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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III .1.11.a

The Museum of Modern Art

JUN 30 1970

To Members of the Staff Executive Committee
From Richard H. Koch
Date June 30, 1970
Re

Herewith a copy of an anonymous letter addressed to the New York Artists' Strike, a copy of which was mailed in an equally anonymous envelope addressed to the Administrator of the Museum of Modern Art. I thought you would all be interested in seeing it.

The Museum of Modern Art Archives, NY	Collection: JBH	Series.Folder: III.1.11.a
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cc Staff Exec Comm

June 19, 1970

New York Artists Strike against Racism, Sexism, Repression and War
New York, New York

Ladies and Gentlemen:

Several weeks ago on the Saturday after the Friday that you picketed the Metropolitan Museum to protest whatever it was you were then protesting, I came home after visiting a few galleries which were joining you in your strike and I wrote a letter to you listing ten things I thought you could do as an organized group which would have better effect in achieving the changes you desired. I also had certain criticisms also of your group's haranguing elderly people who were visiting the Metropolitan, but I did not type or send my letter because at the time I had doubts about whether you were willing to listen to other people's views or whether you, as a group, ever wondered if you were wrong about your methods. In any event in the last few weeks I see that you are now doing some of the things on my list and other artists on doing still other things that I had listed (abstaining from showing in any government-sponsored exhibits, contributing a part of earnings from the sale of art works to worthy causes, having memorial shows).

However, you have also enlarged your group's title and purpose. But why did you stop where you stopped? Why didn't you add that you were against parents battering their children, against the FBI program supported by the U.S. government, against underground nuclear tests which might possibly cause the earthquakes which follow them, against the use of men drafted in the armed services in any fighting not authorized by a congressional declaration of war, against unlimited terms of office for congressmen and senators, against an election system which does not provide vote-of-confidence elections before a set period of time in order to let the public get rid of elected administrations which defile the constitution, etc., etc., or, simply, why not a permanent artists group against injustice in the United States?

But not a strike, because doctors and grocery men wouldn't go on strike for a month, and because the world was never improved by catatonics.

If America has not at present either a Kaelin Kollwitz or a George Grosz but rather a comedian with a genius for getting publicity,

work for
conscientious
change
needed

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

- 2 -

then, artists as artists could raise money by charging admission to their exhibitions and then use the money for people who need lawyers, bail, for newspapers and/or magazine ads in which artists could let the art community know where they stand on whatever they feel is vital, for donation to political campaigns, for a special fund to send young men to Canada who are draftable but do not want to go either to jail or Vietnam, to establish open-door daycare centers for children of working mothers, etc., etc. Artists could have a large group exhibition and donate the income from sales to worthy causes. Artists as artists could paint murals and decorate daycare centers, nursing homes for the aged, for the mentally retarded, for disabled veterans, etc., etc. Actors, bless their souls, do plenty of charity work regularly, year in and year out, but where are the painters and sculptors???

I think it is a good thing that you came together and were able to talk the MOMA into having a free admission day, that you made one poster and distributed it, that you have established a tithe, are boycotting this administration's sponsorship, and I think you can do more good things and even get more support if you would not indulge in stupid things like picketing the Metropolitan and pestering old people who can't get to the museums and galleries during the week and who have plenty of problems of their own without having to worry about a bunch of kids who should be picketing federal buildings and courts, or the U.N. for not doing its job. You see you really turned off people who were sympathetic to your cause, and you certainly didn't convince anyone who disagreed with you to change his mind. And that all adds up to stupidity in my mind.

Signed,

DISAPPOINTED.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III .1.11.a

The Museum of Modern Art

JUN 2 1970

To John Hightower (copies to all staff present at Thursday's meeting)

From Bill Rubin

Date 1 June 1970

Re Artists meeting, May 28, 1970

In the three days since last Thursday night's artists meeting, I have found myself increasingly disturbed by an aspect of it--not the resultant resolutions, since I personally favor many of these, but the modalities (in the broader sense) by which they were arrived at. After the meeting terminated, the two artists I spoke to on the way out said rather disturbing things. George Segal indicated that he had been so furious--presumably about the tactics and rhetoric of the group as a whole--that he had refused to participate in the discussion. Bob Motherwell said, "It's awfully hard to take a position against a coalition of artists." My reply to Bob was that despite the long-standing tradition of artists' solidarity he really ought to have had the courage--as did Al Held--to say whatever was on his mind.

But what lingered in my mind was the fragrance of intimidation surrounding these remarks of Segal and Motherwell. Personally, I didn't think the discussion was particularly intimidating, though such divisive and rank stupidities as Yvonne Rainer's characterization of the Museum as just a "building with a bunch of old Impressionist paintings" could well have been done without. Rather, if it existed at all, it would seem to have been a question of concerted numbers. All of which reminds me that what I, at least, had thought was supposed to be a smallish meeting of artists drawn from a spectrum of the artists' community, had turned out to be a large meeting dominated by members of the Art Workers Coalition and the Artist Strike Committee. I had thought that the very purpose of the invitations from the Director's office was to keep the meeting reasonably small. The list of those invited gave more than ample representation to the Coalition and to the Strike Committee but it also included a number of artists whose opinions on a wide range of issues are not known. Many of the artists in the latter category surprisingly elected not to come--a disturbing reaction, about which I shall speculate below. Those that did come were a small minority--due, in part, to the "packing" of the meeting--and, if the comments of Segal and Motherwell are any indication, seemed to feel inhibited.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

John Hightower
1 June 1970
Page 2

On what basis were some twenty uninvited members of the Coalition and Artists' Strike Committee present at the meeting? On what basis was it agreeable that Ralph Ortiz bring seven unnamed supporters? This is a pressure tactic of the kind that soured our staff-Coalition meetings on Black and Puerto Rican questions. (After the personnel of a small committee had been agreed upon by the Coalition and the Museum, many new and unexpected "members" showed up without notice at the meetings.) Ortiz is a very intelligent man working for something he very much believes in and he would probably be the first to characterize his démarches as pressure tactics; by the same token, I'm sure that he has nothing but contempt for people who play patsy to them (as opposed to those who might agree with his often extremely cogent reasoning on issues).

One might be very mistaken, I believe, to assume that the conclusions of Thursday night's meeting represent the views of the artists' community as a whole. They might, and they might not. Like the Loeb Center meeting (where very few of the artists over 35 were present), it represented mostly the youngest generation--and, indeed, only a portion of that generation.

As you know, I am probably more in sympathy with most of Thursday's proposals than other members of the Staff Executive Committee. And I am not so frightened of the politicalization of MoMA that I would not support a wide variety of actions and commitments on our part regarding racism and Vietnam. Even if there weren't precedents for them--which there are--I would favor these actions. MoMA has had in the past exhibitions of a frankly political character--notably at a time of great national stress--and it hasn't blown away.

As the only member of the upper staff who saw fit to answer the call of some of the younger staff to hand out anti-war literature in the lobby on strike day, I nevertheless respect the right of my colleagues to the reasoning that led them to refrain from doing that. (I assume it was not the press of affairs since anyone could have gotten at least a few minutes free for a symbolic action). They probably felt that such direct political and social action was out of place in the Museum. Since Thursday night, I have been wondering how much of the artists community might feel that way. What struck me in retrospect about the meeting was the large number of artists--almost all of whom have contributed their work to good causes, and some of whom are very outspoken on politics--who declined your invitation to come and talk. One knew the opinions of the uninvited Coalition artists who came better than those of

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

John Hightower
1 June 1970
Page 3

Jasper Johns, Ellsworth Kelly, Roy Lichtenstein, Barney Newman and Jules Olitski and others who did not.

While some of the abstentions can be put down to apathy or to the holiday eve, it may well be that something else was functioning as well--that at least some of these artists were taking a position in not coming. The telephoned invitations which, as I understand it, asked artists to come to discuss what MoMA should do about various social and political questions, assume a priori that the recipient believes that MoMA should do something about them; in not coming, some of these artists may have been trying to tell us something. There is a German proverb which, translated literally, means "No answer is also an answer"; this is often faultily equated with the English "Silence gives consent." But does it? Silence in some cases might easily mean dissent.

What I am saying, then, is that a part of the artists community may conceivably not consider the Museum the proper place for the expression of their unquestionably strong feelings on racism and Vietnam. (Those MoMA staff members who would not go as far as you and I in certain directions may very well have their counterpart in the artists' community.) I hope that these unheard-from artists will organize a forum so that we can know what they think. Certainly--as they are, by and large, the more established ones--it will not be possible for some eminently desirable and really productive goals, like refusal to participate in government-sponsored shows, to be achieved without them.

Which brings me finally to a request: that over the coming year you have a series of conversations with small groups of artists of all ages and artistic persuasions, not only about racism and Vietnam but about other ways in which MoMA can be improved and made more responsive to the community--that of the artists and otherwise. This is the sort of thing I thought was supposed to take place Thursday; there is still much to be gained by such meetings.

cc: WG, EJ, JL, ES

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

MAY 1 1970

MEMORANDUM

TO: John Hightower
FROM: Marc Primus
John Hightower
Date: May 13, 1970
Wilder Green

cc: Richard Koch
Inez Garson

First task-force meeting was held Sunday for three (3) hrs. Participants were Barbara Lawrence, Marc Primus, Frederic May 13, 1970 General discussion of Black and Puerto Rican demands filled Barbara in on the events up to this point. Decided Request for Information for Marc Primus for the meeting on the 14th, perhaps it would be better to concentrate on the discussion of the advisory board, since the institution of this group seems most feasible.

1. Enclosed is a copy of our Biennial Report for Marc Primus' use.
 2. Below I am listing all the educational programs in which we are presently involved -- at least all that I can think of at the moment. The first group I believe might most appropriately relate to an Education Department for the Museum; the second, to a Study Center.
- NYC High School Exhibition Program
School (present Institute of Modern Art)
Harlem Carnival
Art Caravan
NYC Public School Docent (Sylvia Milgram)
- A) Annual List of all the educational programs which presentists and could be incorporated into the educational program. How many research fellowships at the museum presently? What are they? How many are funded directly from the museum? How many are funded from other sources?
B) Internship program: How many? How funded?
C) NYS Intern Program
Library Services
Audio-Visual Archives
TV Archives
Noble Foundation Fellows
Museology Trainees
Great Lakes College Association Apprenticeships
NYU Institute of Film and TV -- History of Still
Photography Course given by Szarkowski and Bunnell
NYU Institute of Film and TV -- History of Japanese Film
Course given by Richie
Columbia and Pratt Art Library Courses given by Karpel

As well, the Circulating and Participating Exhibition Programs I think could also be classified as part of our educational program.

Hope this will help you and Marc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

MAY 12 1970

MEMORANDUM

TO: John Hightower
FROM: Marc Primus
Subj: Art Workers Coalition Demands
Date: May 12, 1970

First task-force meeting was held Sunday for three (3) hrs. Participants were Barbara Lawrence, Marc Primus, Frederic Lewis. General discussion of Black and Puerto Rican demands; filled Barbara in on the events up to this point. Decided to recommend to you: 1) That for the meeting on the 14th, perhaps it would be better to concentrate on the discussion of the advisory board, since the institution of this group seems most feasible. 2) That the Martin King-Campos study center be tabled for another week, until the task force can obtain information discussed below. 3) That the matter of Black trustees be given more consideration and that a more conventional criteria be adhered to in their selection (money) so that the possibility of black endowment of black fellowships at the museum is a genuine possibility. 4) That the task force see you for $\frac{1}{2}$ hr, at least, before the next meeting. 5) Asks that Frederic Lewis be an observer at the next meeting, Thursday. 6) Need the following information:
A) Annual report B) A list of all the educational programs which presently exists and could be incorporated into the educational program. C) How many research fellowships at the museum presently? What are they? How many are funded directly from the museum? How many are funded from other sources? D) Internship program: How many? How funded?

cc: Barbara Lawrence
Frederic Lewis
Wilder Green ✓

MP/tb

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

BLACK AND PUERTO RICAN ARTISTS

although this would have to be at the discretion of the Department Board and possibly not be presented for meeting discussion and approval. These points were presented by Tom Lloyd. This carried the title "Educational Program Relevant to the Black and Puerto Rican Communities and the New York City Public Schools".

In the following comments I have sorted out the various demands or suggestions into what seem to be compatible groups. These are followed by the recommendations suggested at the meeting by William Rubin, William Agee, and Arthur Drexler, who were the MOMA staff participants. Joan Snyder and Tom Lloyd represented the Art Workers Coalition; Ralph Ortiz, Rosemary Castillo, and a number of black artists varying from meeting to meeting were also present. Additional conversations were held with Black artists suggested by Betty Blayton.

AWC Demands and MOMA Recommendations

- (1) Immediate appointment of a Puerto Rican and Black artist to serve as educational coordinator to be responsible to the Artists Advisory Board.

The staff indicated, in this and in other Subcommittee

meetings, that it accepted the idea of artists being represented in some phase of Museum program planning.

The staff specifically recommended that the Advisory Board of the Study Center be expanded to include artists.

It was also suggested that artists could be included on

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

- 2 -

- the various Departmental Committees now in operation, but although this would have to be at the discretion of Museum Department Heads and would probably not be practicable for meetings concerned with finance. These points were never discussed in detail with the Black Artists Committee, and are therefore taken up separately under a list of general questions discussed at the end of this memorandum. For the role of "Educational Coordinator", see (5) below.
- (2) Textbooks, portfolios of reproductions, slides and films about Black and Puerto Rican art and artists, to be available for sale and rental to the public schools.
- (4) Commissions for films and posters to be used as educational materials in the schools. It was agreed by the staff that the preparation of teaching aids - an activity the Museum formerly undertook but which has for several years been abandoned - ought to be revived on a far more ambitious scale than ever before. The staff consensus appears to be that a special grant might be sought from Foundations, perhaps in conjunction with the Board of Education, for the preparation of a full range of teaching aids. These would
- (5) A continuing program of slide talks, gallery lectures and film showings for school children to be run by Black and Puerto Rican artists.
- (3) In-service courses for public school teachers, to be taught by Black and Puerto Rican artists.
- Staff response was based on the following general principles: There is at the present time no compelling discussion of this request revealed that it meant the training of teachers for the public educational system, but that the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III .1. 11. a

- 3 -

= teachers would be taught not by the Museum staff but by Black and Puerto Rican artists hired by the Museum for the purpose. The staff concluded that a general orientation gallery and related programs, was felt to educational program might well include special teacher training courses. Such courses might well be given by Black and Puerto Rican staff members who might or might not be artists. However, within a general educational program concentrated on producing teaching aids for student use, this request would take a low priority unless

(6) A program of teaching aids to and from non-white Black and Puerto Rican schools to have to include teacher training (for all races and colors).

(4) Commissions for films and posters to be used as educational materials in the schools.

here that the Staff Executive Committee's recommendation If regarded as "teaching aids" within a broad educational program, this seems possible, but the undeclared purpose is to obtain MOMA sponsorship and money for various propaganda efforts. Not recommended.

(5) A continuing program of slide talks, gallery lectures and film showings for school children to be run by Black and Puerto Rican artists.

responsibilities of the Board of Education. The Staff response was based on the following general

(7) Rhythm and blues music to be performed in the reason why artists as such, regardless of color, should be employed by the Museum as teachers. However, the

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III .1. 11. a

- 4 -

The following inclusion of Black and Puerto Rican personnel on our staff, perhaps with special responsibilities for an

orientation gallery and related programs, was felt to be highly desirable. In the present circumstances the available people are likely to be artists, and if their program necessitates the rearranging of the institutional patterns at the teaching is to be other than propaganda for political or

personal commitments, some special training will most likely be required.

(6) A program of bussing children to and from predominantly Black and Puerto Rican schools to MOMA.

It was pointed out that such programs already exist and by are operated by the Board of Education. It should be added here that the Staff Executive Committee's recommendation

to the Board of Trustees regarding a free day at the Museum included the request for sufficient funds to make it; but possible for the Museum to use its initiative in inviting, and if necessary transporting, members of various community groups (churches, clubs, etc.). This still seems extremely important and the staff urges that action be taken; especially as we cannot recommend that the Museum undertake the responsibilities of the Board of Education.

(7) Rhythm and blues concerts relevant to Puerto Rican and Black culture to be performed in the garden.

II. We demand that a Black and Puerto Rican Coordinator, meeting the MOMA's staff members agreed enthusiastically.

* * * * *

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	JBH	III .1. 11. a

- 5 -

The following points were proposed as part of a general program considered particularly relevant to the Black and Puerto Rican community.

Their function will be to organize and provide the basic machinery for

I. We demand that the Dr. Martin Luther King, Jr. Study Center for

Puerto Rican and Black culture be created by February 10, 1970. The

program necessitates the rearranging of the institutional patterns at the

MOMA. It should be observed, however, that a Black and/or Puerto

Rican member of the staff, possibly functioning under the

MOMA's staff reiterated that it would under no circumstances

recommend a Black and/or Puerto Rican wing; and that there is

already the Lillie P. Bliss International Study Center. It

was therefore suggested by the staff that Black and Puerto

Rican interests could easily and logically be accommodated by

establishing Chairs for Black and Puerto Rican culture in the

existing Study Center, and that one of these Chairs could be

III. The Museum should immediately issue a press release committing

itself to implementing the following cultural programs relevant to the

Black and Puerto Rican community. It was well received by Ralph Ortiz and Rosemary Castillo. It

it was pointed out that such a Chair would or could be held by

(1) Creation of a Black and Puerto Rican Advisory Board responsible for the selection of Black and Puerto Rican artists; and that its scope could be broadly de-

Black community. This would set up a separate administration for a separate

Black and Puerto Rican community might be asked to underwrite

the cost of such appointments.

II. We demand that a Black and Puerto Rican Coordinator, meeting the

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	JBH	III .1. 11.a

- 6 -

approval of Art Workers Coalition, Black and Puerto Rican bloc and other Black and Puerto Rican artists, be hired by February 10, 1970. Their function will be to organize and provide the basic machinery for the Dr. Martin Luther King, Jr. Study Center. ~~hases. But it was~~

~~stated that the staff would not process the automatic~~
The demand is pre-empted by the answer to No. I, above.

~~acquisition of a specified number of works of art.~~
It should be observed, however, that a Black and/or Puerto

(3) ~~Black~~ Rican member of the staff, possibly functioning under the
~~South American~~ ~~Department of Education~~ or of the Study Center,
~~revolution~~ could be regarded as a coordinator of Black and Puerto

Rican programs. This is obviously extremely problematic
~~The staff agreed that this might well be explored as a~~
until and unless we have an adequately funded educational
~~possible exhibition and that it would make a worthy project~~
program, in which Black and Puerto Rican studies would be
~~for Black and/or Puerto Rican curatorial personnel to~~
one component.

(3) ~~A~~ ~~program~~ ~~to~~ ~~Black~~ ~~and~~ ~~Puerto~~ ~~Rican~~ ~~File~~
~~undertake.~~

III. The Museum should immediately issue a press release committing
~~(4) Retrospective show of Romare Bearden's and Frank Berthel's work.~~
itself to implementing the following cultural programs relevant to the
Black and Puerto Rican communities: ~~ers by Puerto Rican and Black artists.~~

(1) Creation of a Black and Puerto Rican Artist Advisory Board
responsible for the administration of finances. The Puerto Rican and
Black coordinators will be responsible to the Board. ~~anyone knew what~~

~~a special~~ ~~the posters were to be for - and if there was some reason~~
This would set up a separate administration for a separate
~~Black~~ ~~for the Museum to sponsor them. An exhibition of African~~
but MOMA-sheltered museum. The proposal was not seriously
~~and South American art (No. 3, above) might provide an~~
discussed, ~~covered that the Puerto Rican is the English~~
~~appropriate subject or occasion for such posters.~~

(2) The immediate acquisition of no less than 100 works of art by Black
~~(6, 7) Three-man exhibit of Black and Puerto Rican painters; Black and~~
and Puerto Rican artists.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	JBH	III .1. 11. a

- 7 - 8 -

Puerto Rican. It was explained by the staff that the Museum is making

a serious effort to look at the work of more Black and

(8) One large group exhibit of Black and Puerto Rican artists. Puerto Rican artists, and that we assume increased ex-

posure will lead to increased purchases. But it was

stated that the staff would not recommend the automatic

acquisition of a specified number of works of art.

(3) Exhibitions showing the impact that the arts of Africa and South America have had upon the 20th century western cultural

and Puerto Rican artists would be included but not based on revolution - in painting, sculpture, music and dance.

identified as such. A similar identification could be

The staff agreed that this might well be explored as a

possible exhibition and that it would make a worthy project

for Black and/or Puerto Rican curatorial personnel to

(9) A program to give assistance to Black and Puerto Rican film undertakers.

makers to show work regularly at the MOMA.

(4) Retrospective show of Romare Beardon's and Franz Berboni's work.

It was explained that film is exhibited and acquired on the

(5) Exhibit of commissioned posters by Puerto Rican and Black artists.

Museum does not give grants or commission work.

No. 4 was to be taken under consideration by the Department

(10) Support of Painting and Sculpture; No. 5 would be considered by the

Department of Architecture and Design if anyone knew what

a special the posters were to be for - and if there was some reason

Black painter for the Museum to sponsor them. An exhibition of African

and South American art (No. 3, above) might provide an

It was suggested that the Parks Department is the logical appropriate subject or occasion for such posters.

source for such a program, since it is already underway. A

(6, 7) Three-man exhibit of Black and Puerto Rican painters; Black and

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	JBH	III .1. 11. a

- 8 -

Puerto Rican sculptors, half just as it was begun by white artists.

