

In order to make the most effectual use possible of the Museum's financial resources and to bring about more efficient financial planning, the new post of Director of Finance was created. The Museum was most fortunate in acquiring the services, in this capacity, of Hans van den Houten, who at the time of his appointment was an assistant treasurer of the Chase Manhattan Bank and a member of its commodity financing division. Under Mr. van den Houten's direction, a new Finance Department was formed, consolidating the activities previously assigned to the offices of the treasurer and the comptroller. In addition to such operational responsibilities, the new department will greatly assist the management by undertaking analytical studies of the Museum's operations with a view towards more practicable procedures and methods.

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The Department of Publications, one of the major activities of the Museum, acquired a new director in Richard E. Oldenburg, who came to the Museum from Crowell, Collier and Macmillan, Inc., where he had been managing editor of the Trade Department for eight years. Mr. Oldenburg supervises a broad publications program, which includes not only books and catalogs but also postcards, reproductions, posters, and slides.

A major innovation of the year was the institution, for a trial period, of one free day—Monday—each week when no charge is made for admission to the Museum. On those days, the hours have been advanced (1:00 p.m.—8:00 p.m.). The purpose was to make the Museum's facilities and resources more generally available to the many people who could not readily afford the admission fee made necessary by our limited endowment and the absence of any public subsidy. A study of the financial results of this innovation is now under way.

The total attendance, paid and free, at the Museum passed the one million mark, reaching 1,011,315 in 1969–70, compared to 910,852 in 1968–69; and membership, in all categories, totaled 38,748.

Among the major exhibitions during the year were a retrospective of Claes Oldenburg; works by Alexander Calder from the Museum's collection; a retrospective of Frank Stella; *Spaces*, an exhibition of situational works by six artists and a research group; prints by Joan Miró; studies and works by Hector Guimard; the Art Nouveau architect and designer; and photographs by Eugène Atget, Bill Brandt, and various photographers of the 1920s. Important film exhibitions were centered on the career of Katharine Hepburn and on the development of the motion picture in Japan. There were several major film-screening series, including the work of the distinguished directors, Robert Bresson, Hal Roach, and George Stevens, and films of Hungary, Japan, Rumania, the Soviet Union, and Yugoslavia.

The Collections of the Museum, as in the past, benefited greatly from the generosity of artists and private collectors. Artists of such distinction as Alexander Calder, Herbert Ferber, Helen Frankenthaler, Adolph Gottlieb, Peter Gripe, David Hare, Ellsworth Kelly, Alfonso Ossorio, Frank Stella, and the late Mark Rothko donated significant works of their own. And among important gifts from

private collectors were works by Alexander Archipenko, Giorgio de Chirico, Jean Dubuffet, Albert Giacometti, Eva Hesse, William de Kooning, and Ad Reinhardt. By purchase, the Museum was able to acquire three works of considerable significance to the Collection: Joan Miró's *Song of the Vowels*, Paul Klee's *Fire-Eveningtime*, and Matisse's *Young Girl with Tulips*.

Once again the Museum has benefited greatly from the generosity of its Trustees, its members, and its friends, who made many gifts of works of art and financial contributions during the period. The Museum also benefited substantially from the contributions of funds, equipment, technical aid, and advice from more than a score of corporations and businesses in connection with specific exhibitions. Gratitude is expressed to all donors, whose names appear elsewhere in this Report.

The Museum has always been especially grateful for the work carried on by its affiliates. In 1969–70, under the chairmanship of The Honorable C. Douglas Dillon and the presidency of Mrs. Donald B. Straus, the International Council gained new members from England, Germany, Italy, Mexico and Norway; its total regular membership now stands at 148. Under the auspices of its Library Overseas Program Committee, sufficient funds were raised to grant to each of twenty-three institutions in Latin America a thousand-dollars' worth of library materials on the history of art, as well as five-year memberships in The Museum of Modern Art. For this program, donations of color reproductions were received from Lambert Art Studio and sets of reprints from Hacker Art Books, and reductions from the list prices of their books were granted by ten publishers.

The Junior Council, besides its continuance of the Art Lending Service and other activities in its regular program, sponsored a number of the exhibitions and events listed elsewhere in this Report. Its Television Archive of the Arts, initiated in 1964, now contains 130 films in which artists appear to discuss their work, their lives, or their techniques. On June 30, 1970, James C. Crimmins, who had served as Chairman of the Junior Council since 1967, resigned and was succeeded by Mrs. John Jakobson.

In May 1970, one of the most imaginative projects associated with the Museum, the Children's Art Carnival in Harlem, celebrated its first anniversary. The Carnival

provides over 10,000 children between four and twelve years old with facilities, materials, and a staff of seven full-time instructors and seven part-time aides, to help them express themselves in visual, tactile, and kinetic art forms and to stimulate their awareness and enjoyment of those forms. The Carnival has been a notable success, with children reserving places in one of the four three-month terms well ahead of time. Parent volunteers help at the Carnival, and there is a distinguished group of Community Consultants and a Board of Community Advisors. Originally created by Victor D'Amico, Director of the Museum's Department of Education, and financed by the Museum for a three-year period through special funds raised by a committee headed by Mrs. John D. Rockefeller 3rd, the Carnival is administered by its energetic executive director, Betty Blayton Taylor, a young artist with considerable experience in organizing art projects for the young.

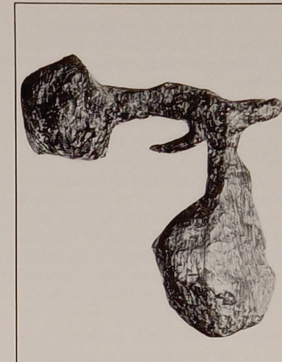
Having reached retirement age, Victor D'Amico, who for thirty-seven years had conducted classes for children, young people, and adults at the Museum's Art Center, retired as Director of Education on June 30, 1969. He has, however, been retained on the staff to develop the Children's Art Caravan, a project that is an outcome of the Carnival which he first originated. He also remains a consultant to the Children's Art Carnival in Harlem.

Through The International Study Center, a number of visiting scholars were able, as fellows or curatorial research grantees, to use the Museum's collections of paintings, drawings, and sculpture and its archival material to pursue their studies in special fields. Two others worked under the guidance of the Department of Architecture and Design and the Department of Film, respectively. Coming from Europe, Australia, and South America, as well as from the United States, these scholars' residence was made possible by the Museum's René d'Harnoncourt Fellowship and by Noble Foundation, Auchincloss, Harkness, and Fulbright Fellowships. Interns holding grants from the New York State Council on the Arts worked during the past year in the Departments of Photography and of Film, and in the Library. In addition, recipients of grants from the Great Lakes College Association gained experience as apprentices in several of the Museum's curatorial departments.

At the beginning of this Report, I alluded to the financial plight into which the general economy during the past year has thrust the Museum. This has been the subject of the most concentrated attention of the Board and of the Finance and Investment committees. It is obvious that new sources of support, including such public funds as the recently announced grant to the Museum from the New York State Council on the Arts, and additional corporate support, must be found or enlarged. At the same time, the base of individual support—always the mainstay of the Museum's finances—must be broadened. As we move forward into the 1970s, and as we move to make The Museum of Modern Art an even more lively force in the aesthetic life of the community, the nation, and the world in the future than it has been in the past, the dedication and generosity of the Museum's old friends must be matched by the interest and support of new ones. To bring this about will be one of our major objectives during the coming year.

The Trustees have been conscious, too, that the ferment of change that I mentioned at the outset of this Report grew in both proportion and intensity throughout the year. Much of this has surrounded the surfacing of new ideas, new objectives, and new emphases. As the scope of the visual arts has broadened in this process, a need was felt by the Trustees to arrive at a clear sense of the Museum's purpose and the direction it should take in order to fulfill it. Accordingly, an Ad Hoc Committee on the Contemporary Meaning of Art and the Role of The Museum of Modern Art was recently authorized by the Board, and at this writing the Committee had already begun its vital assignment. In addition, a Committee to Study Afro-American, Hispanic, and Other Ethnic Art was appointed to review the Museum's activities in this area and to recommend ways it might augment general awareness and appreciation of these diverse cultural expressions. The opportunities for service to the visual arts have never been greater than they are now; and we are confident that the findings of both these Committees will go a long way towards helping us make the most of them.

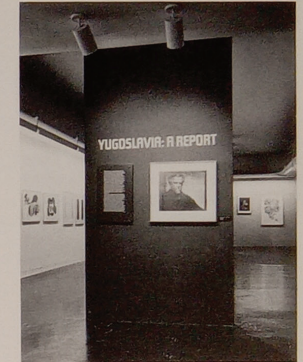
William S. Paley, President
November 19, 1970



Claes Oldenburg, "Empire" ("Papa") Ray Gun, 1959. Gift of the artist. From the retrospective exhibition Claes Oldenburg.



Jackson Pollock, Untitled. Engraving and drypoint, 1945. Gift of the artist's estate.



Yugoslavia: A Report, installation.



Still from *Earth*, 1930, directed by Alexander Dovzhenko. Acquired by exchange with Gosfilmofond. In the special series *The Soviet Film*.



Mark Rothko, Untitled, c. 1948. Gift of the artist. From the Rothko memorial exhibition.

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Acquisitions

Painting and Sculpture

The Museum was especially fortunate this year in acquiring a number of important works of painting and sculpture, as well as drawings. Among the artists who generously donated their own work were Alexander Calder, Herbert Ferber, Helen Frankenthaler, Adolph Gottlieb, Peter Grippie, David Hare, Ellsworth Kelly, Robert Motherwell, Claes Oldenburg, Alfonso Ossorio, Mark Rothko, and Frank Stella. Again this year private collectors made handsome gifts, including work by Alexander Archipenko, Giorgio de Chirico, Jean Dubuffet, Alberto Giacometti, Eva Hesse, Willem de Kooning, and Ad Reinhardt. Three important purchases were the Joan Miró, *Song of the Vowels*, the Paul Klee, *Fire Eveningtime*, and the Matisse drawing, *Young Girl with Tulips* (Jeanne Vaderin, the subject of the five bronze portraits entitled *Jeannette* in the Museum Collection).

