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The Museum of Modern Art

July, 1969

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

The points raised this past winter by the Art Workers Coalition have been the subject of many hours of serious discussion by the members of the Museum staff among themselves and with other concerned individuals in the art community. This is an interim summary of the results of these talks at this time.

- A.W.C. 2. A section of the Museum under the direction of black artists should be devoted to showing the accomplishments of black artists.
4. A committee of artists with curatorial responsibilities should be set up annually to arrange exhibits.
11. A section of the Museum should be permanently devoted to showing the works of artists without galleries.

M.O.M.A. In response to number two, we would like to point out that the Museum has always acquired and exhibited works of art because the curators believed in the quality and significance of those works without regard to race, politics or sex of the artists. Works are grouped in the galleries stylistically or historically, not according to any personal characteristics of the artists.

In response to number two and number eleven, we believe that more flexible use of our gallery space should be our aim rather than limitations on the use of particular areas to particular groups of artists.

However, we want to emphasize, in response to questions number two and eleven, that the curators are sympathetically concerned about the human predicament of those artists who feel that they are at a disadvantage because of a pattern of discrimination. Each curatorial department will continue to make an increasing effort to see more work by artists who do not have galleries and by black artists who may have been discriminated against.

The curators try to see as much work outside the Museum as humanly possible--nationally and internationally. We also want to emphasize that each department

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welcomes the opportunity to see photographs or slides of painting and sculpture, architecture and design objects, and photographic portfolios and films that are brought to the Museum. These are viewed and noted for the record by the curatorial staff.

In response to number four, but related to the other points, the curators of the Museum are open to detailed proposals for exhibitions conceived by artists or critics outside the Museum staff. However, the Museum cannot agree in advance to stage an exhibition without knowledge of its content.

A.W.C. 3. The Museum's activities should be extended into the black, Spanish and other communities. It should also encourage exhibits with which these groups can identify.

M.O.M.A. The staff has always been available to outside groups and individuals and encourages suggestions for ways in which its activities can be extended into the black, Spanish and other communities. Before establishing the Children's Art Carnival and art school in Harlem we consulted with more than 100 members of various organizations and community leaders.

A.W.C. 5. The Museum should be open two evenings until midnight and admission should be free at all times.

M.O.M.A. Membership dues and admission fees provide a large percentage of our operating expenses. Because our limited financial resources have forced us to charge admission we issue free passes and reduced rates for many thousands of people each year. However we recognize that this system of passes does not meet the entire need and are now studying the feasibility of being open free to all, one evening a week.

A.W.C. 6. Artists should be paid a rental fee for the exhibition of their works.
7. The Museum should recognize an artists right to refuse showing a work by the Museum in any exhibition other than one of the Museum's permanent collection.

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M.O.M.A. Artists have the right to sell or lend their works to the Museum or to anyone else subject to any contracted limitations they choose to impose and that the buyer or borrower is willing to accept.

The implications of these two questions are far-reaching and deserve serious study by both the artists and the Museum.

A.W.C. 8. The Museum should declare its position on copyright legislation and the proposed arts proceeds act. It should also take active steps to inform artists of their legal rights.

M.O.M.A. The Museum, like all corporations, is legally prohibited as an institution from giving legal advice and, as a non-profit institution, from engaging in substantial efforts to influence legislations. Staff members may, as individuals of course, participate in efforts to change legislation.

We are now investigating the possibility of making available a pamphlet on artists' legal rights compiled by Artists Equity. In 1966 we held a round table discussion in the Museum, at the request of Attorney General Lefkowitz, to discuss copyright questions, which was attended by a number of artists. A record of that is available.

As a matter of principle the Museum believes that all artists, like writers, musicians, actors and other creative people should benefit from the increased value of their work over the years. In other areas this has been accomplished by trade associations and guilds such as ASCAP, Actors' Equity, Authors' League and its affiliates.

A.W.C. 9. A registry of artists should be instituted at the Museum. Artists who wish to be registered should supply the Museum with documentations of their work, in the form of photographs, news clippings, etc., and this material should be added to the existing artists' file.

M.O.M.A. It is difficult to respond to this point without knowing the purpose of such a registry. We keep extensive files in the library of clippings and exhibition catalogues. This could be expanded if artists submitted material, but
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such a file would not be useful unless we could provide personnel to make it accessible. As stated above, a record is kept of all photographs submitted by artists and of all curators' comments on work they see outside the Museum.

- A.W.C. 10. The Museum should exhibit experimental works requiring unique environmental conditions at locations outside the Museum.
- M.O.M.A. We have co-sponsored and initiated exhibitions of experimental and non-experimental works in the past here and outside the Museum and will continue to do so when appropriate.
- A.W.C. 12. The Museum should include among its staff persons qualified to handle the installation and maintenance of technological works.
- M.O.M.A. Obviously, as the number of these works increase, we have to train and develop staff to conserve and install them. For the recent Machine show a technician on the staff was assigned to the exhibition and travelled with the show. One problem is that many of these works are not constructed to operate for several hours seven days a week for as long as two months, as they must do in a museum. We have also consulted outside technicians to help us solve particular problems.
- A.W.C. 13. The Museum should appoint a responsible person to handle any grievances arising from its dealing with artists.
- M.O.M.A. The Museum has established a committee to consider its relations with artists. Rather than appoint a single individual responsible for artists' complaints in the fields with which we are concerned--film, photography, architecture, design, drawings, prints, painting and sculpture, the head of each curatorial department should be responsible. The director has the ultimate responsibility for resolving differences of opinions.

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Rec'd 11/10/69
by hand

A CALL FOR THE IMMEDIATE RESIGNATION OF ALL THE ROCKEFELLERS FROM THE BOARD
OF TRUSTEES OF THE MUSEUM OF MODERN ART

There is a group of extremely wealthy people who are using art as a means of self-glorification and as a form of social acceptability. They use art as a disguise, a cover for their brutal involvement in all spheres of the war machine.

These people seek to appease their guilt with gifts of blood money and donations of works of art to the Museum of Modern Art. We as artists feel that there is no moral justification whatsoever for the Museum of Modern Art to exist at all if it must rely solely on the continued acceptance of dirty money. By accepting soiled donations from these wealthy people, the museum is destroying the integrity of art.

These people have been in actual control of the museum's policies since its founding. With this power they have been able to manipulate artists' ideas; sterilize art of any form of social protest and indictment of the oppressive forces in society; and therefore render art totally irrelevant to the existing social crisis.

1. According to Ferdinand Lundberg in his book, The Rich and the Super-Rich, the Rockefellers own 65% of the Standard Oil Corporations. In 1966, according to Seymour M. Hersh in his book, Chemical and Biological Warfare, the Standard Oil Corporation of California - which is a special interest of David Rockefeller (Chairman of the Board of Trustees of the Museum of Modern Art) - leased one of its plants to United Technology Center (UTC) for the specific purpose of manufacturing napalm.
2. According to Lundberg, the Rockefeller brothers own 20% of the McDonnell Aircraft Corporation (manufacturers of the Phantom and Banshee jet fighters which were used in the Korean War). According to Hersh, the McDonnell Corporation has been deeply involved in chemical and biological warfare research.
3. According to George Thayer in his book, The War Business, the Chase Manhattan Bank (of which David Rockefeller is Chairman of the Board) - as well as the McDonnell Aircraft Corporation and North American Airlines (another Rockefeller interest) - are represented on the committee of the Defense Industry Advisory Council (DIAC) which serves as a liaison group between the domestic arms manufacturers and the International Logistics Negotiations (ILN) which reports directly to the International Security Affairs Division in the Pentagon.

Therefore we demand the immediate resignation of all the Rockefellers from the Board of Trustees of the Museum of Modern Art.

New York, November 10, 1969
GUERRILLA ART ACTION GROUP

Jon Hendricks
Jean Toche

Jon Hendricks, Jean Toche

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COMMUNIQUE

Silvianna, Poppy Johnson, Jean Toche and Jon Hendricks entered the Museum of Modern Art of New York at 3:10 pm Tuesday, November 18, 1969. The women were dressed in street clothes and the men wore suits and ties. Concealed inside their garments were two gallons of beef blood distributed in several plastic bags taped on their bodies. The artists casually walked to the center of the lobby, gathered around and suddenly threw to the floor a hundred copies of the demands of the Guerrilla Art Action Group of November 10, 1969.

They immediately started to rip at each other's clothes, yelling and screaming gibberish with an occasional coherent cry of "Rape." At the same time the artists burst the sacks of blood concealed under their clothes, creating explosions of blood from their bodies onto each other and the floor, staining the scattered demands.

A crowd, including three or four guards, gathered in a circle around the actions, watching silently and intently.

After a few minutes, the clothes were mostly ripped and blood was splashed all over the ground.

Still ripping at each other's clothes, the artists slowly sank to the floor. The shouting turned into moaning and groaning as the action changed from outward aggressive hostility into individual anguish. The artists writhed in the pool of blood, slowly pulling at their own clothes, emitting painful moans and the sound of heavy breathing, which slowly diminished to silence.

The artists rose together to their feet, and the crowd spontaneously applauded as if for a theatre piece. The artists paused a second, without looking at anybody, and together walked to the entrance door where they started to put their overcoats on over the bloodstained remnants of their clothes.

At that point a tall well-dressed man came up and in an unemotional way asked: "Is there a spokesman for this group?" Jon Hendricks said: "Do you have a copy of our demands?" The man said: "Yes but I haven't read it yet." The artists continued to put on their clothes, ignoring the man, and left the museum.

NB: - According to one witness, about two minutes into the performance one of the guards was overheard to say: "I am calling the police!"
- According to another witness, two policemen arrived on the scene after the artists had left.

New York, November 18, 1969
GUERRILLA ART ACTION GROUP
Jon Hendricks
Poppy Johnson
Silvianna
Jean Toche

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GUERRILLA ART ACTION AT THE WHITNEY MUSEUM OF AMERICAN ART

At 1:35 pm November 14, 1969, a group of artists from the Guerrilla Art Action Group and the Art Workers Coalition gathered at various positions inside and outside the Whitney Museum of American Art in New York. At approximately 1:37 pm Jean Toche entered the lobby of the museum, carrying a cannister of aniline powder pigments concealed in his jacket, followed immediately by Jon Hendricks, carrying a bucket filled with a mixture of water-detergent-soap, and Poppy Johnson, carrying a large wooden handled string mop plus a number of sponges in her coat pockets.

Jean Toche proceeded immediately to throw the red pigment in a circular motion, trying to cover as wide an area as possible, but consciously avoiding the "Tomb of Hippy Death" by Paul Thek.

Even before Toche had finished throwing the red powder, Jon Hendricks rushed up and said: "This place is a mess, we've got to wash it up," and threw the contents of the bucket onto the red powder, and immediately knelt, muttering: "We've got to clean this place up." Poppy Johnson mopped the foaming red mess, trying to spread it all over the lobby, but again avoiding Thek's work. At this point Al Brunelle, Tom Lloyd, Boris Lurie, and Cass Zapkus, who had been waiting inside the museum for the action to begin, got on their knees in the mess and started to sponge it around. Toche and Hendricks tried to spread the mess toward the inside door in order to make entrance difficult for the public. Toche said repeatedly: "We have to clean this place up, it is dirty from the war." Hendricks and Johnson kept saying: "What a mess, we've got to clean it up."

Two unknown girls and a young man who had been in the lobby when the art action began spontaneously joined in, got on their hands and knees and started to rub the red mess with their hands. Poppy Johnson gave them each a sponge. Participants of the action warned the public repeatedly that the floor was slippery.

The artists worked in the slippery mess for perhaps five minutes while a large crowd gathered around, both outside the door and near the sales desk. In the crowd there were at least two museum guards standing perplexed.

At this point a man, seemingly representing authority came, obviously angry, marched across the slippery mess toward Toche and Hendricks and yelled at them: "All right that's enough, you have to leave now." One of the guards said, pointing to Toche: "It's that man; he came in and suddenly started to throw that stuff all around." Hendricks said: "We want to speak to a representative of the museum and give him our demands." The man yelled: "I am a representative of the museum." Tom Lloyd, as he was walking toward the confrontation and giving a copy of the demands to Jon Hendricks, said: "In what capacity do you represent the museum?"

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The man said: "I am in charge of repair and maintenance." Someone said: "That's not enough, we want to see an official representative of the museum." Jon Hendricks handed him the copy of the demands covered with red stains, and the artists went back to scrubbing and mopping. The man yelled: "Call the police." All Brunelle said: "Go ahead, call the cops." Tom Lloyd said: "Do you have the authority to call the police?" The man said: "I'll take that responsibility" and went to the phone. Tom Lloyd added: "Is that the official policy of the museum - to call the police?"

At this point, the two unknown girls decided to disengage themselves and were going toward the downstairs staircase when a guard yelled angrily at them: "Come back, you can't leave." The two girls came back and sat on a bench. The man in charge of repair and maintenance came over to Poppy Johnson and grabbed the mop away from her and leaned it against the wall.

The artists remained still in their positions for quite a while; finally another man arrived on the scene and began talking to Al Brunelle and Tom Lloyd. Toche, Johnson and Hendricks got off their knees and moved toward the man. Somebody asked: "Are you a representative of the museum?" He replied: "Yes, I am the Director of Public Relations." Hendricks took a copy of the demands out of his pocket and presented it to the Director of Public Relations, who asked the reason for the action. Hendricks explained it was an art action in protest against the policy of the museum to remain open on moratorium day. The Director of Public Relations said: "Ah, an art action, I accept that." He added: "Are you doing this to all the museums?" Hendricks answered: "No, this is a symbolic action for all the museums, but we chose the Whitney this time." The PR man said: "I'll accept it as a symbolic gesture." Hendricks asked if he wanted the artists to clean up the mess. He said not to bother about it. Hendricks added: "Be careful. It's very slippery because of the detergent. Please tell people to be careful if they walk on it." The PR man asked what the stuff was. Toche said it was aniline pigment, soap, detergent and water. Hendricks added that it was water soluble. Al Brunelle said: "It's like the coloring in hot dogs." Jon Hendricks asked the PR man his name and he said it was Leon Levine. Tom Lloyd asked for a bucket of water so the artists could clean themselves. Mr. Levine answered: "You made the mess; you can go and clean yourselves somewhere else." Tom Lloyd asked again but Poppy Johnson, Jon Hendricks and Jean Toche walked across the mess, abandoning buckets, mop and sponges where they were. Jon Hendricks turned around facing the crowd saying: "Peace." Then Hendricks, Johnson and Toche left the room with their hands raised in the peace sign.

New York, November 14, 1969
GUERRILLA ART ACTION GROUP

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MANIFESTO FOR THE GUERILLA ART ACTION GROUP

1. We demand that the Museum of Modern Art sell the equivalent of one million dollars worth of art works from their collection and that the money be given to the poor of all races of this country, the money to be used by those communities and for those communities, without any interference or attached conditions.

We as artists feel that at this time of social crisis there is no better use for art than to have it serve an urgent social need. We realize that one million dollars given to the poor to help alleviate their condition can be no more than a symbolic gesture, but at this time of social crisis even the smallest gesture on the part of an art institution will have a profound effect toward changing the attitude of the establishment toward the poor. In a sense, the donation is a form of reparation to the poor, for art has always served an elite, and therefore has been part of the oppression of the poor by that elite.

2. We demand that the Museum of Modern Art decentralize its power structure to a point of communization.

Art, to have any relevance at all today, must be taken out of the hands of an elite and returned to the people. The art establishment as it is used today is a classical form of repression. Not only does it repress the artist, but it is used:

- 1) to manipulate the artists themselves, their work, and what they say for the benefit of an elite working together with the military/business complex
- 2) to force people to accept more easily - or distract them from - the repression by the military/business complex by giving it a better image
- 3) as propaganda for capitalism and imperialism all over the world. It is no longer a time for artists to sit as puppets or "chosen representatives of" at the feet of an art elite, but rather it is the time for a true communization where anyone, regardless of condition or race, can become involved in the actual policy making and control of the museum.

3. We demand that the Museum of Modern Art be closed until the end of the war in Vietnam.

There is no justification for the enjoyment of art while we are involved in the mass murder of people. Today the museum serves not so much as an enlightening educational experience, as it does a diversion from the realities of war and social crisis. It can only be meaningful if the pleasures of art are denied instead of revealed in. We believe that art itself is a moral commitment to the development of the human race and a negation of the repressive social reality. This does not mean that art should cease to exist or to be produced - especially in serious times of crisis when art can become a strong witness and form of protest - only the sanctification of art should cease during these times.

ART WORKERS
ACTION COMMITTEE FOR THE
ART WORKERS COALITION
COALITION

New York, October 30, 1969
GUERILLA ART ACTION GROUP
Jon Hendricks
Jean Toche

Jon Hendricks *Jean Toche*

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QUESTIONNAIRE

Please send your answers to Artists' Coalition, P.O. Box 553, Old Chelsea Station, N.Y.C. 10011

1. Do you find the image of the starving artist an appealing one? If so, why?
2. Do you believe that artists in America, unlike composers, writers, and theatre workers, should have no union-like organization to protect them, no royalty agreements, no meaningful protection for their work and livelihood? If you think they should not have any of these, would you please explain why.
3. Do you believe that only esthetic standards are being used to determine the proportion of black and white artists in the Modern Museum? If so, are you certain? How many important black artists are working in America today, and what are their names? If you cannot name any, are you sure you know what the reason is? Are you certain?
4. Are you aware that the Modern Museum has never either acknowledged or answered a questionnaire concerning the representation of black artists in today's art world, although over two hundred separate copies of this questionnaire have been sent to the Museum? Do you think it should be answered? If not, why not?
5. Does it seem reasonable to you that a large proportion of New York artists are living on and around the Bowery? If so, could you please explain why.
6. Would you oppose agreements and legislation allowing the artist a percentage of resale proceeds from his own work? Would you oppose setting up a fund for living artists based on a percentage of the prices paid at auctions for work by artists of the past? If so, then why?
7. Are you aware that the Modern Museum has consistently refused to deal with us on any of these points? Are you aware that they announced their intention four months ago of setting up a closed committee to consider these points but have thusfar done absolutely nothing even about naming their own committee? Does this seem reasonable to you?
8. Do you believe that values in the art world are sufficiently stable to survive the period of prolonged strain and uncertainty a continued refusal to deal with the Artists' Coalition might create? If so, then why?

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Art Workers Coalition

The Museum of Modern Art

To Members of the Staff Executive Committee

From Elizabeth Shaw

Date 11/3/69

Re I feel more and more strongly that we must do something about black artists and attach some material that appeared recently that may be of interest.

The piece in the East Village Other about Jean Toche is attached as he is one of the two artists who removed a Malevich from the walls on Friday and gave us a mimeographed message, also attached.

Jean Toche and Jon Hendricks of the Guerilla Art Action Group entered the premises of the Museum of Modern Art at 2:35 pm October 31, 1969. They paid two admissions at \$1.50 each and went to the third floor, to the gallery room where Kasimir Malevich's "Suprematist Composition: White on White" was hanging. This was the painting they had previously decided to use for their art action.

They waited until the museum guards had left the room and, in front of a number of witnesses (members of the Action Committee of the Art Workers Coalition as well as individuals from the New York art community), they proceeded to carefully lift the Malevich painting from the wall and gently place it on the floor resting against the wall.

At this point a plainclothes "guard" yelled at them: "Wait, what are you doing that for?" The artists proceeded to tape on the wall - where the painting had been - the Guerilla Art Action Group's manifesto of October 30, 1969. The plainclothes guard at that point said: "Here we go again" and ripped the manifesto off the wall. The artists said that they wanted to present the manifesto to a representative of the Museum of Modern Art. The plainclothes guard said: "Come with me." The artists said: "No, we want to stay here until the representative of the museum comes

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PRESS COMMUNIQUE

*Art Workers
Coalition -*

Friday October 31, 1969 at 2:45 pm, two Destruction Artists removed Malevich's painting "White on White" from the walls of the Museum of Modern Art, New York, and replaced it with a manifesto of demands to the museum.

I. Objectives

- 1) To do a dramatic art action at the Museum of Modern Art of New York, involving the removal from the wall of an important art work and placing it on the floor against the wall and replacing it with the Guerilla Art Action Group's manifesto of October 30, 1969.
- 2) The object was not to damage the painting nor to steal it, but rather to radicalize it by desanctifying a once-revolutionary work which had become only a valuable object.
- 3) To present our demands to the representative of the museum while standing next to the moved painting.

II. Description

Jean Toche and Jon Hendricks of the Guerilla Art Action Group entered the premises of the Museum of Modern Art at 2:35 pm October 31, 1969. They paid two admissions at \$1.50 each and went to the third floor, to the gallery room where Kasimir Malevich's "Suprematist Composition: White on White" was hanging. This was the painting they had previously decided to use for their art action.

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to receive our demands." Then two regular guards of the museum were stationed near the artists and the painting and the plainclothes guard left with the manifesto that he had removed from the wall.

While Jean Toche and Jon Hendricks waited, Hendricks held another copy of the manifesto prominently in front of him for the public to read. Several people came forward and read it.

After a while, two other plainclothesmen with walkie-talkies showed up, and one of them asked the artists their names, addresses and telephone numbers. The artists complied, and asked to see the identification of the plainclothesman who was doing the questioning. The identification shown was for "Security of the Museum of Modern Art" and the man's name.

Then two representatives of the museum arrived and identified themselves as Miss Elizabeth Shaw, Director of Public Relations, and Mr. Wilder Green, Director of Exhibitions. The two artists introduced themselves and everyone shook hands. The two artists handed their manifesto to Mr. Green, who asked why the artists had chosen a Malevich. The artists replied that they had intended to use an Impressionist work, but that the gallery was closed at the present time. Mr. Green said: "Yes, one of the old paintings." Then the artists said that they chose the Malevich because it was a revolutionary work. Mr. Green said: "You made a good choice." Then Miss Shaw commented: "That painting can be shown here, but not in Russia." The artists said that was not the point. They added that their intention was not to damage the painting, but to use it in an art action as a dramatization of their demands. Then Mr. Green said: "Thank you for not damaging the painting" and the artists repeated that it was not their intention, that they just wanted to remove the painting from the wall and put in its place their manifesto, but that one of the guards had removed the manifesto from the wall. Mr. Green said: "Yes, I have it here and I have already read it." He then showed the artists the copy that still had the tape on it; then he said: "You must realize we can not give you an answer to these demands now, that it has to come from the Board of Trustees." He pointed at the demands and said that the first and second demands were unlikely to be met, and for the third, the decision would have to come from the Board. The artists asked Mr. Green to give the demands to the Board of Trustees. Mr. Green said that he would, and then asked if the artists wanted to stay next to the painting. The artists said they had finished their piece. They all shook hands and the artists left the museum.

New York, October 31, 1969
GUERRILLA ART ACTION GROUP
Jon Hendricks
Jean Toche

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Art Workers Coalition
P.O. Box 553
Old Chelsea Station
New York, New York 10011

July 25, 1969

AUG 1 1969

Mr. Walter Bareiss
Acting Director
MUSEUM OF MODERN ART
11 West 53rd Street
New York, New York 10019

Dear Mr. Bareiss:

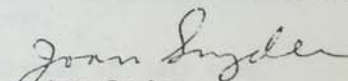
On January 28, a group of artists and critics submitted 13 demands to the then director of the Museum of Modern Art. The first of those demands called for a public hearing to be held by the Museum on the topic "The Museum's Relationship to Artists and to Society."

Since the museum refused to hold the public hearing and did not respond to the other demands, a larger group of artists under the name of ART WORKERS COALITION held an open hearing on April 10, at the School of Visual Arts, New York. The opinions expressed during the hearing and in subsequent meetings of AWC made it necessary to modify and expand the original list of demands.