As it happens, the artist members of City Walls, Inc. are
(8) One large group exhibit of Black and Puerto Rican artists.
willing to invite interested Black and Puerto Rican artists

William Rubin pointed out that the Museum's concern was
to exhibit an artist's work as the artist himself wished
(11) Immediate appointment of patron memberships to Black and Puerto
to have it seen, and to identify him according to race or
Rican people.
color only if requested to do so by the artist. Toward
this end he advocated group shows in which work by Black
and Puerto Rican artists would be included but not Board of
identified as such. A similar identification could be Trustees.
applied to exhibition labels for works of art in the
(12) Museum sponsored traveling exhibits to Puerto Rican and Black
collection.
communities in other cities.

(9) A program to give assistance to Black and Puerto Rican film
This is already covered under the terms of a general
makers to show work regularly at the MOMA.
educational program.

It was explained that film is exhibited and acquired on the
(13) Museum sponsored series of concerts, etc.
same general principles as other works of art; and that the
Museum does not give grants or commission work.

(10) Support for special program similar to the Parks Department's
sculpture of the month program for Black and Puerto Rican sculpture, and
a special program similar to the City Walls project for Puerto Rican and
Black painters.

It was suggested that the Parks Department is the logical
source for such a program, since it is already underway. A
City Walls project could be begun by Black artists acting on

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

- 9 -

Summary their own behalf just as it was begun by white artists.

As it happens, the artist members of City Walls, Inc. are willing to invite interested Black and Puerto Rican artists into their group.

- (11) Immediate appointment of patron memberships to Black and Puerto Rican people.

It was explained that there was no such thing as the appointment of patron memberships, but that the Board of Trustees hoped to appoint Black and/or Puerto Rican Trustees.

- (12) Museum sponsored traveling exhibits to Puerto Rican and Black communities in other cities.

This is already covered under the terms of a general educational program.

- (13) Museum sponsored series of concerts, etc.

Already covered.

representation - which is appropriate for other reasons - with the normal requirement of professional training and a certain professional detachment, unless we are to further atomize the community into contending ethnic groups, each promoting its own members. It is therefore recommended that we seek out Black and Puerto Rican curatorial personnel, but not for exclusively ethnic purposes. If such personnel is not available, we should undertake to train people on normal professional lines.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

- 10 -

Summary

The second category is much more complicated. The Museum's exhibitions are seldom if ever aimed at specific ethnic groups. The numerous discussions about Black and Puerto Rican artists in relation to the Museum seem to boil down to two main issues: that kind of appeal. The criticism that there is nothing of interest

(1) The feeling on the part of Black and Puerto Rican (and other artists) that the Museum has not looked at enough of their work, and that this is reflected in a biased acquisition policy.

(2) Exhibitions of works of art and programs of instruction are not aimed at the Black and Puerto Rican audience. This stage of American history it is our opinion that there is good and sufficient reason for undertaking both exhibitions and educational

Point No. 1 has been answered by the efforts of the Department of Painting and Sculpture in particular, and other Departments as well, to increase their familiarity with work by Black and Puerto Rican artists, and it is expected that this will lead to more numerous acquisitions. However, it is doubtful that this effort, no matter how diligently it is undertaken, will be satisfactory to minority groups unless the Museum's staff includes one or more of their spokesmen. It is obviously the Museum's problem to reconcile this kind of representation - which is appropriate for other reasons - with the normal requirement of professional training and a certain professional detachment, unless we are to further atomize the community into contending ethnic groups, each promoting its own members. It is therefore recommended that we seek out Black and Puerto Rican curatorial personnel, but not for exclusively ethnic purposes. If such personnel is not available, we should undertake to train people on normal professional lines.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

- 11 -

- 12 -

The second category is much more complicated. The Museum's ^{that public, private and foundation support would not} exhibitions are seldom if ever aimed at specific ethnic groups, ^{be forthcoming for what is obviously so badly needed.} although there are certainly occasions when an exhibition does have that kind of appeal. The criticism that there is nothing of interest to Blacks or Puerto Ricans presumes that they are incapable of relating to the history of the Western World. It probably is true that present inhibitions are so great that only some special effort can bring about a more relaxed and generalized interest in the arts. At this stage of American history it is our opinion that there is good and sufficient reason for undertaking both exhibitions and educational programs aimed at specific groups, but this possibility occurs in the context of our recently diminished activity in educational programs of any kind.

February 24, 1970
revised April 28, 1970

It is therefore recommended that our first priority be the clarification and adequate funding of a genuine educational program: lectures, teaching aids, and whatever else is required. If this is established, several other requests logically fall into place: we can seek out funding for a Martin Luther King, Jr. Chair of Black Art in the International Study Center; we can hire a Black and/or Puerto Rican Coordinator as one of several staff members in the Department of Education; and we can explore exhibition programs that are substantially addressed to Blacks and Puerto Ricans but have the further merit of interesting the entire community.

Again, most of these problems could be resolved with an ample and coherent educational program. It is hard to believe

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

- 12 -

that public, private and foundation support would not
be forthcoming for what is obviously so badly needed.

Dear Arthur:

Would you please let me know if you and other members of the staff will be
ready to continue reviewing the reports prepared by the staff sub-committees
at next week's Staff Executive Committee meeting.

February 24, 1970
revised April 28, 1970

cc: Walter Dorelas
John Sarkowski
Elizabeth Shaw
Richard Koch

The Museum of Modern Art

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	JBH	III.1.11.a

The Museum of Modern Art

To: Arthur Drexler
From: Wilder Green
Date: March 4, 1970
Re: Reports on Staff Sub-Committee Meetings with AWC Members

cc: Walter Bareiss
John Szarkowski
Elizabeth Shaw
Richard Koch

Dear Arthur:

Would you please let me know if you and other members of the staff will be ready to continue reviewing the reports prepared by the staff sub-committees at next week's Staff Executive Committee meeting.

REPUBLIC OF THE FEDERATE SOCIALIST STATE OF BELGIUM

557A..

editorial role and, due to their very size and nature, are unable to attempt such a program on the flexible basis of day-to-day involvement necessary to the arts' vitality. An artists' group is uniquely equipped to deal with the informal, intimate, often unexpected situations which must be recognized as the advantage rather than the disadvantage of such neighborhood projects. We do not believe that the enthusiasm engendered by such projects in a community need be dissipated by waning outside interest. We believe that a community has the right, and the need, to set up its own centers according to its own varying demands; that it has a

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	JBH	III.1.11.a

cc: Messrs. [✓]Barciss, Green, Koch, Hightower

The Museum of Modern Art

To Mrs. Shaw
From Helen Franc
Date March 10, 1970
Re AWC and MOMA

Dear Liz:

Think you should get hold of the tape of the Barry Farber all-night show on WOR, Monday night March 9 (technically, Tuesday a.m. March 10). Panel included Richard Heigen, Paul Jenkins, and Alex Gross of AWC. Much talk about AWC and MOMA in general, specific mention of plans for May 2 to "open at the Museum of Modern Art a black and Puerto Rican art center, with aid of Black Panthers and Young Lords" -- mention made that this date was because it was day after Hightower's induction.

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MODERNART NYK

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JOHN B HIGHTOWER MUSEUM OF MODERN ART

11 WEST 53 ST NYK

WE FULLY SUPPORT THE ACTION BY BLACK AND PUERTORICAN ARTISTS
OF ESTABLISHING A MARTIN LUTHER KING STUDY CENTER AT THE MUSEUM
OF MODERN ART OF NEW YORK ON COMING MAY 2ND. THE BLACK AND PUERTO
RICAN ARTISTS CAN COUNT ON OUR PRESENCE AND ASSISTANCE. POWER TO
THE PEOPLE

CULTURAL AFFAIRS GOVERNMENT IN EXILE

REPUBLIC OF THE FEDERATE SOCIALIST STATE OF BELGIUM

557A..

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to attempt such a program on the flexible basis of day-to-day in-
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own centers according to its own varying demands; that it has a

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	JBH	III.1.11.a

MODERNART NYK

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MR JOHN HIGHTOWER DIRECTOR

MUSEUM OF MODERN ART

61 WEST 53 ST NYK

ON MAY 2ND 1970 BLACK AND PUERTO RICAN ARTISTS OF ART WORKERS
COALITION AND OTHER BLACK AND PUERTO RICAN GROUPS WILL ESTABLISH
THE DR MARTIN LUTHER KING JR STUDY CENTER FOR BLACK AND PUERTO
RICAN CULTURE IN THE MUSEUM OF MODERN ART

ART WORKERS COALITION BLACK AND PUERTO RICAN COMMITTEE AND
OTHER BLACK AND PUERTO RICAN GROUPS

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editorial role and, due to their very size and nature, are unable
to attempt such a program on the flexible basis of day-to-day in-
volvement necessary to the arts' vitality. An artists' group is
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	JBH	III.1.11.a

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JOHN HIGHTOWER, MUSEUM OF MODERN ART

11 WEST TE ST NYK

THE GUERRILLA ART ACTION GROUP FULLY SUPPORTS THE ESTABLISHMENT
OF THE MARTAIN LUTHER KING SUTIDIES CENTER BY BLACK AND PUERTO
RICAN ARTISTS ON MAY 2 AND WILL PUT THEIR BODIES ON THE LINE
FOR THAT DAY

GUERILLA ART ACTION GROOUP

(10).

...convinced that these centers must be under community control. The central institutions, despite growing interest, are reluctant to play a catalytic rather than the traditionally directorial role and, due to their very size and nature, are unable to attempt such a program on the flexible basis of day-to-day involvement necessary to the arts' vitality. An artists' group is uniquely equipped to deal with the informal, intimate, often unexpected situations which must be recognized as the advantage rather than the disadvantage of such neighborhood projects. We do not believe that the enthusiasm engendered by such projects in a community need be dissipated by waning outside interest. We believe that a community has the right, and the need, to set up its own centers according to its own varying demands; that it has a

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	JBH	III.1.11.a

Feb. 11, 1970

PROPOSAL: EIGHT COMMUNITY CULTURAL CENTERS

In the Greater New York Area

Art Workers' Coalition: Decentralization Committee

I. GOALS

The Art Workers' Coalition has proposed a series of community cultural centers add/or workshops run by a joint board of local artists and community leaders because the need for such a network in low-income areas all over New York City has become overwhelming; because the central cultural institutions have made only isolated attempts to communicate with these areas and have done little or nothing to undertake any broad attack on the problem. The AWC has concerned itself, as artists, because we are convinced that the arts are not so separate from life and way of life as the existing educational systems would have us believe.

We are also convinced that these centers must be under community control. The central institutions, despite growing interest, are reluctant to play a catalytic rather than the traditionally directorial role and, due to their very size and nature, are unable to attempt such a program on the flexible basis of day-to-day involvement necessary to the arts' vitality. An artists' group is uniquely equipped to deal with the informal, intimate, often unexpected situations which must be recognized as the advantage rather than the disadvantage of such neighborhood projects. We do not believe that the enthusiasm engendered by such projects in a community need be dissipated by waning outside interest. We believe that a community has the right, and the need, to set up its own centers according to its own varying demands; that it has a

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

2-

right to its own trial and error methods, by which it learns, rather than to the imposition of outside criteria.

II. STRUCTURE AND PROCEDURE

Eight areas have been chosen to research for the first group of cultural centers, to form the core of a continually expanding network: Central Harlem, East Harlem, South Bronx, Lower East Side, Bedford-Stuyvesant, Brownsville, Park Slope, and South Jamaica, which is used as a specific example below. This initial request for \$17,000 (seventeen thousand dollars) in financial aid breaks down as follows: \$2,000 per area allowing two local artists, each receiving \$125 per week for a two month period beginning May 15, 1970, to thoroughly research their community and investigate its needs, desires and physical resources for a community cultural center; \$1,000 for operating expenses (phone, postage, tapes, printing of questionnaires and posters, clerical materials and services).

The two artists working in each area will ^{every two weeks} report back ^{with notes,} tapes, photos, etc. collected during that period, to a committee made up of the AWC decentralization committee, representatives of the communities under survey, and members of the staff of the Museum of Modern Art or other sponsoring institutions. This committee will administer and collate all the research results for the final report, at which time the physical renovation of the centers can, hopefully, begin. The final report and recommendations for further financial aid and the specific needs of each neighborhood will form the basis of the actual center. At this point, the leadership should be firmly in the hands of the community artists' board and the advisory board, which will continue from there to organize

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

-3

the center ; the central committee will be available for liaison work but the community should ~~by~~ then be in full control.

The AWC plans thus to function simply as a catalyst. Local artists willing to participate have already been found in most of the areas under consideration. They will carry out the research themselves and alter the attached questionnaire to fit the needs of their own community. Perhaps the most important part of the first, or research phase is the fact that door-to-door canvassing (a method suggested by John Kinard of the Anacostia Neighborhood Museum, sponsored by the Smithsonian Institution) will allow the artists to get into immediate contact and get to know the people ~~for~~ and with whom they will be working. Specific interests will be noted and ~~g~~ groups and individuals put in touch with each other right away, so that by the time research is completed, the artists, the AWC, and the program's sponsors will be able to obtain data and requirements from each interest group, rather than just from questionnaire replies. Certain communities may, for instance, have no interest in the theatre, others none in the visual arts, and the initial structure of the center will be set up with this in mind.

The AWC has no intention of imposing its own ~~preconceptions~~ ~~preconceptions~~ about the structure of a community center upon the individual communities, each of which will have its own ideas, and needs according to the facilities already existing in their area, and the amount of enthusiasm engendered by the various arts. We would, however, like to emphasize the fact that what we have in mind is not a branch museum, but a place things happen out of as well as in. We conceive of a large space constructed flexibly enough so that aside from basic utilities

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

-4

and laboratory facilities, the functions of the interior areas can be changed as the needs and programs change, and as the community evolves its own methods of dealing with its problems. We would like to see not a "museum room", for example, But a space open enough to show one kind of exhibition in a large white room, another kind in a more intimately decorated area, another in a performance space, another in the street. The same would apply to the changing needs of children's programs, theatre, meeting and rehearsal areas. We would like to see a place where dances could be held and youth groups could begin their own community programs, where mothers could meet for coffee while their children are in workshops, etc.

Ideally, one area of the center would open onto the street so that those passing by could see which friends were inside. We interpret the meaning of "culture" very broadly. The center could also ~~be~~ provide storage for materials used throughout the neighborhood (wall painting, outdoor sculpture shows, street theatre equipment, possibly a print shop for the publication of posters, pamphlets, or information sheets about other community activities). We would not be unhappy to see a maximum of order sacrificed to a maximum of comfort and psychological ease. A neighborhood center must be a place where people can feel at home (especially people whose homes are not ideal and whose ^{daily} lives are difficult); these centers must not have the hygienic museum or school atmosphere that makes the central institutions so foreign and often frightening to inner-city residents. With the interest stimulated in such centers, people will be far more apt to go out and use the larger cultural institutions (provided, of course, that the latter are not costly to enter

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

5-

and occasionally offer shows relevant to community work and situations). Since most of these areas are scheduled for urban renewal, the cultural center can also provide a valuable headquarters for those interest^{ed} in participating in the planning and decoration of their own environments.

The types of art exhibitions planned would probably range from loan shows of paintings or sculpture borrowed from the central museums' vast ~~unexhibited~~ warehouses of unexhibited works, to local history shows, black history shows, audience participation shows, shows of local artists' work, children's art, African tribal art or Pre-columbian art, exchanges from other centers, shows that move out of the center and take place throughout the neighborhood, or shows planned to involve the community as a whole (such as an exhibition of family photographs, or wedding photographs, or photographs taken by the visitors to the center with instamatic cameras on long chains within the space itself). There might be no exhibitions at all, simply a program for cleaning up and decorating the neighborhood. Suggestions have been made for training programs in local art industries, such as foundries; for a communal plaza instead of a center, for mobile units and vest-pocket parks. The choice is the community's. As their programs evolve, the AWC members will be available for participation, support and cooperation, when and if the community needs it. The Decentralization Committee has a body of varied experience with community projects to ~~examine~~ qualify it for such a role: Tom Lloyd has run community workshop programs, teaches, and has been associated with the Studio Museum in Harlem; James Sepyo is ~~the~~ a founder of Harlem's Weusi Nyumba Ya Sanaa gallery; Faith Ringgold teaches ^{art} in a Harlem high

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

-6

school; Ralph Ortiz is the organizer of the projected Museo del Barrio in Harlem; Laurin Raiken is an artist and involved with the New York Free Theatre, which works in community streets; Alex Gross has worked with Arts Labs here and in England; Barry Schwartz recently published an article on mobile unit possibilities in the Metropolitan Museum of Art Bulletin; Lucy Lippard has worked with the American Friends Service in a Mexican village and has organized circulating exhibitions for several institutions; Adrian Garcia and Nicolas Basinis are Puerto-Rican artists with a background in community involvement; Joan Snyder teaches art teachers at the State University at Stony Brook; Adele Praeger teaches painting to teenagers and adults. All of us conceive of the community cultural center not as a place into which outside culture is imported but as a center of concentration for the wealth of imagination and energy we know exists untapped in such communities, and the eventual export of that wealth, along with its creators.

IV. SOUTH JAMAICA

South Jamaica has been selected as an example for several reasons:

- 1) The AWC has already established contact with local artists there.
- 2) It is a high-poverty area with ~~144,400~~ 107,952 non-whites out of a total population of 141,987 (1965 figures); 15,120 people were on welfare in 1967. Thus it is badly in need of such morale-building and communally-integrating projects as a cultural center.
- 3) The whole area is up for urban renewal and is the site of a new city university branch- York College (students from which have already enthusiastically endorsed the AWC program), though there is no art or cultural center within the college. There is a small art program at Junior High School # 8, but there are no high schools in South

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	JBH	III.1.11.a

-7

Jamaica. ~~The~~ A huge low-income housing project is planned. The only neighborhood cultural program existing today is a children's workshop at the Salvation Army, run by Mrs. Davis (mother of one of the local black artists who will participate in the AWC research phase). There are five large churches and around fifty smaller ones; ~~among~~ Father Lassin of Saint Monica's is actively involved in community projects. Others in the community interested in cooperating with the AWC program are: Mrs. Marilyn Gittell, author, and director of the Institute for Community Studies, Queens College; Mrs. Mary Dixon, director of the South Jamaica Community Corporation; Miss Elizabeth Merkelson, Special Services Division, Queensborough Public Library.

V. PROCEDURE: SOUTH JAMAICA

Two local artists (Tom Lloyd, Nick Davis) will spend two months beginning May 15 canvassing the neighborhood and handing out the attached questionnaire and information; the first month will be used to cover all parts of the area by a broad spot-checking method; the second will be spent concentrating on full blocks within each section. Simultaneously they will be putting those interested in specific areas of the arts or community activities in touch with each other so that the special interest groups can begin to function and plan before the physical facilities are complete. Information about the center and the research phase in English and Spanish will be posted at all central points in the community (including bars, pool halls, shops, churches, housing projects, clinics, teen centers, the meeting places of sports groups, Youth Corps headquarters, etc.). The two artists will also organize discussion groups in various central points to determine other facets of public opinion. The aid of

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

-8

the local newspaper - The Queens Voice - will be enlisted for further publicity. Community leaders will be contacted at the beginning of the research period and those interested in serving on the Community Advisory Board will be drawn into the planning. Among those to be approached are: Assemblyman Guy Brewer, Borough President Sidney Levis, Congressman Joseph P. Addabbo, John Mazela of the Jamaica Branch of the NAACP, Thomas Elijah, Director of the Queens Urban League, and the Jamaica Chamber of Commerce.

At Jamaica Avenue and Sutphin Boulevard, in the heart of South Jamaica, there is an old movie theatre, closed for three years, connected to a second-story loft with 10,000 square feet, also unoccupied. This pair of spaces would be more than adequate to house the South Jamaica Community Cultural Center.

222

The methods and conclusions reached above were also supported by a general consensus of opinion at the three-day seminar on "The Planning and Operation of Neighborhood Museums" held at the Brooklyn Children's Museum ("Muse"), November 20-22, 1969 (See the New York Times' account, Nov. 30, 1969). The Art Workers Coalition is not asking the central cultural institutions to dismantle themselves, but to invest now in the creative potential of the much-ignored Black and Puerto-Rican communities by backing the above program in a philosophical and concrete manner.

Nicolas Basinis, Adrian Garcia, Alex Gross, Lucy Lippard, Tom Lloyd, Ralph Ortiz, Adele Praeger, Lauren Raiken, Faith Ringgold, Barry Schwartz, James Sepyo, Joan Snyder, for the Art Workers' Coalition.

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EVEN I CAN GO FREE TO THE
"MODERN" EVERY MONDAY...
THANKS TO A.W.C.

IS CULTURE STILL NECESSARY?
IF SO, WHOSE CULTURE?
COULD CULTURE BE YOU?

COME TO A.W.C. MEETINGS AND FIND OUT
COME TO A.W.C. MEETINGS AND FIND OUT

- * FEB 16 - BOB WIEGAND OF SOHO ON
HOUSING FOR ARTISTS
- * FEB 23 - LAURIN RAIKEN ON THE
POLITICAL ECONOMICS OF ART
- * MARCH 2 - JOHN HIGHTOWER, INCOMING
DIRECTOR OF THE "MODERN" MUSEUM

A.W.C. MEETS EVERY MONDAY AT
8:00 P.M., 729 BROADWAY (CORNER
OF WAVERLY PLACE, 2ND FLOOR).
FOR MORE INFORMATION CALL 982 1500

FREE ENTRY TO ALL!