Prints and Illustrated Books

Through the generosity of numerous artists and donors, more than 850 outstanding prints and illustrated books, including 675 lithographs by various artists produced at Tamarind Lithography Workshop Inc., were acquired by the Museum during 1969–70. Among the artists who donated their work were Alexander Calder, Allan D'Arcangelo, Jim Dine, Sheila Isham, Keith Milow, Barnett Newman, Antonio Saura, Igal Tumarkin, and Tom Wesselmann. Again this year many private collectors, dealers, and publishers contributed significantly to the collection, giving works of Josef Albers, Max Beckmann, Georges Braque, Antonio Frasconi, Helen Frankenthaler, Juan Gris, David Hockney, Jasper Johns, Max Pechstein, Pablo Picasso, Jackson Pollock, Robert Rauschenberg, Ed Ruscha, Frank Stella, and Andy Warhol. Several important purchases were also made, such as Alexander Archipenko's portfolio *Les Formes Vivantes*, John Cage's lithograph *Not Wanting to Say Anything About Marcel* and his multiple *Plexigram II*, and Claus Oldenburg's lithograph portfolio *Notes*.

Architecture and Design

A number of important works have been acquired by the Department over the past year. Among the designers whose objects have been donated to the collection were Aldo Jacober, Pio Manzù, Gaetano Pesce, Dieter Rams, Timo Sarpaneva, Ettore Sottsass, Robert Smith, Marco Zanuso, and Nicos Zographos.

Among the donors to the collection of design objects were Abstracta Structures Incorporated, Atelier International, Bonniers, Brionvega Corporation, Concept Incorporated, General Fireproofing Company, Gimbel Brothers, Knoll International, Olivetti Underwood, and Scarabaeus Limited.

Donations to the poster collection were made by the designers Seymour Chwast, Wim Crouwel, Juan Carlos Distefano, Ruben Fontana, and Carlos Soler.

Important additions to the model collection included a detail model of the New National Gallery, Berlin, a donation of the office of Mies van der Rohe.

Photography

Of outstanding importance among the photographs added to the collection during the year was the gift from Edward Steichen of thirty-four prints of his own work, dating from 1898 to 1938. Each of the prints is rare or unique, and the group includes little-known pictures of the highest quality. This gift enriches immeasurably the Department's previously substantial collection of Steichen's work. Also of exceptional interest is a group of eleven photographs by the pioneer Russian modernist Alexander Rodchenko (1891–1956), purchased through the generosity of several donors. In addition to the intrinsic high quality of these works, they are of special interest because of their relationship to paintings, drawings, and graphics by Rodchenko owned by the Museum. The collecting program of the Department was strengthened during the year by the institution of the Stephen R. Currier Memorial Purchase Fund, made possible by a gift from Mr. and Mrs. Edward M. M. Warburg. The first purchase made with the fund was *Photographs and Etchings* by Lee Friedlander and Jim Dine, a collaborative portfolio in which the two artists have amplified the meaning of each other's work by juxtaposing it with consonant work of their own.

Film

In the past year the Department of Film acquired major works by contemporary American film-makers Scott Bartlett, Robert Breer, Bruce Conner, Michel Hugo, and Claes Oldenburg. Through an agreement with Twentieth Century-Fox Film Corp. such vintage American films as *Lazybones*, 1925, directed by Frank Borzage, *Three Bad Men*, 1926, John Ford, *Zoo in Budapest*, 1933, Rowland V. Lee, and *City Girl*, 1928–30, F. W. Murnau, were added to the collection. At the time of the special cycle *The Soviet Film*, an exchange with the Gosfilmofond (U.S.S.R. film archive) provided the Museum with forty-nine important Russian films, among them *Earth*, 1930, Alexander Dovzhenko, *Ivan the Terrible, Parts I and II*, 1944–46, Sergei Eisenstein, *The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks*, 1924, Lev Kuleshov, *The Ghost That Never Returns*, 1929–30, Abram Room, and *Man with a Movie Camera*, 1929, Dziga Vertov. The special cycle *The Japanese Film* also provided the Department with an opportunity to acquire prime films, including *Conflagration*, 1958, Kon Ichikawa, *Muddy Waters*, 1953, Tadashi Imai, *Osaka Elegy*, 1936, Kenzo Mizoguchi, *Children of the Atom Bomb*, 1952, Kaneto Shindo, and *Woman in the Dunes*, 1964, Hiroshi Teshigahara.

Library

During the past year, the Library received several important gifts, including those from Hans Richter, who gave his complete personal archive of documents and memorabilia; Mr. and Mrs. Alfred H. Barr, Jr., who gave rare titles, editions de luxe, and numerous publications; and the Noble Foundation, whose Grant for Library Enrichment for Fellows' Needs resulted in a complete bound set (in reprint) of *The Dial* magazine, 1880–1929.

Exhibitions and Film Series

Painting and Sculpture

Recent Acquisitions. 9 works, paintings by Sam Francis, Jules Olitski, and Larry Zox, sculptures by Anthony Caro, Donald Judd, Ellsworth Kelly, Philip King, and William Tucker. Installed by William C. Agee, Associate Curator, Sept. 5–Nov. 9, 1969.

Robert Motherwell: Lyric Suite. From 600 works in this series on oriental paper, 30 were shown, of which 22 were given to the Museum by the artist in memory of Frank O'Hara. Selected and installed by Eila Kokkinen, Assistant Curator for Drawings, Sept. 8–Oct. 13, 1969.

Claes Oldenburg. A retrospective of 116 three-dimensional objects dating from 1959 to 1969 and 107 drawings. Directed by Alicia Legg, Associate Curator; installed by Miss Legg and the artist. (A modified version of the exhibition was circulated, see page 10.) Sept. 24–Nov. 23, 1969.

George Grosz: Drawings and Watercolors. 46 works, including 22 extended loans from the artist's estate. Selected and installed by William S. Lieberman, Director of the Department, Oct. 1–Nov. 16, 1969.

Ocean Projects: Hutchinson and Oppenheim. Color photographs and maps documenting 4 projects by Peter Hutchinson and 4 projects by Dennis Oppenheim executed off the coast of Tobago in the Caribbean. Directed by Sarah Weiner, Assistant Curator, Oct. 21–Nov. 30, 1969.

Recent Acquisitions. 4 paintings and 4 prints by the American artists Jo Baer, Robert Mangold, Donald Kaufman, Ralph Humphrey, and Jules Olitski. Selected and installed by William C. Agee, Oct. 24, 1969–May 25, 1970.

Matisse: Memory of Oceania. The great cut-and-pasted gouache of Matisse's last years was placed on view here for the first time since it was acquired by the Museum. Installed by William S. Rubin, Chief Curator, Painting and Sculpture Collection, Nov. 19, 1969–Mar. 17, 1970.

Recent Acquisitions. Large works by Carl Andre, Dan Flavin, and Sol LeWitt were shown together with Robert Morris's *Rope Piece*, a promised gift from Philip Johnson. Installed by Jennifer Licht, Associate Curator, Nov. 26, 1969–Mar. 22, 1970. *A Salute to Alexander Calder.* 65 works from the Museum's collection: 31 sculptures, 16 watercolors and drawings, 16 prints, 3 illustrated books, 9 pieces of jewelry. Directed by Bernice Rose, Assistant Curator; installed by Mrs. Rose and Wilder Green, Director, Exhibition Program, Dec. 19, 1969–Feb. 15, 1970. *American Drawings and Watercolors: A Selection from the Collection.* 68 works by 40 artists. Selected and installed by Eila Kokkinen, Dec. 24, 1969–Mar. 1, 1970.

Spaces. Michael Asher, Larry Bell, Dan Flavin, Robert Morris, Franz Erhard Walther, and the Pulsa group—7 research artists affiliated with Yale University—were invited to create situational works. Directed by Jennifer Licht, Dec. 30, 1969–Mar. 1, 1970.

Mrs. Simon Guggenheim—1877–1970: In Memoriam. 7 masterworks together with photographs of all 69 paintings and sculptures acquired through Mrs. Guggenheim's unequalled generosity over 30 years were shown in memory of one of the Museum's most devoted friends, who died Feb. 14. Installed by Betsy Jones, Associate Curator, Feb. 25–Mar. 17, 1970.

Frank Stella. Retrospective of 42 paintings and 19 drawings dating from 1959 to 1970. Directed and installed by William S. Rubin, Mar. 24–May 31, 1970.

Mark Rothko: 1903–1970. 7 paintings from the collection and 3 promised gifts, a memorial to the artist who died Feb. 25. Installed by Alicia Legg, Mar. 26–May 31, 1970.

Recent Acquisitions. 8 works by Georges Braque, Max Ernst, Paul Klee, Oskar Kokoschka, Henri Matisse, Joan Miró, Fausto Melotti, and Sophie Taeuber-Arp. Selected and installed by William S. Rubin, June 5–Sept. 13, 1970.

Recent Acquisitions. 22 works by 18 artists, including Christo, William N. Copley, Eva Hesse, Frederick J. Kiesler, Richard Pousette-Dart, Mark Tobey, Cy Twombly, and Bernar Venet. Selected and installed by Betsy Jones and Alicia Legg, June 19–Sept. 13, 1970.

