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	JBH	III. 2.14

M+

MODERNART NYK

FTX111 607P EDT JUN 10 70 (46)SYD248

SY JAB085 RB PD JAMAIA NY 10 1230P EDT

JOHN HIGHTOWER DIRECTOR MUSEUM OF MODERN ART DLY 75

53 ST AND 5TH AVE NYK

DEAR JOHN YOU WILL RECEIVE PRESS RELEASE TODAY BY HAND DELIVERY

PLEASE MAKE USRE THAT IT IS IN SUNDAYS NEW YORK TIMES AS AGREED

TOM LLOYD AND FAITH RINGGOLD

(1232).

me, who ~~hasn't~~ ^{hasn't} given it much thought until I had to write a caption

about black power, it came as something of a revelation. The fact

of knowing why they act as they do, of course, doesn't in the least

help one find an answer that will fit both their demands and ^{those} ~~that~~ of

the museum. But that, as they say, is your hard cheese.

Wood

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III. 2.14

6/2

John:

I think this book that just came across my desk explains, if it does not justify, the ~~the~~ what-to-me-last-night appeared to be childish willfulness on the part of Lloyd, Ortiz and Co. The ~~fact~~ ^{of} ~~that~~ your having ~~been~~ chosen to bring the Negro into the Museum within the existing structure is by definition of the existing dogma of the struggle for black--and I suppose Puerto Rican--power impossible ^{for them} to accept.

THEY WANT TO DO IT THEMSELVES---right or wrong--If you do it for them, even if in the long run it works out better, the act has no validity. This movement has its ^{prophets} ~~prophets~~ and its dogma the ~~adherence~~ adherence to which is more important to its disciples than any common-sense approach to an individual ^{problem} ~~situation~~.

I dare say you've figured that all out for yourself by now--but for me, who ^{hadn't} ~~haven't~~ given it much thought until I had to write a caption about black power, it came as something of a revelation. The fact of knowing why they act as they do, of course, doesn't in the least help one find an answer that will fit both their demands and ^{those} ~~that~~ of the museum. But that, as they say, is your hard cheese.

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	JBH	III . 2.14

John

Elaine

May 6, 1970

Trustees

Ralph Ortiz called with the following suggestions for Trustees. (He will be back to you later concerning names for the Curator)

Herman Badillo
Bronx Borough President

Joseph Monserrat
Superintendent, Board of Education

Manuel Casiano
Director, Office of Immigration of the Government of Puerto Rico
in the Puerto Rican Commonwealth office in New York City

Ruperto Ruiz
Deputy Commissioner, Division of Human Rights

Rubin Irizarry
President, Banco de Creditos y Ahoros

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	JBH	III. 2.14

550-

Gordon Parks

4/28

70

17 Beekman Place

Western Union

New York City

Would it be possible for you to attend a meeting at 11:00 a.m.
in my office at the Museum of Modern Art regarding a proposal
to establish a Martin Luther King Study Center. Please call
956-7502 to confirm.

John B. ~~HIGHTOWER~~ Hightower
Director

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	JBH	III. 2.14

Detachable - schedule 5/2/70

*JBH
ES*

SUPPLEMENTARY DEMANDS OF THE A.W.C.

The Art Workers Coalition Demands:

1. That the Museum of Modern Art must publish and distribute a second edition of no less than 100,000 My Lai massacre posters. This poster was originally approved by an overwhelming majority of the museum's executive staff, vetoed by a single trustee, and finally vindicated by the national press. The Museum must also publish and distribute in collaboration with the Coalition posters defending the Black Panthers, the Young Lords and the Women's Liberation Movement as well as posters denouncing censorship in the arts and our government's ecological policy.
2. Any group of museum representatives chosen to negotiate with the Art Workers Coalition must be as loosely and democratically composed as the members of the Coalition itself.
3. The Art Workers Coalition emphatically reasserts its original demand that admission to the Modern Museum and to all museums must be free to all people at all times. One free day a week is no substitute for this.

Art Workers Coalition
May, 1970

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MODERNART NYK

FTX107 238P EST MAR 4 70 (43)SYA260

SY JAA189 ED PDC JAMAICA NY 4 1211P EST

MR JOHN HIGHTOWER DIRECTOR

MUSEUM OF MODERN ART

61 WEST 53 ST NYK

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

ART WORKERS COALITION BLACK AND PUERTO RICAN COMMITTEE AND
OTHER BLACK AND PUERTO RICAN GROUPS
71240).

center, where we can show our black and Puerto Rican artists and the spirit of our people! Give it to us, or tell us that we have no place at all in your museums, just as we have no place in your churches and clubs and cooperatives! Can the Museum of Modern Art at least be that honest about it? We ask Governor Rockefeller and Mr. Philip Johnson - trustees of the Museum - to make reason prevail. We will have our art, and we will have our study center. We have our own thing to do, something that grows out of our different experience as a people, coupled with the unceasing need of Black and Puerto Rican people to give reason and vitality to existence. Modern Art needs a new direction and impetus - away from the "Cool School" emphasis of use of materials in the hope of avoiding the revolution. Black and Puerto Rican Art proclaims to the world: "We are the revolution! We are 35 million strong, very much alive and very seldom cool! Our art is not dead, and we will not let it die, because to kill our art is to kill the spirit of the people! That is why we must have the Martin Luther King - Pedro Albizu Campos Study Center - NOW!!!"