Art Workers Coalition submits these demands herewith. A point by point written answer is expected from the Museum of Modern Art before September 15.

Copies of this letter are being sent to the Trustees and curatorial staff of the Museum.

For Art Workers Coalition


Joan Snyder
Acting Secretary

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THE DEMANDS OF ART WORKERS COALITION

A. With regard to modern art museums in general and the New York Museum of Modern Art in particular, AWC makes the following demands:

1. The Board of Trustees of the Museum should be made up of one-third Museum staff, one-third patrons, and one-third artists, if it is to continue to act as the policy-making body of the Museum.
- ✓ 2. Admission to the Museum should be free at all times and it should be open in the evenings to accommodate working people.
- ✓ 3. The Museum should decentralize to extend its activities into the Black, Spanish, and all other communities. It should also support events which these communities can identify with and control.
4. ✓ The Museum should abandon its plans to build a skyscraper in one of the most expensive real-estate areas of the city. Instead its fund raising campaign should aim at the conversion of many existing structures all over the city into relatively cheap, flexible branch-museums that will not carry the stigma of catering only to the wealthier sections of society.
- ✓ 5. A section of the Museum under the direction of Black and Puerto Rican artists should be devoted to showing the accomplishments of Black and Puerto Rican artists.
- ✓ 6. The Museum should encourage female artists to overcome the centuries of damage done to the image of the female as an artist by establishing equal representation of the sexes in shows, museum purchases and on selection committees.
- ✓ 7. The Museum should maintain available to the public an up-to-date registry of all artists.
- LEGAL ✓ 8. Museum staff should take positions publicly and use their political influence in matters concerning the welfare of artists, such as the Lower Manhattan Expressway, rent control for artists' housing, and legislation in favor of artists' rights.
- ✓ 9. The Museum's exhibition program should give special attention to works of artists which for one reason or another are not being shown in commercial galleries. [The Museum should also sponsor the production and exhibition of such works outside its own premises.
- ✓ 10. Artists should retain a disposition over the destiny of their work, whether or not it is owned by them, to ensure that it cannot be altered, destroyed, exhibited or reproduced without their consent.
- ✓ 11. In order to remain a Museum of Modern Art, the Museum should follow the general principle of acquiring and exhibiting only works which are no more than 30 (thirty) years old. All other works in its possession, and also those that eventually pass this age limit should be sold to museums whose collections record the history of art. The proceeds of such sales should be used for the requirements of the present and the future.

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- 2 -

B. Until such time as a minimum income is guaranteed for all people, the economic position of artists should be secured in the following ways:

1. Rental fees should be paid to artists for all work exhibited where admissions are charged, whether or not the work is owned by the artist.
2. A percentage of the profit realized on the resale of an artist's work should revert to the artist.
3. A trust fund should be set up from a tax levied on the sales of the work of dead artists. This fund would provide stipends, health insurance, help for artists' dependents, and other social benefits.

ART WORKERS COALITION IS EMPHATICALLY NOT THE SPOKESMAN FOR ANY ONE STYLE OR ANY ONE GENERATION. ON THE CONTRARY, IT INSISTS THAT ALL DIVERGENT MOVEMENTS SHOULD BE ABLE TO EXIST CONCURRENTLY, AND THAT AESTHETIC DIFFERENCES SHOULD NO LONGER PREVENT THE COOPERATION OF ALL ARTISTS FOR THE COMMON GOOD.

June, 1969

Art Workers Coalition

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*Pt 5-6.
- to Peter Jones*

The Museum of Modern Art

To Walter Bareiss, Wilder Green, Richard H. Koch

From J.M. Chapman

Date October 31, 1969

Re

At approximately 3:45 pm on my return from lunch, I was advised by my secretary that individuals visiting the 3rd floor galleries had removed a painting from the wall. Security Supervisor Moizman had prepared a long-hand report. Subsequent conversations with him and Supervisor Roy Clarke disclosed the circumstances of the incident.

At approximately 2:45 pm, Mr. Clarke was patrolling the 3rd floor galleries and did observe two individuals remove a painting from the east wall of Gallery #5. These two stood on either side of the painting while a female took numerous photographs of the activity. Mr. Clarke advised he observed approximately seven individuals clustered in the gallery. He recognized Tom Lloyd as among them. Two individuals had removed the Malevich "White on White" from the wall and stood it against the wall on the floor. In its place on the wall they posted an Art Workers' Coalition statement. Mr. Clarke immediately posted Mr. Pittman in the gallery and assigned guard Holland to the main entrance doors and guard Cox at the Fire Tower doors. He advised the Security Office by radio and instructed the secretary there to contact all supervisors by radio, alert them to the incident and have exit doors manned. Mr. Clarke then sped to the 5th floor where he interrupted a conference to have Messrs. Green, Lieberman and Mrs. Shaw come to the 3rd floor galleries. Prior to summoning them, he was told by Lloyd and others in the group that they would not speak with him, but insisted on speaking with a representative or officer of the Museum in order to deliver their demand.

Mr. Moizman identified two of the individuals with Lloyd as Mr. Jean Toche, 72 Carmine Street, New York 10014, telephone 242-7287. He described this individual as a white male approximately 30 years of age, 5 ft. 3, bearded, light brown hair, stocky build. He also identified Mr. Jon Hendricks, 323 Greenwich Street, New York, 925-5206. He described this individual as a white male approximately 6 ft. 2, 30 years of age, slender build. Mr. Moizman observed that Mr. Hendricks appeared to be the spokesman for the group.

Mrs. Shaw and Messrs. Green and Lieberman spoke with members of the group and received from them a leaflet or document which apparently demanded one million dollars be given the poor. Mr. Moizman had not the opportunity to complete reading this document, but had the impression the group was demanding we sell a painting to raise this sum.

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Messrs. Bareiss, Green, Koch
October 31, 1969

2.

Mr. Clarke reports that the group left the Museum at approximately 3:30 pm.

This painting as most others in the galleries was not secured to the wall,
but was hung on two nails.

JMC/ap

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The Museum of Modern Art

xc, Liz Shaw

To Wilder Green
From John Szarkowski
Date June 19, 1969
Re Suggested Draft Answers to 13 points

2. No
4. The curators of the Museum of Modern Art are open to detailed proposals for exhibitions conceived, selected and structured by artists and/or critics outside the Museum staff. The Museum however cannot agree in advance to stage an exhibition without knowledge of its content.
5. The Museum cannot continue to operate without the income derived from admissions and membership fees. The Museum is studying the possibility of being open free one evening a week, which would reduce funds available for the program by approximately ---- thousand dollars per year.
- 6 & 7 Artists have the right to sell or lend their works subject to any contracted limitations that they choose to impose. In photography, film and design, for example, ownership of the object does not imply ownership of reproduction rights. Such limitations do sometimes affect the Museum's ability to own or exhibit the work.

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Art Workers Coalition
P.O. Box 553
Old Chelsea Station
New York, New York 10011

July 25, 1969

AUG 1 1969

Mr. Walter Bareiss
Acting Director
MUSEUM OF MODERN ART
11 West 53rd Street
New York, New York 10019

Dear Mr. Bareiss:

On January 28, a group of artists and critics submitted 13 demands to the then director of the Museum of Modern Art. The first of those demands called for a public hearing to be held by the Museum on the topic "The Museum's Relationship to Artists and to Society."

Since the Museum refused to hold the public hearing and did not respond to the other demands, a larger group of artists under the name of ART WORKERS COALITION held an open hearing on April 10, at the School of Visual Arts, New York. The opinions expressed during the hearing and in subsequent meetings of AWC made it necessary to modify and expand the original list of demands.

Art Workers Coalition submits these demands herewith. A point by point written answer is expected from the Museum of Modern Art before September 15.

Copies of this letter are being sent to the Trustees and curatorial staff of the Museum.

For Art Workers Coalition

Joan Snyder
Joan Snyder
Acting Secretary

xc Liz Shaw

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Letter from Mr. Lowry to Artists
(Draft: 2/14/69)

Dear Mr. Sharpe:

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

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

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

Because many of the problems already raised or likely to be raised would be applicable to other museums and to other institutions dealing with works of art, the report would be made public.

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2.

A well-documented, thoroughly prepared and broadly based study of this kind would, in our judgment, constitute a great service to artists everywhere, to the public and to the institutions that exist to serve both.

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

Perhaps you could ~~join me for lunch on~~ ^{write me} _____ and ~~give me your suggestions on this approach.~~

Sincerely,

Bates Lowry

*Bob
Dwyer
SBH*

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Art Workers Coalition
P.O. Box 553
Old Chelsea Station
New York, N.Y. 10011

December 8, 1969

Mr. Walter Bareiss
Acting
Museum
11 W 5

Memorandum

To Elizabeth Shaw

From Walter Bareiss

Date December 23, 1969

Re Art Workers Coalition

Dear M

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I have read the letter from Joan Snyder addressed to me of December 8.

Would you draft an answer for me or tell me what you suggest I do.

answered our letter
delegated communication
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he already strained
particularly since
o the Board of Trustees
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exler declared un-
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position to discuss
mands. He confirmed
Board of Trustees, of
this matter. The de-

should be made up of
ons, and one-third
artists, if it is to continue as the policy-making body
of the Museum.

Since this and the other demands of the Art Workers Coalition have been known to all Board Members for many months, and since a Board Meeting is scheduled for December, we expect an answer from you before the end of the year.

Sincerely yours,

Joan Snyder

Joan Snyder
Lucy Lippard
Carl Andre

for Art Workers Coalition

cc: Board members

cc: Koch
Drexler
Shaw

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Art Workers Coalition
P.O. Box 553
Old Chelsea Station
New York, N.Y. 10011

December 8, 1969

Mr. Walter Bareiss
Acting Director
Museum of Modern Art
11 W 53, N.Y. 10019

Dear Mr. Bareiss:

It is most unfortunate that you have not answered our letter and revised demands of July 23, and have delegated communication with the Art Workers Coalition to Mr. Drexler.

It is equally unfortunate that you were not present at the two meetings that Mr. Drexler's Ad Hoc Planning Committee had with the artists.

Your deliberate aloofness does not help the already strained relations between artists and the Museum, particularly since the issues raised are of direct concern to the Board of Trustees and the Museum's Operating Committee, of which you are the Chairman.

It did not come as a surprise when Mr. Drexler declared unequivocally during the second meeting that neither he nor his Committee nor the Museum's staff is in a position to discuss point 1 of the Art Workers Coalition's demands. He confirmed the artists' understanding that only the Board of Trustees, of which you are a member, is competent in this matter. The demand is restated herewith:

The Board of Trustees of the Museum should be made up of one-third Museum staff, one-third patrons, and one-third artists, if it is to continue as the policy-making body of the Museum.

Since this and the other demands of the Art Workers Coalition have been known to all Board Members for many months, and since a Board Meeting is scheduled for December, we expect an answer from you before the end of the year.

Sincerely yours,

Joan Snyder

Joan Snyder
Lucy Lippard
Carl Andre

for Art Workers Coalition

cc: Board members

cc: Koch
Drexler
Shaw

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Wilder Green

The Museum of Modern Art

To Members of Ad Hoc Planning Committee
From Arthur Drexler
Date October 30, 1969
Re

*File under
"Art Workers Coalition"*

This letter arrived Thursday morning, October 30th.

I think we all agree that we want to continue discussions, but the four subjects proposed in this letter will again evoke "negative" responses. Perhaps we should introduce some topics of our own -- particularly those on which we think we can take action very quickly.

How about a meeting with the AWC (and others) on Friday, November 14th? Please confirm this date or suggest an alternative.

Tues
~~November 18th~~

attach.

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Oct. 28, 1969
P.O. Box 553
Old Chelsea Station
New York City 10011

Arthur Drexler, Chairman
Ad Hoc Planning Committee
The Museum of Modern Art
11 West 53rd St.
New York City 10019

Dear Mr. Drexler:

Although the Art Workers' Coalition has not withdrawn any of the eleven demands presented to the Museum of Modern Art last summer, we would like to emphasize the positive aspects of the September 30th meeting with the Planning Committee. Will you cooperate in a series of smaller discussions about those individual points on which there was a more or less general agreement? Those participating should be the specifically interested groups at the Museum and in the AWC. Our representation will be, as usual, selected on a volunteer basis. Since our legal committee is still at work with lawyers on the details of Section B, dealing with the rights of artists, that will have to wait until a slightly later date. In the meantime, we would like to begin with the following:

- 1) Structure and artists' representation on the Board of Trustees.
- 2) Free admission.
- 3) Decentralization (space, objects, events) into the communities.
- 4) The contradictions between the museum's collections and exhibitions. (related to point 11).

We consider all these points of equal priority, along with those to which your response was totally negative, and we feel that the latter must also be discussed again. Immediate implementation of at least one of the above points would be considered by us an act of faith on your part, an indication that you are indeed interested in reform and improved relations between artists and the Museum of Modern Art.

Sincerely yours,

Joan Snyder (226-3154), Carl Andre,
James Cucchiarra, Lucy Lippard for
The Art Workers' Coalition

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FEB 23 1969

February 22, 1969

Mr. Bates Lowry, Director
Museum of Modern Art
11 West 53rd St.
N.Y.C. 10019, N.Y.

Dear Mr. Lowry:

We regret that you have not answered our first proposal to our satisfaction. Your suggestion concerning the creation of a Special Committee on Artists' Relations is not a substitute for the immediate need for a public hearing open to all. Therefore, as we have previously indicated, we have no alternative but to proceed with other arrangements providing for an open hearing to allow anybody the opportunity to express views concerning the Museum's relationship to artists and society.

We will be pleased to accept your invitation to another meeting in the future -- provided that you are able to offer concrete answers concerning the following points, all of which have already been offered for your consideration:

2. A section of the Museum, under the auspices of black artists, should be devoted to showing the accomplishments of black artists.
3. The Museum's activities should be extended into the Black, Spanish and other communities. It should encourage exhibits with which these groups can identify.
5. The Museum should be open on at least two evenings until midnight and admission should be free at all times.
7. The Museum should recognize an artist's right to refuse showing a work owned by the Museum in any exhibition other than one of the Museum's permanent collection.
8. The Museum should declare its position on copyright legislation and the proposed arts proceeds act. It should also take active steps to inform artists of their legal rights.
9. A registry of artists should be instituted at the Museum.
11. A section of the Museum should be permanently devoted to showing the works of artists without galleries.
12. The Museum should include among its staff persons qualified to handle the installation and maintenance of technological works.
13. The Museum should appoint a responsible person to handle any grievances arising from its dealings with artists.

When we receive a clear indication of the Museum's attitude toward all the above points, we will be glad to continue meetings with the Museum to offer any aid we can in implementing action.

May we expect a written reply to the above no later than Friday, March 7? We will consider your refusal to reply sufficient evidence that we must search for other means to make our concern felt.

Gregory Battcock, 317 W 99, N.Y.C. 10025
Farman, Hotel Chelsea, 222 West 23rd St.
Hans Haacke, 25 West 16th St., N.Y. 10011
Tom Lloyd, 154-02 107th Ave., Jamaica, N.Y., 11433

John Perreault, 242 W 10th
Takis, Hotel Chelsea
Tsai, 96 5th Ave, 10011

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The Museum of Modern Art

To Walter Bareiss, Richard H. Koch, Wilder Green

From J.M. Chapman

Date November 19, 1969

Re November 18, 1969 Incident

A reconstruction of this incident discloses that at approximately 3:10 pm two white males and two white females were seen in the lobby of the 11 Building to be scuffling with each other and shouting. It appeared to some witnesses that a fight was in progress as these individuals were pushing each other and bumping into each other. One of the guards responded in an effort to break up this activity and as he approached red liquid began pouring down from beneath the clothing of these four persons. They began mimic screaming and throwing leaflets about as they fell to the center of the lobby in the now sizeable pool of red liquid.

I was called by the Security Office and, proceeding through the 21 Lobby, was told by Guard Paul Moore that a police car was at the intersection of 53rd Street and 5th Avenue. He was made to go immediately to the corner and bring the officers.

As I entered the lobby, a sizeable crowd had clustered around the pool of red liquid and in the midst of the pool lay two males and two females. Jody Lenfestey advised me that she had called Mr. Koch and had sent someone for Mrs. Shaw.

The four were lying in a puddle on the floor and visitors were picking up copies of the leaflets scattered about. I called Matt Donepp and asked that he accompany custodians and porters to begin cleaning up the mess. As I continued to await the arrival of the summoned police car, the four rose and, standing inside the revolving doors, they began cleaning each others faces and putting out clothing over their spattered garments. I introduced myself to the two males and asked if there was a spokesman among them. One replied that the leaflet told everything they wanted to say. As this brief conversation went on, Alex Gross stood within earshot and told the four they did "a fine job." He went on to say "Everything you did was just fine. It went off very well." With Mr. Gross accompanying them, they moved on to the sidewalk and hailed a cab.

Subsequent to their departure, uniformed officers responded. Patrolmen Howard and Koster and Sergeant Gasperon accompanied me to my office where they interviewed Guards Renne and Spurkel. Two of the participants were identified to

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Messrs. Bareiss, Koch & Green
November 19, 1969

2.

the police officers as Jon Hendricks and Jean Toche. Sgt. Gasperon raised the question as to whether the Museum would press charges. He was advised we would defer replying until the matter had been studied.

It appears in that area there is a potential for prosecution under Section 145.00 of the Revised Penal Law, which states that "A person is guilty of criminal mischief in a third degree when, having no right to do so nor any reasonable ground to believe that he has such right, he intentionally or recklessly damages property of another person. Criminal mischief in a third degree is a Class A misdemeanor." Section 70.15 of the Penal Law states: "A sentence of imprisonment for a Class A misdemeanor shall be a definite sentence. When such a sentence is imposed, the term shall be fixed by the court, and shall not exceed one year." Section 65.00 specifies: "For a Class A misdemeanor, the period of probation shall be three years."

The Security Supervisors have obtained six signed statements from employees who witnessed this incident, and the question is being asked already by the uniformed guards as to what action they are expected to take should there be a repetition or similar incident. I would like to point out that the October 31st visit of Hendricks and Toche has already left the guards uncertain as to what action they are to take when they observe incidents such as the removal of a painting or, now, the throwing of paint. I feel we must provide specific instructions in order to assure the response of the guards. Frankly, the force is demoralized as they have seen the Administration of the institution take no action when incidents they are hired to prevent do take place. I can readily see a guard on duty in a gallery merely dialing his supervisor should a painting be slashed or anything thrown against the painting. I do not believe we can argue with such a reaction as the Administration is not setting a worthwhile example for the men to follow. I sincerely believe we should prosecute these individuals as the absence of action on our part seems likely only to promote further acts.

JMC/ap

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November 12, 1969

Miss Joan Snyder — *Anc*
P. O. Box 553
Old Chelsea Station
New York, New York 10011

Dear Miss Snyder:

I've checked with everyone here and most of us can attend a meeting on November 25, starting at 4 p.m.

We hope the meeting is scheduled far enough ahead so that we can ask artists not associated with the AWC to join in.

May I suggest that we take up the following four points, which I am stating here in a form different from that given to them in your letter:

- (1) Artists' participation in Museum planning.
- (2) Admission policies.
- (3) Community projects.
- (4) Museum exhibition and collection programs.

My reason for wording these points with as much neutrality as possible is that we hate to be put in the position of taking a seemingly negative attitude to every "demand" put to us. It means that we never get around to talking about what we think are positive proposals of our own, and for which we would very much like to have your opinions and suggestions.

Could you let me know approximately how many people from the AWC might be expected to attend?

Sincerely,

Arthur Drexler
Chairman
Ad Hoc Planning Committee

cc: Carl Andre, James Cuchiara, Lucy Lippard

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W. Green

Art Workers Coalition
P.O. Box 553
Old Chelsea Station
New York, N.Y. 10011

Mr. Arthur Drexler
Department of Architecture and Design
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

rec'd. 11/25/69

Dear Mr. Drexler,

The Art Workers Coalition has met and decided to try once again to meet with the Museum of Modern Art on the date you suggested. We feel discouraged already by the museum's desire to avoid certain proposals we made in our letter in reference to having small groups meet rather than a general session. We feel discouraged because instead of meeting with us as we requested you took it upon yourselves to invite 25 outside artists without consulting the AWC. We feel discouraged because you keep saying that you have positive proposals to offer which we would be only too pleased to help implement and yet we never hear what they are.

Just as a matter of information the AWC is always interested in talking to other artists about their feelings in reference to situations concerning all of us. We don't oppose open hearings and long general sessions where all sides can be heard. But it seems these artists are being invited in defense of what you could not propose nor implement at or since the last session.

We want to talk and we want to see changes. It is for this reason we felt we wanted to bring only a handful of members and meet with only the most interested museum workers. Instead we learn that the museum staff will all be there plus 25 new artists and therefore a large general session once again. We will all attend and try to communicate as best we can under the circumstances which we feel you have created.

Sincerely,

Joan Snyder

Joan Snyder
Lucy Lippard
Carl Ander

Secretary for Art Workers Coalition

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MISS

Jo Baer
53 West 10th Street
New York, New York ✓

Mel Bochner
126 Chambers Street
New York, New York ✓

Dan Christensen
4 Great Jones Street
New York, New York ✓

Jason Crump
416 West Broadway
New York, New York ✓

Walter de Maria
27 Howard Street
New York, New York ✓

Mark di Suvero
195 Front Street
New York, New York ✓

Mel Edwards
c/o W.T. Williams
654 Broadway
New York, New York ✓

Herbert Ferber
827 Broadway
New York, New York ✓

Dan Flavin
Valley View Drive
Lake Valhalla
Cold Springs, New York ✓

Adolph Gottlieb
27 West 96th Street
New York, New York ✓

Hans Haacke
c/o Howard Wise Gallery
50 West 57th Street
New York, New York ✓

Al Held
435 West Broadway
New York, New York ✓

Peter Hutchinson
c/o John Gibson
27 East 67th Street
New York, New York ✓

Jasper Johns
225 East Houston
New York, New York ✓

Don Judd
101 Spring Street
New York, New York ✓

Alex Katz
435 West Broadway
New York, New York ✓

Joseph Kosuth
60 Grand Street
New York, New York ✓

Sol Lewitt
117 Hester Street
New York, New York ✓

Roy Lichtenstein
190 Bowery
New York, New York ✓

William Majors
358 7th Avenue
New York, New York ✓

Robert Morris
186 Grand Street
New York, New York ✓

Robert Motherwell
173 East 94th Street
New York, New York ✓

Barnet Newman
685 West End Avenue
New York, New York ✓

Kenneth Noland
262 Bowery
New York, New York ✓

David Novros
101 Broome Street
New York, New York ✓

Jules Olitski
323 West 21st Street
New York, New York ✓

Dennis Oppenheim
64 Berkeley Place
Brooklyn, New York ✓

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Ray Parker ✓
52 Carmine
New York, New York

Robert Rauschenberg ✓
381 Lafayette Street
New York, New York

Richard Serra ✓
319 Greenwich
New York, New York

Robert Whitman ✓
35 White Street
New York, New York

William T. Williams ✓
654 Broadway
New York, New York

Mrs. Betty Blayton Taylor
Art Carnival in Harlem
641 St. Nicholas Ave.
New York, N.Y.

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The Museum of Modern Art

To Robert Carter, Charles Hesse, Richard Koch, William Lieberman, Waldo Rasmussen,
William Rubin, Elizabeth Shaw, Emily Stone, John Szarkowski, Willard Van Dyke,
From Wilder Green, William Agee, Kynaston McShine, Jennifer Licht
Arthur Drexler
Date November 11, 1969
Re Meeting with Art Workers Coalition

This will confirm that the next meeting with the Art Workers Coalition will
take place on November 25 at 4 p.m. in the Trustee Room.