Prints and Illustrated Books

Lucas Samaras—Book. 41 items selected from 103 given by the artist to the Museum, and documenting the production of his *Book*, 1969. Selected and installed by Riva Castleman, Assistant Curator, Aug. 4–Sept. 10, 1969.

Yugoslavia: A Report. 42 prints by 24 artists, created since 1965. Directed and installed by Riva Castleman. (Subsequently circulated, see page 9.) Sept. 29–Nov. 31, 1969.

The Graphic Constructions of Josef Albers. 2 series of prints, "Graphic Tectonic," 1942, given by the artist to commemorate his 80th birthday, and "Embossed Linear Construction," 1969, given by the publisher, Gemini GEL. Directed and installed by Riva Castleman, Dec. 8, 1969–Feb. 24, 1970.

Joan Miró: Fifty Recent Prints. 50 etchings executed between 1966 and 1968, lent by Galerie Maeght, Paris. Directed and installed by Riva Castleman. (Also circulated, see page 9.) Mar. 9–May 11, 1970.

Pop Art Prints, Drawings and Multiples. 33 works from the Museum's collection, by 27 artists. Selected and installed by Howardena Pindell, Curatorial Assistant, May 23–Aug. 31, 1970.

Popular Mechanics in Print Making. 30 works from the print collection, by 27 artists. Selected and installed by Donna Stein, Curatorial Assistant, May 23–Aug. 31, 1970.

Preliminary Drawings. 32 works from the Museum's collection, by 27 artists. Selected and installed by Joan Rosenbaum, Curatorial Assistant, Department of Painting and Sculpture, May 23–Aug. 31, 1970.

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Architecture and Design

Urban Anticipations: Eugène Hénard (1849–1923). 15 reproductions of designs by the French urban planner and his contemporaries. Researched by Peter Wolf. Installed by Emilio Ambasz, Associate Curator. July 31–Oct. 19, 1969

Ludwig Mies van der Rohe Memorial Exhibition. 3 panels of photographs and texts, a tribute to one of the founders of modern architecture who died Aug. 17. Directed by Ludwig Glaeser, Curator. Aug. 25–Oct. 26, 1969

Architectural Drawings by Eric Mendelsohn. 80 examples, 1914–29. Selected and installed by Ludwig Glaeser, from an exhibition organized by the University Art Museum, the University of California at Berkeley, in cooperation with the Graham Foundation for Advanced Studies. Nov. 7–Dec. 28, 1969

Hector Guimard. 105 studies and works of the leading French Art Nouveau architect, including architectural accessories, furniture, and graphics. Directed and installed by F. Lanier Graham, Associate Curator of the Collections. Mar. 10–May 10, 1970

Theo van Doesburg: The Development of an Architecture. 36 drawings and color schemes including all existing studies for the 1925 de Stijl exhibition in Paris. Directed by Ludwig Glaeser. Apr. 10–June 7, 1970

Graphics I: New Dimensions. 20 posters and other graphics employing unusual methods and processes that indicate new approaches to the design of posters. Directed and installed by John Garrigan, Assistant Curator of Graphic Design. June 25–Aug. 9, 1970

Photography

Portrait Photographs. 47 works by 46 artists, dating from the 1840s to the present. Directed by Gary Metz, Curatorial Intern. July 9–Sept. 30, 1969

Bill Brandt: Photographs. 125 works: 41 from the collection, 84 lent by the photographer. Directed and installed by John Szarkowski, Director of the Department. (Subsequently circulated, see page 10.) Sept. 16–Nov. 30, 1969

Garry Winogrand: The Animals. 37 photographs. Directed by John Szarkowski. Oct. 24, 1969–Jan. 18, 1970

Atget. 118 original prints by the great French photographer Eugène Atget (1857–1927), selected from the definitive Abbott/Levy Collection of several thousand prints, acquired in 1969 with the aid of a gift from Shirley C. Burden. Directed by John Szarkowski, assisted by Yolanda Hershey, Archivist, Atget Collection. (Subsequently circulated, see page 9.) Dec. 1, 1969–Mar. 22, 1970

Sherman's Campaign: Photographs by George N. Barnard. 26 works. Directed by John Szarkowski, assisted by Bill Burbach, Curatorial Intern. Jan. 27–Apr. 12, 1970

Photography into Sculpture. 56 photographically formed images used in a sculptural or fully dimensional manner, by 23 American and Canadian artists. Directed by Peter C. Bunnell, Curator. Apr. 8–July 5, 1970

Photography: New Acquisitions. 37 works by 29 artists, all but two of whom had not previously been represented in the collection. Directed by John Szarkowski. Apr. 15–July 5, 1970

May 2–9. 57 photographs documenting protests in Kent, Ohio; New Haven, Conn.; New York, N.Y.; and Washington, D.C. Directed by John Szarkowski. May 23–June 2, 1970

Photo Eye of the 20s. 158 works by 30 artists. In collaboration with George Eastman House, Rochester, New York. Directed by Beaumont Newhall, Director, George Eastman House. June 4–Sept. 8, 1970

Film

The Career of an Actress—Katharine Hepburn. 65 photo blow-ups of 36 films and 10 plays. Directed by Gary Carey, Assistant Curator; designed and installed by Carl Laanes, Senior Designer, Department of Graphics. July 8–Sept. 14, 1969

The Japanese Film: 1896–1969. 100 photo blow-ups, in conjunction with the cycle of Japanese film (see below). Directed by Donald Richie, Visiting Curator; designed and installed by Carl Laanes.

Continuing Film Series

Cineprobe. Exploring the contemporary scene, with young film-makers showing and discussing their latest work with the audience.

Wednesdays at Noon. Lunch-hour screenings of short films of all types.

Films from the Archive. Survey of the entire collection, presented in alphabetical order.

History of the Film. A repertory showing of the most significant works of film history.

Special Film Series

A Tribute to Anita Loos. June 14–July 14, 1969

The Films of Robert Rossen. July 17–27, 1969

Science-Fiction Films. July 28–Sept. 23, 1969

The Soviet Film. Sept. 25–Nov. 11, 1969

The Films of Alan Jay Lerner. Oct. 8–9, 1969. Mr. Lerner made an appearance Oct. 9

New Films from Yugoslavia. Nov. 12–25, 1969

New Acquisitions. Nov. 27–Dec. 9, 1969

North American Film-Makers at Home and Abroad. Dec. 11–23, 1969

Decade's End: Some Seminal Films of the Sixties. Dec. 26, 1969–Jan. 6, 1970

The Films of George Stevens. Jan. 8–27, 1970. Reception for Mr. Stevens on January 8, 1970

The Films of Robert Bresson. Jan. 29–Feb. 10, 1970

New Romanian Films. Feb. 5, 12, 19, 26, 1970

A Tribute to Hal Roach. Feb. 11–Mar. 24, 1970. Mr. Roach made an appearance Feb. 11

Lester James Peries: A Film-maker from Ceylon. Mar. 26–Apr. 1, 1970

Nine Hungarian Films. Apr. 2–11, 1970

The Japanese Film. Apr. 12–July 22, 1970

Education

Pioneering in Art Education. Photographs documenting the history of the Art Center, 1938–69, and recent work by children ages 3–18 at the Art Center and the Children's Art Carnival in Harlem. Directed by Victor D'Amico, Director of the Department. Oct. 30, 1969–Jan. 30, 1970

Art Work from the Springfield, Massachusetts, Public Schools. Recent work by elementary and secondary school students. Selected by Robert Drummond, Director of Art, Springfield Public Schools. Mar.–Apr. 1970

Junior Council

Photographs for Collectors. Selected by Bill Burbach, intern, Department of Photography. Exhibition and sale for Museum members, sponsored by the Art Lending Service. Dec. 5, 1969–Jan. 5, 1970

National Program of Circulating Exhibitions

From July 1, 1969 through June 30, 1970, 39 exhibitions were included in the national program of circulating exhibitions. Of these, 8 were new exhibitions; the remaining 31 continued from the previous year. Altogether there were 167 showings in 30 states and 4 Canadian provinces.

*Indicates that the exhibition was one shown at the Museum.

New Exhibitions

**Atget*. (See page 8). Chicago, Ill.

Jean Dubuffet. 63 works in all media from 1944 to 1966. Directed by William S. Lieberman, Director, Department of Painting and Sculpture. San Francisco, Cal.; Montreal, Que.; St. Louis, Mo.

**Kandinsky Watercolors*. 45 works. Directed by William S. Lieberman, Director, and Margaret Potter, Associate Curator, Department of Painting and Sculpture. Fort Worth, Tex.; Richmond, Va.; Ithaca, N.Y.; Louisville, Ky.; Manchester, N.H.; Toronto, Ont.; Pasadena, Cal.

**Joan Miró: Fifty Recent Prints*. (See page 7). Iowa City, Iowa; Athens, Ga.; New York, N.Y.; Manchester, N.H.

Edvard Munch. 67 prints, from 1894–1932. Directed by William S. Lieberman, Director, Department of Prints and Illustrated Books. Richmond, Va.; Des Moines, Iowa.

The Passionate Years: Expressionism in Germany 1905–1930. 62 works in all media from the Museum's collection. Directed by Renée S. Neu, Assistant Curator, Department of Painting and Sculpture. Albany, N.Y.; Athens, Ga.

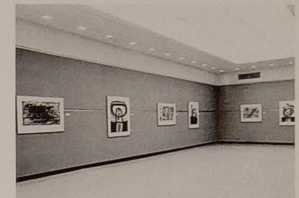
Richard Pousette-Dart. 20 paintings emphasizing the artist's style of the last 10 years. Directed by the art critic Lucy Lip-pard. Athens, Ga.; St. Louis, Mo.; Utica, N.Y.; Lewiston, Me.; Grand Rapids, Mich.; Santa Barbara, Cal.

