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GARY SMITH

~~55~~
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THE LINE OF REASONING BEHIND THE ATTACK ON THE PRACTICES OF THE MUSEUM OF MODERN ART CAN BE APPLIED TO A MORE FAR REACHING AND LOGICAL TARGET: THE ART SCHOOLS. SINCE ARTISTS AND CURATORS (ART HISTORIANS) ARE USUALLY EDUCATED IN THE SAME SCHOOLS; AND THE ART ESTABLISHMENT BEING WHAT IT IS POLITICALLY; WE ^{Generally} ALWAYS HAVE THE SITUATION OF AN OLDER GENERATION OF ART HISTORIANS COMMENTING ON THE ART OF YOUNGER ARTISTS. THIS TELESOPING SOCIAL PROBLEM OF THE GENERATION GAP IS USED POLITICALLY BY THE ART ESTABLISHMENT TO RETAIN CONTROL OF THE SCENE. AT THE SAME TIME, IT PROVIDES A DUBIOUS SOURCE OF AGGRAVATION THAT ARTISTS CAN REBEL AGAINST. WHEN AN ARTIST HAS REACHED A CERTAIN LEVEL OF REBELLION AND HAS SHOCKED ENOUGH PEOPLE, HE IS ADOPTED INTO THE ESTABLISHMENT WITH MUCH PUBLICITY LAUDING HIS COURAGEOUS AVANT GARDENNESS TO BE ASSIMILATED AND FORGOTTEN WITHIN A FEW MONTHS. ONLY THOSE ARTISTS EXTREMELY AWARE OF THE FAST PAGED SCENE CHANGES CAN HOPE TO STAY IN THE SPOTLIGHT FOR LONG, AND EVEN THEY EVENTUALLY APPEAR TO BE SELL-OUTS.

I WAS ONCE TOLD BY A PAINTER THAT IF YOU MAKE A GRAB FOR THE SPOTLIGHT YOU HAD BETTER MAKE SURE YOU HAVE SOMETHING TO SAY IN CASE YOU GET IT. THIS IS IN TOTAL ERROR. ~~THINGS ARE A LOT OF BUSINESS~~, BECAUSE THE SPOTLIGHT MEANS THAT SOME CRITIC OR CURATOR THINKS YOU'LL BE IN FASHION AND PLUGS YOUR WORK. SUCCESS DEPENDS SOLELY ON HOW LONG YOU CAN CAPTIVATE THAT CRITIC'S TASTE.

JUST AS THE ART SCENE IS RUN BY A COMMERCIAL ESTABLISHMENT DESIGNED FOR THE WEALTHY NOBLES OF THE WORLD, SO ARE THE ART SCHOOLS UNDER STRONG OUTSIDE CONTROLS.

THE SCHOOLS HAVE DESERTED ART IN MASSE AND HAVE BEGUN TO DEVOTE MOST OF THEIR EFFORTS TO ESTABLISH ^{ART} DOMINATE COMMERCIAL AND DESIGN IMAGES FOR THEMSELVES. THIS IS KEEPING IN LINE WITH FEDERAL AID PROGRAMS TO SCHOOLS OFFERING TRADE SKILLS THAT CAN PROVIDE JOBS FOR STUDENTS. MANY SCHOOLS HAVE COME TO DEPEND ON THIS MONEY FOR CONTINUED OPERATION. A FINE ARTIST IN THEIR MIDST IS AN

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SMITH

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ENIGMA TO THEM; A SOURCE OF DISRUPTIVE AGITATION, A POTENTIAL TROUBLE MAKER. THEY, IN THEIR LIMITED UNDERSTANDING, CANNOT CONCEIVE WHY ANYONE WOULD WANT TO "SUFFER" WITH THEIR ART WHEN THEY COULD BE LINNING THEIR POCKETS.

WHILE THE ARTIST IS BOUND ON BOTH SIDES BY THIS MORAL CONSTIPATION, HE STILL MUST CREATE HIS ART, AND HE STILL MUST EDUCATE HIMSELF. I OFFER THREE GENERAL STEPS TO TAKE TO BEGIN THE TRANSITION INTO THE FUTURE OF ART:

(I)

ARTISTS MUST WITHDRAW TOTALLY FROM GALLERY AND MUSEUM AFFILIATIONS AND BEGIN TO SET UP SECONDARY METHODS OF DEALING WITH ~~THEIR~~ ART.