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	JBH	III. 2.14

MAR 4 1970

VMMM+

MODERNART NYK

WJS 033 PD NEW YORK NY MAR 3 215A

JOHN B HIGHTOWER MUSEUM OF MODERN ART
11 WEST 53 ST NYK

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

CULTURAL AFFAIRS GOVERNMENT IN EXILE
REPUBLIC OF THE FEDERATE SOCIALIST STATE OF BELGIUM
557A..

Romare Bearden, Franz Cervoni, or Epifanio Irizzary, no publications devoted to their work, no group shows for our younger artists. If our art is not to be mixed with the art of whites, well, so be it! Give us our own study center, where we can show our black and Puerto Rican artists and the spirit of our people! Give it to us, or tell us that we have no place at all in your museums, just as we have no place in your churches and clubs and cooperatives! Can the Museum of Modern Art at least be that honest about it? We ask Governor Rockefeller and Mr. Philip Johnson — trustees of the Museum — to make reason prevail. We will have our art, and we will have our study center. We have our own thing to do, something that grows out of our different experience as a people, coupled with the unceasing need of Black and Puerto Rican people to give reason and vitality to existence. Modern Art needs a new direction and impetus — away from the "Cool School" emphasis of use of materials in the hope of avoiding the revolution. Black and Puerto Rican Art proclaims to the world: "We are the revolution! We are 35 million strong, very much alive and very seldom cool! Our art is not dead, and we will not let it die, because to kill our art is to kill the spirit of the people! That is why we must have the Martin Luther King — Pedro Albizu Canpos Study Center — NOW!!!"

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	JBH	III. 2.14

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MODERNART NYK

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B KLA012 (XNT00118) PDI NEWYORK NY 2

JOHN HIGHTOWER, MUSEUM OF MODERN ART

11 WEST TE ST NYK

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

GUERILLA ART ACTION GROOUP

(10).

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

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	JBH	III. 2.14

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

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

THE MUSEUM OF MODERN ART EXCLUDES BLACK AND PUERTO RICAN ART

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

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

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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III . 2.14

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

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

WHY IT IS IMPORTANT

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

WHY A STUDY CENTER?

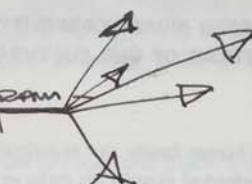
The Museum maintains wings for the exhibition of Dutch, Russian, Italian, Austro-Germanic, and other ethnic and national cultural contributions. Blacks and Puerto Ricans amount to more than 35 million Americans – one out of every eight! Our distinctiveness as a people is clearly recognized in the many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

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

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

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	JBH	III. 2.14

1. Educational Program



→ George S. Johnson

① Appointments —

[Bill Marks
 Bill Williams
 Romare Bearden]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III. 2.16

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

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III . 2.14

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

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

PROGRAM FOR CHANGE: BLACK AND PUERTO RICAN CULTURE

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

No Finances
to Director

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

Careful
O's

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

Tom Lloyd
Faith Ringgold
Bob Carter
Todd Williams
Jack Hunte
Adrian Garcia

Ralph Ortiz
James Sepyo
Martin Rubio
Amondo Soto
Joan Barnes

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III. 2.14

QUALIFICATIONS FOR THE DIRECTOR OF THE MARTIN LUTHER KING STUDY CENTER
AT THE MUSEUM OF MODERN ART

(eligibility is restricted to applicants with experience in the
specific area of the visual arts of black people)

1. Educational background and training
(minimum requirements)
 - A. B.S. or B.A. degree
 - B. Graduate study or Museum Certification
2. Curatorial and Museum Experience in Black Art
(a minimum of 5 years experience)
 - A. Assembling group shows
 - B. Coordinating traveling and exchange exhibitions
 - C. Assembling a major retrospective or one man show
3. Critical reviews and Historical surveys of black art
 - A. Reviews and articles in national and international magazines
 - B. Books and educational materials
4. Lecturing and Media Commentary on Black Art
 - A. T.V., Radio, and Newspaper commentary
 - B. Lecturing at Colleges and universities
 - C. Consulting at conferences
5. Community Involvement in Black Art Programs
 - A. Assembling shows of local talent
 - B. Advising on community boards of local art centers
6. Minimum Salary \$15,000 a year