**Yugoslavia: A Report*. (See page 7). East Lansing, Mich.; Due West, S.C.; Greensboro, N.C.

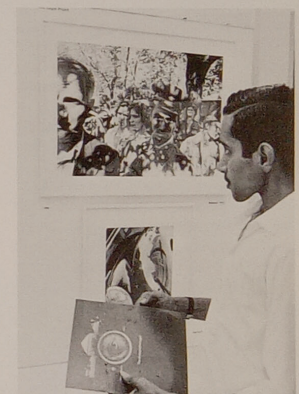
Continued Exhibitions

**Architecture without Architects*. Rochester, N.Y.; Lawrence, Kan.; Lexington, Ky.; Tuskegee, Ala.; Raleigh, N.C.; Kent, Conn.

**The Artist as His Subject*. Macon, Ga.; El Paso and Austin, Tex. (end of 25-month tour)



Prints by Miró, on view at the Georgia Museum of Art, University of Georgia, Athens.



The Photographer's Eye, on view at the American Cultural Center Exhibition Gallery, Madras, India.



From Lee Friedlander and Jim Dine, *Photographs and Etchings*. Stephen R. Currier Memorial Purchase Fund.

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The Beginnings of Modern Photography. San Antonio, Tex.; Winnipeg, Man.; Collegeville, Minn.; Normal, Ill.; Clinton, S.C.; Jacksonville, Fla.

British Artists: Six Painters, Six Sculptors. Hanover, N.H.; Waltham, Mass. (end of 16-month tour)

Harry Callahan. Bristol, Va.; Wichita, Kan.; Coral Gables, Fla.

**Paul Caponigro.* Brooklyn, N.Y.; Lakeville, Conn.; Lewiston, Me.; Winter Haven, Fla.; San Francisco and Santa Cruz, Cal.

Contemporary Portraits. East Lansing, Mich.; Greensboro, N.C.; Jacksonville, Fla.; Middlebury, Vt. (end of 13-month tour)

**Jim Dine Designs for "A Midsummer Night's Dream."* Winnipeg, Man. (end of 23-month tour)

Oyvind Fahlström. Middlebury, Vt.; Edinboro, Pa.; Athens, Ga.; Austin, Tex.; Sacramento, Cal. (end of 14-month tour)

**Lyonel Feininger: Ruin by the Sea.* Nashville, Tenn.; Aurora, N.Y.; Lewiston, Me. (end of 24-month tour)

**Julio Gonzalez.* Chicago, Ill.; Athens, Ga.; Gainesville, Fla.; Waltham, Mass.

**John D. Graham: Paintings and Drawings.* Seattle, Wash.; Chicago, Ill.; Hanover, N.H. (end of 15-month tour)

**Masuo Ikeda.* Akron, Ohio; Ithaca, N.Y.; Edmonton, Alta. (end of 36-month tour)

Inflated Images. Athens, Ga.; Ithaca, N.Y.; Towson, Md.; Winnipeg, Man.; Edmonton, Alta. (end of 13-month tour)

**Dorothea Lange.* East Lansing, Mich.; Winnipeg, Man.; Edmonton, Alta.; Aurora, N.Y.; Florence, S.C.; Gainesville, Fla.

**London/New York/Hollywood: A New Look in Prints.* Austin, Tex.; Memphis, Tenn. (end of 26-month tour)

**Manhattan Observed.* Gainesville, Fla.; Louisville, Ky.; Amarillo, Tex.; Riverside, Cal.; Memphis, Tenn.; Saginaw, Mich.

Master Photographs from The Museum of Modern Art. Cedar Rapids, Iowa; Bay City, Mich.; Knoxville, Tenn.; St. Louis, Mo.; Jacksonville and Tampa, Fla.

New African Art: The Central African Workshop-School. Macon, Ga.; La Jolla, Cal. (end of 14-month tour)

New Media: New Methods. Tampa, Fla.; Chattanooga and Knoxville, Tenn.; Champaign, Ill.; Des Moines, Iowa; Rochester, N.Y.; Little Rock, Ark.

Painters for the Theatre. Corning and Southampton, N.Y.; Morgantown, W.Va.; Crawfordsville, Ind.; University Park, Pa.; Akron, Ohio; Kent, Conn. (end of 50-month tour)

Eduardo Paolozzi: Recent Sculpture and Works on Paper. Ithaca and Brockport, N.Y.; Edinboro, Pa.; Grand Rapids, Mich.; Tampa, Fla.; Santa Cruz, Cal.; Tacoma, Wash.

**Photographs Before Surrealism.* Towson, Md.; St. Louis, Mo.; Kent, Conn.; Minneapolis, Minn.

**Photography as Printmaking.* Hanover, N.H.; Pittsburgh, Pa.; Detroit, Mich.; Lincoln, Neb.; Winnipeg, Man.

Photography: Current Report 2. Louisville, Ky.; Murfreesboro, Tenn.; Charleston, W.Va.; Austin, Tex.; San Francisco, Cal.

**Recent Prints: Canada.* Indiana and Edinboro, Pa.; River Forest, Ill.; Louisville, Ky.; Grinnell, Iowa; Kalamazoo, Mich.; Lubbock, Tex.

Tony Smith. Santa Barbara, Cal. (end of 13-month tour)

**Twentieth Century Engineering.* Moscow, Idaho; Mankato, Minn.; Evanston, Ill.; Raleigh, N.C.; St. Petersburg, Fla.

Wall Hangings. Albany, N.Y.; Allentown, Pa.; St. Cloud, Minn.; Cedar Rapids, Iowa. (end of 22-month tour)

What Is Modern Architecture? El Paso, Tex.; Grinnell, Iowa; Gambier, Ohio; Clemson, S.C.; St. Louis, Mo.; Allentown, Pa.; Gorham, Me.

**Word and Image: Posters from the Graphic Design Collection of The Museum of Modern Art.* Nashville, Tenn.; Cambridge, Mass.; Philadelphia, Pa.; Brockport, N.Y.; Winnipeg, Man. (end of 21-month tour)

International Program

From July 1, 1969 through June 30, 1970, 14 exhibitions sponsored by The International Council of the Museum had 60 showings in 36 countries; film programs were presented in 15 countries.

*Indicates that the exhibition was adapted from one originally shown at the Museum.

New Exhibitions

The American Experimental Film. Two 105-minute programs comprising 14 films by American independent or "underground" film-makers were given 50 screenings in 14 European countries. The works have been given by the film-makers to the film archives of the Museum. Programs directed and presented by Larry Kardish, Curatorial Assistant, Department of Film. Jan.-June, 1970.

The American Film: 1894-1929. 56 films. Directed by Donald Richie, Visiting Curator, Department of Film. The series inaugurated the Film Library Building of the National Museum of Modern Art, Tokyo, Japan, May 23, 1970.

**Cartier-Bresson: Recent Photographs.* 151 photographs, primarily from the past decade, including a retrospective group of 30 photographs from 1929 to about 1950. Directed by John Szarkowski, Director, Department of Photography. University Art Gallery, Rio Piedras, Puerto Rico, Feb. 3-20, 1970; Museu de Arte Contemporânea, São Paulo, Brazil, May 14-June 4, 1970; Centro Cultural do Distrito Federal, Brasília, Brazil, June 18-July 4, 1970.

**Bill Brandt.* (See page 8). Under the auspices of The Arts Council of Great Britain: Hayward Gallery, London, Apr. 22-May 31, 1970, Royal Albert Memorial Museum, Exeter, England, June 13-July 5, 1970.

**Jim Dine Designs for "A Midsummer Night's Dream" and "The Picture of Dorian Gray."* 50 costume and stage designs for the play by Shakespeare and that adapted from the novel by Oscar Wilde. Directed by Virginia Allen, Assistant Curator, Department of Painting and Sculpture. Kunstverein, Munich, Oct. 30-Nov. 28, 1969; Kunsthalle, Nürnberg, Dec. 12, 1969-Jan. 14, 1970; and Kestnergesellschaft, Hannover, Germany, Mar. 20-Apr. 26, 1970; Palais des Beaux-Arts, Brussels, Belgium, May 12-June 14, 1970.

**The Sidney and Harriet Janis Collection.* One of the most important gifts received by the Museum; 103 paintings and sculptures by three generations of 20th-century artists from Boccioni to Warhol. Directed by Betsy Jones, Associate Curator, Department of Painting and Sculpture. Kunsthalle, Basel, Switzerland, Feb. 28-Mar. 30, 1970; Institute of Contemporary Arts, London, England, May 1-31, 1970; Akademie der Künste, Berlin, Germany, June 12-Aug. 2, 1970.

New Photography: USA (copy 1). 110 photographs by eleven photographers, including Paul Caponigro, Ray Metzger, Diane Arbus, and Garry Winogrand. Directed by John Szarkowski, Director, Department of Photography. Bella Center, Copenhagen, Denmark, Mar. 10-Apr. 4, 1970; America House, Berlin, Apr. 24-May 16, 1970, America House, Hamburg, Germany, May 24-June 9, 1970.

New Photography: USA (copy 2). Museo Nacional de Bellas Artes, Montevideo, Uruguay, Dec. 18-31, 1969; Museu de Arte Moderna, São Paulo, Mar. 10-30, 1970; Instituto Cultural Brasil-Estados Unidos (IBEU), Rio de Janeiro, Apr. 8-25, 1970; IBEU, Belo Horizonte, May 6-20, 1970; IBEU, Brasília, Brazil, June 1-14, 1970.