Nathalie
Please notify
Mr. Drexler I
will away &
cannot attend
WB

See so on 11/13

naturally become how could we supplement the existing comm. The answer
seemed to lie in focusing on a couple of points which we ~~xxxx~~ felt were
important and could have practical solutions. In other words we wld ~~xxxx~~
concentrate on areas of actual change and at least try to supply the specific
information that wld support a recommendation for actual change.

2. A basic issue arose: that of the definition of the comm. as investigating
the relationship between the Museum and the artist, and how to improve it. It
quickly became clear that inherent in our every discussion was the Museum's
relationship with its public in general, and curtailing our discussions to
situations that concerned exclusively artists would not in fact deal with
what were in our opinion the most important situations relevant to our relations
with artists. ~~and~~ While discussing the bettering of our public relations
in general we wld automatically touch the most important areas for artists.

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cc: Susan Bernstein
from: Jenny Licht

July 14, 1969

Re: report on the meetings of the Comm. on Artists
Relations to the Curatorial Council

Dear Susan,

It's Monday morning and as usual ~~if~~ I'm slightly more frantic than I was last Monday morning because more deadlines ~~are~~ loom ahead as I get more behind in my work. Therefore my list of points to be made in our statement is ~~written~~ addressed to you personally in the hope that you can pull some useful ideas out of this garbled statement that follows - unedited and uncut - straight out of my head!

Artists Relations Committee. Points to be made:

At this time, since the comm. has only been in existence for?, and the summer vacation schedule has meant ~~constant~~ varied and fluctuating attendance, our decision has been to review the topics that became pre-eminent and to preview the ^{goals} ~~issues~~ we have selected as major objectives.

1. ~~xx~~ To decide the possible function of the comm. Given the fact that an executive comm ~~about~~ on artists relations already meets we had to decide on our role and function in relation to this comm. and the discussion naturally become how could we supplement the existing comm. The answer seemed to lie in focusing on a couple of points which we ~~xxxx~~ felt were important and could have practical solutions. In other words we wld ~~xxxx~~ concentrate on areas of actual change and at least try to supply the specific information that wld support a recommendation for actual change.
2. A basic issue arose: that of the definition of the comm. as investigating the relationship between the Museum and the artist, and how to improve it. It quickly became clear that inherent in our every discussion was the Museum's relationship with its public in general, and curtailing our discussions to situations that concerned exclusively artists would not in fact deal with what were in our opinion the most important situations relevant to our relations with artists. ~~xxx~~ While discussing the bettering of our public relations in general we wld automatically touch the most important areas for artists.

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3. The 3 major points of discussion in my opinion were:

- a) Free entrance
- b) Reception and public information for the public, in relation to the security staff
- c) The possibility of an exhibition devoted to the work of black artists

a) The discussion of the importance of free entrance evolved from and revolved around the difficulty of actually making the \$3(?) pass freely available to those painters and sculptors whom we wld most wish to take advantage of it. (or otherwise!) That wld be young/experimental artists of professional commitment who may yet be in early stages of development or who have not acquired the status to be living from sales of their work. It seems that this is precisely the category for whom it is most difficult at the moment to benefit from reduced entrance of any kind. I personally do not find as has been suggested by Bernice it feasible/to lift the requirements altogether and issue a pass to everyone who says he is a painter or sculptor. To make this effective it would have to be widely known and if it were widely known I believe many unwarranted people would take advantage of it. How one could provide an effective definition of a painter or sculptor/which cld be used by the staff on the information desk seems an extremely complicated question -- and one for which I have no answer now. The ~~primary~~ kernel of the question of course is, how can a serious, aspiring artist with limited means gain access to the works of art in the Museum? One clear and simple way is to institute a period of free entrance. (You cld include here ~~other~~ other good reasons for a free time (perhaps from 4 - 9pm?) would be the most practical and beneficial time to give this a trial. It is believed that the cost to MOMA could be around \$ 2500. a month. If it were agreed that this is an important enough point we should like to/raise say \$15,000. to try it on an experimental basis for some months.

that are relevant to other parts of the community.)

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11.
"grace and favour"
air of hostility, and, in the bestowal of privileges, of ~~the same kind~~
that could and should be broken down and changed. The Museum should
assert itself in a role of disinterested public institution and be considered
rather as an open house, responsive to the needs and committed to the
support and encouragement of all people interested in art.

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The Museum of Modern Art

To Mr. Richard H. Dana
From Richard H. Koch

Date November 11, 1969

Re INTRODUCTION

The enclosed three envelopes, addressed respectively to David, Blanchette and the Governor, were delivered by hand to the Museum late yesterday afternoon. A fourth envelope was addressed to the Director of the Museum. It contained the enclosed "Call for the Immediate Resignation of all the Rockefellerers from the Board of Trustees of the Museum of Modern Art," signed by Jon Hendricks and Jean Toche.

Messrs. Hendricks and Toche, who appear to be a splinter group of the Art Workers Coalition, were involved in an incident in our galleries on October 31, when they removed a painting from the gallery wall and in its place put up a copy of another manifesto, a copy of which is also enclosed.

Lucy Lippard, one of the more responsible members of the Art Workers Coalition, tells us that Messrs. Hendricks and Toche do not represent the views of the majority of the group, and I gather that the Coalition is embarrassed by their use of its name. We will of course keep a close watch on Hendricks and Toche when they come to the Museum, especially when they are in the galleries. Please let me know if you think any other steps are indicated.

Enc.

III. MUSEUM ATTITUDE

In our discussions of the Museum and the artist and how the relationship might be improved, it was pointed out that at the root of many difficulties was the position of the Museum in its public life. We felt that by looking our discussions in directions of concern only to artists we would be dealing

cc: Mr. Walter Bareiss
Mr. Joseph Chapman
Mrs. Elizabeth Shaw
Mr. Arthur B. Tourtelot

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REPORT OF ARTIST RELATIONS COMMITTEE
July 30, 1969

Walter Green
not Curated - 6

Susan Bernstein, Chairman
John Garrigan
Larry Kardish
Jennifer Licht
Rence Neu
Carla O'Rourke
Bernice Rose
Sally Weiner

I. INTRODUCTION

Since our committee has been in existence for only 6 weeks, and the summer vacation schedule has caused varied and fluctuating attendance at weekly meetings, our decision concerning the nature of this report is to review the topics of greatest concern and to preview the goals selected as major objectives.

II. DEFINITION OF COMMITTEE'S ROLE

Since there is an active Executive Committee meeting on the subject of artist relations, it was necessary for us to determine our function in relation to that committee. We decided to serve as a supplementary working unit, helping to find practical solutions to problems concerning the Museum's relationship with artists, in other words, to concentrate our efforts on areas of potential change and to attempt to supply the Executive Committee with specific information in support of a recommendation for actual change.

III. MUSEUM ATTITUDE

In our discussions of the Museum and the artist and how the relationship might be improved, it quickly became clear that at the root of every discussion was the question of the Museum's relationship with its public in general. We felt that by limiting our discussions to situations of concern only to artists we would be dealing

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with symptoms related to a much deeper problem. Moreover, in discussing the improvement of our attitude toward the public in general, we would automatically cover the areas of importance concerning our relationship with artists.

IV. ISSUES OF CONCERN -- INSIDE THE MUSEUM

The issuing of artist passes in a fair and equitable way is a complicated matter which this committee is just beginning to explore. However, the committee recommends that the two categories of passes (artist and student) be merged into one category, and that the cost to artist and student be \$5. In addition, we suggest that a printed brochure and application blank be prepared to hand out to anyone requesting a pass to lessen the possibility of disputes concerning credentials presented to members of the Information Desk.

Our difficulty in dealing with the matter of issuing Artist Passes led to a discussion of the importance of free entrance to the Museum. Presumably, the Museum's wish is to distribute passes among artists of professional commitment who may be in early stages of development of whose work may not have acquired sufficient status to provide a livelihood. Under our current system of passes, this is precisely the category which is excluded. The question remains: how can a serious, aspiring artist with limited means gain access to the Museum's collections and facilities? One possible solution is to institute a period of free entrance, which would benefit all members of the metropolitan community unable to pay the Museum's admission fee, artists and general public alike. After considerable discussion, the committee felt that Thursday evenings from 4 to 9 p.m. would be the most practical and beneficial time to give this a trial; however, since our last meeting, we have learned that a plan is underway to investigate the possibility of opening the Museum free of charge on Tuesday evenings. At any rate, the committee agrees that whichever night is selected, a free evening should be considered an experiment to be tried over several months, that special funds be raised to make the venture possible, and that the plan be well publicized.

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The committee is divided about the issue regarding the exhibition of works by Black artists. While some members feel that such an exhibition would encourage further separatism, the majority seems open to the possibility of yielding, under pressure, to outside forces urging us to exhibit "Black art." As far as we know, this is an area of disagreement with the Executive Committee. We feel that the topic should be studied further and that a discussion between the two committees should take place. However, all agree that the entire curatorial staff should be urged to see more work by Black artists.

The attitude and reception within the Museum is felt to be generally hostile (not only to artists, of course). One knows from personal experience that a good feeling or memory about any place can be made or marred by the human contact associated with it. This becomes, then, an important job and it is clearly unrealistic and irresponsible to leave the greater burden of the reception and handling of the public within the galleries totally in the hands of the security staff. The committee would like to recommend, therefore, that the guard force be supplemented with an information team, similar to those one sees in many European museums. Naturally, this corps would also improve the protection of works in the galleries. Investigation of the details of this plan is still underway. Some of the questions involved are: How would this team be considered in relation to the guards and their union? Could (or should) the existing security staff on each floor and wing be reduced because of this plan? Could this program be considered intern work for art history students, and therefore receive financial support from sources outside the Museum? Under whose jurisdiction would the program fall? Since gallery talks have been eliminated from the Museum program, gallery guides could be especially useful now.

V. ISSUES OF CONCERN--OUTSIDE THE MUSEUM

The committee believes that the Museum should become more involved in issues

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concerning artists' lives -- matters of housing, copyright, etc. While the Museum as a non-profit educational institution might be prohibited from making statements about public issues, certainly Museum facilities could be made available to organized groups of artists (for example, meeting place, offset equipment, numerous lists of a non-confidential nature, etc.) and individual staff members could be encouraged to affiliate themselves with those artists' activities which interest them.

VI. CONCLUSION

The committee feels that in the Museum's relations with the general public, and artists in particular, there is a pervasive air of hostility, and, in the bestowal of privileges, of "grace and favor" that could and should be broken down and changed. The Museum should assert itself in a role of disinterested public institution and be considered as an open house, responsive to the needs and committed to the support and encouragement of all people interested in art.

As I mentioned in the opening statement, this paper is intended as a preliminary report. However, there are some specific points which we have discussed in our meetings and which we shall continue to explore, including royalties, rental fees to artists for exhibiting their works, the Artists' Equity pamphlet and the advisability of reprinting it, the availability of the curatorial staff for viewing works, relaxing requirements for artist passes, and, finally, the possibility of establishing a permanent mediating committee, appointed by the Executive Committee, to deal directly with artists and matters of concern to them.

As a closing note, I would like to suggest that since our discussions of artists consistently involved issues relating to the community at large, that a separate committee be appointed to deal with community relations. ✓

Respectfully submitted,

Susan Bernstein
Susan Bernstein
Chairman

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concerning artists' lives -- matters of housing, copyright, etc. While the Museum as a non-profit educational institution might be prohibited from making statements about public issues, certainly Museum facilities could be made available to organized groups of artists (for example, meeting place, offset equipment, numerous lists of a non-confidential nature, etc.) and individual staff members could be encouraged to affiliate themselves with those artists' activities which interest them.

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Respectfully submitted,

Susan Bernstein
Susan Bernstein
Chairman

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The Museum of Modern Art

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

June 11, 1969

The comment on "The New American Painting and Sculpture: The First Generation" by the Art Workers' Coalition, dated June 15 but mailed June 9, discusses an exhibition that has not yet taken place. On June 9 the exhibition was not installed, the checklist and preface not published, and no one could possibly know just what the exhibition would be like.

The introduction to the exhibition's checklist specifically refutes most of the resulting mistatements of fact, particularly in regard to the Museum's intent. Other refutations are as follows:

1. An important purpose of the exhibition is to make visible the depth of the Museum collection in this area. The number of works previously on view was extremely limited by lack of space. The projected building program will remedy this situation along with other problems. The intent of the exhibition was not "to build for The Museum of Modern Art the world's major collection of art of that period." The Museum has had for some time the world's major collection of painting and sculpture of this generation, though it is always concerned with further enriching its collection in this as in all other phases of modern art. It was the first museum to purchase works by any number of the artists in this show.
2. The Museum purchases widely in the area of contemporary art; 79 percent of the purchases made in the past two years have been works of living artists, 48 percent of them from artists under 45 years of age. The problem is not only finding purchase funds but also in finding space to exhibit works, particularly recent works, as many are exceedingly large in size.
3. The introduction to the Museum's checklist states specifically "The exhibition now on view is the latest in a series of recently inaugurated exhibitions which are made up solely of works of art in the collection of the Museum or promised to it.

(more)

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The 1960s (1967), Word and Image (1968), and Jean Dubuffet (1968), were such exhibitions. These exhibitions differ from major loan shows in that they in no way imply completeness in a historical sense (italics added). As far as the catalogue is concerned, the introduction to the checklist also specifically states that this catalogue, which will appear in the fall, will be illustrated with works of art in collections other than that of the Museum so as to serve as a general historical introduction to the period.

4. Many of the great artists of Europe have enriched the museums of their nations and of ours with marvelous gifts, often of major works which they had withheld from private sale because of their special quality and significance. American artists have also been generous. Those who have given to The Museum of Modern Art in the past--aside from artists in the present exhibition--begin with Aristide Maillol who gave the Museum two sculptures in the year following its founding in 1929. Others, both American and European, include Alexander Calder, Marcel Duchamp, Isamu Noguchi, Ben Shahn, Charles Sheeler, Mark Tobey, Jean Dubuffet, Max Ernst, Joan Miró, Naum Gabo, Henri Matisse, Marc Chagall, Georges Rouault and Lyonel Feininger.

The project of realizing the fullest possible collection of post-World War II art is a collaborative endeavor, in which many collectors, friends and Trustees of the Museum participate, along with the artists, in making important gifts.

With severely limited funds for all services, and no endowment for the purchase of painting and sculpture, no subsidy from the city, state or federal government, The Museum of Modern Art has, since its founding in 1929, relied on that collaboration. In addition to gifts from collectors and artists, the Museum has received gifts from artists' widows. Aside from those related to this exhibition, the list includes Mme. Paul Klee, Mme. Kandinsky, Mrs. Lyonel Feininger, Mrs. Elie Nadelman, and Mme. Jean Arp; artists have also sometimes given work by other artists whom they admired.

For additional information, contact Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019.
956-7501, 7504.

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June 11, 1969

Dear William Rubin:

The undersigned painters and sculptors have received in the mail a statement signed by the "Art Worker's Coalition." All of us are artists who have recently donated works to the Museum of Modern Art's permanent collection; and it seems to us that it is our privilege to give away our works where and when we please. In regard to the current gifts by artists to the Museum of Modern Art, it seems that you could be the innocent victim of attack. Therefore, we would like to make clear that the various allegations and innuendoes to the effect that we have been pressured or coerced into donating our works is false. We are aware that we follow historical precedent as artists in giving to museums and public institutions, e.g., J.W.M. Turner, Rodin, Matisse, Picasso, Brancusi, Braque, Giacometti, Miro, and dozens of other illustrious artists, including many Americans.

In making gifts to the Museum, we do so in the conviction that all art ultimately becomes the property of, and accessible to, the people. It is only before history has given specific judgments that art exists as personal property; the best will then enter museums, hopefully.

Instead of being the victim of an ill-considered attack, we feel that you should be honored and respected by the artistic community as a strong advocate of modern American art. We also feel that the program that you are instituting, of recognition for post World War II modern American art, is far-sighted and constructive, and can only be of great benefit to artists and the general public. Your project is one of the most imaginative on the part of a contemporary museum curator that we have witnessed in recent times.

The Art Worker's Coalition implies that it speaks for the art community. It is unsigned, and gives only a post office box as the address. We do not know who comprises the Coalition. None of the undersigned were consulted before the issuance of a statement that pretends to be on our behalf.

Our support for your emphasis on post World War II modern American art, and of the Museum of Modern Art, does not mean that we agree with everything the Museum of Modern Art (or any other institution) does. But The Museum of Modern Art has certainly been a most meaningful institution during our working lives, and we would think, of American artists in general, who are probably the best educated and the best supported contemporary artists in the world, thanks in part to the scholarship and the exhibitions characteristic of The Museum of Modern Art.

We do agree that the exhibition opening on Monday at The Museum of Modern Art is limited, by being restricted only to works actually owned by or promised to the Museum; but the show still promises to be the most remarkable selection of modern American art of this period yet shown to the public as an ensemble.

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An artist's whole life is dedicated to contributions from which other people benefit, and to all of the undersigned, regardless of our individual financial circumstances, the question of outright purchase, desirable as it would be, was a secondary issue. Finally, we are in complete agreement that you may use this letter in any way that you may see fit.

Hastily yours,

Alfonso Ossorio
Herbert Ferber
Adolph Gottlieb
Peter Grippe
Philip Guston
Seymour Lipton
Robert Motherwell
Theodore Roszak
Mark Rothko
Mrs. Ad Reinhardt

P.S. This letter has the signatures of all artists who have made gifts or promised gifts to the Museum of Modern Art in connection with this program, with the exception of Louise Bourgeois, David Hare, and Richard Pousette-Dart, who wish to make their own statements.

However, they are in complete agreement with this group in refuting the notion that any form of coercion was involved.

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

January 28th, 1969

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December 22, 1969

Dan Flavin
Valley View Drive
Lake Valhalla
Cold Spring, N.Y. 10516

Dear Dan Flavin,

We are writing you this letter regarding your participation in the upcoming show at the Museum of Modern Art, and the support of that show by industry and especially General Electric's role in it.

I

We question the use of Art (and artists) by a corporation that is one of the largest government contractors of war materiel, to cleanse their image with art involvements. Can it be a function of Art to divert people from the reality of human destruction? Is it moral for you as an artist to benefit from a company involved in human destruction? Do you realize the inherent potential danger to artists' freedom with the continued reliance on industry to produce works? Aren't there viable alternatives to the present repressive structures? Is not the artist who accepts the present structures just as guilty of dehumanization as those who derive monetary profit from the business of human destruction and repression? Do you accept your guilt? Or would you be willing to withdraw from the show? Are you willing to speak out against repression?

II

As you know, the workers of General Electric are on strike. In a sense, to accept financial or technical help and exhibit works resulting from that help constitutes a form of strike breaking. Do you accept the responsibility of being a strike breaker?

III

A group of artists (acting for the Art Workers Coalition) and the staff of the Museum of Modern Art have been working very hard together to produce a poster on the Songmy massacre. All of the museum's executive staff (with one exception) backed the project. Last Thursday, December 18, when the poster was about to be printed, Arthur Drexler showed a mock-up of the poster to William Paley, a trustee of the Modern and Director of C.B.S. Mr. Paley said flatly

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that the museum could not put its name on the poster and must withdraw support from the project, thereby breaking a verbal contract and a trust between the museum and the artists' group. Are you willing to exhibit in a museum that refused to take a human and moral stand against the massacre at Songmy?

GUERRILLA ART ACTION GROUP
ANONIMA GROUP
ART WORKERS COALITION

P. S. Is your participation in this show consistent with your letter in Art Forum of October 1968 (is the war in Vietnam less important than Chicago?)?

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The Museum of Modern Art

To EMILIO AMBASZ, WALDO RASMUSSEN, ELIZABETH SHAW
From Elaine L. Johnson
Date December 11, 1969
Re Meeting of the Community Affairs Committee of the MOMA Art Workers Coalition

We have arranged with Lucy Lippard to have a meeting of the Community Affairs Committee of the MOMA-Art Workers Coalition on Wednesday, December 17 at 9:30 a.m. (please note new time) in the office of Mrs. Shaw. Mrs. Shaw will arrange for Mrs. Bartos to be present. The Coalition is still not sure of who exactly will be present beyond Tom Lloyd, Lauren Raiken and Lucy; possibly it will be Alex Gross, Adele Praeger, Joan Snyder and Barry Schwartz. Are there any other persons in the Museum whom you think should also be invited? And do you think we should meet beforehand to discuss our own current projects and future plans relative to the subject?

cc: Walter Bareiss ✓
Betty Blayton
Arthur Drexler
William Lieberman
William Rubin

EW

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November 12, 1969

Miss Jo Baer
53 W. 10th St.
New York, N.Y.

Dear Miss Baer:

On November 25 a second meeting is scheduled here at the Museum with members of the Art Workers Coalition and the Museum's Staff Ad Hoc Planning Committee.

The Coalition has proposed subjects they would like to discuss: artist representation on the Museum's Board of Trustees; free admission; decentralization of the Museum into various communities; and what the Coalition describes as "contradictions between the Museum's collections and exhibitions".

We want very much to increase our opportunities to discuss with artists the problems they encounter in their relations with Museums and the art world in general, and would be most grateful if you would agree to participate in this forthcoming meeting.

Please let me know if you will be able to attend. The meeting is at 4 p.m.

Sincerely yours,

Arthur Drexler
Chairman
Ad Hoc Planning Committee

Same letter sent to attached list.

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Memorandum

To *Walter*
 From Jennifer Licht
 Date
 Re

*Thought you'd
 be glad to
 know that*

of the Art Workers Coalition and the critics from the Art Critics, on November 10, 1969

ndulled by capitalist progress and are in greater need than day, it is the artist ALONE who has assumed the awesome responsibility. ALONE the artist learns his new role of technical and political subversion -- with a keen understanding of the bill inevitably fall his way.

his dream of a truly anti-art form for our time. In so doing able confusion, negative reaction and mis-understanding that

angers, and threats from capitalist progress that seeks to further an environment of freedom. ALONE he turns to the art movement and direction.

at critics, the artist finds antagonism. Instead of sympathy of trust he finds suspicion. ALONE the artist pursues a dream of form, as he encounters negative, revisionist criticism. The new obstructionists are of a sinister, unlikely and they are not the police or the military. They are a class unsien of the sensibility toward a state of real freedom. wander to their own limited, polluted, poetic sensibilities. until now, supported art, artistic freedom and that has

at artist neither depends upon nor gives a damn for traditional criteria, qualitative judgement and existant artistic freedoms, the liberal, intellectual class that used to defend such concerns under the guise of art criticism will find itself with nothing to do and stripped of its hypocritical authority.

6. ALONE today's artist confronts the art critics who are hell bent on defusing living art and negating its influence. The Museum of Modern Art is NOT the enemy.
7. ALONE the artists watch the critics retreat to their capitalistically oriented qualitative standards and criteria and by so doing provide an atmosphere that cannot tolerate authentic rebellion.
8. ALONE the artists face the hostile, frightened critics. ALONE they stand up to the slander of old fashioned criticisms, self-protective ~~standards~~ standards and out-dated, security conscious, objective criteria.
9. The art critics are glued to their comfortable notions, prestigious publications, elegant dinner parties, elitist associations and systemic art criticisms. They will write anything, anyplace, anywhere, for a buck. Let us not fear the dealers, gallery folk, publicity agents and museum trustees. They are workmen like ourselves. It is the critics who are bleeding modern art of its vitality and dragging today's artist toward the quicksands of mediocrity.
10. Marcuse benevolently labels them "Kept Intellectuals". In fact, they are frightened leeches that suck for all they are worth and what they resent more than anything is not getting paid for their sinister "work".
11. They farm wishy-washy associations for the purpose of getting into museums free and getting discounts on Mediterranean steamships bound for the Greek islands.
12. They are not serving art; they are serving themselves and their capitalist protectors. Comfortably housed in the Universities, they draw fat salaries and then use these salaries as an excuse for not taking risks.