THERE IS FUN AND WORK FOR EVERYONE IN OUR FREEWHEELING COMMUNAL ANTI-EGO ADVENTURE * JOIN OUR BAND OF VANDALISTIC MAOIST AGENTS * HELP US WRITE OUR MEATS? * DECENTRALIZATION * BLACK AND PUERTO RICAN ARTISTS * ARTS LABS * WOMEN ARTISTS * ARTISTS HOUSING * CHANGING THE ENVIRONMENT * ARTISTS COALITION * HELP FIGHT FOR FREE ADMISSIONS AT THE WHITNEY, GUGGENHEIM AND OTHER MUSEUMS * WHO IS THE GALLERY SYSTEM * * * * *

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III .1. 11.a

The Museum of Modern Art

To Walter Bareiss, Wilder Green, Charles Hesse, Richard Koch, William Lieberman,
Richard Oldenburg, William Rubin, Waldo Rasmussen, Elizabeth Shaw, Emily Stone,
From John Szarkowski, Willard Van Dyke, Elaine Johnson, Inez Garson
Arthur Drexler
Date February 24, 1970
Re Black Artists Committee

For Wednesday's meeting of the Staff Executive Committee, I am forwarding herewith a copy of my memo on the Black Artists Committee.

I am also including a Xerox copy of the final proposal from the so-called Decentralization Committee. In brief, it reduces the original demand for 18 artist-researchers costing \$43,000 to a more moderate initial request for \$17,000, in order to find out what kind of cultural center people might want.

I hope to have ready for the meeting on Wednesday morning a separate memorandum on this subject, as well as reviews of other questions that were not discussed in any of the Subcommittee meetings I attended but which do require comment.

attachs.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III .1. 11.a

Black and Puerto Rican Artists of Art Workers Coalition and other Black artists' groups have been discussing diversity with respect to the implications of radically changing the Museum of Modern Art into a more meaningful and relevant institution for Black and Puerto Rican people and communities. The Museum of Modern Art must address itself to the specific changes inherent in an acceptance of diversity.

In response to the issues, Black and Puerto Rican members of Art Workers Coalition and other Puerto Rican and Black Artists put forth the following agenda.

PROGRAM FOR CHANGE: BLACK AND PUERTO RICAN CULTURE

- I. We demand that the Dr. Martin Luther King, Jr. - Pedro Albizu Campos Study Center for Black and Puerto Rican Culture be created by June 1, 1970. The program necessitates the rearranging of the institutional patterns at the Museum of Modern Art.
- (II) We demand that a Black and Puerto Rican Coordinator, meeting the approval of Art Workers Coalition, Black and Puerto Rican Bloc and other Puerto Rican and Black artists, be hired by June 1, 1970. Their functions will be to organize and provide the basic machinery for the Dr. Martin Luther King Jr. - Pedro Albizu Campos Study Center.
- III. The Museum should immediately issue a press release committing itself to implementing the following culture programs relevant to the Puerto Rican and Black communities.

no finances
to Director

- (1) Creation of a Black and Puerto Rican artist advisory board responsible for the the administration of finances. The Puerto Rican and Black coordinators will be responsible to the board.
2. The immediate acquisition of no less than 100 works of art by Black and Puerto Rican artists.
3. Exhibit showing the impact that the arts of African and South America have had upon the twentieth century western cultural revolution in painting, sculpture, music and dance.
4. Retrospective show of Romare Beardon's and Franz Serboni's work.
5. Exhibit of commissioned posters by Puerto Rican & Black artists.
6. Three man exhibit of Black and Puerto Rican painters.
7. Three man exhibit of Puerto Rican and Black Sculptors.
8. One large group exhibit of Black and Puerto Rican artists.
9. A program to give assistance to Puerto Rican and Black filmmakers to show regularly at the Museum of Modern Art.
10. Support for a special program similar to the Parks Department's sculpture of the month program for Black and Puerto Rican Sculpture, and a special program similar to the City Walls project for Puerto Rican and Black Painters.
11. Immediate appointment of patron memberships to Black and Puerto Rican people.
12. Museum sponsored travelling exhibits to Black and Puerto Rican communities in other cities.
13. Museum sponsored series of concerts by Black and Puerto Rican choreographers and Black and Puerto Rican dancers.

Cheney

0's

Art Workers Coalition Black and Puerto Rican Committee
and other Black and Puerto Rican Groups.

Tom Lloyd	Ralph Ortiz
Faith Ringgold	James Sanyo
Bob Carter	Martin Rubio
Todd Williams	Aminda Soto
Jack Hunts	Joan Byrnes
Adrian Garcia	

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STUDENTS AND ARTISTS UNITED FOR A MARTIN LUTHER KING JR. — PEDRO ALBIZU CANPOS
STUDY CENTER FOR BLACK AND PUERTO RICAN ART AT THE MUSEUM OF MODERN ART IN
NEW YORK CITY

DEMONSTRATE! — SATURDAY, MAY 2 — 2 P.M. — Museum of Modern Art — 21 W. 53 St.

THE MUSEUM OF MODERN ART EXCLUDES BLACK AND PUERTO RICAN ART

The Museum is the international pace-setter of the modern art movement. Its exclusion of the work of Black and Puerto Rican artists has denied them recognition, support, and the impetus for development which every art school and movement requires. It stands as the redoubt of the only great cultural empire in America which, however unwittingly, perpetuates total and unrelenting racism in America. Music, dance, theatre, literature, and audio-video communications have made themselves great by enriching themselves with the cultural wealth of Black and Puerto Rican heritage; they have shared the prestige of artistic regeneration through a new and dynamic cultural infusion. In order to develop as a movement, Black and Puerto Rican art require national and international exposure. Either it will receive it, or the decaying effects of a society already weighted with war and racism will crush what little hope remains that art is not indeed dead in America. But Black and Puerto Rican art are alive! In search of museum retrospectives! Of major exhibitions, international representation, and all the exposure which museum publications, commissions, grants, and sponsorship can give!

THE MARTIN LUTHER KING JR. — PEDRO ALBIZU CANPOS STUDY CENTER WILL BE SEPARATE — BUT ONLY AS THE YOLK IS SEPARATE FROM THE SHELL.

Black determination has never failed to provide creative leadership to surmount every hurdle to freedom. We cannot be free until our art is free! We would gladly be free in any way. But we have been 34 years at the Museum waiting to be free without being separate, and there have been no retrospectives for Jacob Lawrence, Romare Bearden, Franz Cervoni, or Epifanio Irizzary, no publications devoted to their work, no group shows for our younger artists. If our art is not to be mixed with the art of whites, well, so be it! Give us our own study center, where we can show our black and Puerto Rican artists and the spirit of our people! Give it to us, or tell us that we have no place at all in your museums, just as we have no place in your churches and clubs and cooperatives! Can the Museum of Modern Art at least be that honest about it? We ask Governor Rockefeller and Mr. Philip Johnson — trustees of the Museum — to make reason prevail. We will have our art, and we will have our study center. We have our own thing to do, something that grows out of our different experience as a people, coupled with the unceasing need of Black and Puerto Rican people to give reason and vitality to existence. Modern Art needs a new direction and impetus — away from the "Cool School" emphasis of use of materials in the hope of avoiding the revolution. Black and Puerto Rican Art proclaims to the world: "We are the revolution! We are 35 million strong, very much alive and very seldom cool! Our art is not dead, and we will not let it die, because to kill our art is to kill the spirit of the people! That is why we must have the Martin Luther King — Pedro Albizu Canpos Study Center — NOW!!!"

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EDUCATIONAL PROGRAM RELEVANT
TO THE BLACK AND PUERTO RICAN COMMUNITIES
AND THE NEW YORK CITY PUBLIC SCHOOLS

1. Immediate appointment of a Puerto Rican and Black artist to serve as educational coordinator to be responsible to the artists advisory board.
2. Textbooks, portfolios of reproductions, slides and films about Black and Puerto Rican art and artists, to be available for sale and to rent to the public schools.
3. In service for public school teachers, to be taught by Puerto Rican and Black artists.
4. Commissions for films and posters to be used as educational materials in the schools.
5. A continuing program of slide talks, gallery lectures, and film showings, for school children to be run by Black and Puerto Rican artists.
6. A program of busing children to and from predominantly Black and Puerto Rican schools to the Museum of Modern Art.
7. Rhythm and Blues, Puerto Rican folklore concerts relevant to Puerto Rican and Black culture to be performed in the garden.

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DEMONSTRATE! — SAT. MAY 2 — 2 P.M. — MUSEUM OF MODERN ART — 21 W. 53 ST.

A MESSAGE TO THE BLACK AND PUERTO RICAN COMMUNITY ABOUT THE IMPORTANCE OF
PORTRAYING THE CONTRIBUTIONS OF OUR CULTURAL HERITAGE

WHY IT IS IMPORTANT

Although we are all members of the same human family, our experience as a people has helped to make us different from other groups, just as our individual experiences make us as individuals different from one another. That differentness is a right; it makes us who and what we are, and that differentness has a right to be respected and preserved. The differentness of other Americans is recorded and preserved in the art of their group; their children and our children see it, and this fosters identification and a sense of worthwhile-ness. Our children and we ourselves are entitled to this same identification, respect, and sense of worth- whileness enjoyed by others. The public vehicle for helping to sustain and encourage all of this is the museum. For people alive, developing and contributing today, the foremost vehicle in the world for telling the story of cultural contribution is the Museum of Modern Art.

WHY A STUDY CENTER?

The Museum maintains wings for the exhibition of Dutch, Russian, Italian, Austro-Germanic, and other ethnic and national cultural contributions. Blacks and Puerto Ricans amount to more than 35 million Americans — one out of every eight! Our distinctiveness as a people is clearly recognized in the many laws, practices and customs within the American society which declared and even today declare such a difference. In short, **we are different for purposes of unequal treatment, but not different for purposes of equal recognition of our cultural individual- ity.** If we are different — and we are among the first to insist that we are — then we ought to be able to present that difference through our art and other cultural contributions in a Martin Luther King, Jr. — Pedro Albizu Canpos Study Center of the Museum of Modern Art.

SUPPORT YOUR CHILD'S RIGHT TO KNOW, ENJOY AND UNDERSTAND HIS RICH CULTURAL HERITAGE. HELP TO FREE BLACK AND PUERTO RICAN ART FROM THE CULTURAL GENOCIDE PRACTICED BY THE MUSEUM OF MODERN ART TODAY. WITHOUT A MARTIN LUTHER KING, JR. — PEDRO ALBIZU CANPOS STUDY CENTER, BLACK AND PUERTO RICAN ARTISTS WILL HAVE TO WAIT ANOTHER 100 YEARS FOR FREEDOM.

STUDENTS AND ARTISTS FOR A MARTIN
LUTHER KING, JR. — PEDRO ALBIZU CANPOS
STUDY CENTER FOR BLACK AND PUERTO
RICAN ART AT THE MUSEUM OF MODERN
ART

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

to: MoMA executive committee

from: John Szarkowski

14 Jan 70

Report on meeting with the Women's Committee of the AWC

The Woman Artist Revolutionaries committee of the AWC met with Betsy Jones and me on Tuesday, December 23, and we discussed their ten point program, which is attached.

The central point of the WAR committee was that discrimination against women--including women artists--is so general, profound, and long-standing that it can be reversed only by a positive and conscious reconstruction program, which will seek in frankly experimental ways to discover and establish true feminine values, and thus a genuinely feminine esthetic. Women artists, in other words, should not be judged solely on presently available criteria (intellectual or intuitive), since these criteria are the product of the dominant male culture.

Below is a review of the ten point program, with clarification where it seems to me helpful, followed by my personal comments. In these comments I speak only for myself.

Point 1. The term "non-categorical" means unrestricted in terms of medium, including mixed media and unrecognized media. "Non-juried" means unselected by any means which would involve a critical value judgement. The WAR committee agreed that some variety of random sample selection system would be the best way to begin.

(Comment) The idea of the unselected show has come up, I believe, in several of the AWC committee meetings. I think we should give serious consideration to the idea, as a frankly experimental device which might help clarify ~~the~~ and evaluate the traditional system of museums, which depends on the judgements of curators. It should not be difficult for a statistician to outline a random sampling technique which would give equal opportunity to all self-identified artists.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

Whatever the contents of such a ~~show~~ ^{show}, it might be interesting as an experiment if not as an exhibition. I think however that the Museum should consider doing such an exhibition only if it is perfectly clear that a very substantial portion of the artists' community would favor it, and consider it in their interests. I frankly doubt that such a show would in fact advance the aims of the WAR committee, or those of other groups that have suggested ~~nonjudicial exhibitions~~ the idea.

Point 2. This would be an exhibition selected by the Museum staff. Collections works would be included only with the approval of the artist.

(Comment) I think that this subject might produce a valuable exhibition, and that we might assign someone on the staff to do a preliminary study of the feasibility and possible content of such a show. I personally would not agree to direct any Museum show the content of which was subject to approval by an outside group, nor would I ask one of my staff to do so. I imagine that other curators would also find this condition impossible to accept.

Point 3. A. Betsy Jones pointed out that a Georgia O'keefe show is being done by the Whitney.

B. The WAR committee agreed that it would at this point be easier to do good group shows of women artists than one-woman shows.

C. The committee felt that a black woman artist should be considered a woman first, since this involved a more profound discrimination.

Point 4. The term "unexhibited" was agreed to be somewhat flexible, but in general referred to exposure in major museums or commercial galleries.

The position of the WAR committee is that women's art has been handicapped in large part because gallery dealers in general are prejudiced against women artists, and do not give them a fair viewing. They say also that this attitude of the galleries in turn affects the range of work

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

3.

most often seen by museum curators, and that the prejudice of the galleries is thus reflected in the coverage of museums.

(Comment) I think it not unlikely that some dealers do tend to be less enthusiastic about the possibility of taking on a new and unknown artist if she is a woman, since there is probably a larger percentage of dropouts among women than among men. If this is the case, I think that museums, including this one, should make an organized and extra effort to search out work of quality by women artists. The figure "one hundred works" is obviously arbitrary.

Point 5. These posters are conceived not as reproductions or multiples of art works by women, but as didactic and proselytizing statements, aimed at encouraging and stimulating women artists.

(Comment) I think that women artists and potential women artists would be best encouraged by ^{calling} ~~paying~~ attention to work of quality by other women artists. (And hopefully even by male artists.) A series of reproductions of the work of modern women artists would be a relevant project for the Museum; a series of posters designed to encourage women to become artists (or anything else) would not be.

I don't think that the Museum should try to persuade people what to do, think, believe, feel, support or denounce, except as such messages are inherent in the works of artists. To the degree that an art museum attempts to become the originator of creative ideas--rather ^{than} the transmitter and interpreter of them--it risks undermining the independence and primacy of the artist, and contributes to a confusion between the function of art and that of propaganda.

Points 6,7,and 9. These point seem self-explanatory. It seems to me that they repeat suggestions made above, with specific reference to particular media.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III .1.11.a

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Point 8. These would be reproducible panel shows, similar in function to the old teaching portfolios. The content of the show might be based on the exhibition suggested in Point 2.

(comment) We have discussed the desirability of an educational program that could cope with multiple shows of this type. When such a program can be inaugurated I suggest that an exhibition of women's art be given serious consideration. In some ways it might be more satisfactory to do such an exhibition as a panel show than in the form envisioned in Point 2, since much of the work one might want to show would probably not be available in the original.

(Comment)
Point 10. I tried to point out that an advisory board by its nature is not and should not want to be responsible for administration. I also explained to the committee that the Museum is actively exploring ways in which it can maintain closer contact with its audience--artists and non-artists. I added that in my opinion an advisory board was successful only when it could speak for a broad and representative constituency. To fragment an artists advisory board into a woman's board, a black board, a white male board, etc., would greatly dilute ~~their~~ its potential contribution. In particular, I think that a special advisory ~~board~~ group concerned specifically with the interests of women artists would be self-defeating--that it would fragment support for this cause, isolate those who supported it most strongly, and relieve from any sense of responsibility those (including many women) whose first interests and ambitions lie in other directions.

John Szarkowski

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

To: MOMA Executive Committee

From: Betsy Jones
John Szarkowski

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The central point of the WAR committee was that discrimination against women--including women artists--is so general, profound, and long-standing that it can be reversed only by a positive and conscious reconstruction program, which will seek in frankly experimental ways to discover and establish true feminine values, and thus a genuinely feminine esthetic. Women artists, in other words, should not be judged solely on presently available criteria (intellectual or intuitive), since these criteria are the product of the dominant male culture.

Below is a review of the ten point program, with clarification where it seems to me helpful, followed by personal comments.

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TO W.A.R.
SEE
REVISED
POINT ONE.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

2.

would like to see freer and more liberal exhibition policies in museums. In any event I don't think this Museum should consider such a show unless it could be established that the artists' community in general would favor it, and consider it in their interests. Personally I would consider it very unfair to them.

Point 2. This would be an exhibition selected by the Museum staff. The WAR committee felt that Collection works should be included only with the approval of the artist.

(Comment) I think that this subject might produce a valuable exhibition, and that we might assign someone on the staff to do a preliminary study of the feasibility and possible content of such a show. I personally would not agree to direct any Museum show the content of which was subject to approval by an outside group, nor would I ask one of my staff to do so. I imagine that other curators would also find this condition impossible to accept.

Point 3. A. Betsy Jones pointed out that a Georgia O'Keeffe show is being done by the Whitney. The WAR committee mentioned Mary Bauermeister, but no recommendation was made.

B. The WAR committee agreed that it would at this point be easier to do good group shows of women artists than one-woman shows.

C. The committee felt that a black woman artist should be considered a woman first, since this involved a more profound discrimination.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III .1.11.a

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in turn affects the range of work most often seen by museum curators, and that the prejudice of the galleries is thus reflected in the coverage of museums.

(Comment) I think it not unlikely that some dealers do tend to be less enthusiastic about the possibility of taking on a new and unknown artist if she is a woman, since there is probably a larger percentage of dropouts among women than among men. If this is the case, I think that museums, including this one, should make an organized and extra effort to search out work of quality by women artists. The figure "one hundred works" is obviously arbitrary. The Museum might also encourage artists to set up group loft viewings, preferably on weekends.

Point 5. These posters are conceived not as reproductions or multiples of art works by women, but as didactic and proselytizing statements, aimed at encouraging and stimulating women artists.

(Comment) I think that women artists and potential women artists would be best encouraged by calling attention to work of quality by other women artists. (And hopefully even by male artists.) A series of reproductions of the work of modern women artists would be a relevant project for the Museum; a series of posters designed to encourage women to become artists (or anything else) would not be.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

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Point 8. These would be reproducible panel shows, similar in function to the old teaching portfolios. The content of the show might be based on the exhibition suggested in Point 2.

(Comment) We have discussed the desirability of an educational program that could cope with multiple shows of this type. When such a program can be inaugurated I suggest that an exhibition of women's art be given serious consideration. In some ways it might be more satisfactory to do such an exhibition as a panel show than in the form envisioned in Point 2, since much of the work one might want to show would probably not be available in the original.

Point 10. (Comment) I tried to point out that an advisory board by its nature is not and should not want to be responsible for administration. I also explained to the committee that the Museum is actively exploring ways in which it can maintain closer contact with its audience--artists and non-artists. I added that in my opinion an advisory board was successful only when it could speak for a broad and representative constituency. To fragment an artists advisory board into a woman's board, a black board, a white male board, etc., would greatly dilute its potential contribution. In particular, I think that a special advisory group concerned specifically with the interests of women artists would be self-defeating--that it would fragment support for this cause, isolate those who supported it most strongly, and relieve from any sense of responsibility those (including many women) whose first interests and ambitions lie in other directions.

W.A.R.:
SHOULD
INCLUDE
MORE
THAN
ONE
REPRESENTATIVE
OF W.A.R.
PHILOSOPHY

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III .1.11.a

RECOMMENDATIONS

Concerning the Relationship of the Museum to Women Artists

1. It is recommended that a member of the curatorial staff of the Department of Painting and Sculpture be assigned special responsibility for familiarizing himself (or herself) with the work of women artists not represented by major galleries, and for reporting his or her findings periodically to the Department.*
2. ...that an interested member of the curatorial staff (from the Department of Architecture and Design or the Department of Painting and Sculpture) study the feasibility of an historical survey exhibition concerned with the rôle of women artists, and make a recommendation to the Program Committee on the desirability and possible content of such a show.
3. ...that an interested member of the curatorial staff of the Department of Painting and Sculpture be assigned to study the possible quality and content of a temporary exhibition on less known women artists, and make a recommendation to the Department.
4. ...that the Museum continue its efforts to define and establish a permanent and rotating advisory board of artists, in order to achieve and maintain a closer awareness of their positions and attitudes. Such a group should represent all major media, and should include people who are particularly concerned with the specific problems of women artists. It is recommended that this be one group, representing in sum a catholic viewpoint, rather than a half-dozen groups fragmented by sex, race, media, age, etc.
5. ...that the Museum try to use its influence and offices to attempt to establish--outside of Museum control--a very large warehouse type space in which work would be shown with a minimum of formality and a maximum relaxation of critical judgement. Decisions concerning the program and operation of this space would be the responsibility of a committee of practising artists, perhaps responsible to the Parks Department. Admission should be free.

* Betsy Jones has reservations about the idea of a gynecurator. She feels that one individual would be an easier target for criticism, and that this responsibility should be accepted by the P&S staff as a whole.

John Szarkowski
Betsy Jones

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	JBH	III.1.11.a

The Museum of Modern Art

To John Szarkowski
 From Betsy Jones
 Date January 20, 1970
 Re Meeting with the Women Artist Revolutionaries

Dear John:

I think your report of the meeting of December 23 with the WAR is excellent: succinct and exact. I question only one small point of fact under their number 3. I got the impression that they would still like the Museum to do a one-woman show even though the Whitney was already planning an O'Keeffe show (she being the one artist most ardently opposed to the program of WAR, having consistently refused to be shown as a "woman" artist). I recall a reference to Mary Bauermeister but am not sure whether whether she was regarded as sufficiently non-establishment to be an acceptable subject. (I could be wrong. As I said, a number of factors diminished my already negligible powers of concentration: I didn't know about the meeting until it had begun; I arrived with two bourbons inside and considerable anxiety about how I was going to get my Christmas shopping done on this last available night if the meeting lasted too long; and of course I didn't have a copy of their program.)