**Claes Oldenburg.* Approximately 120 three-dimensional objects and drawings. Directed by Alicia Legg, Associate Curator, Department of Painting and Sculpture. (See page 7) Stedelijk Museum, Amsterdam, The Netherlands, Jan. 16-Mar. 15, 1970; Städtische Kunsthalle, Düsseldorf, Germany, Apr. 14-May 24, 1970; Tate Gallery, London, England, June 22-Aug. 16, 1970.

**Tamarind: Homage to Lithography.* 100 lithographs selected from more than 2,500 produced at the Tamarind Workshop in Los Angeles. The entire Tamarind production has been promised as a gift to the Museum by Kleiner, Bell and Company. Directed by William S. Lieberman, Director, and Virginia Allen, Assistant Curator, Department of Painting and Sculpture. Museu de Arte Moderna, Rio de Janeiro, Feb. 2-15, 1970, Instituto Cultural Brasil-Estados Unidos (IBEU), Belo Horizonte, Mar. 4-13, 1970, Museu de Arte Moderna, São Paulo, Mar. 24-Apr. 12, 1970, IBEU, Porto Alegre, Brazil, Apr. 22-May 15, 1970; Museo Nacional de Bellas Artes, Buenos Aires, Argentina, June 12-July 5, 1970.

Continued Exhibitions

**Architecture without Architects.* Hamburg, Germany; Vienna, Austria; Humlebaek, Denmark; Zurich, Switzerland; Stockholm and Lund, Sweden; Oslo, Norway.

Helen Frankenthaler. Hannover and Berlin, Germany.

Jasper Johns: Lithographer. Belgrade, Yugoslavia; Prague, Czechoslovakia; Lodz, Poland; Bucharest, Romania.

**The Photographer's Eye.* Honolulu, Hawaii; Manila, The Philippines; Madras and Bombay, India.

**Steichen the Photographer.* Lodz, Cracow, Wrocław, Koszalin, and Warsaw, Poland.

**Twentieth Century Engineering.* Brussels, Belgium; Bilbao, Santander, Oviedo, Madrid, Seville, and Valencia, Spain.

Twenty-five Contemporary American Artists As Printmakers. Kampala, Uganda; Nairobi, Kenya; Dar es Salaam, Tanzania.

Art in Embassies

A collection of American art was on loan to the U.S. Mission to the United Nations, New York, and 10 collections were on loan in residences of American Ambassadors in Abidjan, Ivory Coast; Brussels, Belgium; Bucharest, Romania; Budapest, Hungary; Lagos, Nigeria; Mexico D.F., Mexico; Moscow, U.S.S.R.; Paris, France; Prague, Czechoslovakia; and Santiago, Chile.

Publications

*Indicates that the publication was connected with an exhibition. The dates given are those of publication.

**The Animals.* Photographs by Garry Winogrand, with an afterword by John Szarkowski. Designed by Donald Munson. 8½ x 7½ inches. 56 pages; 45 illustrations; paperbound. August 1969

**A Salute to Alexander Calder* by Bernice Rose. 8¾ x 8¾ inches. 32 pages; 35 illustrations; paperbound. December 1969

Film Notes edited by Eileen Bowser. Designed by Michael Lauretano. 8¼ x 8 inches. 128 pages; one cover illustration; wire-o bound. February 1970

**Hector Guimard* by F. Lanier Graham. Designed by Patricia Maka. 8 x 10 inches. 36 pages; 37 illustrations; paperbound. March 1970

**Information* by Kynaston L. McShine. Designed by Michael Lauretano. 8¾ x 10½ inches. 208 pages; over 200 illustrations; paperbound. June 1970

Ludwig Mies van der Rohe: Drawings in the Collection of The Museum of Modern Art with an introduction and notes to the plates by Ludwig Glaeser. 24¾ x 18 inches. 72 pages; 51 illustrations (10 in color); wire-o bound. December 1969. Limited, numbered edition of 125; unbound sheets boxed in linen-covered portfolio.

**Joan Miró: Fifty Recent Prints* by Riva Castleman. Designed by Patricia Maka. 7 x 9 inches. Checklist. 6 pages; 6 illustrations (1 in color); paper. September 1969

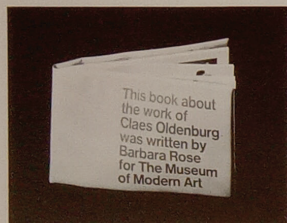
**Claes Oldenburg* with an introduction by Alicia Legg. Designed by Chermayeff & Geismar Associates. 13¾ x 8 inches. Checklist. 16 pages; paper. September 1969

Claes Oldenburg by Barbara Rose. Designed by Chermayeff & Geismar Associates. 14¼ x 8¾ inches. 222 pages; 276 illustrations (52 in color); flexible padded vinyl binding. June 1970

**Photo Eye of the 20s* by Beaumont Newhall. Designed by Patricia Maka. 7¼ x 8¾ inches. 6 pages; 4 illustrations; paper. June 1970

Jackson Pollock: Works on Paper by Bernice Rose. Published in association with The Drawing Society, Inc. Designed by Joseph B. Del Valle. 11¼ x 10½ inches. 108 pages; 42 illustrations (12 in color); hardbound. February 1970

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WORKS ON PAPER

**The Films of Robert Rossen* by Alan Casty. Designed by Samir el Chorbachi. 5 x 8 inches. 100 pages; 24 illustrations; paperbound. July 1969

**Spaces* by Jennifer Licht. Designed by Marcus Ratliff. 11 x 8½ inches. 36 pages; 27 illustrations plus 2 montages; paperbound with Celanese acetate overlay. December 1969

**George Stevens: An American Romantic* by Donald Richie. Designed by Michael Lauretano. 5 x 8 inches. 104 pages; 41 illustrations; paperbound. January 1970

Junior Council Publications

1970: *An Appointment Calendar. Selections from the Design Collection of The Museum of Modern Art*. Designed by Edward Marson. Introduction by Arthur Drexler. Photographs by Stan Ries. 12 x 8 inches. 112 pages; 55 illustrations (16 in color). Unbound sheets in clear polystyrene clip.

Days Off. Designed by Allan Kaprow. A "non-calendar of happenings" illustrated with several hundred photographs accompanied by short texts. 15½ x 10¾ inches. 64 sheets; stapled.

Sounds and Images, record of folk songs by Rory McEwen and Jim Dine, with silkscreen print by each of the artists. Limited, signed, numbered edition of 100 and unsigned edition; boxed.

Christmas cards and gifts, 1969. 7 newly commissioned cards, 5 constructions, 3 objects; in addition, 8 new cards of works by artists in the Museum collections and 3 sets of notepaper from prints in the Museum collection.

Reprints

Arno Press issued in reprint 43 Museum of Modern Art titles in 27 volumes. These library-bound editions, reprinted in the same size as the originals, contain the complete original texts and all illustrations, reproduced in black and white, and for the most part measure 7½ x 10¼ inches. Among them are such classic modern art studies as *Modern Architecture: International Exhibition* by Henry-Russell Hitchcock, Philip Johnson, and Lewis Mumford, 1932; *Indian Art of the United States* by Frederic H. Douglas and René d'Harnoncourt, 1941; and *Romantic Painting in America* by James Thrall Soby and Dorothy C. Miller, 1943.

Posters for Museum Exhibitions

**Atget*. Designed by Carl Laanes. Sepia and white; offset lithograph; 29 inches wide x 18¾ inches high.

**Science Fiction Films*. Designed by Carl Laanes and Michael Lauretano. Blue, black, and white; offset lithograph; 35½ inches wide x 16½ inches high.

Reproduction

Andrew Wyeth: *Christina's World*. Full color; offset lithograph; 28½ inches high x 40¼ inches wide.

Special Events

*Indicates attendance by invitation

July 10, 1969: Preview of *Easy Rider*. Sponsored by the Department of Film.

Jazz in the Garden. Ed Bland, Program Director. July 3, James Moody—Joe Newman Quintet; July 24, Muddy Waters Blues Band; July 31, Orpheus; Aug. 7, Pacific Gas and Electric; Aug. 14, Bob Patterson Gospel Singers and Isaac Douglas Gospel Singers; Aug. 21, Kwame Nkrumah and His Ghanaian Drummers; Aug. 28, Robert Moog and the Moog Synthesizer—Lecture-Demonstration Concert.

*Sept. 29: Opening of The Museum of Modern Art Bookstore 2 at 32 West 53 Street.

Oct. 22: *Documents of the Ray Gun Theater: 1959 to the Present*. A retrospective of Oldenburg's "happenings" presented through films and slides, with commentary by the artist. In conjunction with the exhibition *Claes Oldenburg*.

*Oct. 30: Premiere of *Shinju Ten No Amijima (Double Suicide)*. Sponsored by the Department of Film.

Nov. 5: Barbara Rose, "Claes Oldenburg: Traditional Revolutionary." Illustrated lecture in conjunction with the exhibition. Sponsored by the Department of Painting and Sculpture.

*Nov. 12: Premiere of *What Is the City but the People?* Co-sponsored by the New York City Department of City Planning, for whom the film was made.

Nov. 26: Lotte Eisner, "German Expressionism and F. W. Murnau." Lecture sponsored by the Department of Film.

Dec. 18: *Duet for Cannibals*. Screening followed by a discussion with the filmmaker, Susan Sontag. Sponsored by the Department of Film.

Jan. 22, 1970: *An Evening with Abraham Polonsky*. Screening of *Tell Them Willie Boy Is Here*, followed by a discussion with the director. Sponsored by the Department of Film.

*Feb. 13: NET Documentary Preview. Co-sponsored by National Educational Television.

Vision and Revision: A Selective History of the Film.

A course of lectures illustrated by films, and supplemented by feature films relevant to the lectures shown in the Auditorium each Saturday throughout the series. Sponsored by the Department of Film.