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Remarks read to the meeting of the Art Workers Coalition and the critics from the International Association of Art Critics, on November 10, 1969

1. Modern sensibilities have been dulled by capitalist progress and are in greater need than ever before of awakening. Today, it is the artist ALONE who has assumed the awesome responsibility to structure a new sensibility. ALONE the artist learns his new role of technological, cultural, social and political subversion -- with a keen understanding of the dangers and criticisms that will inevitably fall his way.
2. ALONE today's artist pursues his dream of a truly anti-art form for our time. In so doing he ALONE confronts the inevitable confusion, negative reaction and mis-understanding that accompanies his efforts.
3. The artist appreciates the dangers, and threats from capitalist progress that seeks to further reduce our very longing for an environment of freedom. ALONE he turns to the art critics for support, encouragement and direction.
4. Instead of support from the art critics, the artist finds antagonism. Instead of sympathy he finds hostility. Instead of trust he finds suspicion. ALONE the artist pursues a dream of a socially relevant anti-art form, as he encounters negative, revisionist criticism coming from unexpected forces. The new obstructionists are of a sinister, unlikely and extremely dangerous class -- they are not the police or the military. They are a class determined to prevent the expansion of the sensibility toward a state of real freedom. They would prefer the artist pander to their own limited, polluted, poetic sensibilities. There are a class that has, up until now, supported art, artistic freedom and that has encouraged artistic license.
5. However, since the new anti-art artist neither depends upon nor gives a damn for traditional criteria, qualitative judgement and existent artistic freedoms, the liberal, intellectual class that used to defend such concerns under the guise of art criticism will find itself with nothing to do and stripped of its hypocritical authority.
6. ALONE today's artist confronts the art critics who are hell bent on defusing living art and negating its influence. The Museum of Modern Art is NOT the enemy.
7. ALONE the artists watch the critics retreat to their capitalistically oriented qualitative standards and criteria and by so doing provide an atmosphere that cannot tolerate authentic rebellion.
8. ALONE the artists face the hostile, frightened critics. ALONE they stand up to the slander of old fashioned criticisms, self-protective ~~prideful~~ standards and out-dated, security conscious, objective criteria.
9. The art critics are glued to their comfortable notions, prestigious publications, elegant dinner parties, elitist associations and systemic art criticisms. They will write anything, anyplace, anywhere, for a buck. Let us not fear the dealers, gallery folk, publicity agents and museum trustees. They are workmen like ourselves. It is the critics who are bleeding modern art of its vitality and dragging today's artist toward the quicksands of mediocrity.
10. Marcuse benevolently labels them "Kept Intellectuals". In fact, they are frightened leeches that suck for all they are worth and what they resent more than anything is not getting paid for their sinister "work".
11. They form wishy-washy associations for the purpose of getting into museums free and getting discounts on Mediterranean steamships bound for the Greek islands.
12. They are not serving art; they are serving themselves and their capitalist protectors. Comfortably housed in the Universities, they draw fat salaries and then use these salaries as an excuse for not taking risks.

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Black Studies Changing Schools Here

By CHARLAYNE HUNTER

Black studies have brought major changes in the curriculums of the city's high schools and have produced reactions ranging from satisfaction to confusion to anger.

Examples of the impact of the changes can be seen in students approaching their lessons with new vigor and the case of a teacher who tore to pieces a poster she did not like in another teacher's black studies class.

The classroom innovations followed a series of disorders last year marked by intense confrontations between ethnic groups, students, teachers and school administrators and produced demands for special black studies programs.

Visits to a number of high schools and interviews with members of the Board of Education, teachers and students disclosed these findings on how black studies have been applied in current high school curriculums:

¶A wide variety of courses dealing with the African and the Afro-American are being taught, but there is no uniform curriculum.

¶In the absence of detailed guidelines, the schools have introduced and developed their own approaches to black studies courses. Meanwhile, the Board of Education is urging in all courses, including black studies, "a conceptual approach—dealing more with ideas—rather than a strictly factual one of mem-

orizing names, dates and places."

¶Despite the demands by many black students for black teachers to teach black studies, most of the teachers are white. Also, the majority of the curriculum planners from the Board of Education are white.

¶Some teachers remain opposed to singling out black studies as a special field of study and considerable confusion exists among teachers not involved in black studies and even among some black students, although many black students are responding enthusiastically.

Most of the development of "black" courses, explained

Continued on Page 81, Column 1

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THE NEW YORK TIMES, SU

Black Studies Experience Brings Variety of Reactions

Continued From Page 1, Col. 6

Dr. Selig Lester, deputy superintendent of institutional services, is in the areas of English and social studies, although he said "even in biology we are trying to point out contributions made by blacks."

Miss Carolyn Jones, a black assistant principal on leave since February to the Board of Education, is project director for black literature. Her first project, under way now, is to put together an anthology of black literature, which she hopes to have ready to distribute to the schools by 1970. She also hopes to develop a manual for teachers on how to teach the course.

In social studies and history, the acting head of the department for the Board of Education pointed out that there were a few new courses, as well as a shift in emphasis in the old—more on new departures rather than on chronological approaches.

He explained: "Instead of teaching each president and his contributions, we take American studies, and for government we might study the laws that pertain to the expansion of civil rights. Or in economics, we might take the development of capitalism and black capitalism."

For the most part, so far, the most tangible changes are seen in the individual schools, with the individual teachers.

At Louis D. Brandeis High School in Manhattan's West Eighties, where 70 per cent of the student body is black, the Social Studies Department has two approaches to black studies.

One is the Board of Education approach, a shift in emphasis in the regular American history class. Populism, for instance, is usually taught in terms of "cheap money,"—the movement of farmers against the railroad and banking interests. Now, it is also being taught partly as "an attempt at black-white cooperation, with

black and white farmers uniting against a common enemy."

The other approach is the separate Afro-American history course, which at Brandeis is mandatory for all ninth graders, of which there are about 450.

In the absence of an official textbook in Afro-American history, teachers experiment with a variety of non-textbook approaches.

Recently, for instance, a ninth grade class at Brandeis held a classroom drama.

In the play, an African chief, a ship's captain, and a plantation owner are on trial, each acting in his own defense. There are three prosecutors and a judge with a jury of 30 persons.

The duty of the court: to fix the responsibility for the enslavement of Afro-Americans.

"What did the white man say to you when he came over?" a prosecutor asked the chief.

He said, "Peace," the chief responded.

"When he came back with guns, what did you do?" the prosecutor asked.

"I ran," said the chief.

"But why didn't you fight?" the prosecutor asked.

"We had no guns, and there were women and children to protect," the chief replied.

After 45 minutes of often heated improvisation, the jury of 30 found the chief "guiltiest" because, as one student explained, "he sold his own people into slavery."

At Seward Park High School, on the Lower East Side, where there is a large multi-ethnic student population—25 per cent black, 30 per cent Puerto Rican and 15 per cent Chinese—black studies are provided in music and art of the sub-Saharan and one class in Afro-American history.

One recent morning, a young black teacher read from "Topics in West African History," by Adu Boahen, a professor at the University of Ghana.

When she had finished his description of what metropoli-

tan Ghana looked like in ancient times, she closed the book and said:

"Now in your research papers, you are to look to black and African historians. Do any of you know why?"

Several students raised their hands, and one said that it was because of "schools of thought."

The teacher, Mrs. Patricia Hollingsworth, nodded her head and added, "Because we know the colonial school is inaccurate." She referred, she said later, to white historians who have ignored the black man and his contribution to this country.

The attempt to change this perspective includes a wide range of materials. Substituting for textbooks are such books as Lerone Bennett's "Before the Mayflower."

Other non-textbook materials include sophisticated comic books, called Illustrated History Magazines with stories of the lives of black leaders.

There are also dramatic 16-mm. filmstrips that cost up to \$325 each and have such titles as "Dig" ("an exploration into black languages...") and "Last Hired, First Fired" ("the struggle of black men to get recognition from the labor union").

Still, the teachers are creating materials of their own, a practice they hope teachers in other courses will follow. They are often wary of the plethora of new materials flooding the market. Miss Jones, at the Bureau of English, said she was incensed to find in a book a passage where Dr. Charles Drew, who pioneered in blood plasma research, was "looking down and finding that his blood was red and not black."

Stencils and duplicating machines are being put to greater use, as students are given articles by such men as Julius Lester, author of "Look Out, Whitey! Black Power's Gon' Get Your Mammy!", and Whitney Young on "Teaching Black History Today."

The result of this approach is varied: teachers say most students have never shown such enthusiasm—"I find them practically self-motivated. They are so interested that few have trouble reading the college level reference books I bring in," Mrs. Hollingsworth said.

Teachers at Issue

On the other hand, enthusiasm expresses itself in a different way:

"Walk into an American history class, nowadays," said Marvin Orzak, head of Brandeis's Social Studies Department, "and they tear the old book apart."

Although they are in a minority in the Afro classes, at most schools where the course is not mandatory, some white students are electing to take black studies. At Seward Park, for instance, about six of the students taking the course there are white. One of those said he was taking the course "to unpollute my head."

Some teachers like Mr. Orzak, feel that white students "need the course more than blacks." But generally, where the black student population is small and not very vocal, the course is not offered.

Still, opposition to the Afro-American history courses exists. While many teachers feel that Afro-American history should be taught, they feel that it should not be taught separately from the American history course. Sometimes, too, opposition to the unorthodox teaching materials has been strong.

Last year at one high school, a young white teacher placed an antiwar poster on her wall that some have interpreted to mean that the war of bigotry and hatred at home is a cause far worthier than the war with the Vietnamese.

The poster said: "No Vietnamese ever called me a nigger." The school librarian, also white, came into the room, re-

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SUNDAY, NOVEMBER 2, 1969

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is in City Schools Ranging From Satisfaction to Anger

ch moved the poster and tore it
st to pieces.

m The students have com-
plaints, but most come from
non-whites.

At Brandeis, Puerto Rican
students balked at being made
to take Afro-American history.
Instead, they demanded and
got a course in Puerto Rican
history. It is being taught by a
non-Puerto Rican foreign lan-
guage teacher.

Some black students have
raised other objections.

"Some complained to me that
the course doesn't teach rev-
olution," said Jimmie Warren,
who helped design the curricu-
lum at Brandeis and is the
only black teacher in the social
studies department.

Change of Mind
"I think they wanted courses
in 'How to Win the Struggle'
and 'Chemical Warfare,'" he
said.

Mr. Warren said there was
even a black student from
Guyana who thought the course
was "too rosy a pic-
ture of Africans." But, accord-
ing to Mr. Warren, that
changed. He said.

"Over the summer somebody
called him a nigger, and when
I walked into school on the
first day of this semester,
heard him say, 'There goes
that Uncle Tom!'"

Many students are demand-
ing that more black teachers
be assigned to black studies.
The Board of Education says
it doesn't know just how many
black and Puerto Rican teach-

ers it has in the system, but
it is currently taking an ethnic
census. It has, however, no po-
lity regarding black teachers
teaching black studies. "Our
policy is: a good teacher is a
good teacher," Dr. Lester said.

The debate over who should
teach black studies remains a
controversial issue.

"I feel that my days as an
Afro teacher are numbered,"
said Mr. Weitz of Brandeis.

think there's always going to
be some barrier—first of all
because I'm a teacher and sec-

right in a red, although they did not sug-
gest this ver-

only because I'm white. And
I'm not sure myself that I can
teach the real nitty gritty of
the Black Experience."

Ken Curtis, a 17-year-old
black senior at Seward Park,
summed up many student atti-
tudes this way: "I think it
should be black teachers only
until white teachers learn to
respect us as men."

Most of the professors teach-
ing black studies on the college
level are also white. There are
fewer than 200 black doctor-

ates in social science in the
country, and fewer than half
of them are teaching.

On the whole, many educa-
tors and students feel that a
black studies program, no mat-
ter who teaches or administers
it, should not be viewed as
an end in itself. A student at
Seward Park said he thought
"all classes should be abolished
and start all over again." And
many educators feel that black
studies has paved a way for
that "revolution in education."

While they feel that this de-
velopment is necessary to set
complete and accurate accounts
of the African and his descend-
ants, one young black student
put it this way:

"We shouldn't have to take
Afro-American history. Or
American history. Or Caucasian
history. I don't think it should
have a name other than his-
tory. American history stems
from world history. And Africa
is a part of the world."

The New York Times (by Meyer Liebowitz)

Steinway Street in Astoria

of Housing

cal chicken coop up," he said.
There was little disagreement
on most other issues, such as

need for a master plan,
the role of the city govern-
ment in planning, the prob-
lems of red tape and the ur-

ate funds for housing.
All three approved of some
measure of community partic-
ipation in planning urban re-

But Mr. Procaccino
would rely more heavily
on the Lindsay adminis-
tration on the local planning
boards, which are appointed
by the Borough Presidents and
which in some cases have been

between the administration and
local residents.

Mr. Elliott and Mr. Crystal
agreed also that revisions of
the Building Code were need-

ed, although they did not sug-
gest this ver-



The New York Times (by Barton Silverman)

CENTER OF ATTRACTION: Mayor Lindsay carried his cam-
paign to Rego Park. Here he attends a rally in a shopping
center. The Mayor gave public safety the first priority.

Dull Judicial Contests Indicate Efficiency, or Need for Change

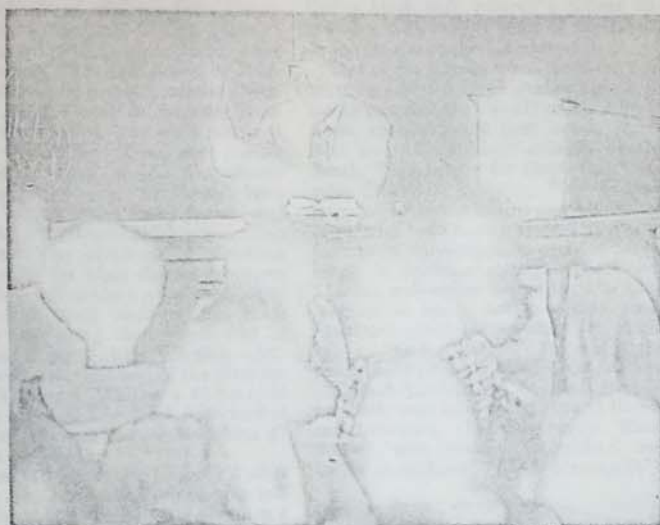
By MURRAY SCHUMACH

This year's election of judges on the basis of recommenda-
tions by bar associations.
in New York City can be in-
terpreted either as proof of the
efficiency of the two-party
system or as evidence that the
records of candidates and

on the basis of recommenda-
tions by bar associations.
The Citizens Union, a non-
partisan group that studies the
records of candidates and

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EDUCATION



James teaching Northwestern black-studies course: Bible to black power

BLACK IS . . . FOR CREDIT

In the glacial movement of academic change, new schools and departments usually are formed only after tedious months and years of faculty meetings, study committees and annotated reports; administrators often lament that it's easier to move a cemetery than change a curriculum. But last year black students across the nation demanded that the curriculum change—and change quickly. They wanted courses "relevant" to the black experience in Africa and America; they wanted to bend traditions which prepared students only to enter a white, middle-class world, and they wanted to correct the histories that ignored their contributions to the past and often made them invisible men in the present.

When classes started this fall, many leading schools were trying to respond to the increasing demands for black studies—as well as other "ethnic" courses. Some had fought through the competitive bidding and had actually hired black faculty members to form new courses; others were reshuffling their catalogues to rename old offerings, and a few were attempting to explain to their students that fiscal restrictions or ineffective recruiting meant that ethnic courses would barely get off the ground. Across the country there seem to be as many definitions of black studies as there are black-studies programs, academics still debate what black studies should be, and administrators still have trouble finding "acceptable" faculty members. But one thing appears certain—black studies now are firmly part of the U.S. academic program.

The major thrust behind the demand for black-studies programs, of course,

comes from the greatly increased number of blacks on most campuses today. The Census Bureau reports that enrollment of blacks in all U.S. colleges increased a whopping 85 per cent from 1964 to 1968. Last fall the 434,000 blacks on campus represented 6 per cent of the college-student population. Like the schools themselves, the Federal government is just starting to react to the growth. The U.S. Office of Education formed a Committee on Ethnic Studies—concerned with programs for American Indian, Oriental, Mexican, Puerto Rican and Afro-American students—just three months ago. It is still collecting information on the type and variety of black-studies programs that schools are offering. "It makes a great deal of difference," noted one Health, Education and Welfare official, "whether you choose to quote Booker T. Washington or W.E.B. DuBois."

Standards: Scholars disagree about the nature of black studies. "I don't know what black studies is," says John Hope Franklin, black chairman of Chicago's history department. "Is it black psychology? Is it black sports? Is it black mathematics? A lot of people think it is all of these things." Franklin, 54, also cautions about lowering academic standards in the rush to join the movement of the moment. "We have here at this university 35 or 40 courses that deal with some aspect of Afro-American life. They were not introduced this morning. But we've never said that this was black studies. I don't like to think of myself as teaching Negro history. I teach American history. I teach about all the people, including Negroes."

Roscoe C. Brown Jr., director of NYU's new Institute of Afro-American Affairs, adds that "there is no such thing as black studies per se. When you really get into developing the skills and expertise necessary to change the condition of black people, you find that you need the academic tools of disciplines as currently practiced."

Strike: Resistance to black studies can come not only from liberal black scholars like Franklin, but from conservative white regents and legislators. Administrators at Berkeley, for example, ran into so much political trouble trying to set up an ethnic college that they still have not appointed a director. Two sets of student protests last year—first a student strike protesting a regents' decision that Black Panther leader Eldridge Cleaver could only lecture once in a student-run course, and then a strike by the Third World Liberation Front demanding an ethnic college—gave the state's politicians enough ammunition to oppose anything sounding like a radical course. Reacting to a public mood that increasingly was turning against black aspirations, the university allocated only \$250,000 for the ethnic-studies department, barely enough to start it limping along this fall.

Last winter, however, the Harvard faculty of Arts and Sciences had less difficulty in justifying a new Afro-American Studies Department. "We are dealing with 25 million of our own people with a special history, culture and range of problems," said a faculty report. "It can hardly be doubted that the study of black men in America is a legitimate and urgent academic endeavor." Harvard hired as department chairman Ewart Guinier, a 59-year-old black, who dropped out of Harvard during the Depression, worked briefly as a New York elevator operator, in city government, and labor unions before joining Columbia's Urban Center.

To Guinier, the purpose of the new department "is to attempt a comprehensive examination of all aspects of the Afro-American experience, including the African antecedents. The black experience is full and rich, and we want to cover all of it; there won't be any emphasis on just one area." The department has 50 students, mostly sophomores and mostly black, in Afro-American studies this fall and is offering nine courses ranging from Introduction of Black Civilization to A Philosophy and Critique of the Black Movement. Other departments offer eleven "related" courses.

Work: Harvard's Afro-American 22, the critique of the black movement, is taught by Hayward Henry, president of the Black Unitarian-Universalist Caucus. "It seems to be potentially one of the best courses in the university," says sophomore Tony Moore. "We're there to work, everybody knows that. It's not going to be any Black Power 101-feel-good session." The course's reading list is fourteen pages long—lengthy even for Har-

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vard—and includes Frantz Fanon, Stokely Carmichael and readings from *Ebony* and *Liberator*, the Black Panther paper.

At Harvard, whites are teaching some black courses. This fall Assistant Prof. Roger Rosenblatt, a white, teaches English 179, *Black Fiction in America From 1890 to the Present*. The black students seem to accept him. "Rosenblatt doesn't try to come across as the sympathetic race liberal," says one. "He doesn't have to. He's talking about black fiction, and he's got his stuff down cold."

Rapport: The advantage of recruiting black faculty for black-studies programs is that they will achieve a far more rapid rapport with black students. But black teachers also bring their experience of blackness, a particularly valuable addition when many members of the class are white. William S. Walker, a 61-year-old black, is teaching *The Black American* at NYU this fall; only four or five of his 47 students are black.

"If you talk about the Negro," Walker told the class last week, "you have to talk about the ghetto. To live in a ghetto is a pretty dangerous thing. When I was a kid, insurance companies wouldn't give Negroes certain kinds of insurance because they said we died too quickly." He later added: "Where I live in West Hempstead, I was the second Negro on the block—we were both professional people, but the whites began running like mad. You haven't lived until you've been a black man going to see a real-estate agent. They'll look up from their papers once, see that you are black and never look up again."

The rise of black-studies courses in the U.S. has created a minor manpower crisis. At San Fernando Valley State in California, the number of black courses was limited by the talents of faculty members the school could attract; planned courses on the Economics of the Black Community, Pan-African Games and Pan-African Dance were dropped for lack of teachers. The new department did attract fifteen faculty members—and

planners persuaded the administration that a black man without a college degree but with twenty years of experience in the theater could teach about it.

One of the worries when Northern universities adopted black studies almost en masse was that they would create a brain drain, recruiting the best faculty members away from black colleges in the South. "You hear a lot about that," admits Chicago's Franklin, "but I don't know of any considerable number of Negroes who have been recruited at Alcorn College in Mississippi or even at Morehouse or Spelman and transferred out. The big universities are anxious to have Negroes to teach, but they have some hesitation about taking what you might call an 'untried' Negro." He makes the point that Columbia hired Charles Hamilton and Stanford got St. Clair Drake—but both were established stars at Roosevelt University (Hamilton wrote "Black Power" with Stokely Carmichael and Drake co-authored "Black Metropolis").



Franklin: American history for all

how much time they will officially authorize their students to work in nearby black communities. One recent afternoon, for example, a student walked up to Stanford's St. Clair Drake after his Comparative Urbanism class and asked, "Why are we talking about these problems? Why aren't we out there doing something about them?" Drake replied that "There are intellectual tasks and there are street tasks for the black revolution, and my temperament and the university environment are more suited for the intellectual tasks." Still, Stanford, which now offers an interdepartmental major in African and Afro-American Studies, hopes to create a "student-participation center" in East Palo Alto and arrange transfer credits with the town's new Nairobi College.

Gap: Students at black colleges in the South, however, do not seem to be rushing to black-studies courses. Fewer than 10 per cent of the students at the six predominantly black colleges composing the Atlanta University Center are enrolled in the center's 41 black-studies courses. Southern black students explain they have been brainwashed by white-oriented survey courses into believing that there are no black subjects worth studying. "It's like there's a credibility gap," says Benjamin Woods, a Morehouse junior. "You study the Reconstruction period as part of a Western Civilization course and read that between the carpet-baggers and black legislators with their spats and gold spittoons, there was nothing but chaos."

There is little doubt now that in one sense the nationwide move to black studies is a form of therapy for both races, initiated as much to provide a mass identity as to explore an area of American life too long ignored. But in five or ten years, when ethnic departments become more firmly established—and when the need to assert ethnic claims becomes more muted—most educators expect that black studies will assume a natural position in the catalogue alongside British History and twentieth-century fiction.



Guinier: A full rich experience

Northwestern had trouble finding black faculty, although it did hire C.L.R. James, a native of Trinidad and a journalist and radio commentator in England. James is teaching a Race and Radicalism course which he says is a survey "beginning with the Bible and ending with black power, yesterday, today and tomorrow."