I very much agree with your comments on points 4, 5⁸ and 10. Indeed, I think your remarks under 4 deal with an area where the Museum can and should take immediate action. Particularly in painting and sculpture I think the Museum's knowledge of art created by women is limited too much by what can be seen in galleries. Even if dealers do not, as the WAR maintain some do, discriminate against women artists, I think the Museum could make a special effort to broaden its familiarity with female artists not connected with galleries on the theory that the galleries have not yet caught up with the fact that more and more women are painting on a professional level than ever before. Although a number of painting and sculpture curators do visit studios frequently, we could establish a more routine and thorough coverage. Discrimination by dealers would affect our information about drawings to a lesser degree and hardly at all in the case of prints and photographs where our knowledge comes largely from direct contact with the artists. Of course if the women artists really wanted to help us to get to know their work they might set up a series of weekend viewings in a loft where the staffs of all museums could go and see their work assembled separately from work by men. But I guess we don't suggest such things.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

-2-

On point 1, I myself do not feel we should seriously consider an experimental non-juried show of women artists. You condition your approval of the idea on the approval of it by a substantial portion of the artists' community. This seems to me tantamount to rejecting it since I can't see how we can identify the artists' community much less discover the reaction of a substantial portion of it to the idea. (It would be much easier to find an artists' community if they banded themselves into some kind of union or formed something like Artists Equity.) Now, I suppose, such a community would include the perennials of the Washington Square art shows and goodly hundreds of housewives who've taken one painting course at the local "Y". These people would of course welcome a non-juried show here.

If it should be decided eventually that the Museum would experiment with a non-juried show, it would have to be something like a Salon des Indépendents, open to artists without gallery affiliations (or maybe with galleries, too), not limited to a particular sex or race.

I think
^

As for point 2, although I think the subject of women as artists would be an interesting one to research seriously for a panel show, as you suggest, or a publication, like most people on our staff, I suppose, I don't think we should put on shows based on the sex or race of the artists. The Whitney, as we know, is going to try a black show. Over the years there have been a number of shows of women artists. I don't know whether they have had a liberating effect on women. Perhaps they have received encouragement from these shows. Actually, I think that until separatism recently burst forth, most serious women artists, while they didn't object to such shows, felt they were not as important as ones in which men were also included. There is in our library a book entitled Die Frau als Künstlerin by Hans Hildebrandt, published in Berlin in 1928 with 337 reproductions. It begins with Helena, daughter of Timon (that old male domination in art is old), an Egyptian painter active about 330 B.C. and goes up to Georgia O'Keeffe.

(I confess that I myself am prejudiced, having suspected for a long time that women, with a few rule-proving exceptions, were inferior to men in the existing visual arts. I did not think this was so much the result of cultural conditioning as the result of trying to beat men at their own game. I assumed that the visual art forms as we know them have all been the products of the male imagination. So, as I mentioned at the meeting, it seemed to me that women should invent or discover a new art form which would stem from their most essential differences from men. It would have to be so different from any existing forms that it would provoke new standards of evaluation and would have to be accepted on its own merits without comparison to existing forms.)

Beh

P.S. You make no comment on point 3. I suppose that the space on their sheet after sub-point c., Exhibit of black women artists, will eventually be filled in by d., Exhibit of black un-wed mother artists, and e., black un-wed mother lesbian artists, and f. black un-wed mother lesbian artists over 65 and g. black un-wed mother lesbian artists over 65 on welfare, and

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III .1.11.a

John Meyer, Alan Stone re Women

Dec 29 2. P.M.

PROGRAM FOR WOMAN ARTIST REVOLUTIONARIES

WBAI

1. Continuous non categorized ongoing non juried show: exhibition in the museum proper of works by women to be held by women.
2. *All-media* departmental exhibition of works by women of all times, and cultures, involving intensive research, with selection subject to approval by WAR. (emphasis on varying roles of women: i.e. Pueblo women architects and builders)
3. a. Retrospective of Georgia O'Keefe (*Whitney?*)
b. Exhibition of famous women artists since 1850.
c. Exhibit of black women artists.
4. Acquire 100 new works by 25 unexhibited women artists
5. Publish poster series of and by women to be sent throughout the U.S. to encourage women artists.
6. Encourage new women filmmakers with assistance and regular showings to the public.
7. City walls and sculpture of the month for women.
8. Educational exhibits circulating to various parts of the community based on research for second exhibition: for schools hospitals community centers, nationwide. *see #2. (lib teaching post plus)*
9. Museum series of new media experiments and events sponsored by the museum by women working in mixed media and environmental art.
10. Creation of women artist advisory board responsible for administration of above programs, open to consultation, addition of future programs and projects, and administration of finances. One salaried female consultant responsible to advisory board, (mutually sponsored.)

ART WORKERS COALITION: WAR

Sara Saporta Delores Holmes

Juliette Gordon Silvia Goldsmith

Jan Mc Devitt

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III .1.11.a

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ART WORKERS COALITION: WAR

Sara Saporta
Dolores Holmes
Juliette Gordon
Silvia Goldsmith
Jan McDevitt

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III .1.11.a

WOMAN ARTIST REVOLUTIONARIES OF ART WORKERS COALITION:WAR

We are on the threshold of the unknown quantity in us, X, of the equation yet to be discovered, like Einstein's $E=mc^2$ that split the atom and changed everything.

We do not deny our true femininity whatever it may be. We affirm all the vital values: HEALTH, BEAUTY, CREATIVITY, COURAGE, SENSITIVITY, STRENGTH, FEELING, ENERGY. Between the fully liberated man and woman we see no difference but biology.

Women are unliberated, and held back from full self realization, because of their conditioning, which makes of culturally transmitted characteristics such as passivity, dependancy, softness, unassertiveness, into innate feminine qualities. In art parallel qualities are said to be "feminine", i.e. delicacy, and softness are feminine, but not strength. Men can be sensitive, feeling, creative, delicate too, witness Paul Klee.

WE THEREFORE ASK THE MUSEUM TO SPONSOR A PROGRAM FLEXIBLE ENOUGH TO OPEN UP POSSIBILITIES FOR WOMEN AS ARTISTS TO FULFILL THEIR UNREALIZED POTENTIALITIES.

X IS THE UNKNOWN QUANTITY IN AN EQUATION YET TO BE RESOLVED.

Juliette Gordon 324 E. 73 744-3705
Sara Saporta
Doris O'Kane
Sylvia Goldsmid
Dolores Holmes

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III .1.11.a

WAR DEMANDS REVISED POINT NO. I

" I think that it is not unlikely that some dealers tend to be less enthusiastic about the possibility of taking on a new and unknown artist if she is a woman, since there is probably a larger percentage of dropouts among women than among men. If this is the case, I think that museums, including this one, should make an organized and extra effort to search out work of quality by women artists."

JOHN SZARKOWSKI

NO. Ia. We ask for a major exhibition in major exhibition space, the ground floor galleries where the Calder exhibition is now for instance, of an immediate show of contemporary new talent of work of quality by work of unknown women artists, found by the organized and extra effort.

NO. I b. Simultaneously we ask for a loft building for women with a program for experimentation and instruction in new techniques and materials where technology might present a ~~problem~~ barrier. Membership would be open on a rotating basis by vote or lottery. A continuous ongoing slide show open to all women would be presented for the purpose of having women form selection groups according to interests, to show their works in an adequate exhibition space in this building.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III .1.11.a

QUESTIONS RAISED OUTSIDE OF SUBCOMMITTEE DISCUSSIONS

1. Artists participation in Museum planning.

- a. Should there be an Artist Advisory Board?
- b. Should artists be represented on individual Departmental Committees?
- c. Should artists be on the Board of Trustees?
- d. Should artists be placed on the staff to prepare exhibitions in the Museum and outside the Museum?

2. Programs of assistance to artists.

- a. What can the Museum do about housing and studios?
- b. Should the Museum plan a rental program whereby works of art would be rented from artists on a long-term lease with the Museum retaining an option to buy; such works might be circulated within the community.

3. Artists' rights.

- a. How can we clarify royalty rates for publications?
- b. Do we wish to establish a standard royalty or fee for the use of a work of art in an exhibition?

loan -

February 25, 1970

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	JBH	III .1.11.a

CULTURAL AFFAIRS
Government in Exile
Republic of the Federal
Socialist States of Belgium
(R.F.S. S. B)

72 Carmine Street
New York, N. Y. 10014
(212) 242-7287

February 3, 1970

The actions and statements of the
Guerrilla Art Action Group are
fully endorsed and supported by the
Government in Exile of the Republic
of the Federal Socialist States of
Belgium.



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	JBH	III.1.11.a

GUERRILLA ART ACTION AT THE BEETHOVEN'S BIRTHDAY CELEBRATION AT ST. PETER'S
CHURCH IN NEW YORK ON DECEMBER 16, 1969

OBJECTIVES

TO DO A SHORT BUT STRONG, RELEVANT ACTION ABOUT INTERROGATION/BRUTALIZATION, AS PRACTICED BY AMERICAN SOLDIERS IN VIETNAM AND BY THE POLICE HERE IN AMERICA.

TO ACCOMPLISH THIS IN THE CONTEXT OF A CONCERT OF AVANT GARDE MUSIC AND FILMS, THE ARTISTS CHOSE TO DO THE ACTION AFTER THE CONCERT WAS FINISHED, AND AS THE AUDIENCE WAS LEAVING THE PREMISES. THE OBJECT WAS NOT TO DO A PERFORMANCE, BUT A GUERRILLA ACTION/REALIZATION, FORCING THE REALITIES OF BRUTALIZATION ONTO AN AUDIENCE WHO HAD CHOSEN TO COME TO A CONCERT OF ABSTRACTION, AND IN A SENSE, TRIVIALITIES - THIS AT A TIME OF WIDESPREAD BRUTALITY.

DESCRIPTION

POPPY JOHNSON WAS SEATED IN THE AUDIENCE THROUGHOUT THE CONCERT. UNDERNEATH HER OVERCOAT SHE WORE WHITE CLOTHES RESEMBLING THOSE OF A VIETNAMESE VILLAGER. THERE WAS A HALF GALLON OF BLOOD IN PLASTIC BAGS TAPED ON HER BODY. WHEN THE CONCERT WAS OVER, THE LIGHTS TURNED ON, AND AS THE AUDIENCE WAS STARTING TO LEAVE, POPPY JOHNSON TOOK OFF HER OVERCOAT AND WANDERED AROUND. SIRENS WERE SUDDENLY TURNED ON AT FULL VOLUME. JEAN TOCHE AND JON HENDRICKS, WEARING MILITARY SHIRTS, CHARGED INTO THE ROOM THROWING CHAIRS OUT OF THEIR WAY AND SCREAMING AT THE AUDIENCE "COMMIE GOOKS", "GODDAM FUCKING SLANTS", "WHERE ARE THE COMMIE BASTARDS".

THEY VERY QUICKLY CONVERGED ON POPPY JOHNSON, GRABBED HER, SHOOK HER, RIPPING AT HER CLOTHES AND BRUTALLY THROWING HER ON THE FLOOR SAYING, "WHERE ARE THEY"... AND BURSTING ONE OF THE BAGS OF BLOOD, SPILLING IT ALL OVER THE FLOOR AND ON PEOPLE NEARBY.

ONE OF THE BRUTALIZERS VIOLENTLY YANKED THE VICTIM'S BODY HALFWAY UP, AND THE OTHER BRUTALIZER BRUTALLY SHOVED HER BACK ONTO THE FLOOR. THEY BOTH DRAGGED HER A SHORT WAY AND ONE OF THEM POUNCED DOWN ON THE VICTIM AND RIPPED OPEN HER SHIRT, AND IN SO DOING, BURST OPEN THE SECOND BAG OF BLOOD WHICH SPURTED ALL OVER HER FACE.

AT THAT POINT ONE OF THE BRUTALIZERS SAID: "IT IS NOT EVEN FUN ANY MORE." BOTH BRUTALIZERS TURNED AWAY FROM THE VICTIM WHO GOT UP AND ESCAPED, TERRIFIED, OUT OF THE ROOM. BOTH BRUTALIZERS WANDERED TO A CORNER OF THE ROOM, TOOK HERSHEY BARS FROM THEIR POCKETS AND CASUALLY ATE THEM, IGNORING EVERYBODY EXCEPT EACH OTHER. AFTER A WHILE THEY LEFT THE ROOM. THE TOTAL ACTION TOOK LESS THAN FOUR MINUTES.

GUERRILLA ART ACTION GROUP
JON HENDRICKS
POPPY JOHNSON
JEAN TOCHE

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The Museum of Modern Art

To Wilder Green

From Jean Howarth

Date Feb. 3, 1970

Re "The Poster"

Copies of the one-page MOMA statement were mailed to the Junior Council members Feb. 2.

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	JBH	III.1.11.a

The Museum of Modern Art

To Elizabeth Shaw
From Wilder Green
Date January 26, 1970
Re "The" Poster

Dear Liz:

I think Willard Van Dyke's statement is very important, and that we should discuss it with all members of the Juvenile Council (if you think advisable)

Memorandum

To Mr. Safiriss
From Richard H. Koch
Date 2/25/70
Re FYE

poster is very
r statement to
Museum family

6

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The Museum of Modern Art

To Elizabeth Shaw
From Wilder Green
Date January 26, 1970
Re "The" Poster

Dear Liz:

I think Willard Van Dyke's recent memo to me about "the" poster is very important, and that we should certainly send a copy of our statement to all members of the Junior Council (and anyone else in the Museum family you think advisable) as soon as possible. Okay?

WG

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	JBH	III.1.11.a

The Museum of Modern Art

To: Willard Van Dyke

From: Wilder Green

Date: January 26, 1970

Re: "The" Poster

Dear Willard:

Thank you for bringing to our attention the question of Lily Auchincloss and other members of the Junior Council having received "the" poster along with the Art Workers Coalition statement about it.

I most certainly agree with you that a copy of our statement should be sent to them and have asked Liz Shaw to do so immediately.

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	JBH	III .1.11.a

The Museum of Modern Art

To Wilder Green
From Willard Van Dyke
Date January 23, 1970
Re Poster

Lily Auchincloss tells me that she received a mailing from the AWC which included a copy of "the" poster and a statement about our role in it. She says the entire Junior Council got it, but no one has seen the Museum's statement. Did this not go out to the Museum family? If it didn't, should it not be sent?

W.V.D.

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	JBH	III.1.11.a

DOES MOMA APPROVE OF THE SONG MY MASSACRE?

THIS POSTER PROTESTING THE SONG MY MASSACRE WAS INITIALLY CONCEIVED AS A JOINT PRODUCTION OF THE MUSEUM OF MODERN ART AND THE ART WORKERS' COALITION. IT WAS PROPOSED AND UNANIMOUSLY APPROVED AT A LARGE MEETING OF THE TWO GROUPS AT THE MUSEUM ON NOV. 25, 1969. ON DEC. 18, AFTER THREE WEEKS' WORK, IT WAS PEREMPTORILY REJECTED BY WILLIAM S. PALEY ON THE BEHALF OF THE MUSEUM'S BOARD OF TRUSTEES, DESPITE BROAD SUPPORT FROM THE MUSEUM'S STAFF. 50,000 COPIES HAVE NOW BEEN PUBLISHED BY THE ART WORKERS' COALITION ALONE; THEY ARE BEING DISTRIBUTED FREE OF CHARGE ALL OVER THE WORLD, WITHOUT BENEFIT OF THE MUSEUM'S NAME OR DISTRIBUTION FACILITIES.

* * * *

A SUMMARY OF THE EVENTS BETWEEN NOV. 25 AND DEC. 18:

NOV. 25: AT THE MEETING, ATTENDED BY THE MUSEUM'S AD HOC PLANNING COMMITTEE, OTHER MEMBERS OF THE STAFF, THE ART WORKERS' COALITION, AND SEVEN NON-ALIGNED ARTISTS INVITED BY THE MUSEUM, THE POSTER PROPOSAL WAS BROUGHT UP AND VOTED IN. THE COALITION OFFERED TO PAY FOR IT IF THE MUSEUM WOULD HANDLE DISTRIBUTION VIA OTHER MUSEUMS HERE AND ABROAD. IT WAS DECIDED THAT THE POSTER SHOULD BE A DOCUMENTARY PHOTOGRAPH AND THAT NO ARTIST'S NAME SHOULD APPEAR ON IT. TIMELINESS AND THE NEED FOR RAPID EXECUTION OF THE PROJECT WAS STRESSED. A COMMITTEE WAS FORMED OF ARTHUR DREXLER AND ELIZABETH SHAW OF THE MUSEUM STAFF, FRAZER DOUGHERTY, JON HENDRICKS, AND IRVING PETLIN OF THE AWC.

DEC. 3: AFTER SEVERAL DELAYS ON THE MUSEUM'S PART, THE COMMITTEE FINALLY HAD ITS FIRST MEETING. CERTAIN STAFF MEMBERS WERE RELUCTANT TO SUPPORT THE DOCUMENTARY NATURE OF THE IMAGE CHOSEN, BUT THE POSTER COMMITTEE WAS AUTHORIZED TO USE THE MUSEUM'S NAME IN SEEKING REPRODUCTION RIGHTS, PRINTER, ETC. THE SPECIFIC PHOTOGRAPH (FIRST PUBLISHED IN LIFE MAGAZINE), THE QUOTATION, 99% OF THE LAYOUT, AND THE EDITION NUMBER WERE DECIDED UPON BY THE COMMITTEE THAT MORNING.

THE MUSEUM EXECUTIVE COMMITTEE HAD A LUNCH MEETING THAT DAY AT WHICH THE POSTER WAS BROUGHT UP (PRESUMABLY FOR THE FIRST TIME), AND A SECOND, 2½ HOUR MEETING OF THE POSTER COMMITTEE WAS NECESSARY TO RE-CONVINCE ARTHUR DREXLER OF THE IMPORTANCE OF THE MUSEUM'S INVOLVEMENT. THE MAJORITY OF THE MUSEUM'S ACTUAL WORK ON THE POSTER WAS DONE BY THE NON-EXECUTIVE STAFF WITH OPEN ENTHUSIASM.

(OVER)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III .1.11.a

AWC/MOMA - 2

DEC. 9: HAVING HEARD NO RESULTS FROM THE MUSEUM COMMITTEE MEMBERS ON THE WORK THEY WERE SUPPOSED TO BE DOING, AND WITH THE GROWING RELUCTANCE OF THE EXECUTIVE STAFF APPARENTLY PARALYZING THE COMMITTEE, THE COALITION ASKED ARTHUR DREXLER FOR A YES OR NO ANSWER ON THE MUSEUM'S INTENTIONS TO GO AHEAD WITH THE PROJECT. THE REPLY WAS YES, AND THE AWC COMMITTEE MEMBERS PROCEEDED INDEPENDENTLY TO SECURE DONATION OF PRINTING COSTS AND 30,000 SHEETS OF PAPER; ON DEC. 16 ONE-TIME REPRODUCTION RIGHTS WERE ACQUIRED BY THE AWC FROM THE PHOTOGRAPHER -- RON HAEBERLE. THE REMAINING 20,000 SHEETS OF PAPER WERE BOUGHT BY THE COALITION. THE CREDIT LINE ON THE POSTER STILL REFERRED TO THE PROJECT AS JOINTLY SPONSORED BY THE AWC AND MOMA.

DEC. 18: THE COLOR PLATE COMPLETED, AND THE PRINTER WAITING FOR THE MUSEUM'S APPROVAL OF THE FINAL CREDIT LINE, THE STAFF, STILL WITH ONE EXCEPTION IN FAVOR OF THE MUSEUM'S PARTICIPATION, DECIDED TO "TOUCH BASE". THE MOCK-UP WAS TAKEN TO WILLIAM S. PALEY, PRESIDENT OF THE BOARD OF TRUSTEES. AT 6 PM IRVING PETLIN WAS INFORMED BY TELEPHONE THAT THE MUSEUM COULD NOT (OR WAS NOT ALLOWED TO) BE ASSOCIATED WITH THE POSTER. MR. PALEY SAID THAT IF THE STAFF FELT STRONGLY ABOUT THE ISSUE, IT COULD BE PRESENTED TO THE BOARD OF TRUSTEES ON JAN. 8 BUT THAT IT WOULD DEFINITELY BE REJECTED.

DEC. 26: THE POSTER, NOW SPONSORED BY THE ART WORKERS' COALITION, ALONE, WAS PUBLISHED IN AN EDITION OF 50,000 COPIES AND DISTRIBUTION BEGAN THROUGH AN INFORMAL NETWORK OF ARTISTS, STUDENTS AND PEACE MOVEMENT WORKERS THROUGHOUT THE WORLD.

* * * * *

PRACTICALLY, THE OUTCOME IS AS PLANNED: AN ARTIST-SPONSORED POSTER PROTESTING THE SONG-MY MASSACRE WILL RECEIVE VAST DISTRIBUTION. BUT THE MUSEUM'S UNPRECEDENTED DECISION TO MAKE KNOWN, AS AN INSTITUTION, ITS COMMITMENT TO HUMANITY HAS BEEN DENIED IT. SUCH LACK OF RESOLUTION CASTS DOUBTS ON THE STRENGTH OF THE MUSEUM'S COMMITMENT TO ART ITSELF, AND CAN ONLY BE SEEN AS BITTER CONFIRMATION OF THIS INSTITUTION'S DECADENCE AND/OR IMPOTENCE.

THE ART WORKERS' COALITION - BOX 553 - OLD CHELSEA STATION - NEW YORK 10011, NEW YORK.