Feb. 18: Standish Lawder, "The Invention of the Movies and the Discovery of Their Magic."

Feb. 25: Standish Lawder, "The Beginnings and Evolution of the Fictional Film."

Mar. 4: Willard Van Dyke, "The Beginnings and Evolution of the Factual Film."

Mar. 11: Donald Richie, "The Emergence of a Personal Cinema: Experiments in Syntax."

Mar. 18: Standish Lawder, "The German Expressionist Cinema and Its Aftermath."

Mar. 25: Standish Lawder, "Soviet Silent Cinema: Experiments in Montage and Propaganda."

Apr. 1: Standish Lawder, "The Studio Film: Movies for the Millions."

Apr. 8: Donald Richie, "New Directions: Personal Cinema."

Apr. 15: Willard Van Dyke, "New Directions: The New Realism."

Apr. 22: Standish Lawder, "New Directions: Film as Magic."

Feb. 18: Paul Genard, "Les Frères Lumière." Lecture illustrated with the Cinématographe invented by the Lumière Brothers. Co-sponsored by the Alliance Française and the Department of Film.

*Mar. 5: Reception in honor of the publication of Bernice Rose's *Jackson Pollock: Works on Paper*. Co-sponsored by the Museum and The Drawing Society.

Mar. 5: *An Evening with George Roy Hill*. Screening of *Butch Cassidy and the Sundance Kid*. Sponsored by the Department of Film.

Mar. 6: *Fellini Satyricon*. Special preview sponsored by the Junior Council, for the benefit of The Television Archive of the Arts.

Apr. 14: *Art and Subsidy 1970*. Symposium moderated by John Hightower, with Vinette Carroll, Joan Davidson, Doris Freedman, Sherwin Goldman, Alex Gross, Edward Koch, Roy Lichtenstein, Ralph Ortiz, and Richard Weinstein as panelists. Sponsored by the Junior Council.

Apr. 24: *An Italian Director: Marco Ferreri*. Mr. Ferreri was present for the screening of his film *Dillinger è morto (Dillinger Is Dead)*. Sponsored by the Department of Film in co-operation with the Casa Italiana of Columbia University and the Istituto Italiano di Cultura.

Apr. 30: *Pola Negri: A Personal Appearance*. Screenings of *A Woman Commands* (excerpts) and *A Woman of the World*. Sponsored by the Department of Film.

May 5: Edward Logue, "The New York State Urban Development Corporation." Lecture co-sponsored by the Department of Architecture and Design and the Municipal Art Society.

May 23 and 24: *A Carnival at the Carnival*. Held at The Children's Art Carnival in Harlem, in celebration of its first anniversary.

May 26: A program of song and poetry in the Sculpture Garden. Benefit for The Schomburg Collection of Negro Literature and History, New York Public Library. Sponsored by Liaison.

May 28: Preview of Philippe Garrel's *The Virgin's Bed (Le Lit de la Vierge)*, introduced by Amos Vogel. Sponsored by the Department of Film.

*June 2: Block Party for annual meeting of the American Association of Museums, held in conjunction with The Museum of American Folk Art, The Museum of Primitive Art, and The Museum of Contemporary Crafts.

Jazz in the Garden. Ed Bland, Program Director. June 25, The Stars of Faith Gospel Singers.

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In addition to the above, the following special events were arranged for Contributing Members of the Department of Membership, often aided by the Hospitality Committee:

Sept. 23, 1969: Preview of *Claes Oldenburg*.

Nov. 21–24: Special showing in the Trustees and Founders Rooms of *Atget*.

Dec. 22: Special viewing of *A Salute to Alexander Calder*.

Series of Film Evenings: Feb. 24, 1970, *Stark Love*; Mar. 3, *Smiles of a Summer Night*; Mar. 17, *Ashes and Diamonds*; Apr. 7, *Whistle Down the Wind*.

Mar. 24: Preview of *Frank Stella*.

Mar. 31–Apr. 4: *Naïve Painting*. Special exhibition held in the Founders Room. Directed by Pierre Apraxine, Curator of the Lambert Collection, Brussels, Fulbright Exchange Fellow.

June 17: Garden Party to meet John Hightower.

June 30: Preview of *Information*.

The Department of Membership also arranged a preview of the film *Women in Love* on Feb. 17, for Supporting, Sustaining, and Patron Members.

The Museum served as host at receptions held for the International Society for Education through Art—19th World Congress, Aug. 11, 1969; for the Board of Directors of Gallery Associates of Bavarian State Museums, Nov. 5; for the Business Committee for the Arts, Jan. 19, 1970; for the American Society of Planning Officials, Apr. 8; for Yuri Soloviev, Director of the Industrial Design Institute for the Soviet Union, Apr. 14 (given by the Department of Architecture and Design); and for the International Institute for Conservation of Historic and Artistic Works, June 11.



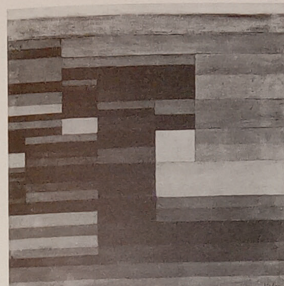
A Carnival at the Carnival, first birthday party for the Children's Art Carnival in Harlem.



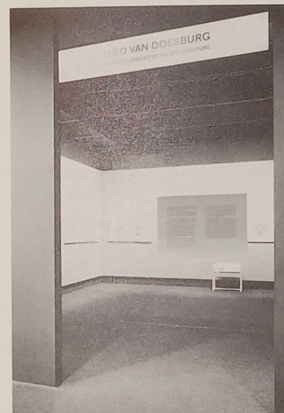
Questions from the audience at the symposium *Art and Subsidy 1970*.



Block party for the annual meeting of the American Association of Museums.



Paul Klee, *Fire Eveningtime*, 1929. Purchase.



Theo van Doesburg: *The Development of an Architecture*, installation.

Report of the Treasurer

The fiscal year ended June 30, 1970, was the fourth consecutive year in which the Museum incurred a deficit—an unfavorable trend of increasing seriousness. In February, 1970, as a public service, the Museum decided experimentally to be open one day each week free of any admission charge. By June 30, 1970, this experiment had resulted in a significant reduction of admission receipts, which for the entire year were 5.3% less than receipts in the previous year. Although income from sales—mainly of Museum publications—increased slightly over receipts in the prior year, the related expenses, especially cost of sales, were substantially higher. In keeping with a decision made the year before, the program of circulating exhibitions was reduced with a consequent drop in the related receipts. Finally, the amount of endowment support available for general purposes was significantly reduced, partly because of withdrawals made to fund the operating deficits of prior years and partly because of the generally unfavorable trend of the stock market.

At the same time, operating expenses for the year ended June 30, 1970, increased by 2.9% over the prior year, significantly aggravating the deficit trend. The principal increases in expense lay in the area of salaries, which constitute more than 50% of the Museum's overall operating cost, and in the higher cost of publications, referred to above. Reduced costs of the exhibition program, especially the reduction in the area of circulating exhibitions, provided a favorable effect, and notwithstanding substantially increased expenses in many areas the overall increase of 2.9% over the year before was a marked improvement compared with the increase of 17.5% in the expenses of that year over those of the year 1967-68.

As in the past, no current operating funds were used for the purchase of works of art, but substantial additions to our collections were made possible by generous gifts and bequests.

The land, buildings, and equipment owned by the Museum are carried at cost or, in the case of gifts, at a value assigned at the time of acquisition. In keeping with general practice among art museums, the Balance Sheet does not reflect the very substantial value of the Museum's collections of works of art and the holdings of

its Library; although these are periodically appraised for insurance purposes, they are not regarded as assets in the monetary sense.

The experience of the past fiscal year has demonstrated the increasingly critical need to close the gap between income and expenses. In spite of the closest controls over expenses, it will be necessary to obtain substantial additional funding for support of our activities from individuals, corporations, and governmental sources. Without such further support, it will unquestionably be necessary to make substantial reductions in the services rendered by the Museum to the public.

Willard C. Butcher, Treasurer

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Summary of Operating Income and Expenses

Income	1965-1966	1966-1967	1967-1968	1968-1969	1969-1970
Admissions	\$ 629,600	\$ 589,400	\$ 775,800	\$ 804,400	\$ 762,100
Publications and other sales	714,000	684,900	952,000	1,224,400	1,305,500
Circulating exhibitions	78,400	111,500	96,500	114,300	60,300
Circulating films	68,600	81,500	106,000	141,000	141,000
Educational services and miscellaneous receipts	305,400	439,800	804,500	769,800	958,200
International Program	206,600	274,600	320,900	286,900	328,600
Membership dues and contributions	978,400	1,077,400	1,090,300	1,173,900	1,174,200
General contributions	231,100	319,000	296,700	340,400	294,900
From endowment	670,100	971,400	1,030,300	1,131,500	964,800
Total income	<u>\$3,882,200</u>	<u>\$4,549,500</u>	<u>\$5,473,000</u>	<u>\$5,986,600</u>	<u>\$5,989,600</u>
Operating Expenses					
Curatorial activities and program of education	\$1,701,200	\$2,109,300	\$2,720,700	\$3,310,900	\$3,489,100
General administration	1,134,400	1,519,100	1,896,100	2,187,300	2,206,000
Building maintenance and security	863,000	905,600	1,075,800	1,155,500	1,207,400
Retirement and benefit payments	121,000	143,500	242,100	318,400	291,600
Total expenses	<u>\$3,819,600</u>	<u>\$4,677,500</u>	<u>\$5,934,700</u>	<u>\$6,972,100</u>	<u>\$7,194,100</u>
Surplus (deficit)	<u>\$ 62,600</u>	<u>(\$ 128,000)*</u>	<u>(\$ 461,700)*</u>	<u>(\$ 985,500)*</u>	<u>(\$1,204,500)*</u>

*Operating deficits were funded by transfers from the Endowment and Development Funds and by special contributions from the Trustees.