ADVISORY BOARD FOR THE M.L.K. STUDY CENTER

1. Maximum membership restricted to 7 people.
2. Membership selections: Romare Bearden
Bob Carter
Vinette Carroll
Jean Barnes
Tom Lloyd
Faith Ringgold

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III. 2.14

EDUCATIONAL CONSULTANT FOR THE N.Y. PUBLIC SCHOOLS PROGRAM
AT THE MUSEUM OF MODERN ART

QUALIFICATIONS: 1. A minimum of 5 years teaching experience in the N.Y. public schools system

2. Experience in curriculum planning and teacher training.

3. Knowledge of contemporary black art and African art history.

4. Experience as artist, writer or educator of Black Art

1. Professional background

- A. Academic requirements
- B. M.A. or Ph.D. degree
- C. Graduate study or

2. Professional experience

- A. Minimum of 5 years
- B. Applicable work
- C. Coordinating the plan and exchange exhibitions
- D. Assembling a major retrospective or one man show

3. Critical reviews and theoretical writings of black art

- A. Reviews and articles in national and international magazines
- B. Books and educational materials

4. Lecturing and Media Commentary on Black Art

- A. T.V., Radio, and newspaper commentary
- B. Lecturing at colleges and universities
- C. Consulting at conferences

5. Community involvement in Black Art Programs

- A. Assembling shows of local talent
- B. Advising on community boards of local art centers

6. Estimated salary \$15,000 a year

ADVISORY BOARD FOR THE MUSEUM STUDY CENTER

1. Maximum membership restricted to 7 people.

2. Membership selections: Tumara Boarden

- Ray Carter
- Vinette Carroll
- Jean Barge
- Tom Lloyd
- Faith Ringgold

Cooley, Constance

Deer

Frederick, Constance

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	JBH	III. 2.14

QUALIFICATIONS FOR THE DIRECTOR OF THE MARTIN LUTHER KING STUDY CENTER
AT THE MUSEUM OF MODERN ART

(eligibility is restricted to applicants with experience in the
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- Educational background and training
(minimum requirements)
 - B.S. or B.A. degree
 - Graduate study or Museum Certification
- Curatorial and Museum Experience in Black Art
(a minimum of 5 years experience)
 - Assembling group shows
 - Coordinating traveling and exchange exhibitions
 - Assembling a major retrospective or one man show
- Critical reviews and Historical surveys of black art
 - Reviews and articles in national and international magazines
 - Books and educational materials
- Lecturing and Media Commentary on Black Art
 - T.V., Radio, and Newspaper commentary
 - Lecturing at Colleges and universities
 - Consulting at conferences
- Community Involvement in Black Art Programs
 - Assembling shows of local talent
 - Advising on community boards of local art centers
- Minimum Salary \$15,000 a year

ADVISORY BOARD FOR THE M.L.K. STUDY CENTER

- Maximum membership restricted to 7 people.
- Membership selections: Remare Bearden
 - Bob Carter
 - Vinette Carroll
 - Jean Barnes
 - Tom Lloyd
 - Faith Ringgold

Thelma

Rosemary Castillo

Cornelia Channing

Breanna

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	JBH	III . 2.14

EDUCATIONAL CONSULTANT FOR THE N.Y. PUBLIC SCHOOLS PROGRAM
AT THE MUSEUM OF MODERN ART

QUALIFICATIONS: 1. A minimum of 5 years teaching experience
in the N.Y. public schools system

2. Experience in curriculum planning and
teacher training.

3. Knowledge of contemporary black art and
African art history.

4. Experience as artist, writer or educator
of Black Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JBH	III. 2.14

5/3/70

Museum Here Gets A First-Hand View Of 'Art' of Protest

A toy pistol rattled, two live chickens quivered, a small smoke bomb erupted and three police radio cars with sirens screaming raced to the Museum of Modern Art yesterday afternoon when a mock protest demanding more displays of art by black and Puerto Rican artists was staged.

No arrests were made as Richard Koch, the museum's director of administration, remarked to the policemen: "They're play acting." The demonstration was held by members of the Art Workers Coalition.

The group has staged several protest demonstrations against the museum. Its demands have included participation in the museum's control, a policy of free admission and the opening of a special wing for black and Puerto Rican art.

On Friday, Tom Lloyd, a coalition leader, and Ralph Ortiz, a Puerto Rican artist, had met with John Hightower, the museum's new director and presented their demands.

The group, carrying placards that read "Free Museum," "Toleration is dead," "Black art power," paraded in front of the museum on West 53 Street.

At 2:30 P.M. a black limousine pulled up in front of the museum and two members leaped out shouting sarcastically, "Keep the blacks out." They then freed two chickens, which were described as "symbols of oppression." A smoke bomb erupted on the sidewalk.