PHONE 982-1500 OR 989-5991

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

1/30/70
Miss Joan Snyder
Acting Secretary
Art Museum

The Museum of Modern Art

To: Staff Executive Committee
From: Richard H. Koch
Date: February 2, 1970
Re: Herewith a redraft of the proposed initial letter to the Art Workers Coalition, which I suggest we discuss on Wednesday.

During the past twelve months the Museum of Modern Art has been the scene of a number of demonstrations conducted by various persons associated with the Art Workers Coalition. Some of these demonstrations have taken place in the Museum's galleries and some in the lobby, mostly on Saturdays or Sundays, when the Museum is particularly crowded with as many as 5,000 visitors per day. The demonstrations in the lobby have seriously interfered

with the passage of visitors into and out of the Museum, and with checkroom service and the sale and collection of tickets. The demonstrations in the galleries have jeopardized the safety of works of art and distracted and disturbed the Museum's other visitors. Our repeated requests to the persons involved in these demonstrations to cease their disruptive conduct have gone unheeded.

The Museum has tolerated this conduct in order not to further jeopardize the safety of visitors and of works of art. In recent weeks, however, there has been a series of especially disruptive demonstrations

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

1/30/70

Miss Joan Snyder
Acting Secretary
Art Workers Coalition

Dear Miss Snyder:

During the past twelve months the Museum of Modern Art has been the scene of a number of demonstrations conducted by various persons associated with the Art Workers Coalition. Some of these demonstrations have taken place in the Museum's galleries and some in the Lobby, mostly on Saturdays or Sundays, when the Museum is particularly crowded with as many as 5,000 visitors per day. The demonstrations in the Lobby have [seriously] interfered with the passage of visitors into and out of the Museum, and with checkroom service and the sale and collection of tickets. The demonstrations in the galleries have jeopardized the safety of works of art and distracted and disturbed the Museum's other visitors. { Our repeated requests to the persons involved in these demonstrations to cease their disruptive conduct have gone unheeded. }

The Museum has tolerated this conduct in order not to further jeopardize the safety of visitors and of works of art. In recent weeks, however, there has been a series of especially disruptive demonstrations

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III .1.11.a

The Museum of Modern Art

in the galleries and Lobby, and we have concluded that in accord with our responsibilities to the visiting public and as custodians of irreplaceable works of art we can no longer permit such demonstrations within the Museum. Moreover, although we want to continue the discussions that have been under way since last fall among representatives of the Coalition and members of the Museum staff as a means of airing grievances and reviewing specific proposals, it is difficult to conduct ~~such~~ such discussions objectively in an atmosphere filled with the threat of disruption and disturbances.

We therefore ask that the Art Workers Coalition, its members and others acting in its name, refrain from conducting further demonstrations within the Museum or on its premises.

Sincerely yours,

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	JBH	III.1.11.a

The Museum of Modern Art

To

Mr. Arthur B. Tourtellot

From

Richard H. Koch January 26, 1970

Date

January 29, 1970

Re

Art Workers' Coalition - And Injunction

Herewith a copy of John Hightower's memorandum and draft letter of January 26, which reached me only yesterday. Although everyone on the Staff Executive Committee believes that an injunction will probably be necessary eventually, the present view is that it should be preceded by two letters addressed to the Coalition:

- (a) A relatively mild letter asking the Coalition to desist from further demonstrations inside the Museum; and
- (b) If further demonstrations do occur, a second letter, firmer in tone, saying that we will no longer permit them.

The second letter would be followed immediately by the institution of injunction proceedings. Wilder and I have discussed this with Walter Bareiss during his brief visit, and Walter also talked with John Hightower about it.

Please give me a ring as soon as you have had a chance to consider this proposed change in procedure.

Enc. The Letter Again, I feel it best not to send a letter at all. If it seems to be the only recourse, then perhaps something that is respectful without being patronizing could be composed. Whatever is said will undoubtedly be multiplied by the gross load, distributed widely, and used as the yeast for any number of articles. A draft attempt is attached which may help as a point of departure.

cc: Mr. Walter Bareiss
Mr. Wilder Green
Mrs. Elizabeth Shaw

enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

cc ABT
WB
WG ✓
ES

MEMORANDUM

TO: Richard Koch
FROM: John B. Hightower
DATE: January 26, 1970
SUBJECT: Art Workers' Coalition - And Injunction

My shuttling around the Eastern seaboard this week may make me an unusually elusive telephone target. Ergo - a few thoughts on the injunction proceedings against the Art Workers' Coalition as well as your drafted letter:

1. The Injunction Despite the exasperation and enervation that has resulted from the demonstrations, I still think it would be a mistake to serve an injunction. It may be sound legally, but publicly it puts the Museum in the position of acting with exactly the kind of imperious establishment insularity that the AWC so virulently objects to - and not entirely without justification which, I gather, is a feeling some members of the staff share. Also, an injunction is newsworthy enough to obscure, if not obliterate, all the months of discussion and attention everyone at the Museum has given to this.

Needless to say, I find myself in the position of one of those, in the words of that well-known punchy phrase-maker, Zorba T. Agnew, "political eunuchs" by being in the limbo of no-man's land between 11 West 53rd Street and 250 West 57th Street. Consequently, my alternative to an injunction is to do nothing more than nothing. I strongly urge that any formal action against the AWC be delayed as long as possible, preferably till after May Day when I am feeling more there than here and am in a position to be more involved than is appropriate for me to be at this time.

2. The Letter Again, I feel it best not to send a letter at all. If it seems to be the only recourse, then perhaps something that is respectful without being patronizing could be composed. Whatever is said will undoubtedly be multiplied by the gross load, distributed widely, and used as the yeast for any number of articles. A draft attempt is attached which may help as a point of departure.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

New York State Council on the Arts

DRAFT
January 26, 1970
John B. Hightower

Miss Joan Snyder
Acting Secretary
Art Workers' Coalition

Dear Miss Snyder:

During the past twelve months, the Museum of Modern Art has been both the focus and scene of a number of effective, even compelling, demonstrations by the Art Workers' Coalition. As you know, the recent decision to eliminate the admission fee on Mondays was in part due to the intensive efforts of the AWC and members of the Museum staff, who have been advocating this action for some time.

In recent weeks, several demonstrations have taken place inside the museum often on weekends. We have no objection to the AWC demonstrating against the museum; not only would it be meaningless of us to do so but some of the concerns expressed by various members of the AWC are ones we share in common.

We are, however, concerned about possible damage to works of art and the distraction that demonstrations inside the Museum, particularly in the entrance lobby, cause to other visitors of the Museum. We therefore respectfully request that you confine your demonstrations to the area outside the front of the main building at 11 West 53 Street. Obviously, this is not the ideal time of year for sustained outside activity, and we will make every effort to see that any member of the AWC receives periodic relief from the brutality of New York's winter.

We would greatly appreciate favorable consideration

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	JBH	III.1.11.a

New York State Council on the Arts

Miss Joan Snyder - Draft
January 26, 1970

of the Art Worker's Coalition to this specific request.

Sincerely,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

DRAFT

Art Workers Coalition

(Ladies and ?) Gentlemen:

During the past twelve months the Museum of Modern Art has been ~~subjected~~ *the scene of*
to a number of demonstrations conducted by various individuals associated with *Lobby*
the Art Workers Coalition. Some of these demonstrations have taken place in *Lobby*
the Museum's Sculpture Garden, some in its galleries, and some in the Main
Hall. In addition to the distribution of printed matter and other literature, *in the galleries*
~~and of the poster protesting the Seng My massacre~~, these demonstrations have *1st Main*
involved the following kinds of conduct on various occasions: *Lobby*

Attempted forcible entry into the Museum from the Sculpture
Garden. *poster, together with a folding table and chairs for use in dis-*

Distribution to the public of forged passes purportedly en-
titled the holder to free admission to the Museum. *submitting contributions in the Lobby.*

Demonstrators entering the Museum without purchasing tickets,
and evading the ticket-takers by hurdling the token barriers in the
Main Hall. *Lobby*

Removing a painting from the gallery wall and placing it on
the floor. *the*

Creating confusion and congestion among the public in the *Lobby*

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	JBH	III.1.11.a

2.3

Conducting a mass sit-down in the galleries and refusing to disperse despite repeated requests to do so, at the same time engaging in loud and disorderly behavior.

Use of an electrically amplified bullhorn in the ~~Main Hall~~ ^{Lobby}.

Dumping a large quantity of blood on the floor of the ~~Main Hall~~ ^{Lobby Lobby}, and staging a mock fight in the resulting pool.

Disrupting operations and service to the public in the ~~Main Hall~~ ^{Lobby}.

~~Hall by insistence, on the part of a number of demonstrators, upon~~ ^{numbers of} purchasing \$1.50 admission tickets entirely with pennies.

Bringing into the ~~Main Hall~~ ^{Lobby} a billboard for display of the

~~Song My poster~~ ^S, together with a folding table and chairs for use in distributing copies of ~~it~~ ^{them}.

~~Most~~ ^{Most} Soliciting contributions in the ~~Lobby~~ ^{Lobby}.
~~Many~~ of the foregoing demonstrations took place on Saturdays or Sundays,

when the Museum is particularly crowded with as many as 5,000 visitors per day.

The demonstrations in the ~~Main Hall~~ ^{Lobby} seriously interfered with orderly passage ~~of~~ ^{the}

~~by Museum~~ visitors into and out of the Museum, with check-room service and with the sale and collection of tickets. The demonstrations in the galleries

jeopardized the safety of works of art and distracted and disturbed the Museum's

~~other~~ ^{other} regular visitors. Although the Museum has repeatedly asked the individuals

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	JBH	III.1.11.a

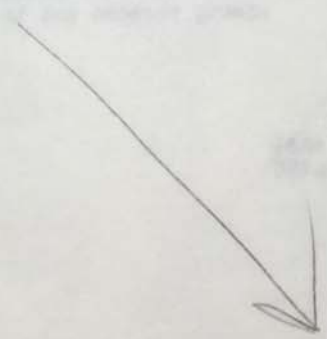
3.

requests have gone unheeded, until the demonstrators decided to leave on their
~~own accord.~~ *do want*

Let JB know by end of week.

Although we are willing to continue the discussions which began last
The Museum has tolerated this conduct until now in order not to jeopardize
the safety of visitors and of works of art. In recent weeks, however, there has
been a series of especially disruptive demonstrations in the Main Hall and in
the galleries, and we have concluded that we can no longer permit such demonstra-
tions to take place within the Museum or on its premises.

We are aware, of course, that many members of the Art Workers Coalition
have not participated in these demonstrations, and we do not know whether they
have been generally or formally sanctioned by a majority of the Coalition or by
the Coalition as a whole, although we do understand that some members of the
Coalition have dissociated themselves from these demonstrations altogether. In
any event, it is apparent that certain individuals have been particularly active
in the demonstrations and that their conduct is at least ostensibly undertaken
on behalf of the Coalition.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

Let JS know by end of week.

do want

Although we are willing to continue the discussions which began last fall among representatives of the Coalition and members of the Museum Staff as a means of airing grievances and reviewing specific proposals, it is difficult to conduct such discussions objectively in an atmosphere filled with the threat of ~~needless~~ disruption and disturbances, if not actual violence.

1. It is recommended that a member of the Department of Painting and Sculpture be given special responsibility for ^{is} working with the work of women artists. In summary; the Museum has no objection to ~~peaceful~~ demonstrations not represented by major galleries, and for holding meetings related to the Department's curatorial meetings. conducted outside its doors, but we can no longer permit demonstrations to be held within the Museum itself. or its premises.

Sincerely yours,
3. ...that the Museum continue its efforts to define and establish a permanent and rotating advisory group of artists, in order to achieve and maintain a closer awareness of their positions and attitudes. Such a group should represent all major media, and should include people who are particularly concerned with the specific problems of women artists. It is recommended that this be one group, representing in sum a catholic viewpoint, rather than a half-dozen groups fragmented by sex, race, media, age, etc.

For the Operating Committee
4. ...that the Museum should reaffirm that its basic function is to recognize, exhibit, and preserve art, not to direct or manage its production. The Museum should hold itself responsible for responding quickly and knowledgeably to the achieved fact of art, without regard to who did it.
5. ...that the Museum reaffirm that its own staff must take responsibility for the content of its exhibitions, and that this content cannot be made subject to the approval of any outside group.

John Szarkowski
20 Jan 70

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

Let JS know by end of week.

RECOMMENDATIONS

Concerning the Relationship of the Museum to Women Artists

1. It is recommended that a member of the curatorial staff of the Department of Painting and Sculpture be given special responsibility for familiarizing himself (or herself) with the work of women artists not represented by major galleries, and for reporting his or her findings regularly to the Department's curatorial meetings.
2. ...that an interested member of the curatorial staff (from the Department of Architecture and Design or the Department of Painting and Sculpture) study the feasibility of an historical survey exhibition concerned with the role of women artists, and make a recommendation to the Program Committee on the desirability and possible content of such a show.
3. ...that the Museum continue its efforts to define and establish a permanent and rotating advisory group of artists, in order to achieve and maintain a closer awareness of their positions and attitudes. Such a group should represent all major media, and should include people who are particularly concerned with the specific problems of women artists. It is recommended that this be one group, representing in sum a catholic viewpoint, rather than a half-dozen groups fragmented by sex, race, media, age, etc.
4. ...that the Museum should reaffirm that its basic function is to recognize, exhibit, and preserve art, not to direct or manage its production. The Museum should hold itself responsible for responding quickly and knowledgeably to the achieved fact of art, without regard to who did it.
5. ...that the Museum reaffirm that its own staff must take responsibility for the content of its exhibitions, and that this content cannot be made subject to the approval of any outside group.

John Szarkowski
20Jan70

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	JBH	III .1.11.a

PROGRAM FOR WOMAN ARTIST REVOLUTIONARIES

1. Continuous non categorized ongoing non jurist show: exhibition in the museum proper of works to be held by women.
2. All departmental exhibition of works by women of all times, and cultures, involving intensive research, with selection subject to approval by WAR.
(emphasis on varying roles of women: i.e. Pueblo women architects and builders)
3. a. Retrospective of Georgia O'Keeffe
b. Exhibition of famous women artists since 1850.
c. Exhibit of black women artists.
4. Acquire 100 new works by unexhibited women artists
5. Publish poster series of and by women to be sent throughout the U.S. to encourage women artists.
6. Encourage new women filmmakers with assistance and regular showings to the public.
7. City walls and sculpture of the month for women.
8. Educational exhibits circulating to various parts of the community based on research for second exhibition: for schools hospitals community centers, nationwide.
9. Museum series of new media experiments and events sponsored by the museum by women working in mixed media and environmental art.
10. Creation of women artist advisory board responsible for administration of above programs, open to consultation, addition of future programs and projects, and administration of finances. One salaried female consultant responsible to advisory board, (mutually sponsored).

ART WORKERS COALITION: WAR

Sara Saporta
Dolores Holmes
Juliette Gordon
Silvia Goldsmith
Jan McDevitt

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III .1.11.a

WOMAN ARTIST REVOLUTIONARIES OF ART WORKERS COALITION:WAR

We are on the threshold of the unknown quantity in us,X, of the equation yet to be discovered, like Einstein's $E=mc^2$ that split the atom and changed everything.

We do not deny our true femininity whatever it may be. We affirm all the vital values: HEALTH, BEAUTY, CREATIVITY, COURAGE, SENSITIVITY, STRENGTH, FEELING, ENERGY. Between the fully liberated man and woman we see no difference but biology.

Women are unliberated, and held back from full self realization, because of their conditioning, which makes of culturally transmitted characteristics such as passivity, dependancy, softness, unassertiveness, into innate feminine qualities. In art parallel qualities are said to be "feminine", i.e. delicacy, and softness are feminine, but not strength. Men can be sensitive, feeling, creative, delicate too, witness Paul Klee.

WE THEREFORE ASK THE MUSEUM TO SPONSOR A PROGRAM FLEXIBLE ENOUGH TO OPEN UP POSSIBILITIES FOR WOMEN AS ARTISTS TO FULFILL THEIR UNREALIZED POTENTIALITIES.

X IS THE UNKNOWN QUANTITY IN AN EQUATION YET TO BE RESOLVED.

Juliette Gordon
 Sara Sapota
 Doris O'Kane
 Sylvia Goldsmen
 Dolores Holmes

324 E. 73 744-3705

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	JBH	III.1.11.a

The Museum of Modern Art

January 14, 1970

Mrs. Mary LaMantia
2323 Walton Avenue
Bronx, New York 10468

Dear Mrs. LaMantia:

I should like to acknowledge receipt of your letter of January 9th regarding the incident which occurred here on January 8th.

Your interest in and concern for the Museum is appreciated very much.

Sincerely yours,

Walter Bareiss
Acting Director

WB:ck

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III .1.11.a

The Museum of Modern Art

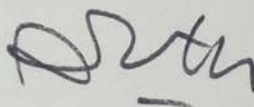
To Walter Bareiss
From Arthur Drexler
Date January 9, 1970
Re

Elaine Johnson, who is going out of town shortly, asked me to tell you that Alex Gross of the Art Workers Coalition had phoned to tell her that they want a Trustee at the next meeting of the so-called Decentralization Committee (so-called because we have been talking about it as the Community Affairs Committee, since its purpose is to discuss projects in other parts of the city that might receive Museum assistance).

Elaine says that she told Alex she had understood that the Trustees did not want to participate in these discussions. But perhaps now you would like to clarify this.

The next meeting of the Community Affairs Committee takes place at two o'clock Wednesday, the 14th of January.

cc: Wilder Green
Inez Garson
Elizabeth Shaw



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

The Museum of Modern Art

Mrs. Mary LaMantia
2323 Walton Avenue
Bronx, New York 10468

January 9, 1970

Director
Museum of Modern Art
11 West 53 Street
New York, New York

Dear Sir:

I would like to comment on the disgraceful incident that took place in the Museum of Modern Art on Thursday, January 8, 1970.

It is a disgraceful situation when our Museums are almost taken over by a group of drug addicts, punks, yippies, etc. The Museums are for the public to enjoy at their leisure not for the irresponsible scum of this city to use as a clubroom for their political benefit.

The public does not need to be reminded that people are dying in Vietnam, including our American boys. We are well aware of this fact, yet we must back our President and our Government 100% if we wish to survive as a nation.

The posters that these idiots were displaying and want displayed will do nothing but keep the public away from the museums.

Please do not give in to these irresponsible idiots, remember the Museums belong to the majority of the people in this city, not the minority group that almost took it over.

Very sincerely yours,

Mary LaMantia

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

January 8, 1970

THE MUSEUM AND THE PROTEST POSTER

The Museum Staff Executive Committee met with members of the Art Workers Coalition and other artists on November 25 to establish sub-committees for questions of mutual interest.

A poster protesting the Songmy massacre was proposed during a discussion about ways artists could participate in formulating the Museum's programs. Mr. Irving Petlin was asked by Arthur Drexler if he would be interested in attending a staff meeting of the Department of Painting and Sculpture at which its program would be discussed. He answered: "Can I answer your question with a question, which might confuse the issue or it might not. Could you see me coming to a meeting at which the policy making function of the Museum is being discussed and I come up with a proposal that today there was a massacre at Songmy and I feel the Museum should issue a vast distribution of a poster so violently outraged at this act that it will place absolutely in print and in public the feeling that this Museum - its staff, all the artists which contribute to its greatness - is outraged by the massacre at Songmy." (Applause)

In subsequent discussion Arthur Drexler said the Museum might assist in the preparation of such a poster and might also approach other museums to get their co-sponsorship. Toward the end of the meeting

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III .1.11.a

2.

a motion was made by Irving Petlin urging that the poster be a joint venture by the Museum and the artists; and that it be done quickly. Drexler: "What do you want the Museum to do?" Petlin: "Bring it about." To pursue this possibility a Poster Committee was established along with six others (Community Affairs; Women Artists; Free Admission; Guerilla Art Action; Black Artists; Watchmen's (review) Committee).

The committee for the production of a poster expressing outrage at the Songmy (My Lai) massacre consisted of Irving Petlin, John Hendricks, and Frazer Dougherty for the AWC, with Elizabeth Shaw and Arthur Drexler agreeing to forward their ideas to the Museum's Staff Executive Committee to determine if there was a role to be played by the Museum.

At no point during any of the subsequent meetings with this committee was it said that a decision as to the use of the Museum's name could be made unilaterally by the Museum's Staff Executive Committee. While staff members of the Poster Committee were not opposed to the Museum's being listed as a co-sponsor of this poster, they were not persuaded that this was or should be the Poster Committee's prime objective. When the AWC obtained permission for the use of a photograph, along with free press time and paper, Arthur Drexler and Wilder Green met with the President of the Museum's Board of Trustees to explain the project and show the artists' design. Mr. Drexler advocated use of the Museum's

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III .1.11.a

3.

name among others in a credit-line on one side of the poster.

Arguments for MOMA participation: The subject of the poster was supra-political; acknowledged Museum co-sponsorship would be accepted by the artists as an institutional gesture of solidarity with the civilized world.

Arguments against MOMA participation: The Museum's Board and staff are comprised of individuals with diverse points of view who have come together because of their interest in art, and if they are to continue to function effectively in this role, they must confine themselves to questions related to their immediate subject.

Mr. Paley said that he could not commit the Museum to any position on any matter not directly related to a specific function of the Museum, and that the use of the Museum's name on this poster was a policy matter to be decided by the full Board. He offered to bring the subject before the Board of Trustees during its next meeting on January 8th.

Mr. Drexler and Mrs. Shaw subsequently conveyed to the Poster Committee the above information, together with their belief that there was little likelihood of the proposal being accepted by the Board. According to AWC members of the Committee, Amalgamated Lithographers had also said

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III .1.11.a

4.

that approval by their Board would be required for the use of their name, and that although in their case the artists believed it would undoubtedly be forthcoming, Amalgamated's Board meeting was several weeks away.