Condensed Balance Sheet, June 30, 1970**Assets****OPERATING FUND:**

Cash	\$ 84,295
Inventories of publications, etc., at cost or less	1,562,529
Due from other funds	452,768
Other assets	<u>1,301,504</u>
	<u>\$ 3,401,096</u>

ENDOWMENT FUNDS:

Receivable for securities sold	\$ 188,850
Marketable securities at cost or at market prices at dates of gifts (approximate quoted market \$13,817,500)	15,834,134
Non-marketable securities at fair value at date of gift	43,438
Promissory note, 4½%, due December 15, 1973	2,077,565
Due from other funds	<u>69,743</u>
	<u>\$18,213,730</u>

DEVELOPMENT FUND:

Cash	\$ 2,727
Marketable securities, at cost or at market prices at dates of gifts (approximate quoted market, \$2,081,300)	2,382,357
Non-marketable securities, at fair value at date of gift	463,442
Other assets	<u>27,643</u>
	<u>\$ 2,876,169</u>

BUILDING FUND:

Cash	\$ 14,310
Land, buildings and equipment, at cost or designated value	<u>17,998,266</u>
	<u>\$18,012,576</u>

PURCHASE FUNDS:

Due from other funds	\$ 2,218
Other assets	<u>264,405</u>
	<u>\$ 266,623</u>
	<u>\$42,770,194</u>

Liabilities and Funds**OPERATING FUND:**

Membership dues collected in advance	\$ 295,170
Deferred credits to future operations	393,736
Due to other funds	71,961
Notes payable, 8%, due on demand	935,200
Other liabilities	<u>1,242,372</u>
Fund balance	<u>462,657</u>
	<u>\$ 3,401,096</u>

ENDOWMENT FUNDS:

Due to bank	\$ 43,088
Fund balances:	
Unrestricted funds	14,509,136
Restricted as to use of principal and income	2,523,764
Restricted only as to use of principal	<u>1,137,742</u>
	<u>\$18,213,730</u>

DEVELOPMENT FUND:

Due to other funds	\$ 231,607
Fund balances:	
Unrestricted funds	2,476,183
Restricted funds	<u>168,379</u>
	<u>\$ 2,876,169</u>

BUILDING FUND:

Due to other funds	\$ 221,161
Other liabilities	4,677
Fund balance	<u>17,786,738</u>
	<u>\$18,012,576</u>

PURCHASE FUNDS:

Due to bank	\$ 7,818
Notes payable, 8%, due on demand	450,000
Other liabilities	87,155
Fund balances	<u>(278,350)</u>
	<u>\$ 266,623</u>
	<u>\$42,770,194</u>

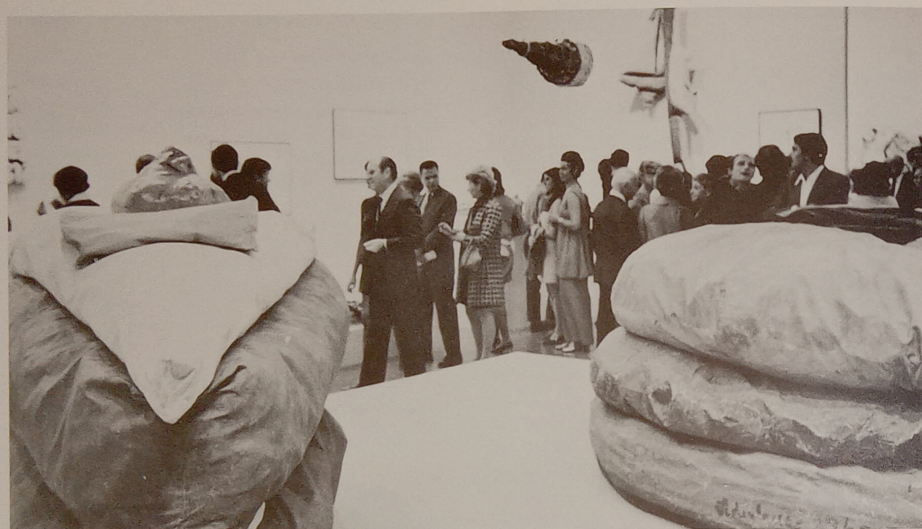
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Claes Oldenburg.Visitor at the exhibition *Frank Stella*.Ronald Bladen, *Untitled*, 1967 (2 of 3 parts).
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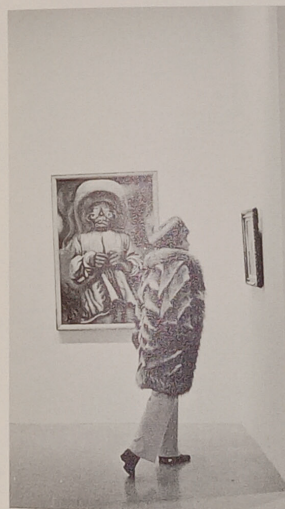
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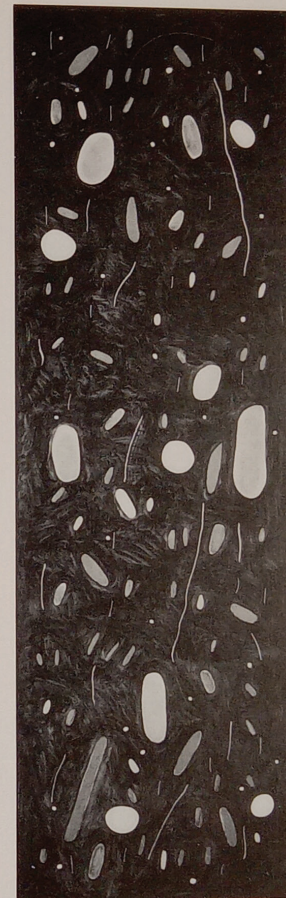
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Jean Ipousteguy, *David and Goliath*, 1959.
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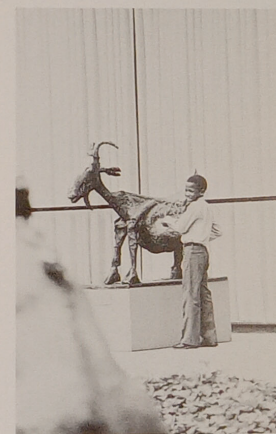
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Joan Miró, *Song of the Vowels*, 1966.
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Still from *City Girl*, 1928-30, directed by
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Pablo Picasso, *She-Goat*, 1950. Mrs. Simon
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As of July 1, 1970

Director

John B. Hightower

Curatorial and Program Departments

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William S. Lieberman, Director

William S. Rubin, Chief Curator

Prints and Illustrated Books: Riva Castleman,

Associate Curator

Architecture and Design: Arthur Drexler,

Director

Photography: John Szarkowski, Director

Film: Willard Van Dyke, Director

Exhibition Program: Wilder Green, Director

International Program: Waldo Rasmussen,

Director

Registration: David Vance, Registrar

Conservation: Jean Volkmer, Conservator

Publications: Richard E. Oldenburg, Director

International Study Center: Inez Garson,

Coordinator

Library: Bernard Karpel, Librarian

Audio-Visual Archives: Patricia Jobling,

Supervisor

Membership

Emily C. Stone, Director

Public Information

Elizabeth Shaw, Director

Development and Corporate Relations

Charles T. Hesse, Director

Administration

Richard H. Koch, Director of Administration

and Counsel

Finance

Hans van den Houten, Director

Photo Credits

Susan Bernstein, New York: p. 14, above.

C. P. Gajraj, Madras: p. 11, center.

James Mathews, New York: p. 2, above; p. 5,

below, left; above and below, right;

p. 15, above and below; p. 23, center.

Nathan Rabin, New York: p. 5, above, left.

Susan Rennie, New York: p. 18, below, left,

center, and right; p. 23, above and below,

left; right, below. Stan Ries, New York: p. 2,

center, right; p. 18, above. Bernard Stowens,

New York: p. 14, below, right. Jan van Raay,

New York: p. 14, below, left.

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THE MUSEUM OF MODERN ART

An Outline for Oral Presentation of the Capital Funds Campaign

Purpose: To gain the financial stability to assure MOMA's continuing capacity for leadership of the modern art movement; additional annual income to meet continuing operational deficits (1970-71's is estimated at \$1,100,000).

Program: MOMA's program to gain this financial stability includes a capital funds campaign and efforts to increase income from annual giving, bequests, and project support.

Campaign: The main thrust of the program is the capital funds campaign for \$21,500,000; of this amount:

\$16,500,000 has already been pledged and \$7,100,000 paid
4,000,000 (plus interest earned on payments on pledges to
date) has been used for the past five years' operating deficits, film preservation, and building renovation.
12,500,000 is the nucleus of a \$17,500,000 endowment fund
5,000,000 remains to be raised--hopefully by the end of 1971

Endowment: The \$17,500,000 endowment fund, by 1972-1973, should annually provide \$875,000--a substantial base for MOMA's financial stability.

Donors: Most of the commitments to date were from Trustees. Additional support is now essential from other Trustees, members, and friends.

Case: The case for support includes the central role that MOMA has played in the modern art movement, and its unmatched collections and the visual resource they provide in reshaping education in the visual arts.

Need: The need for the campaign is the result of increased demands for services and insufficient income to offset spiraling costs over the past decade: while annual attendance has practically doubled (from 568,000 to 1,033,000), the annual budget has more than tripled (from \$2,200,000 to \$7,194,100).

Income: Additional income is projected in the current budget from an attendance increase to 1,067,787, and a membership increase to 40,203 (from last year's 38,748).