(II)

BEGIN TO BREAK DOWN THE SYSTEM OF EDUCATION PRACTICED IN THE SCHOOLS AND CONSTRUCT NEW PLACES OF EDUCATION FOR ARTISTS. IT SHOULD BE A PLACE WHERE ALL ARTISTS ARE TEACHERS AND ALL TEACHERS ARE STUDENTS, A PLACE OF EXCHANGE, NOT GIVE AND TAKE, OF DOING NOT TELLING. IT SHOULD BE A PLACE OF COMMUNICATION NOT A SCHOOL.

(III)

ATTEMPT TO REDISTRIBUTE THE CULTURE AND GET IT OUT OF THE POPULATION CENTERS SO THAT EACH ARTIST IS FREE TO BE HIS OWN CENTER OF CULTURE AND HIS OWN SOURCE OF VALUES.

IN CONCLUSION: AMERICAN ART IS STILL VERY MUCH A REGIONAL THING--- SO MUCH SO, THAT ARTISTS HAVE TO RELEARN AND REDIRECT THEIR ART WHEN THEY CHANGE CULTURE OR POPULATION CENTERS. IT IS OUR GREAT FAILURE THAT WE HAVE NOT BEEN ABLE TO GIVE EVERY MAN A KNOWLEDGE OF HIS CULTURAL HERITAGE IN THIS CENTURY OF MASS COMMUNICATION. IT IS TIME NOW TO BEGIN USING THE ESTABLISHMENT AND THE MEDIA FOR OUR PURPOSE AND TO STOP THEIR USING OF US FOR GAIN. ~~THEY ARE~~ ~~ALREADY THEIR OWNERS AND ARE BEING FOR A CHANGE, SOMEBODY HAS TO BE SILENT.~~

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~~SMITH~~

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LAURA RAIKEN 55
Laura Raiken
311 East 10th St
NYC
982-1640

Over the past year the New York Free Theater has been initiated by a group of radical artists, composers, actors and critics. Black and white artists have been working together creating a community participation theater which attempts to help the communities with whom we perform evolve a political understanding adequate to the situation we all find ourselves in, adequate to changing basic social institutions and processes.

Our experiences have been wildly differentiated, but in relation to this open hearing of the Art Workers' Coalition, I would like to raise two small issues:

- The Free Theater brings radical arts festivals into forgotten, oppressed communities, hoping to decentralize, anarchize and democratize the arts and dissolve the boundaries between art and life. Forget the museums, mass media and bureaucratized arts institutions. Abandon the totalitarian rationalization of the arts and help us as we work on the streets and in the communities of Manhattan, the Bronx, Brooklyn, Queens and Staten Island. Our desire to destroy repressive arts institutions is negated by the media attention our public demonstrations direct toward them. By maintaining our focus on these institutions we waste our energies while learning only more sophisticated styles of rebellion which end in reconciling us to, and reintegrating us into these institutions.

If we wish to democratize the arts and help all of us develop our creative capacities, then let us redirect some of our energies. Let us withdraw some of our creative energies from self-referent

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Laurin Raiken 2

RAIKEN

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groups and redirect them to the aesthetic and political growth of the mass of American citizens we usually see as helpless victims of "fascist enemies". A movement such as the Art Workers' Coalition faces the danger of becoming just one more elitist group, which in the name of liberation expropriates power for itself. We can avoid this by initiating projects throughout the country; creating a mass base of radical political and aesthetic consciousness. This is the precondition for radical social transformation.

Specifically we would welcome, as we assert our comradeship with the Art Workers' Coalition, an interfeeding with you. Join us this summer as we run workshops around the New York area. The N.Y. Free Theater is located at 87 West 3rd St, NYC, 477-0400. Please let us work together. Also a number of radical theater groups have come together to organize the Radical Theater Repertory (RTR 245 E 11th St). RTR and AWC should join together in a non-competitive coalition. We must maintain adequate communication amongst all our actions.

New York Free Theater.

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2...

PINCHBECK

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As artists are well aware, the truth is that the search for reality involves commitment and a struggle for viable form: it cannot be tied up in ~~work~~ packages and neatly labelled Pop, Op, Minimal, etc. The only solution is for each artist to understand that the art scene as it exists (and it is impossible to see how it could change) ^{is} diametrically opposed to the development of an art with valid content. We need a new beginning, difficult as this is to bring about, founded on the common bonds between artists that, freed from commercial and competitive- pressures, could hopefully be the underlying basis for positive work.