Since press time had been reserved and the artists were anxious to proceed as rapidly as possible - their primary goal being the printing and distribution of the poster, rather than the joint participation of the AWC, the Museum and Amalgamated Lithographers - staff members of the committee urged the artists to proceed independently. That is what they decided to do.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

Memorandum

To Walter

From Emily C. Stone

Date

Re This is a very general idea which could be applied in many different ways within our present program. I presented it to start people thinking & see what develops - Emily

CONFIDENTIAL

Museum of Modern Art

COMMUNITY AFFAIRS

...ne Johnson's excellent report on the Community ... the Art Workers Coalition and the Museum of ... made me realize the great importance of moving ... y as well as making the community come to us ... s passes, student membership etc.

At this point I know that the formula of the International Council has worked very successfully in sending American Art all over the world - - in the earlier phase to Europe and later extending the program to Latin America, Africa, Australia, etc. I also know that there are people who are anxious to join the council from all over the United States and are "standing in line" to be invited to become members. This has been brought about by the high quality of its performance, the importance of belonging to the group, etc.

Even though we all know that Bronx, Bedford-Stuyvesant etc. are not as fashionable as London, the Argentine, and California I think that the community at large is beginning to realize that the importance of our local problems transcends all others.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III .1.11.a

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The Museum of Modern Art

To Wilder Green

From Emily C. Stone

Date

Re NEW YORK COUNCIL ON COMMUNITY AFFAIRS

I have just read Elaine Johnson's excellent report on the Community Affairs Committee of the Art Workers Coalition and the Museum of Modern Art. It has made me realize the great importance of moving out into the community as well as making the community come to us by free days, artists passes, student membership etc.

At this point I know that the formula of the International Council has worked very successfully in sending American Art all over the world - - in the earlier phase to Europe and later extending the program to Latin America, Africa, Australia, etc. I also know that there are people who are anxious to join the council from all over the United States and are "standing in line" to be invited to become members. This has been brought about by the high quality of its performance, the importance of belonging to the group, etc.

Even though we all know that Bronx, Bedford-Stuyvesant etc. are not as fashionable as London, the Argentine, and California I think that the community at large is beginning to realize that the importance of our local problems transcends all others.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III .1. 11. a

-2-

As leaders in the visual arts I wonder if we couldn't create another Council which would deal primarily with the artist in New York City and other related programs. If one could enroll 100 individual members at \$1000 and 100 Corporate Members at the same price the dues (\$200,000) could be used to fund programs in the community where the expertise of our Museum, its staff, and its collections could contribute enormously.

This project might seem to be diverting funds from our fund raising drive but if one thinks broadly of the effects of the International Council since its inception it is evident that it has brought in much more in both money and interest than the annual \$1000 dues.

A sense of participation is the most important single factor in fund raising. The 23 \$1000 Patron Members of our Museum get very few privileges compared with the International Council members who subscribe to the Council primarily because they believe in our Museum and its International program. The Patron Members of the Museum are difficult to enroll because we have very little to offer them except the idea of general support. If these people felt they were being consulted and had a part in a constructive community project they would not only give their \$1000 but ask other friends to join. My suggestion is a very broad one - a Community Council of the arts patterned after our International Council.

This Community Council should have a junior membership for younger people who believe in the cause but cannot contribute quite so substantially.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	JBH	III.1.11.a

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The Museum of Modern Art

To ARTHUR DREXLER
From Elaine L. Johnson

Date January 8, 1970

Re Community Affairs Committee of the
Art Workers Coalition and MOMA

cc: Walter Bareiss
Wilder Green
Charles Hesse
Richard H. Koch
William S. Lieberman
Richard Oldenburg
Waldo Rasmussen
William S. Rubin
Elizabeth Shaw
Emily C. Stone
John Szarkowski
Willard Van Dyke
Emilio Ambasz
Mildred Constantine
Inez Garson

A meeting of the Community Affairs Committee of the Art Workers Coalition - MOMA was held December 17, 1969. (Persons present were: Rose Marie Castillo, Alex Gross, Lucy Lippard, Tom Lloyd, Ralph Ortiz, Adele Prager, Laurin Raiken, Faith Ringgold, Barry Schwartz, Joan Snyder, and Tomas Sipyo; Mildred Constantine, Arthur Drexler, Elaine Johnson, Elizabeth Shaw, Waldo Rasmussen. Absent were: Betty Blayton Taylor and Emilio Ambasz.) Several ideas were articulated which, I believe, are worthy of thoughtful and immediate consideration and action. (The opinions stated below are my own, and not necessarily those of other staff members).

Three principal themes were discussed: MOMA's role in the community, and also job training for craftsmen in fields related to the arts, and MOMA's current educational program. The discussion around these themes is described in detail below, as are other proposals. Two attitudes underlay much of the discussion: (1) A concern with the dire need to improve the "quality of life" in the nation in terms relevant to all peoples. It was suggested that our institution has a special potential for aiding to effect this, but that we have been negligent in understanding and action. (2) A conviction that an educative aim of art -- the projection of its processes into life in general -- is occurring but that it is impeded by the rigidity of powerful institutions.

On December 30 I was able to meet briefly with Mr. Bareiss and describe to him that part of the meeting concerned with community centers. His comments are noted within the text.

I strongly believe we should concern ourselves with the plight of New York, as well as the nation and world, and reformulate our relevant policy immediately. Indeed, I have agreed we should "give an institutional response" in terms of New York before the next meeting of the Committee, January 14,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

(2)

1970. We are on the verge of spending (\$275,000) for a design project in Argentina; a comparable sum here and full cooperation with the positive program being offered by the AWC could have immense effect in the future of cultural institutions and life in general.

The role of MOMA in the community:

Please read documents "A", "B", "C".

Some AWC delegates said they believe MOMA should have led in plans for community involvement in arts, but now request our help in plans they are developing.

AWC members want to investigate, thru door-to-door canvassing, the desires for cultural centers of the following communities: South Bronx, South Jamaica, Park Slope, East Harlem, Lower East Side, Bedford-Stuyvesant, Brownsville.* They would later use these results in organizing cultural centers whose activities would depend on the desires of the community (some might emphasize the visual arts, some theatre, some recreational activities). AWC delegates dissent from the hierarchal cultural organization recently proposed by the New York City Planning Commission (see document "D"). They request that they be granted one of the following alternates: (a) a letter of endorsement from the Museum for use in seeking long-range funding from National Art Endowment or private foundations; (b) sufficient funds to initiate their investigation; (c) funding the project. During their research period they would investigate the specific desires of the community and the availability of buildings, and would propose a specific program. Mr. Lloyd suggested they they would employ 18 artists or art students to do this for four months at \$125 per week (total about \$42,500). They have asked our help in initiating this quickly. Mr. Schwartz stated that the Metropolitan Museum of Art recently allocated \$200,000 for creation of mobile units whose pre-determined content (an exhibition on the "spiral") is irrelevant to communities' needs, and indeed, might be torn apart by the children. Mr. Raiken cited specific experiences where great community desire for cultural centers was known but where funding had been refused because the mixed nature of the activity could not be neatly categorized either as art or social work, etc. Mr. Ortiz stated that community organizations were often given only enough money "to fail." Another statement cited belief that money is often given only in summers, to help the ghettos "cool off," and not to help the permanent needs of the communities. It was suggested that it is important to have the endorsement of well-known institutions; for example, the new Puerto Rican Museum is allied with the New York City Board of Education. (See documents "E" and "F".)

* The results of such a survey might be useful in the formulation of MOMA's educational program. This approach had been urged by two black delegates (experienced museum personnel) to the recent conference on Neighborhood Museums (sponsored by the New York State Council on the Arts and the New York City Department of Cultural Affairs.) They said they believe a thorough person-to-person survey regarding desires of a given community must be completed before any institution is developed for its benefit.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	JBH	III.1.11.a

(3)

Mr. Schwartz called attention to the great body of art students of this city whom he believes seek an outlet for their energies (these students are an important future resource for this museum). Mr. Gross stated that art students are beginning to establish "alternative cultural systems." He gave us copies of descriptions of more than 40 active art labs in Great Britain (the "Edinburgh Combination," for example, states "our policy is, quite simply, one of communication -- and we are being equipped to do this on a socio-artistic level"). We have a fairly permanent nucleus of poets, musicians, painters, designers, and actors...and this group activity has resulted in a good deal of cross fertilization.") Other labs include such activities and equipment as theatre, music, happenings, festivals, electronic and television workshops, wood-plastic-metal workshops, film processing and printing workshops. Some labs issue publications; some earn money by coffee houses, etc.) (See document "G".)

I would suggest that MOMA take the following action on the above plan:

- (1) A committee of staff, or staff and Trustees, be immediately appointed to formulate a policy of MOMA's relationship to its communities -- local, national, world. (I understand from Mr. Bareiss' comments to me, that he believes policy should be formulated by the staff in very specific terms and then submitted to Trustees. Regarding the relative balance of our international commitments to our national commitments, I understand he believes it is a matter of interesting people who would concretely support a national program. (For example, the Junior Council, or forming a new group of laymen).
- (2) Upon affirmation of responsibilities in these communities, directors of national and local programs be appointed. Administratively, they might parallel the International Program and have councils of laymen advising and supporting financially. (Mr. Drexler and the Ad Hoc Committee have already suggested similar plans in his Report to the Trustees.)
- (3) In regard to the specific request outlined above, Mr. Bareiss (who stated interest in the concept of community centers) asked that the AWC prepare a more detailed plan of their aims and procedures on which he might base possible support. I have asked Lucy Lippard to do so; she has agreed but will be unable to present it before January 14. Upon an affirmative evaluation of this plan, MOMA would promise a letter endorsing the concept, for specific individuals within the AWC (perhaps Mr. Lloyd and Miss Lippard) who would be seeking foundation support. At the same time, the Junior Council might be asked if they would financially support the plan.
- (4) A meeting be arranged with the staff members responsible for Community Affairs of the Metropolitan Museum of Art, Whitney Museum, MOMA, and the New York City Department of Cultural Affairs and New York State Arts Council to formulate an integrated plan for co-operation with local community.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

(4)

Job training in industries related to the arts:

In response to a request for further suggestions as to how MOMA could contribute to the welfare of the local community, Barry Schwartz stated that there are foundries and, very probably, other institutions concerned with the crafts which support the arts, which are dying because there are no trained personnel to work in them. He cited a specific foundry that would like to bring in apprentices immediately. It was suggested that there might be possibilities in other crafts.

I would suggest that the Museum co-operate with the institutions cited above (Metropolitan, Whitney, etc) to commission an individual to survey these needs and to recommend a specific program for these institutions to endorse, help administer, or underwrite.

Education:

The only aspect of our education program which was discussed (and not in great detail) was that of our New York City Board of Education High Schools Program. We circulate about 50 exhibitions, slide talks and library units to New York City high schools through funds supplied by the New York City Board of Education. (See document "H".)

Faith Ringgold, who has taught art in the New York City public schools for 15 years, stated that many of the exhibitions which we send are actively rejected by black and Puerto Rican children (who now form 55% or 65% of the school population). Mildred Constantine recently sent out a questionnaire pertaining to our exhibitions, and said that 50 teachers had responded and had not, in general, been discontent with them (the art supervisor in Miss Ringgold's school had responded in such a manner without similar criticism.) It is apparently true, however, that many of our exhibitions were prepared several years ago and were not formally reviewed as to the content until this year. Miss Constantine described two new exhibitions which are being prepared in cooperation with teachers and students: one which might be of special interest to the Puerto Rican community relates to pre-Colombian art. (Miss Constantine and Miss Ringgold subsequently met independently and discussed the needs of high school students; Miss Ringgold volunteered to help in the formulation of new exhibitions.)

I would suggest, as stated in the Report to the Trustees, that highest priority must be given to the permanent appointment of the director to the Study Center who would oversee all educational activities. Until that is done, however, special funds should be established (\$5,000 until June 30) for the staff to work on the independent creation by MOMA of new experimental exhibitions. Consultation with users of exhibitions, as begun, should be continued and amplified.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III .1.11.a

Documentation

- "A" Schwartz, Barry N. The Metropolitan Museum of Art: Cultural Power in a Time of Crisis. Bulletin, The Metropolitan Museum of Art, January 1969.
- "B" Battcock, Gregory. "A Young Teaching Collection": From Art to Idea. Art Journal, Summer, 69 XXVIII/4
- "C" DeMott, Benjamin. The Sixties: A Cultural Revolution. The New York Times Magazine, December 14, 1969.
- "D" The Planning and Operation of Neighborhood Museums. The Department of Cultural Affairs of New York City.
- "E" The Plan That Won't Work - We Demand Community Control. Leaflet passed out by Art Workers Coalition, November 1969.
- "F" El Museo del Barrio as a Community Resource. Board of Education of the City of New York, Office of District Superintendent, School District #4, 433 West 123rd Street, New York, New York 10027.
- "G" RIT Information Service's Report on Arts Labs. Prepared for the FACOP Conference of June 8, 1969, and with special emphasis on their financial situations.
- "H" New York City Public High School Program. Services offered by the Department of Education, The Museum of Modern Art, New York, Fall 1969.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

ACTION/INTERVIEW OF THE GUERRILLA ART ACTION GROUP ON RADIO WBAI ON 1/5/70

(POPPY JOHNSON, JON HENDRICKS, LAURIN RAIKEN, JEAN TOCHE)

R I ACCUSE
T YOU SAY YOU ARE AN ARTIST
J I SAY YOU LIE. YOU ARE JUST A BUSINESSMAN.
H YOU ARE GUILTY OF CORRUPTING THE VERY NATURE OF ART

R WHAT IS MORE IMPORTANT TO YOU? TO SELL YOUR PAINTING, OR TO HELP OTHER HUMAN BEINGS?
T WHAT IS MORE IMPORTANT TO YOU? TO EXHIBIT IN A MUSEUM, OR TO FIGHT FOR THE HUMAN RIGHTS OF THE OPPRESSED?
J WHAT IS MORE IMPORTANT TO YOU? TO BE RECOGNIZED AS A GREAT ARTIST AND TO BE WRITTEN UP BY THE CRITICS, OR TO MAKE SACRIFICES FOR YOUR FELLOW BROTHER?

R DO YOU THINK AN ARTIST IS MORE IMPORTANT THAN ANOTHER HUMAN BEING?
T DO YOU CONSIDER YOURSELF AS SOME KIND OF GOD?
J IS YOUR WORK MORE SACRED THAN HUMAN LIFE?
H ARE YOU ON SOME KIND OF EGO TRIP?

R ARE YOU A PROSTITUTE?
T HOW OFTEN HAVE YOU SOLD YOUR WIFE IN ORDER TO HAVE A SHOW?
J ARE YOU ONE OF THOSE PIMPS WHO MAKES HIS WIFE WORK SO HE CAN PAINT ALL DAY LONG?
H HOW OFTEN HAVE YOU SOLD YOURSELF IN ORDER TO GET A GOOD REVIEW?
R ARE YOU A PROSTITUTE?

R I SHALL NOT HURT ANOTHER HUMAN BEING
T I SHALL NOT KILL ANOTHER HUMAN BEING
J I SHALL NOT MANIPULATE ANOTHER HUMAN BEING
H BUT YOU DO. ALL BUSINESSMEN DO.

R THE GALLERIES ARE THE BUSINESS OF ART
T THE ART MAGAZINES ARE THE BUSINESS OF ART
J YOU, THE CRITICS, ARE THE WHIP HAND IN THE BUSINESS OF ART
H SHOULDN'T YOU ALL STOP INTRODUCING FALSE SETS OF VALUES WHICH NEGLECT THE INNERMOST NEEDS OF THE INDIVIDUAL?

R YOU SAY YOU BELIEVE IN HIGH ART
T YOU SAY YOU BELIEVE IN ART FOR ART'S SAKE
J I SAY THAT IF YOU ARE INDIFFERENT TO A CRIME COMMITTED AGAINST THE HUMAN RACE, YOU ARE AS GUILTY AS THE ONE WHO COMMITS THE CRIME.
H I SAY HIGH ART STINKS!

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

R ART HAS BECOME THE SUPREME INSTRUMENT THROUGH WHICH OUR
REPRESSIVE SOCIETY IDEALIZES ITS IMAGE
T ART IS USED TODAY TO DISTRACT PEOPLE FROM THE URGENCY OF THEIR
CRISES
J ART IS USED TODAY TO FORCE PEOPLE TO ACCEPT MORE EASILY THE
REPRESSION OF BIG BUSINESS
H MUSEUMS AND CULTURAL INSTITUTIONS ARE THE INSTRUMENTS OF
SANCTIFICATION FOR THE ARTISTS WHO COLLABORATE IN SUCH MANIPULATIONS
AND CULTIVATE SUCH IDEALIZATION
R NO WONDER THAT ART HAS BECOME IRRELEVANT, TRIVIAL AND STERILE.

R EDUCATION HELPS THE INDIVIDUAL TO FUNCTION EFFICIENTLY IN AN INSANE
SOCIETY
T HOW CAN A SANE PERSON FUNCTION IN AN INSANE SOCIETY?
J EDUCATION PRODUCES FUNCTIONALLY INSANE PEOPLE
H THE ART PROCESS EDUCATES THE INDIVIDUAL TO ACCEPT INSANITY
R ARE YOU GUILTY OF CONTRIBUTING TO THIS INSANITY?

R TODAY ARTISTS ARE EGOMANIACS
T TODAY ARTISTS ARE PSYCHOPATHS
J INSANITY!

R ART HAS BECOME THE HIGHEST SYMBOL OF THE DEHUMANIZED PROCESS OF
BUSINESS
T ANY ART WHICH SHOWS THE REPRESSION OF OUR SOCIETY IS AUTOMATICALLY
SUPPRESSED
J HOW LONG WILL YOU ACCEPT BEING THE REPRESSED LACKEY OF SOCIETY'S
MANIPULATORS?

R IN THEIR EFFORT TO COMPETE WITH INDUSTRY, TODAY'S ARTISTS ARE WILLING
TO ABSORB THE MOST DEHUMANIZED VALUES OF INDUSTRY
T IN SOME OF THE ARTS PRACTICED TODAY, THE VERY SUBSTANCE OF EMOTION
IS PURPOSELY LACKING. EMOTION IS BEING REPRESSED!
J ARE YOU GUILTY OF BEING A REPRESSOR?

R SOME ORGANIZATIONS LIKE E.A.T. OR M.I.T. ARE PROMOTING THE MARRIAGE
OF ARTISTS WITH INDUSTRY AND SCIENCE
T ARTISTS WHO COLLABORATE OFTEN HAVE TO WORK WITHIN THE CONTEXT OF THE
MILITARY-BUSINESS COMPLEX
J ARE YOU WILLING TO RENOUNCE SUCH POLICY?
H ARE YOU WILLING TO DENOUNCE SUCH POLICY?

R THROUGH DEHUMANIZATION, ART HAS BECOME DEVITALIZED
T THROUGH DEHUMANIZATION, THE ARTIST HAS BECOME A DEGENERATE
J THROUGH DEHUMANIZATION, ART HAS BECOME BUSINESS
H ISN'T IT TIME THAT THE ARTIST BECOMES INVOLVED AGAIN WITH THE CRISIS
OF LIFE AND DEATH?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

3

R HAS ART NOT BECOME A WEAPON FOR THE CULTURAL GANGS TO CORRUPT
PEOPLE?
T HAS ART NOT BECOME A NEW KIND OF OPIUM FOR THE PEOPLE?
J ARE NOT MOST ARTISTS PRIMARILY CONCERNED WITH BEING PART OF THE
CULTURAL MAFIAS, AT ANY COST?

R DO YOU ENJOY BEING THE CREATIVE TOY OF AN ELITE?
T THAT ELITE ENJOYS MURDER, RAPE, DIRTY MONEY AND VIOLENCE
J ARE YOU GUILTY OF BEING SUCH A TOY?
H ARE YOU?

R SOME INDUSTRIES AND UNIVERSITIES ARE INVOLVED IN EXPERIMENTING WITH
DRUGS TO CONTROL PEOPLE AND REDUCE THEM EVEN FURTHER INTO SLAVERY
T SOME ARTISTS TODAY ARE GUILTY OF WORKING TOGETHER WITH THOSE
INDUSTRIES ON THE CONTROL OF PEOPLE
J ARE YOU ONE OF THEM?

R AND BABIES?
T AND BABIES.
J AND BABIES?
H AND BABIES.

R MOST ARTISTS TODAY RELATE TO ARTIFACTS
T MOST ARTISTS TODAY RELATE TO SOMETHING CALLED ART HISTORY
J THERE IS NO SUCH THING AS ART EVOLUTION. THINGS ARE ALWAYS BEING
REDISCOVERED
H WHEN WILL ARTISTS FINALLY RELATE TO CONSCIOUSNESS, AND TO WHAT THEY
ARE AS HUMAN BEINGS?

R CULTURE IS THE WAY PEOPLE LIVE
T ART IS HOW YOU EXPRESS YOUR EMOTIONAL AND PSYCHOLOGICAL EXPERIENCES
J ART IS CULTURE AND CONSCIOUSNESS TOGETHER
H WHERE HAVE YOU BEEN ALL THIS TIME?

R IN THE EARLY AGES ART WAS NOT MEANT AS ART, BUT AS A PROJECTION OF
THE PRIMITIVE URGES OF MAN
T ARE YOU CONCERNED WITH THE SIGNIFICANCE OF LIFE AND DEATH?