Perspectives: Cornell hired the head of its African Studies and Research Center, James Turner, from Northwestern. About 240 students applied for courses this fall. About 160 were admitted. "Most of the rejected kids didn't have the discipline, the common knowledge and the determination," he says. As it happens, only two or three of the accepted students are white. "It's logical that the center is predominantly black," Turner says. "We're talking about courses designed from a black perspective. If you want to learn how to get along with your black roommate, don't come here."

Most schools adopting new black-studies programs have been forced to decide



Drake: Intellectual vs. street tasks

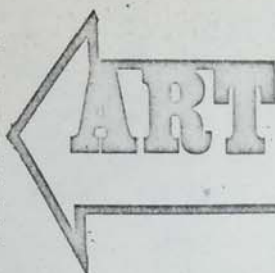
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Village Other 10/21/69

Island, Street and Body Art - it's out of sight.

Ward Island's Seventh Avant-garde Festival, Part One, ended last Sunday with the Ascension of the Festival's organizer, the indefatigable Charlotte Moorman. She rose up into the blue sky in Yukahise Isobe's gray-red-blue striped hot-air balloon and played her cello. Anticlimactic on the other hand was the dark reality, that those who regard Ward Island their sacred property, destroyed the yellow plastic structure, looking like a strange one-horned animal, which housed TV sets, taperecorders and other utensils of multi media art. Charlotte fought an absolutely admirable battle with the city and Con Edison to get permits, electricity for her artists and finally succeeded during the last few days to get it all going in the Buckminster Fuller Dome, with movies, TV, Art, and performances of all kind...avant-garde, improvised and destroyable. But the Festival did not end - so it was said last night. On October 26, Part Two will go on, with a sculpture exhibition on the tiny island of Mill Rock, which can only be reached by boat. But the gigantic tower built by German artist Ernst Lurker will be seen from afar.

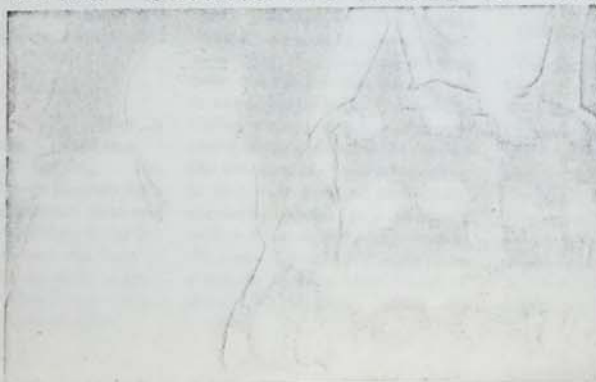
I, as a participant of the Festival, enjoyed most the multimedia evening organized by Bud Wirschafter, a documentary filmmaker, as part of his fall course in the New School, "The Art of Process and Idea." Charlotte on the mike talked with the enthusiasm of "I am courageous, (purple)" on her idea to help artists of the avant-



BY LIL PICARD

AFTER **RICHARD ELROD LYING PARALYZED AFTER GETTING HIS WAGES OF SIN**

BEFORE
CHICAGO ASSISTANT CORPORATION COUNSEL RICHARD ELROD MOONLIGHTING AS A PIG



GET IN STEP NOW

For those civilians or military personnel that would like to help please call the Free the Fort Dix 38 Committee at (212) 864-6226, or the Fort Dix Coffee House at (609) 723-5577. Allow me to make one more thing clear....The Fort Dix Coffee House is a non-profit organization dedicated to helping all GI's. The owners are presently in debt and it would be very difficult to finance bands or performers (not impossible though if you are good) at the

UNDERGROUND PAPERS

The new directive permits servicemen to publish papers, providing it contains no language the utterance of which would be punishable under Federal Law. Those personnel involved with the printing, distribution, or any other connection with the underground paper would be punished for such infractions. The directive states that a Post Commander may require that prior approval be obtained before he would be allowed to give permission to the

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Idea." Charlotte on the mike talked with the enthusiasm of "I am courageous, (purple)" on her idea to help artists of the avant-garde to do their thing against all odds. Jud Yalkut's film told the story of the Festival 1966 in Central Park, slides gave a good idea of the intention of different artist's work in the Harlem Parade 1968, a beautiful color film showed the Philadelphia Festival and another one, the visual effect of the hot air balloon. Somehow seeing the documents of the actual happenings in form of slides, films, and hearing the different artists talking about their works gave the viewers a concentrated experience -- without the handicaps of "nature" -- the accidents which happen when it rains, in the wind, with cold & heat and through distances. In the New School the "Outside" got drawn together as a compact mixed-media performance. For such documentations the adventure and the risks of Festivals of this kind are justified. In the long run, the adventures of art one can't buy, may it be Street Work events, Body Art or Festival gatherings in the form of parades, park displays or island-invasions in slum districts have the educational and Art-historical value. They are necessary because they stimulate way-out artists to risk the adventurous, the spontaneous, the improvisation, the unendurable and the non-salable in art. Documented in films, tapes and slides, they become ART-MATERIAL that will influence new generations of artists, and to form young artists and give them ideas. Only Art creates Art and new Art. Only suffering, never-ending flights to create even under the most disastrous conditions, will give the future new art and new life styles. In the New School Bulletin.



THE UNKNOWN SOLDIER SPEAKS

OK People, Dig this.

Now is the time for all good people to come to the aid of their brothers.

JIM COULTER WANTS YOU.

I know what the typical Army town is, and Wrightstown is no exception. In case you have never been "privileged" with military service, or have never been in a "rural" atmosphere, here is what we call

Wrightstown.....

That is right friends, nothing. Wrightstown is nothing. The town is so bad even the rats left. The only entertainment that can be found for the soldiers is the Dix Drive In (WOW) and the Bars in town (where the music is so bad, that when a waiter drops a tray, everybody gets up to dance).

PUT SOME SUGAR IN THE COFFEE

The support behind the Fort Dix demonstration was so good, that I only wish it would happen again. Can't you just imagine getting gassed every week, gang? Well, now that the demonstration is over, the men at Fort Dix are still in need of your help. The Fort Dix Coffee House, which is the only outlet with which the G.I. in Fort Dix can vent his frustrations to, is in desperate need of performers, speakers, poets, just anybody willing to come out and entertain the men. If you like to perform on stage, or if your band needs a place to practice, with an audience,

all G.I.'s. The owners are presently in debt and it would be very difficult to finance bands or performers (not impossible though, if you are good) at the present time. If you desire to take the relaxing drive out to the Coffee House, it is about an hour and a half from New York City. Just get on the New Jersey Turnpike, get off at exit 7 and follow the signs to Ft. Dix. The Coffee House is located about 1 mile from the Wrightstown Entrance to the Fort, and is on Dix Street, opposite the Police Station. Now what could be safer than that????

IN SUPPORT OF PEACE

October 15th's Moratorium has shown to the world that the people of America really want peace. Not to be outdone however, the Soldier Citizens in the Nam were also seen supporting the peace efforts at home. About 50 per cent of the American Division in the Saigon Area wore the black armbands of solidarity with their brothers, while on missions. Some even took them into combat patrols. General Abrams, the King Pig, did I say King Pig, I meant King Pin, of all the Army in Vietnam stated that he did not think the mass protest in the United States would change battlefield policy in his little world. He is also sure that you can catch syphilis from toilet seats....

COMMANDERS OPTION

The Commander also maintains the right to prohibit any activity on his installation which would interfere with orderly accomplishment of daily duties or present a clear danger to loyalty, discipline, or Morale of the troops. The directive adds that a serviceman is prohibited from engaging himself in any off base demonstration while on duty, either in or out of uniform.

infractions. The directive states that a Post Commander may require that prior approval be obtained before he would be allowed to give permission to the distributing of the paper on his post.

OFF POST GATHERING PLACES

Commanders still have the right to place off post establishments "OFF LIMITS" if they that the activities included; counseling members of the Armed Forces to refuse to perform duty or to desert, involve acts with a significant adverse effect on member's health welfare or morale. ("Morale" is determined by how much military propaganda the G.I. swallows. A dissident G.I. thus has "Poor Morale".)

THE BLUE SCROTUM FLIES AGAIN

The Air Force is studying a New Department of Defense Directive against dissent in the ranks. The new regulation will be distributed onto Air Force Bases around the world. The new regulation deals in the service man's right of expression, possession and distribution of printed materials, off-base gathering places, underground papers, and demonstrations on and off of military posts.

POT AND THE GI IN VIETNAM

A new paranoia against the wonderous plant is being worked out by a team of Army Doctors. It is called Short Timers Disease, and they are trying to prove that pot leads to it. In a recently published medical paper a team of Army Doctors stated that in several cases where pot was smoked by G.I.'s, killing took place afterwards. They are trying to make you think that pot causes violence. In the mean time, alcoholic intake by Officers is still the leading cause of death among Enlisted men.....

(Continued on Page 16)

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ART

(Continued from Page 8)

"Newsletter of Ideas". Prof. Ernest van den Haag writes an essay titled "The Student Rebels" and he says in it that education has taken the place formerly occupied by religion.

I think that art, too, has taken this place, and I feel with many other artists that it is really the only religion left to us, something to believe in, which is hopeful and pure. Even so, art manifests itself in so many colors and forms, even so, artists are blamed to be egomaniacs, publicity minded, commercial, bad boys, bad girls, that they are addicts of all kind of "beliefs", that they are the "artistes maudits", the rebels of the time, the sex and love maniacs or the abstract philosophers, the understandable madmen, they are the Salt of the Earth. Artists are the great Lovers of Life. They have an unhappy - happy love affair eternally with only one thing, one muse: ART.

The artist Jean Toche, who showed aggressive light sculptures and did "Burnings" of words, which had a meaning to his personal political involvements, has written a letter to EVO, which throws a light on the controversial

Festival. He also spoke last week about his ideas together with Destruction Artist, Ralph Ortiz, on WBAI. Ortiz had placed a few dozen rat-traps on the stony edge of Ward Island, and he told me that in his opinion the only relevant art work on Ward Island was his "Rat-Work. He caught with it many rats during the eight day Festival...and surely depicted a strong reality on the Island facing the worst slum sectors of East Harlem, giving the artist-interested invaders of Ward Island a taste of things as they are and an ecological, sociological lesson. Rat-Trap had been an education event, as was the "Litter-Piece and Litter-Enclosure" of Bici Hendricks, and the Art-Work of Two John's she had bought for \$110 and placed for "Vital Function" on the Island's grounds.

"Dear EVO," writes Jean Toche, October 10, 1969:

"Being flesh and blood I have fallen victim to the egomania which attacks all artists. I found myself greedily participating in irrelevancy, seeking fame and glory, typical of the bourgeois fever. But my discomfort grew more and more as I returned each time to the land of the insane asylum and the drug addiction hospital passing through East Harlem.

When I saw Professor Drury's urethane yellow dome completely crushed to the ground - the most powerful destruction event of the 7th Annual Avant-garde Festival at Ward Island - something clicked in my mind. Twenty-five years ago, when the Nazis fled from Belgium, my native country, after 4 years of military occupation, I saw people burning in the streets all over the country whatever had been German: books, magazines, records, films ... Buildings which had been occupied, or built, by the Germans were dynamited. The Belgians wanted to erase forever whatever had been part of the Deutsche-Kultur.

The same urge prevailed 2 weeks ago at Ward Island, and it is naive to dismiss what took place as the result of hoodlums' behavior. We artists had invaded an island, which was the only park and playground for the neighborhood Puerto Rican kids, and had imposed on them something totally alien to them:

the products of a white arrogant decadent Kultur, and an abstract and totally irrelevant language called "Art". "Hey, Mister, who sleeps in that dome?" How can you possibly justify to a kid who has to sleep in a half burned down neighborhood, in rooms covered with poisonous lead walls and rats all over the place, that a dome was built not to sleep in but to project abstract lines-and-dots type of films or to show light boxes?

The only object which might have had a vague relevance to them was Buckminster Fuller's geodesic dome: it looked like sort of a dreamlike, gigantic parallel bars, and did they enjoy climbing on it - but not for long, for police reinforcements were quickly brought in. There we were. Not only had we created a Vietnam, but in the name of Kultur-and-Order, we brought in the troops...The feeling of the kids could be summarized in two sentences: "They are only here one day, and they already think

they own the place," and "You are leaving. Good! We hope you will never come back!"

The only constructive point of the festival is that it forced a lot of people to cross that section of Harlem and maybe realize for the first time in their lives what it is to have to live in a ghetto. It also brought forth strikingly the absolute necessity for the artist to become more relevant to his environment and to the social struggle going on in the world, if art is to survive as a meaningful force. To express and not repress. To involve oneself in reality instead of playing irrelevant and indifferent abstract games. To try to understand what is around us instead of patronizing and telling it to the people. It touches the very essence of art. Art for art's sake has died on the barricades of Ward Island.

AGGRESSION ART
Jean Toche (Signed)
72 Carmine Street
New York, N.Y. 10014

required reading for radicals



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cc: R. Carter, A. Drexler, W. Green, C. Hesse, R. Koch, W. Lieberman,
W. Rasmussen, W. Rubin, E. Shaw, E. Stone, J. Szarkowski, W. Van Dyke

The Museum of Modern Art

To Staff Executive Committee Members

From Walter Bareiss

Date October 1, 1969

Re Artists' Coalition (*art workers coalition*)

I have been thinking over our discussion today about the Artists' Agency Committee (?) Council (?) Group (?) and believe we should do some further exploring of this problem before going to the Trustees with a definite proposal. As you know, we have been burned quite badly by several of our outside agency committees or councils, and I don't want to see this experience repeated.

I suggest that we arrange an evening meeting with the artist friends of the Museum, most of whom will belong to the group of artists represented in our collection, and discuss our problems with them. After that, we might have a meeting on an ad hoc basis of some of these artist friends of the Museum and members of the Artists' Coalition. Only after we have gained more experience in this field, and when we are able to formulate a very exact proposition, should we go to the Board of Trustees to ask for approval of our project.

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E. A. GALLAGHER, PRESIDENT

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To Joan Snyder, Acting Secretary
Artworkers Coalition
P.O. Box 553
Chelsea Station, New York City, New York

Via

Western Union



9/25 19 69

WE WILL BE GLAD TO MEET WITH YOUR REPRESENTATIVES FORMALLY
OR INFORMALLY TO DISCUSS AWC DEMANDS AND RELATED ISSUES.
PLEASE TELEPHONE ME AT 956-2680 OR ELIZABETH SHAW AT
956-7501 TO DISCUSS ARRANGEMENTS FOR SEPTEMBER 30TH.

Arthur Drexler
Chairman, Ad Hoc Planning Committee

Send the above message subject to the conditions, rules and regulations of Western Union International, Inc. set forth in its tariffs on file with the Federal Communications Commission.

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MUSEUM OF

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AD HOC PL

WE ARE IN

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553 CHELS

(644).

SF-1201 (RS-60)



BLUE MT. LAKE,
N.Y. 12812



518-352-7753

EAGLE NEST

Aug 12th

Dear Walter,

I have just received a copy
of the letter sent to you from the
Committee of the Art Workers Coalition.

Their demands are incredible!

My Walter wonders why they don't
start their own museum & run it

the way they demand of us.

This note is just to back

you & other Moma participants
in any way you think best to

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Love some of these
far fetched requests.
Don't let it spoil the
rest of your summer -
Best. ally & Good luck -
Ray Kirschel

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Telegram

FTX044 755A EDT SEP 24 69 NB117

(NN NJA034) FU PD NJ NEW YORK NY SEP 23 346P EDT
MUSEUM OF MODERN ART, DLY 75

(BON12) 11 WEST 53 ST NYK

AD HOC PLANNING COMMITTEE REGARDING YOUR LETTER OF SEPT 8 1969.
WE ARE INTERESTED IN MEETING WITH THE MUSEUM ON SEPT 30, ONLY
ON A FORMAL LEVEL AND ONLY FOR DISCUSSION OF THE AWC DEMANDS
WE WILL SEND REPRESENTATIVES TO DISCUSS THE ISSUES WE ALWAYS
EXPECT A REPLY

ACTING SECRETARY JOAN SNYDER ARTWORKERS COALITION PO BOX
553 CHELSEA STATION NYC
(644).

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The Museum of Modern Art

August 5, 1969

Miss Joan Snyder
Acting Secretary
Art Workers Coalition
P.O. Box 533
Old Chelsea Station
New York, New York 10011

Dear Miss Snyder:

My colleagues and I have received the most recent set of proposals from the Art Workers Coalition and I assure you they will be discussed by our committee in the coming weeks.

In the meanwhile, I am enclosing an interim summary of the results of our talks in response to the original list of questions raised by members of the Art Workers Coalition.

I realize that many of your group, like many of our staff and Trustees, are out of town on vacation, but I hope you will be able to distribute this. Under separate cover, I am sending 50 copies.

Sincerely,

Walter Bareiss

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Artists Relations

The Museum of Modern Art

To MR. BAREISS
From JENNIFER LIGHT
Date JULY 31, 1969
Re ATTACHED NOTES

Dear Walter:

Attached are my original notes from which Susan worked up our report ^{to} ~~on~~ the curatorial council yesterday. (I'm glad you liked it.) I have marked in red a couple of things that were later omitted from the report but which might interest you anyway.

Just want to say, too, how much I enjoyed your show at the Met. The vases were quite magnificent, but finally the large Gris drawing really took me apart--thanks.

Jenny.

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MOMA & Artist Relation

The Museum of Modern Art

JUL 31 1969

AUG 1 1969

To Walter Bareiss

cc: Mr. Lieberman
Mr. Green

From William Agee

Date July 31, 1969

Re Expressway

Dear Walter:

After our recent conversation, it seemed to me that I ought to make sure that you understood my position regarding my participation on the Artists Against the Expressway Committee.

As I said, I was embarrassed to find that my name had appeared on the Committee's letterhead without my knowledge or consent. That was the primary reason I did not say anything to you; the other was that I had no idea it would be a cause of such concern to the Museum. However, I must say that, in any case, I do not object to having my name on the Committee's stationery, for reasons I trust you will understand.

As I also said, I was not instrumental in organizing the artist's protest, but I have lent my voice to it in whatever way I could because I strongly oppose the Expressway. I do want to emphasize once again that I have been absolutely sure to make it clear to everyone involved that I do not in any way represent the Museum of Modern Art, and that I speak only as a concerned individual.

I need not reiterate the many reasons for opposing the Expressway. They are well-known and by now it is clear that there is almost no good or human reason for its construction. In addition to these public reasons--and perhaps here I bear witness to man's innate depravity--I stand to be personally effected by it since I live in a loft which is directly in the path of the Expressway.

The Mayor has recently declared that the Expressway is "dead" for all time, but since he is the fourth mayor to have made this statement no one close to the situation believes that the issue is anything but temporarily silenced until the next election, be there a new Mayor or not. I therefore hope you will understand that I feel compelled to continue to do whatever I can in this cause.

*Thanks
Bill*

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cc: W. Bariss

The Museum of Modern Art

To Mr. Richard Dana
From William Rubin
Date 21 June 1969
Re Artists Against the Expressway

Dear Richard:

Fully aware that there are many arguments pro and con in the region of city planning, air pollution, technology, sociology, etc., about which I know very little, I shall limit myself to the relationship of the Expressway to the artists' community.

Unless the Expressway were to be tunnelled through the bedrock of Manhattan island, a possibility which seems out of the question for financial reasons, it will cause tremendous havoc, and perhaps destroy, the thriving downtown artistic community which has grown up since the end of World War II. Perhaps the central facts in the history of contemporary art have been the entrance of American painters into the mainstream of modernism (beginning in the 1940's) and the vitality of their new art--which can be measured by its influence throughout the world. This development, which I have always called the "American Naissance," is the result of many factors, the most crucial being the emergence of a number of artistic geniuses. But genius needs an ambiance in which to thrive; a Giotto, Rembrandt, Cézanne, or Pollock might have been born yesterday in Central Asia, but unless he can become part of a mainstream artistic community, that is to say, to live in and exchange ideas and influences with, other artists, his possibilities will remain unknown. The downtown community has aided and abetted this American Naissance, producing a situation which in recent years has led artists from all over the world to come to New York in much the same way they did to Paris in the late 19th and early 20th centuries.

For the artists, preservation of this area of Manhattan is not simply a matter of the large studio spaces at reasonable prices which the loft buildings provide. It is the character and proximity of these buildings, which imprint their vitality

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Mr. Richard Dana

Page 2

June 21, 1969

on downtown life, and assist in the social and psychological intercourse which artists need. There is no other place in the confines of the City where this development could have taken place, and the Expressway, apart from destroying many of these buildings, will drive out artists from neighboring areas as well. I gather it will also destroy or severely damage certain thriving ethnic communities--the vestiges of Chinatown and Little Italy--which are profoundly important for the heterogeneity of New York City and from which the artistic community draws a part of its environmental contacts. Such more important, than, is the progress of the city.

Nobody, I am sure, would object to the replacement of a dilapidated, rat-infested ghetto building by a modern one if that old building could not be successfully remodelled. But much of what is done in New York City in the name of social progress results in a kind of homogenization of human beings, attitudes, and traditions, which seems to me alien to the American spirit, and contrary to the continued vitality of New York as a city. In any event, most of the buildings that would be destroyed are far from such ghetto structures. They are, in fact, among the most noble works of architecture in the City. These last vestiges of 19th century New York provide an important visual, psychological, and spiritual relief from the standardization which a combination of the zoning laws and commercial building needs have forced on other areas of the island.

Apart from the suffering and damage the Expressway will cause to the artists individually, it seems to me profoundly against the best interests of the City. The Paris of the boulevards, the city of light and air represented a development in an attitude toward living--a taste, or life style--which was intimately related to the development of Impressionist painting, the root tradition of modern art. Unlike other cities in France, or other nations in Europe, Paris thrived as an artistic center because it was hospitable to artists of all types and nationalities. It was, indeed, an international island in the midst of national cultures. Perhaps I mistake the American ideal, but it has always seemed to me our strength that as an entire nation we could transcend the notion of a single national tradition and sustain--not to say profit from--the richness of the heterogeneity of peoples and traditions from which we are composed. New York City would seem to me to be the epitome of this ideal, and the present international community of artists downtown is its microcosm. Just as we cannot see Paris except through the image that its artists have made of it for us, so the emergence of major art in New York has changed the nature of the City. Its vitality has been recognized by every segment of our society; the presence of these works in banks is an extraordinary testimony to that. Artists--and by that I mean not only those involved

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Mr. Richard Dana

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June 21, 1969

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Mr. Richard Dana

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June 21, 1969

in the plastic arts--have been remaking New York in a magnificent way since World War II. And this energy has been located downtown. It is there, rather than on Broadway, that the vitality of recent theatre is to be observed.

Some time ago, I recall Mayor Lindsay making special arrangements so that the film industry could function more freely in New York City. Certainly our hospitality to arts and industries centered outside New York is important. How much more important, then, is the preservation of what we already have.

I write this memo as one who lives downtown in this community and knows many of the artists who are part of it. But above all, I write as a curator at the Museum, for the Museum has played a special role in the development of the American Renaissance. This is what Jackson Pollock meant, I believe, when he answered the question: "Where did you learn how to paint?" by saying "I learned painting at the Museum of Modern Art." I realize that as a tax exempt institution the Museum cannot take a position on a politically controversial subject. But I would hope that, at least as far as the effects upon the artists' community are concerned, the issue is beyond political controversy, and that we will be able individually, and as an institution, to make our feelings on this issue felt where it will do the most good.

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THE NEW YORK TIMES, FRIDAY, JUNE 20, 1969

Artists Assail Downtown Expressway

By GRACE GLUECK

The Lower Manhattan Expressway will "virtually destroy the downtown artists' community," it is being pushed by "highway lobby, real-estate interests, construction unions and formidable banking interests," and it is part of "an organized plan amounting to a conspiracy to destroy the 19th-century city in New York."