Economies: The current fiscal year's deficit of \$1,100,000 is an improvement over the previous year's \$1,204,500 deficit; it reflects a staff reduction to 450 (39 less than last year and 72 less than the previous year).

Management: Because of careful planning and economical management, MOMA will suffer no elimination of essential programs and services.

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THE CAPITAL FUNDS CAMPAIGN
FOR THE MUSEUM OF MODERN ART

The Financial Foundation
For Continuing Leadership

At this time of deepening financial crisis for the arts, when many cultural institutions would willingly settle for survival, The Museum of Modern Art has decided to seek the financial stability that will assure its continuing capacity for leadership.

For this Museum, any other decision would have been unthinkable.

The medium through which the Museum will achieve this financial stability is a far-reaching development program that will challenge the generosity of its members and friends. The program's main thrust is a \$21,500,000 capital campaign, of which more than \$16,500,000 has already been pledged.

An additional \$5,000,000 is urgently needed to achieve the campaign goal. The Museum Trustees, who accounted for most of the commitments to date, are confident that the goal can be attained within the year.

Of payments already made on campaign pledges, about \$4,000,000 (plus interest earned on the payments) has been expended to date for operating deficits for the past five years, film preservation,

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and building renovation. The balance of about \$12,500,000 pledged will form the nucleus of a \$17,500,000 endowment fund.

This endowment fund, for which an additional \$5,000,000 must be raised, will provide \$875,000 in annual support -- a substantial base for the financial stability of the Museum, which has been striving to meet the increased demands made upon its services at the same time that spiraling costs have surpassed income.

This experience has been building up over the past decade: while the annual attendance has practically doubled (from 568,000 to 1,033,000), the annual budget has more than tripled (from \$2,200,000 to \$7,194,100).

The 1970-1971 budget projects an attendance increase to 1,067,787, and a membership increase to 40,203 (from 38,748). It also reflects a reduction in staff to 450, which is 39 less than last year and 72 less than the previous year.

The deficit for 1970-1971 -- \$1,100,000 -- is an improvement over the previous year's deficit of \$1,204,500; and further reductions in operating costs are now under serious review. Because of careful planning and economical management, the Museum will suffer the elimination of no essential programs or services.

Annual endowment income of \$875,000 from this campaign, which should become available after the 1972-1973 fiscal year, will help substantially to curtail future deficits. Additional income will come from the other efforts encompassed by the overall development program; annual giving, bequests, and support for specific projects.

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Fortunately, the Museum fully merits the support it seeks because of the central role it has played in the modern art movement, and because of its unmatched collections and the primary educational resource they constitute in the visual arts.

The campaign will benefit in particular from the enthusiastic endorsement of the Trustees, the high level of their own commitments to date, and the quality of the Museum's fund-raising leadership.

The dedication, as well as the quality, of this leadership leaves little doubt that the campaign goal will be achieved, that financial stability will be attained, and that sound management practices will obtain. Above all, it means that donors can be certain their commitments will be sound investments.

By their generosity, members and friends will provide The Museum of Modern Art with the financial stability it needs to help assure its continuing leadership of the modern art movement.

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THE MUSEUM OF MODERN ART

Campaign Strategy

Nature of Appeal:

The most effective appeal is usually made in positive terms. Major donors usually give to successful institutions, not to needy ones; they want to make certain that their gifts are sound investments.

Therefore, an appeal in behalf of MOMA at this time should not be framed in terms of survival, as has been reported in the press (though that may well be the actual situation). It would be more effectively expressed in terms of gaining the financial stability to assure the continuing leadership of MOMA in the modern art movement.

Private vs. Public:

The capital funds campaign does not envision an appeal to the public; rather, it will be confined mainly to MOMA's family (Trustees, members, and friends), as well as to selected foundations and corporations (primarily through individuals involved with or known to MOMA).

Therefore, the Capital Funds Campaign should not be referred to as a "public" appeal, as it has been reported in the press. MOMA is a privately supported institution serving in the public interest. For campaign purposes, the substantial commitments required could not be obtained from the "public".

Type of Commitments:

Most capital funds campaigns are directed primarily at an institution's constituency--the members of its inner family who know the institution and have supported it in the past. Such individuals are the campaign's basic prospects--yet not all of them need be solicited, for most of the goal (66 per cent or more) will come from the relatively few capable of major commitments.

Therefore, MOMA's Capital Funds Campaign for \$21,500,000 will seek the \$5,000,000 it still needs (beyond the \$16,500,000 already pledged) from Trustees who have not yet made their commitments and other members and friends of the Museum.

Method of Solicitation:

The substantial commitments needed from the Campaign's major prospects cannot always be obtained by one personal call. A prospect asked for a major commitment often requires time to weigh the request--particularly if it is a sufficiently challenging one for him to meet--and may also need additional cultivation.

Therefore, a solicitor for MOMA's Capital Funds Campaign should ask for a challenging commitment and not always expect (or even press for) a response on the first personal call. The solicitor should continue to cultivate the prospect both personally and through involvement in MOMA's activities.

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Extent of Pledges:

For a capital campaign, prospects are usually asked to make pledges payable in three annual installments. Being able to spread his payments over three tax years, the prospective donor ordinarily finds that he can make a larger commitment than if he conceives of it in terms of a single gift.

Therefore, pledges spread over three tax years (and even over five years when that would be desirable) will be requested in MOMA's Capital Funds Campaign. Even if a single gift is made, the donor could be asked in subsequent years to make annual additions to his gift.

Readiness to Pledge:

In every capital funds campaign, there are prospects who are asked to make substantial commitments before they know what is expected of them and what the campaign goal requires, and before they are cultivated and ready to give at their best.

Therefore, it should be the aim of the solicitor for MOMA's Capital Funds Campaign to ask for a commitment only when the prospect is ready to give proportionately--that is, in proportion to the extent of both the campaign goal and his own resources. Since it is hoped that the Campaign can be completed in 1971, any necessary cultivation should be initiated at the earliest possible time.

Assisting the Prospect:

Thoughtful prospects for substantial pledges to a capital funds campaign usually appreciate some indication of the extent of the commitments that are expected of them. Few prospects indeed are insulted by being asked for too much; the reverse is more likely to be the case.

Therefore, a solicitor for MOMA's Capital Funds Campaign will be given all available assistance in evaluating the giving capacity and interest of the prospect (though the solicitor, who usually knows the prospect best, can often be the best judge), as well as any special gift opportunity which may both match the prospect's interests and raise his giving sights.

Inadequate Commitments:

In every capital funds campaign, a sizeable number of donors make commitments which are not equal to the level of giving of which they are capable and on which the success of the campaign goal depends. In such a case, it should be recognized, the donor obviously has the sole right to determine the size of his gift; and he deserves to be thanked with sincerity.

Therefore, a solicitor for MOMA's Capital Funds Campaign should always express genuine appreciation for every commitment regardless of size, and should continue to cultivate the donor in the knowledge that many a major contributor to an institution "started small" and that continued cultivation often leads to additional giving.

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THE CAPITAL FUNDS CAMPAIGN
FOR THE MUSEUM OF MODERN ART

The Concerns and Directions
Of Its Programs in the 70's

Developments in recent years in America have led The Museum of Modern Art to reexamine its role in an age of intense and often confounding social and technical change. Some of the functions the Museum will increasingly be asked to perform may enlarge substantially upon its primary purpose as a center for the study and enjoyment of the great works of modern art.

When The Museum of Modern Art was founded in 1929, it was predicated on a radical departure from the nineteenth-century concept of a museum. It devoted itself to art that was neither established nor, necessarily, recognized as such. It took risks no museum had taken before; its perceptions were often immediate rather than reflective. Through Alfred Barr, its first director, and later Rene d'Harnoncourt, the Museum ranged imaginatively across a variety of concerns -- including urban planning, product design, film and photography -- creative forms of human expression that had, for the most part, not even been acknowledged as art up to that time.

It is largely due to the dedication and insight of these former directors and their colleagues, as well as to a host of tireless

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and generous trustees through the years, that the ideas of what constituted modern art were transformed and expanded for the benefit of several generations. The combined influence of those ideas is apparent everywhere; but perhaps it is most immediately noticeable in such areas as contemporary architecture, graphic design, and paintings and murals for public buildings and corporate offices. Possessing the world's finest and most comprehensive collection of modern art, the Museum now ranks as one of the country's most timeless and invaluable national resources. Its influence is reflected in the major museums in America, all of which have made space and funds available for the display and purchase of contemporary works of art.

To a large extent the Museum has essentially accomplished what it set out to prove forty-two years ago. Modern art cannot be dismissed as frivolous or undisciplined, as it once was. In ever-increasing numbers, the collections receive attention and respect from scholars, students, visitors and the general public.

It is the extraordinary collection of the Museum that is the fixed point from which the Museum must move to help strengthen and expand the role played by the visual arts in the lives of individuals and the community -- not just passively but as active forces in -- to use the words of the Museum's charter -- "the application of such arts...to practical life." Education will be an essential ingredient in this process. Traditionally, educational training has concentrated for the most part on verbal knowledge -- how to read, how to write, how to speak -- in terms that are essentially technical. But we also need to appreciate and understand more our senses, the humus of the arts: we need to know more about how to see and how to touch.

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The Museum can play as important a role in increasing such appreciation and understanding as it has in the past in expanding our recognition of art.

Now more than ever the challenge to all museums will be their ability to provide us with a concern for human and aesthetic values as well as the enduring qualities that make life worth living. The chances for The Museum of Modern Art meeting that challenge are greater than any other museum in the United States, if not the world. The generous and consistent support of the Museum is crucial not only to its immediate and pressing needs, but also to its continuing legacy for future generations.