R AS LONG AS WE HAVE BUSINESS VALUES, WE WILL HAVE RACISM AND POVERTY
T AS LONG AS ART IS BUSINESS, IT WILL BE RACIST AND REPRESSIVE
J ARE YOU GUILTY OF SUPPORTING RACIST AND REPRESSIVE CULTURAL
INSTITUTIONS?
H ARE YOU READY TO FIGHT AGAINST THE SUBVERSION OF CULTURE BY BUSINESS?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

R IN ORDER TO CHANGE THE CULTURAL INSTITUTIONS, YOU HAVE TO CHANGE YOURSELF
T DON'T YOU THINK THAT TODAY'S ART IS PURELY AN ESTHETIC GAME OF ABSTRACTION?
J IS TODAY'S ART TRIVIAL?
H IS IT EMOTIONALLY REPRESSIVE?
R IS IT RACIST?

R IF YES, SHOULDN'T YOU CHANGE IT?
T YOU CAN DIRECT IT TOWARD A NEW HUMANISM
J YOU CAN DEAL WITH SPIRITUAL VALUES
H YOU CAN DEAL WITH EMOTIONAL VALUES
R YOU CAN DEAL DIRECTLY WITH THE HUMAN CRISES SURROUNDING YOU

R CULTURE MUST CEASE TO BE A COMMODITY
T WHAT MATTERS IN TODAY'S WESTERN CULTURE: PEOPLE OR PROPERTY?
J PEOPLE OR HOW TO DEFEND PROPERTY?
H PEOPLE OR HOW TO EXPAND PROPERTY?
R PEOPLE OR HOW TO GLORIFY PROPERTY?

R DO YOU THINK THAT PROPERTY HAS CREATED ELITISM?
T EXPLOITATION?
J DOMINATION?
H ALIENATION?
R RACISM?

R HAVE NOT PAINTING, SCULPTURE AND ALL THE PLASTIC ARTS BECOME THE GLORIFICATION OF PROPERTY AND PROPERTY OWNERS?
T HAS NOT CULTURE ITSELF AS A WHOLE BECOME SUCH GLORIFICATION?
J ISN'T IT TIME FOR CULTURE TO CEASE BEING A TOOL FOR GLORIFICATION OF THE OPPRESSORS OF THE PEOPLE?
H CULTURE SHOULD BE RELEVANT TO THE PEOPLE, NOT PROPERTY
R CULTURE SHOULD DEAL WITH PROCESS, NOT OBJECTS.

R YOUR WORK AND YOUR ACTIONS MUST CONFRONT THE POLITICAL AND SOCIAL CRISES
T REVOLUTIONARY ACTIONS, REVOLUTION AS A FORM OF CULTURE
J SHOULD YOU BE THE PASSIVE TOOL OF AN ELITE ENGAGED IN HUMAN DESTRUCTION AND MANIPULATION?
H SHOULD CULTURE BE USED TO DIVERT PEOPLE FROM CRISES, I.E., COOLING OFF THE GHETTOS?
R HAVE YOU DECIDED THAT THE PRESENT CULTURE AND CULTURAL INSTITUTIONS ARE REPRESSIVE?
T IF SO, DO YOU THINK IT IS ENOUGH TO FIGHT ON A POLITICAL LEVEL?
J SHOULDN'T YOU FIGHT ALSO ON YOUR OWN GROUND, USING YOUR OWN FORM OF CULTURAL INVOLVEMENT?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

R STRIKE AGAINST THE CRIMINAL INVASION OF CULTURAL INSTITUTIONS BY
 T THE MILITARY-BUSINESS COMPLEX AND GOVERNMENT AGENCIES
 IT IS THE GROWING POLICY OF CULTURAL INSTITUTIONS TO BE SUBSIDIZED
 BY CORPORATIONS AND GOVERNMENT AGENCIES INVOLVED IN HUMAN
 DESTRUCTION AND MANIPULATIONS
 J CULTURE IS BEING USED BY INDUSTRY AND GOVERNMENT AGENCIES AS A
 COVER FOR PROPAGANDA AND THE PERPETUATION OF OPPRESSION
 H CULTURE IS BEING USED BY CORPORATIONS AND THE GOVERNMENT TO BETTER
 AND SANITIZE THEIR IMAGES.

R DO YOU THINK IT IS MORAL FOR THOSE INSTITUTIONS TO ACCEPT DIRTY
 MONEY?
 T DO YOU THINK IT IS MORAL FOR YOU TO ACCEPT SUCH POLICY?
 J ARE YOU GUILTY OF BENEFITTING FROM SUCH PRACTICE?
 H IF YOU ARE NOT INVOLVED, SHOULDN'T YOU DENOUNCE IT?
 R IF YOU ARE INVOLVED, SHOULDN'T YOU RENOUNCE IT?

R CULTURAL INSTITUTIONS ARE RACIST
 T SHOULD WESTERN CULTURE HAVE THE MONOPOLY ON CULTURE? IS IT MORAL?
 J SHOULD CULTURAL INSTITUTIONS BE USED TO IMPOSE AND PERPETUATE AN
 EXCLUSIVE WHITE CULTURE ONTO NON-WHITE PEOPLE? IS IT HUMAN?
 H SHOULDN'T PEOPLE HAVE CONTROL OF THEIR OWN CULTURE, WHATEVER RACE
 THEY BELONG TO?

R YOUR WORK AND YOUR ACTIONS SHOULD REFLECT AND SHARE THE PROBLEMS
 AND NEEDS OF YOUR COMMUNITY
 T IF YOU HAVE INVOLVED YOURSELF ONLY WITH IRRELEVANT AND MEANINGLESS
 ABSTRACTION, HAVEN'T YOU ISOLATED YOURSELF FROM HUMAN CONCERN?
 J IS THAT WHY MOST PEOPLE ARE BYPASSING ART? BECAUSE THEY DON'T
 IDENTIFY WITH IT?

R IF YOU ARE A REVOLUTIONARY, ISN'T YOUR FIRST DUTY TO THE PEOPLE?
 T ISN'T IT TIME TO CREATE A BOND BETWEEN THE PEOPLE OF YOUR
 COMMUNITY AND YOURSELF?
 J ISN'T IT TIME TO CREATE A BOND BETWEEN THE PEOPLE AND HOW YOU
 EXPRESS YOURSELF?
 H YOU MUST IDENTIFY WITH THE PEOPLE BEFORE THE PEOPLE CAN IDENTIFY
 WITH YOU.

R DECENTRALIZE THE CULTURAL INSTITUTIONS INTO CENTERS FOR THE PEOPLE
 AND RUN BY THE PEOPLE
 T DO EXISTING CENTRALIZED CULTURAL INSTITUTIONS REACH THE PEOPLE IN
 THE COMMUNITIES?
 J DO EXISTING CENTRALIZED CULTURAL INSTITUTIONS SERVE THE NEEDS OF
 THE PEOPLE IN THE COMMUNITIES?
 H DO EXISTING CENTRALIZED CULTURAL INSTITUTIONS TEND TO IMPOSE AN
 ELITIST CULTURE ON THE PEOPLE?
 R ISN'T IT TIME THAT YOUR OWN COMMUNITY HAS ITS OWN CENTER?
 T SHOULDN'T YOU AND THE PEOPLE OF YOUR COMMUNITY HAVE CONTROL IN THE
 RUNNING OF THAT CENTER?
 J BRING ART INTO THE STREETS.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

6

- R DO YOU FIND IT INCONSISTANT FOR CERTAIN TRUSTEES OF OUR LARGEST
CULTURAL INSTITUTIONS TO BOTH SUPPORT THE ARTS AND ENGAGE IN
T BUSINESS RELATING TO THE WAR IN VIETNAM?
BUSINESS RELATING TO THE EXTERMINATION OF BLACK, PUERTO RICAN AND
INDIAN PEOPLE?
J BUSINESS RELATING TO THE REPRESSION OF SOUTH AMERICAN PEOPLE?
H BUSINESS RELATING TO THE REPRESSION OF THE SOUTH AFRICAN BLACK
POPULATION?
R HANDS OFF!
-

- R ARE YOU INVOLVED IN A DEHUMANIZING PROCESS?
T DO YOU EARN MONEY FROM A COMPANY THAT DERIVES ITS PROFITS FROM THE
BUSINESS OF HUMAN DESTRUCTION AND MANIPULATION?
J DO YOU WORK FOR A RACIST INSTITUTION?
H DO YOU THINK THAT ART SHOULD SERVE THE FUNCTION OF CLEANSING THE
IMAGE OF MURDERERS?
-

- R IF YOU ARE AN ARTIST, DO YOU FIND IT MORAL TO LET YOUR WORKS BE
SHOWN BY SOME AGENCY OF THE U.S.I.A. WHICH THE NEW YORK TIMES STATES
IS ENGAGED IN PSYCHOLOGICAL WARFARE IN VIETNAM?
T DO YOU THINK IT IS MORAL TO SUPPORT THE MUSEUM OF MODERN ART WHEN
CERTAIN OF ITS TRUSTEES ARE REPUTED TO MAKE MONEY FROM THE
MANUFACTURE OF NAPALM?
J WHEN SOME TRUSTEES ARE REPUTED TO BE INVOLVED IN BIOLOGICAL AND
CHEMICAL WARFARE?
H WHEN SOME TRUSTEES ARE REPUTED TO BE MANUFACTURERS OF WEAPONS?
-

- R MOST OF THE ART PRACTICED TODAY HAS NOTHING TO DO WITH THE HUMAN
CRISES
T TODAY ART IS FOR BUSINESS, JUST AS GOVERNMENT IS FOR BUSINESS,
INSTEAD OF EXISTING FOR THE PEOPLE
J ARE YOU READY TO SUPPORT ACTIONS AGAINST THE NOTION OF ART AS
BUSINESS, OF ART AS A COMMODITY?
-

(INTERVAL OF 30 SECONDS BETWEEN EACH GROUP OF QUESTIONS. THE TAPE ENDS
WITH TEN MINUTES OF HYSTERICAL SHOUTS FOR HELP BY JON HENDRICKS.)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

AWC

TOWARD A NEW HUMANISM

ART IS BEING SLAUGHTERED. IT IS BEING VICTIMIZED BY ITS OWN TRIVIALITY. ART IGNORES CRISES AND FOOLS ITSELF WITH THE PURSUIT OF IRRELEVANT AESTHETICS, WHILE THE POLITICAL SYSTEM OPPRESSES PEOPLE AND DESTROYS HUMAN LIFE. THAT POLITICAL SYSTEM REPRESENTS GROUP INTERESTS INSTEAD OF SERVING THE NEEDS OF PEOPLE, AND THEREFORE HAS BECOME A LIE TO TRUE DEMOCRACY.

ART TODAY GLORIES IN ITS OWN SELF-IMPORTANCE AND ITS FALSE SETS OF VALUES. IT GLORIFIES PROPERTY INSTEAD OF RELATING TO PEOPLE. IT HAS BECOME PROPERTY. ART HAS BECOME BUSINESS, A STOCK MARKET, A REPRESSIVE AND RACIST MEGA-CORPORATION THAT ENRICHES ITS DIRECTORS AND STOCKHOLDERS, AND EXPLOITS ITS WORKERS TO A POINT OF COMPLICITY IN THE CRIMES COMMITTED AGAINST HUMAN LIFE.

ART IS GUILTY OF THE WORST SORT OF CRIME AGAINST HUMAN BEINGS: SILENCE. ART IS SATISFIED WITH BEING AN AESTHETIC/MACHINERY, SATISFIED WITH BEING A CONTINUUM OF ITSELF AND ITS SO-CALLED HISTORY, WHILE IN FACT IT HAS BECOME THE SUPREME INSTRUMENT THROUGH WHICH OUR REPRESSIVE SOCIETY IDEALIZES ITS IMAGE. ART IS USED TODAY TO DISTRACT PEOPLE FROM THE URGENCY OF THEIR CRISES. ART IS USED TODAY TO FORCE PEOPLE TO ACCEPT MORE EASILY THE REPRESSION OF BIG BUSINESS. MUSEUMS AND CULTURAL INSTITUTIONS ARE THE SACRED TEMPLES WHERE THE ARTISTS WHO COLLABORATE IN SUCH MANIPULATIONS AND CULTIVATE SUCH IDEALIZATION ARE SANCTIFIED.

ART IS TODAY THE HIGHEST SYMBOL OF THE DEHUMANIZED PROCESS OF BUSINESS, AND ART WHICH SHOWS THE REPRESSION OF OUR SOCIETY IS AUTOMATICALLY SUPPRESSED. ARTISTS HAVE BECOME THE CELEBRATED BUFFOONS OF SOCIETY'S MANIPULATORS. THROUGH DEHUMANIZATION, ART HAS BECOME DEVITALIZED; IN MOST OF THE ARTS PRACTICED TODAY, THE VERY SUBSTANCE OF EMOTION IS PURPOSELY LACKING. EMOTION, INSTEAD OF BEING EXPRESSED, IS BEING REPRESSED!

* * * * *

WHAT DO YOU THINK ART IS ALL ABOUT? IS IT SOME SORT OF MYTHICAL ABSTRACT COMMODITY THAT IS TRADED ON THE MARKET AND GUARDED BY THE POLICE? HOW CAN IT BE THAT ART NEEDS POLICE PROTECTION? ONLY "VALUABLE" POSSESSIONS, PROPERTY AND MONEY ARE GIVEN POLICE PROTECTION - IS THAT WHAT ART MUST BE? IS PROPERTY MORE VALUABLE THAN LIFE AND FREEDOM? SHOULDN'T ART RELATE TO LIFE AND FREEDOM RATHER THAN PROPERTY?

SHOULDN'T THE ARTIST BE CONCERNED WITH THE BASIC EMOTIONAL, PSYCHOLOGICAL AND MORAL CRISES THAT CONFRONT US ALL? HOW CAN AN ARTIST BE RELEVANT WHEN HIS ART DEALS ONLY WITH THE BUSINESS OF ART? HOW CAN WE BE CONCERNED SOLELY WITH A BIG WHITE STRIPE ACROSS A WHITE CANVAS, OR A GIGANTIC SCULPTURE OF A DOLLAR BILL, OR THE AESTHETIC RELATION OF A COLORED SHEET OF METAL ON THE FLOOR, OR THE CONCEPT OF A RAILWAY TRACK LEADING NOWHERE IN THE DESERT, WHILE WE ARE FACED WITH THE SLAUGHTERS OF SONGMYS AND FRED HAMPTONS?

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	JBH	III.1.11.a

THE BASIC CONCEPTS OF ART HAVE BEEN PERVERTED BY THE NOTION OF BUSINESS. ART TODAY NEGATES HUMAN VALUES OF LIFE AND FREEDOM. ART HAS BECOME A MEANINGLESS GAME FOR THE SOLE BENEFIT OF THOSE ENGAGED IN THE SUPPRESSION OF HUMAN LIFE AND VALUES, THE TOY FOR A WHITE ELITE, WHICH IN THIS COUNTRY DESTROYS THE CULTURE OF BLACKS, PUERTO RICANS AND INDIANS, AN ELITE WHICH FORCES ONTO THEM A FOREIGN AND IRRELEVANT CULTURE.

IS THAT WHAT ART IS ALL ABOUT? AN ELITIST GAME OF REPRESSION AND DESTRUCTION? OR IS IT AN EDUCATIONAL PROCESS OF AWARENESS, A HUMANIZATION PROCESS WHICH CONFRONTS THE INSANITY AND VIOLENCE OF OUR SOCIETY, AND GIVES RELEVANCE TO LIFE?

WHAT IS BUSINESS? WHAT IS THE MEANING OF A SOCIETY RELYING SOLELY ON THE CONCEPT OF BUSINESS, WHAT IS KNOWN AS FREE ENTERPRISE? THE VERY NOTION OF BUSINESS IMPLIES MANIPULATION FOR THE PURPOSE OF PROFIT. IT RELATES TO PROPERTY AND HOW TO EXPAND PROPERTY. IT DOES NOT RELATE TO PEOPLE. THROUGH THE REALIZATION OF BUSINESS, PEOPLE BECOME THE VICTIMS OF PROPERTY AND PROPERTY OWNERS. POVERTY, EXPLOITATION, DISCRIMINATION, RACISM AND WAR, ARE DIRECT CONSEQUENCES OF THE CONCEPT OF BUSINESS. IS THERE ANY BUSINESS TODAY IN AMERICA WHICH DOES NOT CONTRIBUTE IN SOME WAY TO THE WAR IN VIETNAM AND RACISM IN AMERICA? IS THAT WHAT ART SHOULD RELATE TO? TO BUSINESS, WITH ALL ITS BRUTAL, INHUMAN RAMIFICATIONS? ART AND BUSINESS SHOULD BE AT WAR WITH ONE ANOTHER - NOT ALLIES!

* * * * *

LET'S MAKE NO MISTAKE. THE ARTIST IS AS GUILTY AS THE BUSINESSMAN. THROUGH THE PRODUCTION OF AN ART COMMODITY, THE ARTIST HIMSELF HAS BECOME A BUSINESSMAN. IN ORDER TO MARKET HIS COMMODITY AND INCREASE ITS VALUE, HE MUST CREATE A MYSTIQUE ABOUT HIMSELF AND HIS WORK. THE GALLERY IS THE MEANS THROUGH WHICH THE COMMODITY IS DISPERSED. THE MUSEUM SERVES THE PURPOSE OF SANCTIFYING BOTH THE COMMODITY AND THE ARTIST. THE COLLECTOR IS THE STOCK SPECULATOR. THE CORPORATION PATRONS USE THE COMMODITY AS A SANCTIFICATION AND SANITIZATION OF THEIR IMAGE. THE ART MAGAZINES ARE THE TRADE JOURNALS, THE FINANCIAL REPORTS OF THE ART WORLD. AND THE CRITIC SERVES THE FUNCTION OF THE WHIP-HAND FOR ALL.

THE WHOLE CONCEPT OF ART AS A COMMODITY IS SO INGRAINED THAT ART HAS BECOME VERY MUCH LIKE THE BUSINESS OF MADISON AVENUE ADVERTISING AGENCIES. THE ARTIST HAS EVOLVED FROM SELLING OBJECTS TO COLLECTORS, TO SHOWING COSTLY TECHNOLOGICAL ENVIRONMENTS SUBSIDIZED BY BIG BUSINESS AS A WAY TO BETTER THEIR IMAGE, TO FINALLY SIMPLY SELLING IDEAS TO THE HIGHEST BIDDER. THE ARTIST HAS BECOME A PUBLIC RELATIONS MAN, THE SECRET AGENT OF BUSINESS TO SUBVERT CULTURE.

THE MOTIVATION OF ART AS A COMMODITY IS SO STRONGLY INGRAINED THAT ARTISTS TODAY ACCEPT WITHOUT BLINKING AN EYE THE FINANCIAL SUPPORT OF CORPORATIONS AND GOVERNMENT AGENCIES INVOLVED IN HUMAN DESTRUCTION AND MANIPULATIONS. YES, THE ARTIST IS AS GUILTY OF MURDER AS THE BUSINESSMAN.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

WHAT IS NEEDED IS A RADICAL CHANGE AWAY FROM THE PERVERSION OF ART BY BUSINESS. A REVOLUTION THAT WILL FREE ART SO THAT IT CAN SERVE THE NEEDS FOR FREEDOM AND SELF-EXPRESSION, AND FIGHT THE VIOLENCE AND HATE THAT THE PRESENT ART SUPPORTS. YOU CAN PARTICIPATE IN BRINGING ABOUT THE CHANGE. ACTION CAN FORCE THE ELITISTS TO RELINQUISH THEIR DEATH GRIP ON ART. IT TAKES WORK, AND IT TAKES YOU. IF YOUR ART AND YOUR POLITICAL ACTIVITIES ARE INCONSISTANT, IF YOUR WORK DOES NOT REFLECT YOUR POLITICAL COMMITMENT, THEN ONE OF THE TWO WILL BE A LIE. IN ORDER TO BRING ABOUT SUCCESSFUL REVOLUTIONARY CHANGES, YOU HAVE TO BE ABLE TO DEAL EFFICIENTLY WITH YOUR THOUGHTS, YOUR FEELINGS AND YOUR ACTIONS, AND THAT IS THE VERY PROCESS OF EXPRESSION. EXPRESSION IS FUNDAMENTAL TO ART. REVOLUTION IS A FORM OF ART.

IF YOU, AS AN ARTIST, ACCEPT THE REPRESSION OF SOCIETY AND WORK WITH THE SYSTEM, YOU MIGHT DELAY CHANGES. OF COURSE THERE IS SUCH A THING AS SUBVERSION FROM WITHIN, AND THERE ARE MANY MORE WAYS THAT REVOLUTIONARY CHANGES CAN TAKE PLACE, BUT IT IS ESSENTIAL THAT YOUR WORK AND YOUR ACTIONS ALWAYS REFLECT AND CONFRONT THE CRISES OF THE SOCIETY WE LIVE IN. AS LONG AS THE ARTIST CATERS TO THE ELITE, THE ELITE WILL BE ABLE TO CONTROL ART AND WILL NOT ALLOW A FREE EXPRESSION OF ART.

IF ART IS TO RETURN TO ITS TRUE MEANING OF EXPRESSION, IT MUST REJECT MONETARY VALUES; IT MUST REJECT ALL BUSINESS/AESTHETIC VALUES; IT MUST BE FREED FROM THE CORRUPTION BY BUSINESS. IT MUST DEAL WITH THE NEEDS OF PEOPLE; IT MUST DIRECT ITSELF TOWARD THE HUMAN VALUES OF LIFE AND FREEDOM; IT MUST BE RELEVANT AND ANTI-TRIVIAL; IT MUST SHAKE THE MINDS OF ITS VIEWERS INTO A REALIZATION OF THE ESSENCE OF CRISIS; IT MUST DIRECT AND INVOLVE ITS VIEWERS INTO ACTIONS; IT MUST QUESTION; IT MUST PROVOKE.