These were some of the charges aired last night at a public meeting called by Artists Against the Expressway, latest in a long parade of civic-minded groups to declare war on the highly controversial Lower Manhattan project. The meeting, held at the Whitney Museum and attended by nearly 250 artists, their friends and members of civic organizations, was addressed by a dozen speakers, including the painter Barnett Newman, the art dealer Richard Feigen, and James Marston Fitch of Columbia University's School of Architecture.

Condemnation Is Unanimous

None of them could find a kind word for the Expressway, first proposed in 1940 by Robert Moses and embroiled in controversy ever since. The project was conceived as a means of feeding traffic to and from New Jersey across Manhattan and into and out of Brooklyn. Present plans call for a 1.2-mile route connecting the Holland Tunnel with the Williamsburg and Manhattan Bridges by means of a 10-lane highway running along Broome and Kenmare Streets.

About 80 per cent of the route would run underground, with "air rights" above used for housing, schools and commercial facilities.

The recently organized Artists Against the Expressway, whose chairman is Julie Judd, a dancer and wife of the sculptor Donald Judd, asserts that at least 6,000 artists live in the loft district threatened by the Expressway. The area is sometimes known as the Cast Iron District for its concentration of 19th-century cast-iron buildings.

Those buildings, the group contends, have the most suitable studio space in New York. The 10-lane highway and its access facilities, the artists say, would slash through large areas of the district, destroying not only residential communities, small businesses and architecturally important buildings, but vital loft space.

In his attack on the proposal, Mr. Newman noted that he had been pushed out of two loft studios in lower Manhattan, and now occupied one in the Expressway's path. Among the "do-gooders who are improving the city by speeding up traffic," he said, "let us not overlook that the strongest forces against artists are the art lovers."

Calling David Rockefeller, chairman of the board of the Museum of Modern Art and of the Downtown-Lower Manhattan Association, a pro-Expressway group, "the most vocal ad-

Against the Expressway, said that the project did not fit into "any comprehensive plan for the city's transportation needs," and that it would cost "closer to \$500-million" than the \$150-million projected for it.

Max Snodderly, speaking for the Scientists' Committee for Public Information, said a city study of the Expressway had proved that its contribution to air pollution would be "an extremely serious problem." The city cannot meet "its air quality goals by building the Expressway, and it must be forced to face this," he said.

In the name of the City Wide Organization Against the Lower Manhattan Expressway, Dr. G. Helpern said that the organization had recently requested all candidates in the recent primaries to declare their position on the project, and had received anti-Expressway signatures from three primary winners, Fioravante Perotta, John J. Marchi and Mario Procaccino. Speaking from the floor, Ar-

thur Drexler, director of the Department of Architecture at the Museum of Modern Art, reminded the group that the city was not committed to go ahead with the Lower Manhattan Expressway project until a special planning study had been made by an architect it had commissioned, Shadrach Woods. The study had not yet been funded, Mr. Drexler said, and until it was, Mayor Lindsay "was obliged to do nothing at all."

Artists Against the Expressway had originally sought to hold its meeting in the Museum of Modern Art auditorium. Several persons at the meeting said that when the museum received word that some of its trustees were to be attacked, it denied permission for use of the auditorium.

The museum is preparing to undertake a complicated building program, for which a zoning variance is required.

GIVE A HAPPY TIME.
VIA FRESH AIR FUND.

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Calling David Rockefeller, chairman of the board of the Museum of Modern Art and of the Downtown-Lower Manhattan Association, a pro-Expressway group, "the most vocal advocate for the Expressway," he proposed that artists elect a committee "to call upon him as a lover of art" and ask him "to declare to us personally where his loyalty lies."

"He should have the opportunity to declare," Mr. Newman went on, "whether he has some feeling for the artists who make the art as well as the art. He should use his good offices in our behalf rather than in our destruction."

Help of Museums Sought

Henry Geldzahler, chairman of the department of contemporary art at the Metropolitan Museum, suggested that one positive action to help salvage the area threatened by the Expressway would be for New York City museums to set up four or five exhibition halls around the city—at least two of them in the district. Such a plan would provide a focus for artists, he declared, and "help preserve the community."

Other speakers attacked the Expressway on planning, scientific and economic grounds. William Woods, spokesman for Architects and Engineers

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Art Relations

The Museum of Modern Art

To Walter Bareiss
From Barbara Jakobson
Date 10 June 1969
Re Junior Council Project

I present for your consideration and that of the Trustees a project which the Junior Council is enthusiastic about.

In view of the Museum's increased involvement in the life and problems of the artist in New York, the Council would like to organize and sponsor a symposium on "The Artist and The City". We would hope to draw upon the talents of architects, city planners, property owners and artists themselves to elucidate this complex and crucial ~~issue~~ ^{problem}. In conjunction with this public event we would like to see the Museum publish a handbook - suggested title - "Artists' Rights" which would explain all the existing legal statutes involving areas such as real estate, tax structures, copyright and reproduction laws, etc. Whether this booklet would include a comparison of our laws with those of other countries is undecided, but it could. We believe that this is an area into which the Museum can plunge, even though there are political considerations involved. We see it as a project which is a really meaningful public service at this time in the history of the city and the Museum.

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ARTISTS AGAINST THE EXPRESSWAY

101 SPRING STREET NEW YORK, N. Y. 10012 GR 7-7543 925-4319 Julie Judd

Committee:

William Agee
John Bennett
Leo Castelli
Richard Feigen
Arnold Glimcher
Don Judd
Roy Lichtenstein
Lucy Lippard
Robert Murray
Louise Nevelson
Barnett Newman
Ken Noland
Yvonne Rainer
Bob Rauschenburg
Frank Stella

June 7, 1969

Walter Gurewitsch:

New York City has perhaps the most important concentration of artists in the world -- in the loft district between Canal and Houston Streets, etc. Their studios, homes and the important architecture of the cast-iron buildings of the 1860's to 1880's, are being threatened by the Lower Manhattan Expressway.

The highway lobby, real-estate interests and construction unions have combined with "politicking" and formidable banking influence to push this technically unnecessary expressway through a city-wide strip of residential neighborhoods.

We ask you to come to a meeting
at the WHITNEY MUSEUM
JUNE 19, THURSDAY at 8:00 p.m.

(Possible speakers: Bill Woods (Architects & Engineers Against the Expressway) and Barnett Newman...)

The space is a little limited--please call telling us whether or not you are coming.

737-6640
GR 7-7543 or
925-4319

Thank you,

Don Judd

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ARTISTS AGAINST THE EXPRESSWAY

101 SPRING STREET NEW YORK, N. Y. 10012 GR 7-7543 925-4319 Julie Judd

Committee:

William Agee
John Bennett
Leo Castelli
Richard Feigen
Arnold Glimcher
Don Judd
Roy Lichtenstein
Lucy Lippard
Robert Murray
Louise Nevelson
Barnett Newman
Ken Noland
Yvonne Rainer
Bob Rauschenburg
Frank Stella

June 7, 1969

Dear Mr. Lowry,

New York City has perhaps the most important concentration of artists in the world -- in the loft district between Canal and Houston Streets, etc. Their studios, homes and the important architecture of the cast-iron buildings of the 1860's to 1880's, are being threatened by the Lower Manhattan Expressway.

The highway lobby, real-estate interests and construction unions have combined with "politicking" and formidable banking influence to push this technically unnecessary expressway through a city-wide strip of residential neighborhoods.

We ask you to come to a meeting
at the WHITNEY MUSEUM
JUNE 19, THURSDAY at 8:00 p.m.

(Possible speakers: Bill Woods (Architects & Engineers Against the Expressway) and Barnett Newman...)

The space is a little limited--please call telling us whether or not you are coming.

737-6640
GR 7-7543 or
925-4319

Thank you,

Don Judd

cc: Staff Exec Comm,

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ARTISTS EQUITY ASSOCIATION OF NEW YORK, INC.

cc: Robert Carter
Arthur Drexler
Wilder Green
Anne Hanson
Richard Koch
William Lieberman
Waldo Rasmussen
William Rubin
Elizabeth Shaw
John Szarkowski
Willard Van Dyke

President
Walter Bareiss
Vice President
Carol Brownell
Secretary
May 26, 1969

June 18, 1969

Recording Secretary
Philip Wilson
Corresponding Secretary
Helen Gerardo
Treasurer
Ethel Rubin
Honorary Advisory Board
Paul Cadmus
Jesse de Croux
Julio de Diego
Philip Evergood
Frederick S. French
William Gropper
Chafin Gross
Robert Gurnsey
Alona Hachary
John Kich
Lionel Kroll
Jacob Lawrence
George I. K. Munn
Henry V. Poor
Karl Schrag
Moses Szyer
Seymour Van Vels
Sol Wilson

Artists Against the Lower Manhattan Expressway
Director of Administration
The Museum of Modern Art
11 West 53 Street
New York, N. Y. 10019
Julie Judd (GR 7-7543) of this group has requested use of our auditorium for a public or semi-public hearing. Among those who will participate are Lichtenstein, Don Judd, Barnett Newman, Richard Feigen, Louise Nevelson, Robert Rauschenberg.
They request June 9 as first choice, then June 6 and June 10. I explained that I would pass on the request, but it had to be discussed by a lot of people, and that normally, if we do allow such use, costs are paid by the users. She said they had no money, but it might be possible to get. I did not publish the booklet "Copyright in Works". They have also asked the School of Visual Arts for use of their auditorium but have heard nothing from them. Binion Cahn.

Director
Mildred T. Arkin
David Adkin
Margit Beck
Peter Blum
Hilda Carmel
Eugene Eisenreich
Dorothea Felt
Harriet Folland
F. R. Ferryman
Mimi Gellert
Lash Gold
Helen G. Halpern
Barbara Kessler
S. Low-Landau
Harold M. Lohr
Maurice Levine
Irene Rizo Purvis
Violet Sigmond
Allen S. Tabor
Helen Treadwell
Hilda Walgarten
Alfred Wyatt

Council
Emmanuel Radfield
I said the earliest this matter could be discussed here in the Museum was Wednesday, and someone would be in touch with her then. She needs to know as soon as possible as they want to have this event before the primaries.
Washington, had this booklet published. Perhaps they may have the information you are seeking.

Sincerely yours,

Hy Cohen
Hy Cohen
President

Artists Relations file

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cc WG

ARTISTS EQUITY ASSOCIATION OF NEW YORK, INC.

President
Hy Cohen

Vice-Presidents
Lena Gurr
Howard Kuh
Elias Newman
Bernard Simon

Recording Secretary
Philip Reisman

Corresponding Secretary
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Treasurer
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Chaim Gross
Robert Gwathmey
Minna Harkavy
John Koch
Leon Kroll
Jacob Lawrence
George L. K. Morris
Henry V. Poor
Karl Schrag
Moses Szyer
Stuyvesant Van Veen
Sol Wilson

Directors
Mildred T. Atkin
David Atkins
Margit Beck
Peter Blanc
Hilda Carmel
Emma Ehrenreich
Domenico Facci
Harriet Feilband
F. R. Ferryman
Miltz Gallant
Leah Gold
Hans O. Hofmann
Bernard Kassar
S. Lev-Landau
Harold M. LeRoy
Morris Levine
Irene Rice Pereira
Violet Sigismund
Alton S. Tobey
Helen Treadwell
Hilde Weingarten
Alfred Wyatt

Counsel
Emanuel Redfield

June 18, 1969

Richard H. Koch
Director of Administration
The Museum of Modern Art
11 West 53 Street
New York, N. Y. 10019

Dear Mr. Koch:

Regarding your request, we wish to inform you that Artists Equity Association of New York did not publish the booklet "Copyright in Works of Art" by Joshua Binion Cahn.

The National organization, Artists Equity who presently have their office in Seattle, Washington, had this booklet published. Perhaps they may have the information you are seeking.

Sincerely yours,

Hy Cohen
Hy Cohen
President

Artists Relations file

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The Museum of Modern Art

To Charles Hesse, Betsy Jones, Larry Kardish, Eila Kokkinen, Jennifer Licht,
Renee Neu, Bernice Rose, Sally Weiner.
From Susan Bernstein
Date June 16, 1969
Re Notes from meeting of Artist Relations Committee held Friday, June 13

Meeting attended by Charles Hesse, Betsy Jones, Larry Kardish, Eila Kokkinen, Susan Bernstein, Jennifer Licht, and Sally Weiner. Susan Bernstein was elected chairman.

Meetings will be held weekly on Thursday mornings at 10:00 in the Development Office.

Because of limited time and numerous committee members taking vacations during July, July 30 report of Artist Relations Committee to the Curatorial Council will be a statement of purpose of the committee, a review of what the committee hopes to accomplish, a report of major points discussed during committee meetings, and any recommendations possible by the end of July.

Committee should function as a working unit supplementing the Executive Committee's sub-committee dealing with artist relations by helping to find practical solutions to problems of concern to the Executive Committee.

Committee to recommend to Personnel Committee that some sort of orientation program be re-instituted for all new staff members. In addition to a general tour, one member from each department might be assigned to say a few words about his department.

Committee to recommend to the Exhibitions Committee that special orientation gallery talks of all special exhibitions be offered to all interested staff members.

Susan Bernstein to check with Wilder Green about assigning a member of the Architecture and Design Department to this committee.

Betsy Jones to ask Wilder Green if she can be dropped from this committee since there are so many representatives from her department.

Need for definition of what is the Museum of Modern Art's attitude toward working, living artists. Discussion of artist passes: Who should be eligible? How should they be administered? Should they be publicized as a membership category? Who should issue passes (which department)? Should rules for issuing passes be the same for each department? Can government funds be secured for subsidizing artist passes? Should MOMA try to organize with other museums in NYC to issue one artist pass valid in all museums charging admission? Susan Bernstein to check current policies of other museums re passes.

Should the Museum be open to the public free of charge one day and/or evening during the week? If the Museum were to be open in the evening, working people would be able to take advantage of the free evening. If the Museum were to be open on a weekday, there might be an overflow of housewives and others who could afford the \$1.50 admission fee. If the Museum were to abolish an admission fee

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on Thursday evenings, those wishing to attend Jazz concerts could purchase a special ticket entitling admission to the Garden (\$2. 25 or more or less). The 8 p.m. film screening is the least attended on Thursdays. Susan Bernstein to check Thursday evening attendance figures. ←

MOMA should take a stand on issues concerning artists, even if not related directly to the Museum, i.e. housing, legal rights of artists, etc.

MOMA should encourage its staff members to personally participate in activities and organizations outside the Museum that are concerned with social and economic problems of the artists.

Investigate the role the Museums Council of New York might play in artist relations.

Need for friendly, hospitable attitude toward all Museum visitors.

Supplementing the guard force with bright, young, attractive students or recent college graduates, etc., could improve the Museum's public relations. Such people could assist in directions, offer general Museum information, and assist guards in keeping people from touching works of art, smoking in the galleries, etc. Committee to investigate legal and union regulations regarding the addition of such a core.

Museum should support and encourage artists to organize themselves and offer any possible assistance.

MOMA should serve as neutral ground (servicing house) for ALL art workers (artists, curators, etc.)

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The Museum of Modern Art

To Mr. Richard Koch
From J M Chapman
Date May 27, 1969
Re Art Workers' Coalition

When the pickets arrived on the evening of the 26th, they made an effort to force entrance at 53rd Street. They were restrained by the Police and eventually formed into a picket line. The Police present were assigned at the request of the Governor's office.

When the picketing started, one individual offered a "manifesto," which he insisted on delivering in person to a representative of the Museum. I accepted this document, and a review of it discloses it contains the speeches and papers delivered at the April 10th meeting of the Coalition.

I spoke with Tom Lloyd and Farman concerning the organization's plans for future demonstrations. They both advised there will be no demonstration on the evening of the 27th, but stated they will return to demonstrate and picket at all major openings.

They advised that a meeting of the Coalition will be held this coming Saturday, and Lloyd offered to telephone me on Monday to advise me of the outcome of the meeting and any plans that might be formed for future demonstrations.

cc: Messrs. Walter Bareiss, Wilder Green

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cc: Bill Rubin
Betsy Jones
Kynaston McShine

The Museum of Modern Art



JUN 4 1969

To Walter Bareiss
From Jenny Licht
Date June 3, 1969
Re Art Workers Coalition

Artists Relations
file

Dear Walter,

Attached is a list of some of the points that are presently of interest to the Art Workers Coalition.

I think that obviously some of these "demands" should be seen as consciously provocative. To me the essential issue seems to be whether we believe that this institution should have a responsibility towards living artists.

Jenny

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The Museum of Modern Art

The Museum of Modern Art

To Mr. Bates Lowry
From Richard H. Koch
Date March 14, 1969

Re Mr. Nam-Ying Tsai
96 Fifth Avenue
New York, N.Y. 10011

February 14, 1969

Dear Mr. Tsai:

Joe Chapman has just relayed a report from Roy Clarke that Roy encountered the artist Daniel Johnson in the lobby this afternoon and Johnson told him that he will be acting as "Mediator" between the Museum and the sit-in artists. Johnson told Roy that he had just attended a meeting with Liz and Wilder and that he was returning on Monday for another meeting -- but did not indicate whether it is with Museum staff or possibly with sitters-in.

Roy also reports that four members of the Takis group visited the Museum last evening and toured all of the galleries, evidently casing the joint.

The Committee would hold as many meetings as necessary with as many artists and other interested people as may ask to be heard. A record of all discussions would be kept and a report would be made as to all points raised and all decisions during these discussions. The Committee would also report to the Board of Trustees for the consideration of the administration, curators and staff of the Museum.

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

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

Perhaps we could meet on February 20 at 11 a.m. here at the Museum.

Sincerely,

Bates Lowry
Bates Lowry

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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sent to group Wilder

The Museum of Modern Art

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

Bates Lowry
Director

February 14, 1969

Mr. Wen-Ying Tsai
96 Fifth Avenue
New York, N.Y. 10011

Dear Mr. Tsai:

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

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

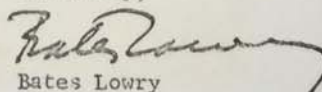
The Committee would hold as many meetings as necessary with as many artists and other interested people as may ask to be heard. A record of all discussions would be kept. A report would be made as to all points raised and all solutions suggested during these discussions. The Committee would also report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

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

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

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

Sincerely,


Bates Lowry

BL:rb

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February 6, 1969

Mr. Gregory Battcock
317 West 93 Street
New York, N. Y. 10025

Dear Mr. Battcock:

Since we met on January 28 I have had the opportunity to discuss the points raised by you and your colleagues with some, but not all, of the members of the Museum's curatorial staff.

While the general feeling, which I share, is that a conference sponsored by the Museum to continue the discussion you initiated on the relations between the Museum and artists would be mutually beneficial, I wish to talk with other staff members who have been away from the Museum recently before replying in detail to your communication. Therefore, I have to delay our formal answer until the end of next week. You will receive a specific reply to your first proposal by February 14.

Sincerely yours,

Dates Lowry

HL:rb

c.c. Bates, J. Szustowski, B. J. Lerner, A. Dwyer, W. C. C. -
same letter sent to:
Hans Haacke, Tom Lloyd, Willoughby Sharp, Takis, Tsai, John Perreault

spic. Del.
Ly...
[Handwritten signature]

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Artists Relations

2:30

① Meeting of modern art curators in NYC

②

① Free ^{evening} ~~day~~ for all - RHK to ^{analyze cost} ^{ask for NYK support} ⑨ step in to support new art.

② Artists on free -

③ flexible space outside ⑩ artists' rights (Jay Wolf)

④ mechanism for discussion

⑤ use of empty bldgs. - artists recommend.

⑥ artists' registry - names & address of artists in NYC (Dore Carson)

⑦ organized organization (Artists' Coalition)

⑧ placement of works of art in public places - bldgs.

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Artists

question and answer formate :

1. What is the purpose of the Museum?

To help people understand, use and enjoy the arts of our time.

2. How does it do this?

Through exhibitions of ovrks its ~~haxe~~ owns or borrows, through publication of books and pamphlets, through sponsoring lectures, symposia, etc.

3. Is the Museum a public institution?

No, it is a private ~~insttution~~ educational insttuion chartered, as are private schools and museum, by the New York State Board of Regents who in 1929 approved our purposes.

4. Are contriubtions to the Museum tax deductible?

Yes, as we are a non-profit organization.

5. How does the Museum ~~acqctre~~ works of art for its collection

~~The Museum~~ The great majority of works acquired are are gifts. Some donors annually give the Museum purchase funds, generally restricted to young artists or masterworks.

6. ~~How~~ How do works of art come to the attention of the curators for possible inclusion in an exhibition or in the collection?

Staff members frequently recoomend works for which a donor is then found, donors, artists and dealers propose works.

^{How}
7. Can an artist who is not reporesented by a gallery ~~by~~ shown in a Museum exhibition or acquired for its collection?

~~Yes~~ Any artist can submit photographs or slides of his work to the curators. After discussion the cur tors decide whether they think

more

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8. cont. someone from the staff should visit the artist studio (if it is in ~~New York~~ available) or if we should ask that the actual work be sent in.

9. Does the Museum keep a record of artists who submit works?
yes.

10. Does the Museum keep records concerning the works of art it shows and or owns?

Yes. The Museum maintains an extensive archive of clippings, gallery catalogues and notices and correspondence, including questionnaires filled out by artists whose work has been exhibited here or acquired.

Who can see this material?

11. ~~is this material available~~

The majority of this material is available in the Museum library to any one who wants to consult it. The artist questionnaires are available only. Prices of works are not available, nor is any correspondence that might be harmful to the artist ~~or~~, such as negative comments. ?????

12. How much does it cost to visit the Museum's Study Center.

It is free to students, scholars, artists and the interested public on appointment.

13. Does the Museum have any artists on its Board of Trustees or any other policy making or advisory committees?

Painters and sculptors and critics

Yes. Artists are represented on the Advisory Board of the International

Study Center, architects and designers are represented on the Board

of Trustees and the Junior Council and the International Council.

14. To whom does the Museum offer free admission?

15. Who is eligible to receive reduced rates for admission?

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16. ~~XXXXXXXXXXXXXXXXXXXX~~ I choosing a work of art for inclusion in an exhibition
or k the collection does the ~~xxxxx~~ Museum consider that race the artist
eligion is a member of _____, what his politics are _____, where he was born _____
~~XXXXXXXXXXXXXXXXXXXX~~ whether he is rich or poor _____
whether or not acceptance for exhibition would help his career _____
17. What criteria does the Museum apply? and how do you define it
q historical significance- quality
18. ~~XXXXXXXXXXXXXXXXXXXX~~ How much financial support does the
Museum derive from income from its endowment?
19. Does the Museum operate at a deficit?
20. How has the Museum attempted to extend its services into the community?
or sponsored
21. Has the Museum ever presented exhibitions outside its walls?
22. Has the Museum ever regularly presented work by artists not represented by
galleries? Yes- series from ____ to ____.
23. Does the Museum have a conservation department to care for the works it exhibits and
owns?
24. Is the Museum ever open in the evenings?
25. Has the Museum ever experimented with its hours?
26. Why does the Museum charge admission?
27. If works of art are for sale can they be bought from a Museum exhibition? as they can
when they are exhibited in a gallery?

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To the Museum of Modern Art:

Realising that the thirteen proposals put forward to you today require thought and consideration on the part of all concerned, in particular the first proposal, we consider that a period of ten days should be sufficient to have your written response directed to all the undersigned..

From our discussion today it must be evident that our thirteen proposals are of great mutual interest. However, before we engage in further dialogue, we should like to know by letter your position on the first proposal.