ART MUST EMPLOY THE BODY AND MUST PURGE ITSELF OF THE IDEA OF PRODUCING OBJECTS. HOWEVER, HAPPENINGS WHICH DEAL WITH THE USELESSNESS AND INTENTIONAL IRRELEVANCE OF ACTIONS, AND TECHNOLOGICAL ENVIRONMENTAL ART WORKS WHICH ARE A MERE AESTHETIC AND PLAYFUL INDICATION OF A PROBLEM, ARE AN INTELLECTUALIZATION AND ABSTRACTION AWAY FROM THE EMOTIONAL CRISES. POSTERS AND REPRESENTATIONAL PROPAGANDA ART, WHICH ARE MERELY AN INDICATION OF A PROBLEM DO NOT DEAL DIRECTLY ON AN EMOTIONAL BASIS WITH THE CRISIS, AND REMAIN A PURE INTELLECTUALIZATION OF THE PROBLEM. ON A NON-ART REALITY BASIS, IT MEANS THE DIFFERENCE BETWEEN WATCHING A RIOT ON TELEVISION IN THE SAFETY OF YOUR LIVING ROOM, AND BEING IN THE MIDDLE OF A RIOT IN THE STREET. THE TELEVISION CREATES, IN TERMS OF EMOTIONAL RESPONSE, A SAFE DISTANCE BETWEEN YOURSELF AND THE REALITY OF THE ACTION, A DISTANCE BETWEEN YOURSELF AND THE CRISIS.

YOU CAN DRAMATIZE AN URGENT CRISIS OR AN IMMEDIATE REALITY/SITUATION THROUGH AN ACTION PIECE, EXPLOITING THE AMBIGUITY BETWEEN ART/ACTIONS AND REAL LIFE. ART MUST ASSAULT THE SENSES; IT MUST REVOLT THE MIND AND TALK TO THE SOUL.

(THIS MATERIAL MAY NOT BE COPYRIGHTED, AND MAY BE REPRODUCED BY ANYONE, AFTER IT HAS APPEARED IN "GOOD WORK" MAGAZINE IN ITS COMING SPRING ISSUE.)

JANUARY 10, 1970

GUERRILLA ART ACTION GROUP
JON HENDRICKS
POPPY JOHNSON
JEAN TOCHE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

GUERRILLA ART ACTION IN FRONT OF GUERNICA ON JANUARY 3, 1970

OBJECTIVES

TO HOLD, IN FRONT OF PICASSO'S GUERNICA, A MEMORIAL SERVICE FOR DEAD BABIES MURDERED AT SONGBY AND ALL SONGBYS, THE SERVICE TO BE CONDUCTED BY A PRIEST OR A MEMBER OF THE CLERGY. THIS INCLUDED THE PLACING OF FLOWERS AND WREATHES IN FRONT OF THE PAINTING AND THE PARTICIPATION OF A LIVE BABY, SYMBOLIC OF ALL BABIES.

DESCRIPTION

JUST BEFORE 1 PM SATURDAY JANUARY 3, 1970, PERFORMERS, WITNESSES AND MEMBERS OF G.A.A.G., D.I.A.S., AND A.W.C., INFILTRATED THE MUSEUM OF MODERN ART OF NEW YORK, GATHERING ON THE THIRD FLOOR IN FRONT OF PICASSO'S GUERNICA.

SOME ARTISTS HAD SMUGGLED WREATHES AND FLOWERS IN. AT 1 PM, MEMBERS OF THE GUERRILLA ART ACTION GROUP QUIETLY WENT UP TO THE PAINTING, GUERNICA, AND PLACED FOUR WREATHES AGAINST THE WALL UNDERNEATH THE PAINTING. AT THIS MOMENT, JOYCE KOZLOFF, CARRYING HER 8-MONTH OLD BABY, NIKOLAS, SAT ON THE FLOOR IN FRONT OF THE WREATHES. FATHER STEPHEN GARMEY CAME FORWARD AND BEGAN READING A MEMORIAL SERVICE FOR DEAD BABIES (SEE TEXT WHICH FOLLOWS).

DURING THE READING, A GUARD WHO WAS STANDING NEXT TO THE PAINTING CAME UP TO MRS. KOZLOFF AND THE BABY NIKOLAS, AND TOLD HER SHE AND THE BABY COULD NOT REMAIN ON THE FLOOR. THE MOTHER CONTINUED BEING BUSY WITH THE BABY. AFTER CONTINUOUS PRODDING BY THE GUARD, WHO FINALLY PUT HIS HAND ON MRS. KOZLOFF'S ARM, SHE PICKED UP THE BABY AND STOOD QUIETLY IN FRONT OF THE PAINTING DURING THE REMAINDER OF THE SERVICE.

WHEN FATHER GARMEY HAD FINISHED HIS READINGS A NUMBER OF PEOPLE, INCLUDING CHILDREN, CAME FORWARD AND PLACED FLOWERS AND WREATHES UNDER THE PAINTING. THROUGHOUT THE SERVICE FOR DEAD BABIES, PEOPLE REMAINED QUIET AND REVERENT.

SERVICE READ AND PREPARED BY FATHER STEPHEN GARMEY

JESUS CALLED THEM UNTO HIM AND SAID, SUFFER THE LITTLE CHILDREN TO COME UNTO ME, AND FORBID THEM NOT; FOR OF SUCH IS THE KINGDOM OF GOD.
(PRAYER BOOK P. 338)

THERE WAS A LITTLE BOY WALKING TOWARD US IN A DAZE. HE'D BEEN SHOT IN THE ARM AND LEG. HE WASN'T CRYING OR MAKING ANY NOISE. A G.I. KNELT DOWN NEXT TO HIM AND FIRED THREE SHOTS INTO THE CHILD. THE FIRST SHOT KNOCKED HIM BACK, THE SECOND SHOT LIFTED HIM INTO THE AIR. THE THIRD SHOT PUT HIM DOWN AND THE BODY FLUIDS CAME OUT. THE G.I. JUST SIMPLY GOT UP AND WALKED AWAY.
(LIFE DEC. 5, 1969)

THE LORD HIMSELF IS THY KEEPER; THE LORD IS THY DEFENCE UPON THY RIGHT HAND; SO THAT THE SUN SHALL NOT BURN THEE BY DAY, NEITHER THE MOON BY NIGHT. THE LORD SHALL PRESERVE THEE FROM ALL EVIL; YEA, IT IS EVEN HE THAT SHALL KEEP THY SOUL.
THE LORD SHALL PRESERVE THY GOING OUT, AND THY COMING IN, FROM THIS TIME FORTH FOR EVERMORE.
(PS. 121:5)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III.1.11.a

AT THE SAME TIME CAME THE DISCIPLES UNTO JESUS, SAYING, WHO IS THE GREATEST IN THE KINGDOM OF HEAVEN? AND JESUS CALLED A LITTLE CHILD UNTO HIM AND SET HIM IN THE MIDST OF THEM, AND SAID, VERILY I SAY UNTO YOU, EXCEPT YE BECOME AS LITTLE CHILDREN, YE SHALL NOT ENTER INTO THE KINGDOM OF HEAVEN. (MATT. 18)

THERE WAS A SMALL BOY ABOUT THREE OR FOUR YEARS OLD CLUTCHING HIS WOUNDED ARM WITH HIS OTHER HAND WHILE BLOOD TRICKLED BETWEEN HIS FINGERS. HE JUST STOOD THERE WITH BIG EYES STARING AROUND LIKE HE DIDN'T UNDERSTAND. THEN THE RADIO OPERATOR PUT A BURST OF M-16 FIRE INTO HIM. (LIFE DEC. 5, 1969)

THE LORD HIMSELF IS THY KEEPER ... (SEE ABOVE)

THEN HEROD, WHEN HE SAW HE WAS MOCKED OF THE WISE MEN, WAS EXCEEDING WROTH, AND SENT FORTH AND SLEW ALL THE CHILDREN THAT WERE IN BETHLEHEM, AND IN ALL THE COASTS THEREOF, FROM TWO YEARS OLD AND UNDER, ACCORDING TO THE TIME WHICH HE HAD DILIGENTLY ENQUIRED OF THE WISE MEN. THEN WAS FULFILLED THAT WHICH WAS SPOKEN BY JEREMY THE PROPHET, SAYING, IN RAMA WAS THERE A VOICE HEARD, LAMENTATION AND WEeping, AND GREAT MOURNING, RACHEL WEeping FOR HER CHILDREN, AND WOULD NOT BE COMFORTED, BECAUSE THEY ARE NOT. (MATT. 2)

JUST OUTSIDE THE VILLAGE THERE WAS THIS BIG PILE OF BODIES. THIS REALLY TINY KID/HE ONLY HAD A SHIRT ON/NOTHING ELSE/HE CAME OVER TO THE PILE AND HELD THE HAND OF ONE OF THE DEAD. ONE OF THE G.I.'S DROPPED INTO A KNEELING POSITION AND KILLED HIM WITH A SINGLE SHOT. (LIFE DEC. 5, 1969)

THE LORD HIMSELF IS THY KEEPER ... (SEE ABOVE)

WE HAVE BREATHED THE GRITS OF IT IN, ALL OUR LIVES,
OUR LUNGS ARE POKED WITH IT,
THE MUCOUS MEMBRANE OF OUR DREAMS
COATED WITH IT, THE IMAGINATION
FILMED OVER WITH THE GRAY FILTH OF IT:

THE KNOWLEDGE THAT HUMANKIND,
DELICATE MAN, WHOSE FLESH
RESPONDS TO A CARESS, WHOSE EYES
ARE FLOWERS THAT PERCEIVE THE STARS,

WHOSE MUSIC EXCELS THE MUSIC OF BIRDS,
WHOSE LAUGHTER MATCHES THE LAUGHTER OF DOGS.
WHOSE UNDERSTANDING MANIFESTS DESIGNS
FAIRER THAN THE SPIDER'S MOST INTRICATE WEB,

STILL TURNS WITHOUT SURPRISE, WITH MERE REGRET
TO THE SCHEDULED BREAKING OPEN OF BREASTS WHOSE MILK
RUNS OUT OVER THE ENTRAILS OF STILL ALIVE BABIES,
TRANSFORMATION OF WITNESSING EYES TO PULP-FRAGMENTS,
IMPLOSION OF SKINNED PENISES INTO CARCASS-GULLEYS. (DENISE LEVERTOV)

LORD HAVE MERCY UPON US. LORD HAVE MERCY UPON US. LORD HAVE MERCY.

GUERRILLA ART ACTION GROUP
JON HENDRICKS
POPPY JOHNSON
JEAN TOCHE

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	JBH	III .1.11.a

DOES MOMA APPROVE OF THE SONG MY MASSACRE?

THIS POSTER PROTESTING THE SONG MY MASSACRE WAS INITIALLY CONCEIVED AS A JOINT PRODUCTION OF THE MUSEUM OF MODERN ART AND THE ART WORKERS' COALITION. IT WAS PROPOSED AND UNANIMOUSLY APPROVED AT A LARGE MEETING OF THE TWO GROUPS AT THE MUSEUM ON NOV. 25, 1969. ON DEC. 18, AFTER THREE WEEKS' WORK, IT WAS PEREMPTORILY REJECTED BY WILLIAM S. PALEY ON THE BEHALF OF THE MUSEUM'S BOARD OF TRUSTEES, DESPITE BROAD SUPPORT FROM THE MUSEUM'S STAFF. 50,000 COPIES HAVE NOW BEEN PUBLISHED BY THE ART WORKERS' COALITION ALONE; THEY ARE BEING DISTRIBUTED FREE OF CHARGE ALL OVER THE WORLD, WITHOUT BENEFIT OF THE MUSEUM'S NAME OR DISTRIBUTION FACILITIES.

* * * *

A SUMMARY OF THE EVENTS BETWEEN NOV. 25 AND DEC. 18:

NOV. 25: AT THE MEETING, ATTENDED BY THE MUSEUM'S AD HOC PLANNING COMMITTEE, OTHER MEMBERS OF THE STAFF, THE ART WORKERS' COALITION, AND SEVEN NON-ALIGNED ARTISTS INVITED BY THE MUSEUM, THE POSTER PROPOSAL WAS BROUGHT UP AND VOTED IN. THE COALITION OFFERED TO PAY FOR IT IF THE MUSEUM WOULD HANDLE DISTRIBUTION VIA OTHER MUSEUMS HERE AND ABROAD. IT WAS DECIDED THAT THE POSTER SHOULD BE A DOCUMENTARY PHOTOGRAPH AND THAT NO ARTIST'S NAME SHOULD APPEAR ON IT. TIMELINESS AND THE NEED FOR RAPID EXECUTION OF THE PROJECT WAS STRESSED. A COMMITTEE WAS FORMED OF ARTHUR DREXLER AND ELIZABETH SHAW OF THE MUSEUM STAFF, FRAZER DOUGHERTY, JON HENDRICKS, AND IRVING PETLIN OF THE AWC.

DEC. 3: AFTER SEVERAL DELAYS ON THE MUSEUM'S PART, THE COMMITTEE FINALLY HAD ITS FIRST MEETING. CERTAIN STAFF MEMBERS WERE RELUCTANT TO SUPPORT THE DOCUMENTARY NATURE OF THE IMAGE CHOSEN, BUT THE POSTER COMMITTEE WAS AUTHORIZED TO USE THE MUSEUM'S NAME IN SEEKING REPRODUCTION RIGHTS, PRINTER, ETC. THE SPECIFIC PHOTOGRAPH (FIRST PUBLISHED IN LIFE MAGAZINE), THE QUOTATION, 99% OF THE LAYOUT, AND THE EDITION NUMBER WERE DECIDED UPON BY THE COMMITTEE THAT MORNING.

THE MUSEUM EXECUTIVE COMMITTEE HAD A LUNCH MEETING THAT DAY AT WHICH THE POSTER WAS BROUGHT UP (PRESUMABLY FOR THE FIRST TIME), AND A SECOND, 2½ HOUR MEETING OF THE POSTER COMMITTEE WAS NECESSARY TO RE-CONVINCE ARTHUR DREXLER OF THE IMPORTANCE OF THE MUSEUM'S INVOLVEMENT. THE MAJORITY OF THE MUSEUM'S ACTUAL WORK ON THE POSTER WAS DONE BY THE NON-EXECUTIVE STAFF WITH OPEN ENTHUSIASM.

(OVER)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III .1. 11. a

AWC/MOMA - 2

DEC. 9: HAVING HEARD NO RESULTS FROM THE MUSEUM COMMITTEE MEMBERS ON THE WORK THEY WERE SUPPOSED TO BE DOING, AND WITH THE GROWING RELUCTANCE OF THE EXECUTIVE STAFF APPARENTLY PARALYZING THE COMMITTEE, THE COALITION ASKED ARTHUR DREXLER FOR A YES OR NO ANSWER ON THE MUSEUM'S INTENTIONS TO GO AHEAD WITH THE PROJECT. THE REPLY WAS YES, AND THE AWC COMMITTEE MEMBERS PROCEEDED INDEPENDENTLY TO SECURE DONATION OF PRINTING COSTS AND 30,000 SHEETS OF PAPER; ON DEC. 16 ONE-TIME REPRODUCTION RIGHTS WERE ACQUIRED BY THE AWC FROM THE PHOTOGRAPHER -- RON HAEBERLE. THE REMAINING 20,000 SHEETS OF PAPER WERE BOUGHT BY THE COALITION. THE CREDIT LINE ON THE POSTER STILL REFERRED TO THE PROJECT AS JOINTLY SPONSORED BY THE AWC AND MOMA.

DEC. 18: THE COLOR PLATE COMPLETED, AND THE PRINTER WAITING FOR THE MUSEUM'S APPROVAL OF THE FINAL CREDIT LINE, THE STAFF, STILL WITH ONE EXCEPTION IN FAVOR OF THE MUSEUM'S PARTICIPATION, DECIDED TO "TOUCH BASE". THE MOCK-UP WAS TAKEN TO WILLIAM S. PALEY, PRESIDENT OF THE BOARD OF TRUSTEES. AT 6 PM IRVING PETLIN WAS INFORMED BY TELEPHONE THAT THE MUSEUM COULD NOT (OR WAS NOT ALLOWED TO) BE ASSOCIATED WITH THE POSTER. MR. PALEY SAID THAT IF THE STAFF FELT STRONGLY ABOUT THE ISSUE, IT COULD BE PRESENTED TO THE BOARD OF TRUSTEES ON JAN. 8 BUT THAT IT WOULD DEFINITELY BE REJECTED.

DEC. 26: THE POSTER, NOW SPONSORED BY THE ART WORKERS' COALITION, ALONE, WAS PUBLISHED IN AN EDITION OF 50,000 COPIES AND DISTRIBUTION BEGAN THROUGH AN INFORMAL NETWORK OF ARTISTS, STUDENTS AND PEACE MOVEMENT WORKERS THROUGHOUT THE WORLD.

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PRACTICALLY, THE OUTCOME IS AS PLANNED: AN ARTIST-SPONSORED POSTER PROTESTING THE SONG-MY MASSACRE WILL RECEIVE VAST DISTRIBUTION. BUT THE MUSEUM'S UNPRECEDENTED DECISION TO MAKE KNOWN, AS AN INSTITUTION, ITS COMMITMENT TO HUMANITY HAS BEEN DENIED IT. SUCH LACK OF RESOLUTION CASTS DOUBTS ON THE STRENGTH OF THE MUSEUM'S COMMITMENT TO ART ITSELF, AND CAN ONLY BE SEEN AS BITTER CONFIRMATION OF THIS INSTITUTION'S DECADENCE AND/OR IMPOTENCE.

THE ART WORKERS' COALITION - BOX 553 - OLD CHELSEA STATION - NEW YORK 10011, NEW YORK.

PHONE 982-1500 OR 989-5991

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THIS POSTER PROTESTING THE SONG MY MASSACRE WAS INITIALLY CONCEIVED AS A JOINT PRODUCTION OF THE MUSEUM OF MODERN ART AND THE ART WORKERS' COALITION. IT WAS PROPOSED AND UNANIMOUSLY APPROVED AT A LARGE MEETING OF THE TWO GROUPS AT THE MUSEUM ON NOV. 25, 1969. ON DEC. 18, AFTER THREE WEEKS' WORK, IT WAS PEREMPTORILY REJECTED BY WILLIAM S. PALEY ON THE BEHALF OF THE MUSEUM'S BOARD OF TRUSTEES, DESPITE BROAD SUPPORT FROM THE MUSEUM'S STAFF. 50,000 COPIES HAVE NOW BEEN PUBLISHED BY THE ART WORKERS' COALITION ALONE; THEY ARE BEING DISTRIBUTED FREE OF CHARGE ALL OVER THE WORLD, WITHOUT BENEFIT OF THE MUSEUM'S NAME OR DISTRIBUTION FACILITIES.

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A summary of the events between Nov. 25 and Dec. 18:

Nov. 25: At the meeting, attended by the Museum's Ad Hoc Planning Committee, other members of the staff, the Art Workers' Coalition, and seven non-aligned artists invited by the Museum, the poster proposal was brought up and voted in. The Coalition offered to pay for it if the Museum would handle distribution via other museums here and abroad. It was decided that the poster should be a documentary photograph and that no artist's name should appear on it. Timeliness and the need for rapid execution of the project was stressed. A committee was formed of Arthur Drexler and Elizabeth Shaw of the Museum staff, Frazer Dougherty, Jon Hendricks, and Irving Petlin of the AWC.

Dec. 3: After several delays on the Museum's part, the committee finally had its first meeting. Certain staff members were reluctant to support the documentary nature of the image chosen, but the poster committee was authorized to use the Museum's name in seeking reproduction rights, printer, etc. The specific photograph (first published in Life magazine), the quotation, 99% of the layout, and the edition number were decided upon by the committee that morning.

The Museum Executive Committee had a lunch meeting that day at which the poster was brought up (presumably for the first time), and a second, 2½ hour meeting of the poster committee was necessary to re-convince Arthur Drexler of the importance of the Museum's involvement. The majority of the Museum's actual work on the poster was done by the non-executive staff with open enthusiasm.

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AWC/MOMA -2

Dec.9: Having heard no results from the Museum committee members on the work they were supposed to be doing, and with the growing reluctance of the executive staff apparently paralyzing the committee, the Coalition asked Arthur Drexler for a yes or no answer on the Museum's intentions to go ahead with the project. The reply was Yes, and the AWC committee members proceeded independently to secure donation of printing costs and 30,000 sheets of paper; on Dec. 16 one-time reproduction rights were acquired by the AWC from the photographer -- Ron Haeblerle. The remaining 20,000 sheets of paper were bought by the Coalition. The credit line on the poster still referred to the project as jointly sponsored by the AWC and MOMA.

Dec. 18: The color plate completed, and the printer waiting for the Museum's approval of the final credit line, the staff, still with one exception in favor of the Museum's participation, decided to "touch base". The mock-up was taken to William S. Paley, President of the Board of Trustees. At 6 PM Irving Petlin was informed by telephone that the Museum could not (or was not allowed to) be associated with the poster. Mr. Paley said that if the staff felt strongly about the issue, it could be presented to the Board of Trustees on Jan.8 but that it would definitely be rejected.

Dec. 26: The poster, now sponsored by the Art Workers' Coalition, alone, was published in an edition of 20,000 copies and distribution began through an informal network of artists, students, and peace movement workers throughout the world.

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IT HAS BEEN PRINTED IN AN EDITION OF 50,000 AND IS
AVAILABLE FROM THE ART WORKERS' COALITION, BOX 553,
OLD CHELSEA STATION, NYC 10011, NY. (PHONE 982-1500
OR 989-5991).

IT IS FREE.

IT WILL BE MAILED AS A FLAT PACKAGE IN LOTS OF 100 OR
MORE, COLLECT, TO ANY AND ALL PERSONS REQUESTING IT AND
WILLING TO FURTHER ITS DISTRIBUTION.