Gregory Battcock	317 W 99 NYC 10025
Hans Haacke	25 W 16 NYC 10011
Tom Lloyd	154 -02 107 ave Jamaica Ny 11433
Willoughby Sharp	204 East 20 St NY 1003
Takis	Chelsea Hotel 222 W. 23 St NY
Tsai	96 Fifth Avenue NYC 10011
John Perreault	242 W 10th St NYC

January 23, 1969

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Decent ~~and~~ social and economic status for the artist

Museum support for artist-relation social problems such as opposition to the lower Manhattan expressway, city planning for artists housing etc

Broad restructuring of the Museum so that financial manipulation is at the bottom rather than the top of the scale

Abandonment of the expansion policy which fosters a vicious cycle between real estate and acquisitions. The Museum should choose between its role as repository of modern art (nothing made more recently than 10 years ago or older than 50 years) or as museum of contemp art. Collection and exhibition facilities are contradictory

① Sell at the Museum bookstore the 142 page AWC open hearing record for \$2.00 (cost) with no profit to the museum

Free admission 1 day per week at least. Failing this, admission should be charged for all persons at all times, including members, guests and trustees (cocktail parties, dinners etc)

Artists' representation onboard of trustees (rotation voluntarily) as well as all public policy making bodies - to be elected by artists constituency representing all artists who have been exhibited at MOMA (procedures would follow those of colleges and universities election of ~~trustees~~ trustees)

Curators have the major voice in esthetic decisions and operations (program policy) of the Museum

Centralization of artists' file and archival material in the library rather than in separate departments; additional space and money for the library to facilitate registry of photographic and biographical information about all artists

A percentage of the gross sales of work by living and dead artists should be used for financing medical, dental and social security benefits for artists

The Museum should never buy works of art but should rent them for purposes of exhibition, proceeds going to the artist, the artist's estate or a fund for living artists

A percentage of the increment from works of art reverts to the artist, his estate, his heirs or fund for living artists. (Contracts being drawn up for international use on this subject and that of rental fees, reprod fees, etc.)

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Decent ~~and~~ social and economic status for the artist

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Wilder Queen's copy
file Artist Relations

1957
 June 22, 1959

The points raised by the Artist Workers' Coalition have been the subject of many hours of discussion by members of the Museum's staff and others. This is an interim summary of the results of these talks.

2. A section of the Museum under the direction of black artists should be devoted to showing the accomplishments of black artists.
4. A committee of artists with curatorial responsibilities should be set up annually to arrange exhibits.
11. A section of the Museum should be permanently devoted to showing the works of artists without galleries.

In response to no. 2, the Museum has always acquired and exhibited works of art because the curators believed in the quality and historical importance of those works without regard to race, politics, national origin, or sex of the artists. Works are grouped in the galleries stylistically or historically, not according to race or political persuasion.

In response to no. 2 as well no. 11, the Museum does not believe it is desirable to permanently limit sections of the Museum in their use: to young artists, old artists, black artists, artists with galleries, artists without galleries. More rather than less flexibility seems desirable.

But also in answer to no. 2 and no. 11, the curators are sympathetically concerned for the human predicament of those artists who feel that they are at a disadvantage because of a pattern of discrimination.

Each curatorial department continues to make an extra effort to see more work by artists who do not have galleries and by black artists who may have been discriminated against. In addition to our curators seeking out work nationally and internationally, we want to emphasize that each department welcomes the opportunity to see photographs or slides of painting and sculpture, architecture and design objects, and photographic portfolios and films that are brought to the Museum. These are reviewed and recorded by the curatorial staff.

In response to no. 4, but related to the other points, the curators of the Museum are open to detailed proposals for exhibitions conceived by artists or critics outside the Museum staff. The Museum, however, cannot agree in advance to stage an exhibition without knowledge of its content.

(over)

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3. The Museum's activities should be extended into the black, Spanish and other communities. It should also encourage exhibits with which these groups can identify.

The Museum is making an active effort to do this.

5. The Museum should be open on two evenings until midnight and admission should be free at all times.

Membership dues and admission fees pay for 20 percent of our annual operating expenses. Because of the necessity for charging admission, we have a system of free passes, reduced rates and free admissions for different categories of school children, adult groups, artists, students, poverty groups and the elderly.

However, we recognize that this system does not meet the entire need and are now studying the financial consequences of being open free to all one evening a week. Preliminary estimates indicate that this would reduce funds available for our program by about \$35,000 per year.

The Museum of Modern Art was the first museum in New York to remain open in the evenings, because we recognize that many people cannot visit the galleries during the day and that on weekends the galleries are very crowded.

6. Artists should be paid a rental fee for the exhibition of their works.
7. The Museum should recognize an artist's right to refuse showing a work by the Museum in any exhibition other than one of the Museum's permanent collection.

Artists have the right to sell or lend their works subject to any contracted limitations they choose to impose and the buyer or borrower is willing to accept. For example, in photography, architecture, design and film, ownership of the work does not necessarily imply ownership of reproduction rights.

The implications of these two questions are enormous and deserve serious study by both the artists and the Museum. Would limitations that affect the Museum's ability to own or exhibit work be fair if they were not uniformly imposed? If the Museum pays a rental fee for works in loan shows, should we continue to pay for transportation and insurance?

8. The Museum should declare its position on copyright legislation and the proposed arts proceeds act. It should also take active steps to inform artists of their legal rights.

The Museum is legally prohibited from giving legal advice or engaging in substantial efforts to influence legislation. However, we are finding out if we can make available to artists a pamphlet on artists' legal rights compiled by Artists' Equity. In 1966 we held

(more)

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a round table discussion in the Museum at the request of Attorney General Lefkowitz to discuss copyright questions, which was attended by a number of artists. A record of that is available.

As a matter of principle the Museum believes that all artists, like writers, musicians, actors and other creative people, should be legally protected against exploitation and should benefit from the increased value of their work over the years. In other areas this has been accomplished by trade associations and guilds such as ASCAP, Actors' Equity, Authors' League and its affiliates.

9. A registry of artists should be instituted at the Museum. Artists who wish to be registered should supply the Museum with documentations of their work, in the form of photographs, news clippings, etc., and this material should be added to the existing artists' files.

It is difficult to respond to this without knowing what the purpose of such a registry would be. We keep extensive files in the library of clippings and exhibition catalogues and of magazines. This could be expanded if artists submitted material, but such a file would not be useful unless we could provide personnel to make it accessible. Some of the files, of course, are confidential. As stated above, a record is kept of all photographs submitted by artists and of all curators' comments on work they see outside the Museum.

10. The Museum should exhibit experimental works requiring unique environmental conditions at locations outside the Museum.

We have co-sponsored and initiated exhibitions of experimental and non-experimental works in the past here and outside the Museum and will continue to do so when appropriate.

12. The Museum should include among its staff persons qualified to handle the installation and maintenance of technological works.

Obviously, as the number of these works increase, we have to train and develop conservation and installing staff to handle them. For the recent Machine show a technician was added to the staff and traveled with the show. One problem was that many of these works were not constructed to operate for several hours seven days a week for as long as two months. We have also consulted outside technicians to help us solve particular problems.

13. The Museum should appoint a responsible person to handle any grievances arising from its dealings with artists.

The Museum has established ^a a committee to consider its relations with artists. We think that rather than appoint a single individual responsible for artists' complaints in film,

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photography, architecture, design, drawings, prints, painting and sculpture, the head of each curatorial department should be responsible.

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Draft - response to artists' points

Artists Relations

(Preamble:

1. Open hearing has been held.)
2. A section of the Museum under the direction of black artists should be devoted to showing the accomplishments of black artists.
4. A committee of artists with curatorial responsibilities should be set up annually to arrange exhibits.
11. A section of the Museum should be permanently devoted to showing the works of artists without galleries.

In response to no. 2, the Museum has always acquired and exhibited works of art because the curators believed in the quality of those works without regard to race, political creed, national origin of the artists or sex. Works are grouped in the galleries stylistically and historically, not according to race or political persuasion.

In response to no. 2 as well as no. 11, the Museum does not believe it is desirable to permanently limit sections of the Museum in their use: to young artists, old artists, black artists, artists with galleries, artists without galleries. More flexibility seems more desirable. *expand*

But also in answer to no. 2 and no. 11, we do feel a responsibility for the human predicament of those artists who feel that they are at a disadvantage, either because of a pattern of discrimination or some other reason. We feel the Museum should take the initiative in helping to solve this problem, the curators as individuals and as representatives of the Museum and the Museum itself as an institution.

Each curatorial department is making an extra effort to see more work by artists who do not have galleries and by ^{black} artists ^{who feel they} who are black and have been discriminated against in many ways. In addition to sending more curators out into the field to search out work, we want to emphasize that each department welcomes the opportunity to see photographs or slides of painting and sculpture, architecture and design objects, and photographic portfolios and films that are brought to the Museum. These are reviewed and recorded by the curatorial staff.

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In response to no. 4, but related to the other points, the curators of the Museum are open to detailed proposals for exhibitions conceived, ~~selected and structured~~ by artists and/or critics outside the Museum staff. ^{As an example} ~~Steps in this direction~~ have been taken during the past year by the Film Department's Cineprobe series and in the next season by the environmental show directed by Jennifer Licht. The Museum, however, cannot agree in advance to stage an exhibition without knowledge of its content.

5. The Museum should be open on two evenings until midnight and admission should be free at all times.

Membership dues and admission fees pay for 20 percent (?) of our annual operating expenses, which do not include purchase funds for works of art. Because of the necessity for charging admission, we have a system of free passes, reduced rates and free admissions for different categories of school children, adult groups, artists, students, poverty groups and senior citizens.

However, we recognize that this system does not meet the entire need and are now studying the financial consequences of being open free to all one evening a week. Preliminary estimates are that this would reduce funds available for our program by about ____ per year.

The Museum was the first in New York to remain open in the evenings because we recognize that many people cannot visit the galleries during the day and that on weekends the galleries are very crowded. ~~This past year we experimented with a second evening opening which was very successful so we are well aware that there is a real need to extend our hours.~~

6. Artists should be paid a rental fee for the exhibition of their works.
7. The Museum should recognize an artist's right to refuse showing a work by the Museum in any exhibition other than one of the Museum's permanent collection.

Artists have the right to sell or lend their works subject to any contracted limitations they choose to impose and that the buyer or borrower is willing to accept. ^{For example} In photography, architecture, design and film, ownership of the work does not imply ownership of reproduction rights.

The implications of these two questions are enormous and deserve serious study by both the artists and the Museum. Would limitations that affected the Museum's ability

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to own or exhibit work be fair if they were not uniformly imposed? If a work is sold from a Museum show, should the Museum receive a fee? If the Museum pays a rental fee for works in loan shows, should we also pay for transportation and insurance?

3. The Museum's activities should be extended into the black, Spanish and other communities. It should also encourage exhibits with which these groups can identify.

The Museum is making an active effort to do this and welcomes suggestions from interested members of the community.

8. The Museum should decalre its position on copyright legislation and the proposed arts proceeds act. It should also take active steps to inform artists of their legal rights.

by the terms of its Charter
The Museum is legally prohibited from giving legal advice and from spending a substantial portion of its energies on efforts to influence legislation. However, we are finding out if we can make available to artists a pamphlet on artists' legal rights compiled in 19__ by Artists' Equity. We have held a meeting in the Museum with Attorney General Lefkowitz () to discuss copyright questions, which was attended by __ artists. A record of that is available - attached(?)

As a matter of principle the Museum feels that all artists, like writers, musicians, actors and other creative people, should be legally protected against exploitation and should benefit from the increased value of their work over the years. In other areas this has been accomplished by the organization of trade associations or guilds. The ~~Museum's~~ *Museum's* Emergency Fund, for example, is financed by some of the proceeds that ASCAP collects on behalf of musicians.

9. A registry of artists should be instituted at the Museum. Artists who wish to be registered should supply the Museum with documentations of their work, in the form of photographs, news clippings, etc., and this material should be added to the existing artists' files.

It is difficult to respond to this without knowing what the purpose of such a registry would be. Artists could, if they choose, have a listing in the classified section of the phone book which changes annually, if the purpose is simply to provide a file of current addresses. Some artists, however, do not want their phone numbers given out and when we have them we keep them confidential if the artist so requests. Jonathan Brigham bill?

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We keep extensive files in the library of clippings & exhibition catalogues and of magazines. This could be expanded if artists submitted material, ^{but} such a file would not be useful unless we could provide personnel to make it accessible. Some of the files, of course, are confidential. As stated above, a record is kept of all photographs submitted by artists and of all curators' comments on work they see outside the Museum.

However, a registry open to all would not have legal standing in regard to artist's lofts, occupation, etc.

10. The Museum should exhibit experimental works requiring unique environmental conditions at locations outside the Museum.

We have co-sponsored and initiated such exhibitions in the past and will continue to do so when appropriate. We have also participated in the exhibition of non-experimental works - ie sculpture - in outdoor public places, and in the exhibition of painting and sculpture in other public institutions throughout the world. Exhibitions are sent regularly to the public schools in New York City, to universities throughout this country, to art associations and museums, etc. *Throughout the world.*

12. The Museum should include among its staff persons qualified to handle the installation and maintenance of technological works.

Obviously, as the number of these works increase, we are expanding our conservation ^{4 installation} staff and skills. For the recent Machine show a person was added to the staff and then traveled with the show. One problem is that many of these works were not originally made by the artists to operate seven days a week continuously for as long as six weeks. We have also consulted outside technicians to help us solve particular problems (revolving a sculpture in water and not violating city statues nor endangering the lives of our visitors, testing weight load of gallery floors for unusually heavy objects, etc.)

13. The Museum should appoint a responsible person to handle any grievances arising from its dealings with artists.

The Museum has established two committees to discuss artists' relations. One consists of the entire staff Executive Committee plus three additional curators; the other consists of younger curators and representatives from program and administrative departments. Both are working together. We think that rather than appoint a single individual responsible for artists' grievances in film, photography, architecture, design,

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drawings, prints, painting and sculpture, the head of each curatorial department should be responsible initially. If he cannot satisfy the artist, the artist has access to the Director of the Museum.

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13 DEMANDS

submitted to Mr. Bates Lowry, Director of the Museum of Modern Art, by a group of artists and critics on January 28, 1969.

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

Don's
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Time, energy,
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NYUMBA--YA--SANNAA

158 W 132 ST (NR 7TH AVE) NEW YORK 283 8112

November 18, 1968

FOR IMMEDIATE RELEASE

The Research Committee of African American Art has issued a call to alert Black artists of the forthcoming major exhibition of Afro-American art at the New York Metropolitan Museum of Art. The committee is presently compiling names and resumes for this extensive museum exhibition. It will include paintings, graphics, and sculpture ranging from Tanner to The Weusi Artists, providing international spectators with thorough historical guidelines as well as the contemporary manifestations of the movement.

The distinguished research committee is headed by three of the leading exponents of the Harlem movement, Mr. James Sneed, Mr. Taiwo Yusef Shabazz and Dr. Ademola Olugebefola. These individuals represent Harlem's two major art guilds; The Weusi Artists and The Twentieth Century Creators, as well as Nyumba Ya Sannaa

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(House of Art), and The Harlem Gallery, two significant community gallery museums.

In a recent statement at the historical first Black Cultural Conference, November 1st through 3rd of this year at I.S. 201 complex in Harlem, Dr. Olugebefola stated: "The elevation of Black Art to the forefront of American culture has been a major development in the annals of the art world . . . The far reaching effects of the movement can only be compared to the catalytic qualities of the pre-modern cubist movement where monumental change in values and direct association with nature created new standards."

The committee is dedicated to presenting an exhibition of international interest which would exemplify the monumental influence and essence of The Black Art Movement.

Interested artists are asked to please write for resume forms to: Nyumba ya Sanaa Gallery

158 West 132nd Street

New York, N. Y. 10027

telephone: 263-6112

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Reprinted from the East Village
Other, December 31, 1969

A Challenge To The Art World

by Alex Gross

The scandal of today's art world has finally leaked out from the pages of the underground press and found its way uptown. Two weeks ago New York Magazine published an article called *The Manhattan Arrangement of Art and Money* by Sophy Burnham. It was a detailed, carefully researched account of the interlocking family relationships which rule the city's and the nation's museums. Things are even worse than we thought they were—no one can ever again, now that this story has been published, claim that the art world is governed by the quality of art alone and that race, color and creed are not important criteria of judgment. No one can ever again claim that our museums are run by wise, liberal good-hearted people who really know what they are doing.

We have here a story of the deepest cultural significance, fully worthy of aroused national scrutiny on every level from the Readers Digest to Life Magazine on up to the television networks. What a society considers to be its "culture" is of vital importance to that society. How the elements which make up that "culture" are chosen is also of vital importance. And who the people are who choose these elements must ultimately become, front page news in every sense of the phrase. This would be true at any time in the history of this nation, but it is compellingly true today when the

country, indeed a large part of the world, stands divided in its loyalties between two cultures, the old and the new.

As Miss Burnham's article makes clear, it is not the knowledge of the experts (if this exists) which runs our museums at all but the whims of the trustees. "Like the Modern Museum," to quote Miss Burnham, "where 40 trustees all think they're experts on art. Have you heard of the meetings of the Acquisition Committee? It's like a madhouse." The conflicts and deals between trustees, as well as the interlocking family network of trusteeships, which this article presents should be required reading for anyone who thinks he knows about the art world. And even so it only touches the surface of the subject—the true interlockings of the art world would be so intricate and incestuous as to stagger the imagination.

It is safe to say that the situation even borders on the criminal. Were Mr. William Rubin or many other curators, dealers, and trustees at our museums to perpetrate some of the normally accepted art world practices in the world of business or banking, they might quickly find themselves hauled into court by the Security Exchange Commission or other policing agents. But there are no rules in the art world, and so there is nothing to stop trustees and collectors from acting like nineteenth

century robber barons where art works are concerned.

All of which might be all right if it weren't sometimes concerned with living people called artists. And if it weren't concerned with what we laughingly call our "culture."

One thing which emerges quite clearly from Miss Burnham's article (and which has also begun to emerge from A.W.C. negotiations with the "Modern" Museum) is that the members of museum staffs, far from being oppressors, are every bit as much part of the oppressed as the artists. This is the best way of describing their relationship with the trustees—a genteel oppression it may be, but an oppression nevertheless. As soon as staff members at museums begin to realize they are being oppressed and take measures against it—and there are signs that this is already beginning to happen at several museums—then the whole museum-art-world-culture configuration as we know it will collapse overnight like an enormous dream palace in an eastern fairy tale.

And what will happen then? Where will our "culture" be if this happens? What will it be? Most important of all, what will happen to our trustees, and what will they do with themselves if more and more people stop playing the power game called "Culture?"

This question is not being asked lightly or with sarcastic intent. Many

You may reply to this challenge by writing to the Art Workers Coalition, Box 553, Chelsea Station, N.Y.C. 10010 or by contacting the author at 104 Second Avenue, N.Y.C. 10003, phone 777-7609.

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of the trustees of the "Modern" Museum will have a great deal of trouble seeing themselves cast as villains. As they view the situation, they are doing everything they can to help art and culture as they understand it and to benefit the individual artist. Many of them would do more if they could, if only they could understand what is happening to society and how they could best play a role in bringing about changes for the better. There may be a hard-core minority among them who believe that all change-seekers are communists or worse, but by and large the "average" trustee (or junior council member, the training ground for young prospective trustees) feels he cannot help it if he happens to be rich, spends long periods of time in the peaceful green of the country, and is in a position to collect works of art. He also cannot help it if he has a wasp name like H. Ray Winship, Mrs. Bliss Parkinson, or Carroll L. Cartwright, and has his city address in zip-codes 10021 or 10022, as do the majority of trustees and junior council members.

Nor can many of them be expected to know that the very nature of culture and the purposes of museums and other cultural institutions is being questioned by an increasingly large number of people, including many artists. They have not heard of the burgeoning arts lab movement in England or its possible potential for America, because this sort of thing is not normally printed in the New York Times or other publications they are likely to read.

Some of them may only be marginally aware of the new youth culture and may even be contemptuous of what little they have seen of it. But for the time being they must be given the benefit of a doubt, as long as free entrance days, greater rights for black artists, and other substantive points are being meaningfully debated between the museum staff and the A.W.C.

But they should also know that an effort is being made by the staff not to inform them of what is going on in these negotiations, for fear of upsetting them. There must be some direct channel of communications opened between the protesting artists and the trustees themselves and it must be kept open, at least until everything proves hopeless and both sides withdraw in disgust from each other. Because my colleagues at the New York Times and at this city's major art publications are not providing this channel, I have no choice but to challenge any and all of the trustees (and members of the junior council) of all this city's museums to public debate or to private conversation with members of the Art Workers Coalition on the role of the museum in today's society.

If Sophy Burnham's article has any fault, it is her failure to mention the role of the A.W.C., both during the confused period last spring and at present. The Coalition has just sent a letter to all the trustees of the "Modern" Museum demanding once again that the museum's board of trustees should be made up of "one-third Museum staff, one-third patrons, and one-third artists." Similar letters have been addressed to

the trustees of the Guggenheim, the Whitney, and the Metropolitan and will soon be sent to museums across the country. As the museums are at present largely controlled, if not actually run, by the trustees, this is a truly revolutionary demand.

Equally revolutionary is the A.W.C.'s proposal that the "Modern" join with the coalition in issuing a poster in mass quantities condemning the My Lai massacre. The initial museum reaction on this was favorable, and the Coalition was quick to present a simple reproduction of the body-lined burial trench photo from Life magazine. Life agreed for it to be used, and everything was going with unexpected smoothness when the staff, perhaps prompted by the trustees, began to hedge. This would be the first time the museum had ever taken a moral or political stance, and besides, it whined, wouldn't it better to have a poster competition or better still an exhibition on the horrors of war, which could take months to organize (entitled perhaps THE ART OF THE MASSACRE IN WESTERN CIVILIZATION). At present it looks like the museum may cooperate after all, as the Coalition has them on tape agreeing to it, but if the poster does appear with the museum's backing, it will only be because Coalition members have spent hours and ultimately days fighting it through. *

Meetings of the A.W.C. continue to take place every Monday at 8 P.M. on the second floor of 729 Broadway, corner of Waverly Place. They are as always open to all.



ADDENDUM: On December 18 the Board of Trustees refused to allow the poster to be sponsored by the Museum, although by this time 95% of the museum's executive staff were in favor of sponsoring it. Mr. William Paley, acting unilaterally for the Board, stated that he could not allow it to be published with museum backing. Although he offered to bring up the matter at the next board meeting on January 8, he stated that the poster was virtually certain of unanimous rejection at that time.

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LOUISVILLE, KY.
COURIER-JOURNAL
D. 230,434 — S. 343,823
LOUISVILLE METROPOLITAN AREA

MAY 11 1969

For Art, What Price Liberation?

By HILTON KRAMER, New York Times News Service

NEW YORK—In the social turmoil that has overtaken American life in recent years, artists and art institutions have tended to play a negligible role—if, indeed, any role at all.

As individuals, of course, a great many artists have taken part in civil-rights demonstrations, anti-war activities, and other forms of protest politics, but such political activity has rarely been allowed to penetrate the sanctum of the studio. In this realm, at least, there has been no attempt to revive the attitudes of the 1930s.

There has been nothing like the current movement of playwrights, poets and prose writers to place political issues at the center of their creative work. The general assumption among painters, sculptors and artists working in related visual media has been that, so far as explicit political involvement goes, art must remain inviolate.

Museums, too, have tended—correctly, I think—to be wary of political involvement. Though many museums now conduct a variety of community programs—designed, for the most part, to bring art more directly into the lives of those who have little acquaintance with it—they regard these programs as ancillary to their principal function, which is to act as a disinterested custodian of the artistic achievements of both the near and the distant past.

IT WOULD BE a mistake, however, to assume that the problem of "relevance," so far as our artists and museums are concerned, had been exhausted by these failures. The real issues in this sphere are being raised in other terms—terms that go beyond parochial questions of subject matter in order to redefine the artist's fundamental relation to society.

And they are being raised in quite different quarters—both within the Establishment and outside it—and in the name of quite different values. At a considerable distance from the Establishment, for example, is the group of artists, critics, film-makers and other interested parties that calls itself the Art Workers Coalition.

A few weeks ago I sat through the four-hour open meeting which this group

conducted at the School of Visual Arts—a meeting called for the purpose of organizing some kind of protest against the policies of the Museum of Modern Art.

AT LEAST one issue of real importance was put forward repeatedly, and it is an issue that bears serious attention. This was the issue of the artist's moral and economic status vis-a-vis the institutions that now determine his place on the cultural scene, and indeed, his ability to function as a cultural force.

Though the Museum of Modern Art was the immediate target of complaint, the issue obviously went beyond the museum and its policies. What was denounced was the entire social system—not only museums, but galleries, critics, art journals, collectors, the mass media,—that now intervenes between the production of a work of art and its meaningful consumption.

What was proposed—albeit incoherently, and with that mixture of naive, violent rhetoric and irrationality we have more or less come to expect from such protests—was a way of thinking about the production and consumption of works of art that would radically modify, if not actually displace, established practices, with their heavy reliance on big money and false prestige.

In part, then, this was a plea to liberate art from the entanglements of bureaucracy, commerce and vested critical interests—a plea to rescue the artistic vocation from the squalid politics of careerism, commercialism and cultural mandarism.

THOUGH I cannot recall that a single workable idea was advanced in that long and repetitious meeting, I nonetheless took away from it the vivid impression of a moral issue which wiser and more experienced minds had long been content to leave totally unexamined.

Radical proposals are not, however, the sole property of anti-Establishment rebels—a fact of which the rebels themselves tend to be curiously ignorant. At the moment, I should say that the most

radical program for the future of art is being carried out within the Establishment itself: I refer to the ambitious project initiated by Maurice Tuchman, the senior curator of the Los Angeles County Museum of Art, which calls for the collaboration of artists and industry.

This "art and technology" project, which is already under way on the West Coast promises, if successful, to alter the terms of the artistic vocation to a much greater extent than anything put forward by the Art Workers Coalition—but in precisely the opposite direction.

The artists working under Tuchman's plan—and they include many illustrious names—are able to avail themselves of a vast amount of technical information, expert advice, physical assistance and actual materials. No doubt this will lead to certain artistic conceptions that could otherwise never be realized.

But it is always an illusion to assume that such advantages are to be gained without cost, and what remains to be calculated is precisely the moral price of this enterprise, which, in effect, marks the first major collaboration of advanced art and the West Coast military-industrial establishment.

It is odd to think of certain artists who have entered into this collaboration after having contributed to various anti-war exhibitions.

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Artists' Relations file

ALEX CROSS

of abstract expressionism, and also against the

at least once a year. While it is possible that

most important of all, it is felt that an at-

tempt should be made to alter the

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under the auspices of the interested local museums and the Metropolitan.

Transportation and hotel arrangements are to be made by each local museum group. Price of the tour is \$150, exclusive of hotel and transportation. Fifty dollars will pay for costs incidental to the program and \$100 will be shared equally between the local museum and the Metropolitan as a tax-free donation.

For further information write: Mrs. Dorothy Bauman, Centennial Office, Metropolitan Museum of Art, Fifth Ave. at 82nd St., New York, N.Y. 10028.

New Committee on Artists and Museums

The Museum of Modern Art is forming a Special Committee on Artists' Relations. Purpose of the Committee—according to Museum Director, Bates Lowry—is to explore the problems concerning the relationships of artists and museums. To be made up of people whose experience has informed them as to the needs and practices of both artists and museums, the Committee will meet regularly to hear all those who want to present their views. Records will be kept and recommendations will be made public. Among the problems involved are the conditions under which works of art are exhibited; copyrights; opportunities for artists without gallery association to have their works seen by museum curators and the economic rights of the artist in his work. Membership of the Committee, and its schedule of sessions, will be announced.

Brooklyn Galleries Re-open

On April 1, The Brooklyn Museum's galleries of Chinese and Oceanic art re-opened after many months off public view. The collections—enlarged with many new objects and major pieces on loan—have been placed in more spacious quarters. Objects in the Chinese collection are arranged by material, so visitors can trace the development of a particular art form or technique. New comprehensive labels are designed to provide a clearer idea of the social and religious contexts within which the objects were created.

Junior Historians Conference

The New York State Historical Association has announced that it will host the Seventh Annual National Junior Historians Conference on June 13, 1969, in Cooperstown, New York.

The Conference will examine such subjects as the educational value of historical activities for young people, the role of junior historians in the local community and historic preservation.

For further information, write: Education Department, New York State Historical Association, Cooperstown, N.Y. 13326.





Summer School for Sculptors

The Hobart Welding School will hold its third annual welding workshop for sculptors, July 7-25, 1969, in Troy, Ohio. The course of instruction emphasizes welding skills, the nature of met-

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ALL MUSEUMS FREE - A.W.C.

COME TO THE FIRST FREE MONDAY AT THE MODERN MUSEUM ON FEBRUARY 9TH BETWEEN 5 AND 9 P.M. BY COMING AT THIS TIME YOU WILL HELP TO SHOW THE URGENT NEED FOR CULTURE WHICH IS ACCESSIBLE AND MEANINGFUL TO THE ENTIRE POPULATION. THE MUSEUM IS LOCATED AT 11 WEST FIFTY-THIRD STREET IN MANHATTAN.

ALL MUSEUMS FREE - A.W.C.

From February 9 onwards the Museum of "Modern" Art is free. Coal a gr that inst ture soc adm must

If they will be freed by her work with C.E. (or when she is)

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week, instead of only the country. institutions into the city and to encourage about in what we

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ng our museums and to and revenue privileges. in their work as are available to writers and composers.

To bring about fair treatment of women artists and of artists without galleries.

To create free unstructured alternatives to museums, similar to England's arts labs, where cultural preconceptions can be suspended.

COME TO A.W.C. MEETINGS AND HELP US REACH THESE AND OTHER GOALS SOONER--EIGHT O'CLOCK EVERY MONDAY EVENING AT 729 BROADWAY, CORNER OF WAVERLY PLACE, SECOND FLOOR. FOR MORE INFORMATION PHONE 982-1500.

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ALL MUSEUMS FREE - A.W.C.

COME TO THE FIRST FREE MONDAY AT THE MODERN MUSEUM ON FEBRUARY 9TH BETWEEN 5 AND 9 P.M. BY COMING AT THIS TIME YOU WILL HELP TO SHOW THE URGENT NEED FOR CULTURE WHICH IS ACCESSIBLE AND MEANINGFUL TO THE ENTIRE POPULATION. THE MUSEUM IS LOCATED AT 11 WEST FIFTY-THIRD STREET IN MANHATTAN.

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From February 9 onwards the Museum of "Modern" Art is free.

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To bring about fair treatment of women artists and of artists without galleries.

To create free unstructured alternatives to museums, similar to England's arts labs, where cultural preconceptions can be suspended.

COME TO A.W.C. MEETINGS AND HELP US REACH THESE AND OTHER GOALS SOONER--EIGHT O'CLOCK EVERY MONDAY EVENING AT 729 BROADWAY, CORNER OF WAVERLY PLACE, SECOND FLOOR. FOR MORE INFORMATION PHONE 982-1500.

East Village other 11/7/69

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From February 9 onwards the Museum of "Modern" Art is free on Mondays. It is free because the Art Workers Coalition fought to make it free. It is free because a growing cultural revolution in this country requires that it be free and that the functions of all cultural institutions, along with the very definition of "culture" itself, be expanded to keep pace with a changing society. What is the point of a culture that can only admit a money-paying public to see works of art that must be guarded by guards with guns?

The Art Workers Coalition (A.W.C.) is continuing its fight to reform the art world structure. Here are some of the things it is fighting for:

- *****
To have only one 'pay day' each week, instead of only one free day, at all museums in the country.
- *****
To decentralize all cultural institutions into the poorer and minority areas of this city and to encourage any changes this process may bring about in what we think of as "culture."
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To bring about fair representation of black and puertorican artists in the museums of this city and to give black and puertorican artists the encouragement which the present museum-gallery system has failed to give.
- *****
To give artists a place in running our museums and to bring to artists the same resale and revenue privileges in their work as are available to writers and composers.
- *****
To bring about fair treatment of women artists and of artists without galleries.
- *****
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ALEX CROSS

artists attack moma

Photo by: Mehdik Hon Sari



East Village other 11/7/69

Demonstrations at the Modern Museum have tended to affect the art world the way revolutions in Paris have affected the world beyond it. The first demonstration of artists in the 'Thirties was against the conservatism of the administration at that time and opened the way to a fuller acceptance of abstract art in America. The second demonstration, on

2) A Registry of Artists should be compiled at the Modern for the benefit of all museums listing all artists living in the New York area. For the purpose of this registry de facto, recognition as an artist should be given to any person able to present a body of work.

3) Using this Registry as a basis, a completely random show of all artists should be put

should be invited and given funds to mount such environments for periods of two weeks or longer.

10) The artist should retain undisputed copyright in his own work, regardless of who owns it, and he should have reasonable access to see it when he so requires.

April 24, 1960, was against the domination of galleries and museums by a single style, that of abstract expressionism, and also against the supremacy of a single criticism favoring that style. Soon after this demonstration came a comparative revival of figurative work, followed by the developments of pop, op, and psychedelia which opened art out into many new styles and media. There is therefore good reason to watch and listen for all the signs, and symptoms after the act of protest carried out by the Greek artist Takis and his friends on the third of January of this year, a year when anything can happen.

On this day Takis removed one of his kinetic sculptures from the Machine exhibition at the Modern and sat it in the museum garden for two hours amidst menacing museum guards (one of whom suggested he would have been shot for doing the same thing at the Metropolitan) before he and his friends were permitted a dialogue with the curator. Not presented to the curator at this time were the suggestions of the more militant members of this group, among them Takis and the Persian poet Farman. These suggestions, while rejecting conventional definitions of revolution and fashionable sloganeering, embody concrete proposals for renewal not only of the Modern but of the whole museum scene. The group felt they may also justify expanded and extended demonstrations in the future.

The proposals thus far put toward by Takis and Farman are meant to raise the level of the art world at every point and not merely to benefit a single school or group of artists. Ideas are still in the planning stage and highly flexible, but among those proposed so far:

1) The Museum of Modern Art should be open free of charge to the general public on at least one day of every week.

together by lottery and shown at the Modern at least once a year. While it is possible that such a show will contain much mediocrity, it is felt that this method will not be any more dangerous to public taste than the one now in use. There is a precedent for this procedure in last year's Pavilions in the Parks program in London, where artists were awarded pavilions by lottery in which to create happenings.

4) A similar random show of photographs should be instituted.

5) A much more direct relationship between the museum and artist should be cultivated. At present almost all contact must go through gallery owners and other middle-men. This relationship should express itself particularly where conditions of exhibition are concerned.

6) A plan should be evolved to provide the artist with some percentage of the resale price of his work, whether this goes up or down. At present artists, unlike writers or composers, receive money only from the first sale of their work, and the effect of any later sale is felt only by the subsequent owners. This is particularly important for the majority of artists who only sell a few works and who can never hope to sell a work to a major museum, with the attendant publicity and price increase this could bring to all their work.

7) Both known and unknown artists should be admitted as members to the Board of Directors of the Museum of Modern Art.

8) Artists should be encouraged to create Tech Art pieces which can be manufactured for the masses, and the Museum should undertake to lessen the mystique surrounding the original work of art.

9) Rooms should be continually available at the Modern for the mounting of environments, and there should be at least one environment continually on view. At this writing the Modern has never sponsored an environment. Artists

Most important of all, it is felt that an attempt should be made to alter the atmosphere now given off by museums, or challenge the sense that the visitor must enter the museum in a state of awe, behold the works in a state bordering on religious ecstasy, and leave with a feeling of having been automatically enriched in his culture and innermost soul. This effect may bear a remarkable resemblance to what church-going once gave, but there is no evidence that it is good or meaningful either for the visitor or the work of art. The artists in this group recognize that their task will not be easy and welcome suggestions from other artists or interested parties on how to make their ideas more practical and realizable. They also believe that further demonstrations at the Modern and elsewhere may be necessary to drive home their points and would welcome the participation of artists, students, actors. Suggestions may be forwarded to the group care of EVO. The members of the group so far are Takis, Farman, Hans Haacke, Nicholas Calas, Willoughby Sharp, Elizabeth Biar, and Dennis Oppenheim.

This means that last year's demonstrations in the universities may take place this year in the museums as well, though it has yet to be seen if artists living all over the city will prove as devoted demonstrators as students living or working on their campuses. No one should be surprised if the museums do become such targets, though it is to be hoped that the works of art will not be damaged. The present mood of our society is to ask deep-cutting questions about the very meaning and purpose of culture, questions which may have no definitive answers but which will nonetheless be asked. If the result may be partly to demystify the artist, it may also be to make his work more accessible and socially meaningful.

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Artists And The Problem Of 'Relevance'

By HILTON KRAMER

IN the social turmoil that has overtaken American life in recent years, artists and art institutions have tended to play a negligible role — if, indeed, any role at all. As individuals, of course, a great many artists have taken part in civil rights demonstrations, anti-war activities, and other forms of protest politics, but such political activity has rarely been allowed to penetrate the sanctum of the studio. In this realm, at least, there has been no attempt to revive the attitudes of the nineteen-thirties. There has been nothing like the current movement of playwrights, poets, and prose writers to place political issues at the center of their creative work. The general assumption among painters, sculptors, and artists working in related visual media has been that, so far as explicit political involvement goes, the work of art must remain inviolate.

Museums, too, have tended — correctly, I think — to be wary of political involvement. Though many museums now conduct a variety of community programs — designed, for the most part, to bring art more directly into the lives of those who have heretofore had little acquaintance with it — they regard these programs as ancillary to their principal function, which is to act as a disinterested custodian of the artistic achievements of both the near and the distant past.

When, on rare occasions, artists and museums have deviated from their customary practice and plunged into one or another political task, they have usually turned themselves into amateur journalists. This has been as true of those artists who, upon urgent request, have gotten up some quick visual statement on the war in Vietnam as it was of the Metropolitan Museum's "Harlem on My Mind" exhibition. In both cases, traditional artistic values were judged to be irrelevant, and those of photo-journalism or political caricature were advanced in their stead.

It would be a mistake, however, to assume that the problem of "relevance," so far as our artists and museums are concerned, had been exhausted by these failures. The real issues in this sphere are being raised in other terms — terms that go beyond parochial questions of subject-matter in order to redefine the artist's funda-

purpose of organizing some kind of protest against the policies of the Museum of Modern Art. In the course of that meeting, a great many patent absurdities were voiced — one had reason to doubt whether certain speakers had ever been inside the museum — yet at least one issue of real importance was put forward repeatedly, and it is an issue that bears serious attention.

This was the issue of the artist's moral and economic status vis-a-vis the institutions that now determine his place on the cultural scene, and indeed, his ability to function as a cultural force. Though the Museum of Modern Art was the immediate target of complaint, the issue obviously went beyond the museum and its policies. What was denounced was the entire social system — not only museums, but galleries, critics, art journals, collectors, the mass media, etc. — that now decisively intervenes between the production of a work of art and its meaningful consumption. What was proposed — albeit incoherently, and with that mixture of naivete, violent rhetoric, and irrationality we have more or less come to expect from such protests — was a way of thinking about the production and consumption of works of art that would radically modify, if not actually displace, currently established practices, with their heavy reliance on big money and false prestige.

In part, then, this was a plea to liberate art from the entanglements of bureaucracy, commerce, and vested critical interests — a plea to rescue the artistic vocation from the squalid politics of careerism, commercialism, and cultural mandarinism. Though I cannot recall that a single workable idea was advanced in that long and repetitious meeting, I nonetheless took away from it the vivid impression of a moral issue which wiser and more experienced minds had long been content to leave totally unexamined.

Radical proposals are not, however, the sole property of anti-establishment rebels — a fact which the rebels themselves tend to be curiously ignorant of. At the moment, I should say that the most radical program for the future of art was being carried out within the establishment itself: I refer to the ambitious project initiated by Maurice Tuchman, the senior curator of the Los Angeles County Museum of Art,

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mental relation to society. And they are being raised in quite different quarters — both within the establishment and outside it — and in the name of quite different values.

At a considerable distance from the establishment, for example, is the group of artists, critics, filmmakers, and other interested parties that calls itself the Art Workers Coalition. A few weeks ago I sat through the four-hour open meeting which this group conducted at the School of Visual Arts — a meeting called for the

which calls for the collaboration of well-known artists and big-time industry. This "Art and Technology" project, which is already under way on the West Coast promises, if successful, to alter the terms of the artistic vocation to a much greater extent than anything put forward by the Art Workers Coalition — but in precisely the opposite direction.

The artists working under Mr. Tuchman's plan — and they include many illustrious names — are able to avail themselves of a vast amount of technical information, expert advice, physical assistance, and actual materials. No doubt this will lead to certain artistic conceptions that could otherwise never be realized. But it is always an illusion to assume that such advantages are to be gained without cost, and what remains to be calculated is precisely the moral price of this enterprise, which, in effect, marks the first major collaboration of advanced art and the West Coast military-industrial establishment. It is odd to think of certain artists who have entered into this collaboration after having contributed to various anti-war exhibitions.

But what I think the most interesting, if not the most radical, aspect of this project is the new role which the museum has assumed in conceiving it. For Mr. Tuchman has, on this occasion, acted as a kind of broker between the artist and the industrial establishment, promoting a conception of the work of art that would, if carried to its logical conclusion, take the whole concept of art outside the museum. Mr. Tuchman has — in principle, if not in fact — moved to place the artist in a position of utter dependency upon the industrial process, and thus upon the network of social values which supports that process.

Compared to such a dependency, the artist's relation to the museum is relatively innocent and autonomous, despite the fears and accusations voiced by the Art Workers Coalition. Mr. Tuchman, too, is concerned about "relevance" — the relevance of art to a culture increasingly dominated by complex technology — and instead of conceiving of the museum as a countervailing force in such a culture, he clearly believes the museum should lend its prestige to adjusting art to the inevitable.

Compared to the future which this promises, the present system, with all its moral failings, seems almost pastoral in its old-fashioned freedoms. The prospect before us may, in fact, be far more grim than the Art Workers Coalition has yet imagined.



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Memorandum

To WALTER BAREISS

From Elizabeth Shaw

Date

Re

ART



Front of 'Guernica': Mini-cause célèbre

dropped some leaflets and began to claw at one another's clothing. As they screamed incoherently, guards and museum visitors gathered in a circle to watch. Then the four burst sacks of beef blood which they had concealed under their garments and sank to the floor, writhing and moaning in bloody pools. After lying motionless for some moments, they stood up, put on their coats and left.

This "event" was staged under the auspices of the Art Workers Coalition, a loosely knit group of some 100 artists, writers and filmmakers who for the past year have channeled their disaffection with the art Establishment into open forums and demonstrations calling for sweeping change. Specifically, the "blood bath" served to dramatize the group's demand for the resignation of the Rockefeller family from the museum's board because of its alleged interest in companies that produce materials for war.

Massacre: "The time for art as diversion is over," says AWC artist Jean Toche. "How can we enjoy it, or hold it sacred when people in Vietnam are dying?" The AWC has used Vietnam to underscore its charge that art no longer serves humanity. And last month, in a mini-cause célèbre over a poster depicting the reported massacre at Song My, it put the staff of MOMA—AWC's primary target—temporarily at odds with its trustees.

The staff had enthusiastically agreed to sponsor with the AWC the printing of a poster taken from Ron Haebler's *Life* magazine color photo of Vietnamese corpses, including many children, lying in a ditch. Union lithographers donated their services and paper was obtained

without cost. The museum's imprimatur was to have appeared in a corner of the poster, but just before its completion the staff met with William S. Paley, president of the museum's board of trustees and board chairman of CBS, who said he could not commit MOMA to "any position on any matter not directly related to a specific function of the museum." Whereupon the Art Workers staged a lie-in at the museum, carrying copies of the poster in front of Picasso's antiwar "Guernica."

The AWC sees the museum's non-involvement as just another aspect of a "corrupt and repressive" Establishment in which art has become an object and commodity alienated from both artist and community. Toche and Jon Hendricks, members of the AWC-affiliated Guerrilla Art Action Group, also visited the gala opening of the Metropolitan



Toche at Met: Gift-wrapped

Museum's "New York Painting and Sculpture: 1940-1970" show last fall. Hendricks, representing "the curator" in black tie, "honored" Toche, the "artist," who emerged from a gift box by dousing him with champagne and smearing his face with caviar.

Ghetto: The AWC has submitted eleven demands to MOMA, including branch museums in ghetto areas, equal representation for women and separate exhibition spaces for black and Puerto Rican artists. None of the demands has been met as proposed. Bates Lowry, who has since resigned as director, wrote to the AWC that art was selected for its quality "without regard to the artist's religion, race, political affiliation or the country in which he was born." Says AWC's Alex Gross: "They want our artists to make art, our niggers to eat watermelon and our women to stay in the kitchen."

The AWC is not the first group to march against the established order in art. Earlier in the century the Dadaists and Futurists campaigned with a slashing mixture of esthetic wit and polemic fury against museums, critics, the idolization of art and most of AWC's targets, and many a fist and bowl of rancid spaghetti was thrown in the heat of battle. What is new is not the fact of organized protest; it is the consonance of the AWC's program, amorphous as it is, with the sense of social concern and antimaterialism demonstrated by other echelons of "the movement."

Hendricks admits that the Art Workers are not all idealists bent on social reform. "There are so many different interests," he says. "Many want their fair share of the Establishment pie; and others, like the blacks, are more interested in gaining a symbolic foothold."

Ethical: Can the AWC be as successful as the student radicals in changing at least some of the more obviously ossified aspects of "the system"? MOMA recently announced that it would charge no admission on Mondays, a partial fulfillment of the AWC demand for free admission on all days. And MOMA's incoming director, 36-year-old John B. Hightower, is not going to brush off the issues. "I certainly plan to talk to groups of young people, like the AWC," he says. "I think their central argument is an ethical one—that the whole idea of art as investment, as object, needs to be analyzed."

Up to now both sides have behaved decorously. "No artist," says Gross, "would dream of destroying the work of another artist." And on its side the museum has shown restraint, refusing to call in police during demonstrations. But, says Hendricks, "a lot of people in the AWC are quite militant—and are growing more so. And not just about museums but also art schools, critics and galleries—the whole system is corrupt, and many of the Art Workers are getting tired of waiting for things to right themselves. This thing doesn't end with a free day or any other such gesture. I expect we'll have plenty to keep us busy."

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AWC protest at MOMA in front of 'Guernica': Mini-cause célèbre

Ars Gratia Artis?

One afternoon last fall, two men and two women walked into the lobby of New York's Museum of Modern Art, dropped some leaflets and began to claw at one another's clothing. As they screamed incoherently, guards and museum visitors gathered in a circle to watch. Then the four burst sacks of beef blood which they had concealed under their garments and sank to the floor, writhing and moaning in bloody pools. After lying motionless for some moments, they stood up, put on their coats and left.

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