Peter Pinchbeck.

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J. POUSETTE-DART

Joanna Pousette-Dart

54A

Qualitative judgments aside, it is a fact that certain recent movements in art and music have helped to extend the public's tolerance of art forms and have contributed to an increased incorporation of art forms into everyday life. The question which must be asked is, is this extended tolerance taking place within the art world itself? Or is the mythification of art being perpetuated by an anachronistic system which is accepted as tradition?

To direct the attacks of this movement solely against the Museum is illogical and unrealistic. Both the gallery and the museum are part of a system which has lost sight of its reason for existing - to represent artists and to make art accessible - and turned into a monstrous automaton which manipulates artists as though it has forgotten it is nothing without them. The present system is parasitic, eaten through with exploitation and corruption. Only the ego of the artist permits it to exist.

4 facets of the system which must change:

1 The gallery as it exists is a business. The art product is handled in the same manner exactly as commercial products. Out of a large number of products a few are chosen by certain standards of desirability and promoted. A commercial product is desirable for obvious reasons: it tastes creamier, washes whiter, etc. In the art world standards of judgment are considerably less distinct, as they cannot be arrived at through single comparison. And the choice is not made by the consumer but by the gallery who then allows the public to select from its selection. Which brings us to a second facet which must change.

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PICARD

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MOHA AND

PROVIDE

2. AWC'S COMMUNE OR TRIBE WILL ~~PROVIDE~~ ARTISTS TO GIVE LECTURES TO THE PUBLIC IN THE DAILY LECTURE SERIES, WHICH UP TO NOW ARE GIVEN BY LECTURERS BELONGING TO THE MUSEUM STAFF.
3. AWC'S COMMUNE OR TRIBE SHOULD ASSIST THE PATRONS, CURATORS AND MUSEUM DIRECTORS IN SELECTING THE SPECIAL EVENTS SHOWS, RETROSPECTIVES, GROUP SHOWS, ETC. AND SHOULD ALSO BE HEARD IF DECISIONS ARE TO BE MADE IN SELECTING WORK FOR PURCHASES OR FOR EXHIBITIONS IN THE LENDING LIBRARY.

I THINK THAT ONLY ARTISTS CAN REALLY JUDGE ART; THEY DO IT, SO THEY KNOW IT. ART IS CREATED BY ARTISTS, NOT BY CURATORS, HISTORIANS OR ADMINISTRATORS. IT SEEMS TO ME THAT WITH THE CULTURAL EXPLOSION, THE WHOLE WEB OF THE ART-INDUSTRY WORLD, THE ART-PUBLICITY WORLD, IS TODAY MORE POWERFUL THAN THE ARTISTS THEMSELVES. THE ARTISTS ONLY DO THE THINGS; THEIR POWER IS "MINIMAL". SOMETIMES THEY GET MONEY, BUT THEY ARE MOSTLY ON THE LOSING SIDE OF THE GAME.

LIL PICARD
APRIL 10, 1969
ARTIST'S ART-
REPORTER.

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PETER PINCHBECK

For opening hearing record.

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One reason that so many artists have become alienated from the uptown art scene is to be found, I think, in the search for content that the artist undertakes in his work. If it does not become a form of reality, art remains only meaningless decoration or a luxury product. Now we are becoming aware that just to show work, even good work, in the galleries or museums does not change the context which has been established, ~~the~~ which treats art as commodity and/or entertainment. Also, all types of art are so widely spread that their effects cancel one another out: we end up, as it were, with no art, only "superstars". In place of ~~growth~~ and development, we have artificially stimulated movements which are quickly disposed of when their novelty and commercial usefulness has gone. This situation has existed since Abstract Expressionism made the uptown scene, but only now has it become apparent that organic development must take place outside of the art market. Part of the reason for this ~~is~~ is that most of the dealers, curators and critics who form the establishment have a life style with is allied to the status quo. Life style is, of course, a determinant of taste and sensibility, which in this case favors elegant decorativeness, easy solutions, and arty gestures.

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Jeanne Pomsette-Dart 2

54A

2 The gallery dictates taste. The public sees only what is in the gallery and the museum, which means he sees about 20% (very rough guess) of what goes on. He is not choosing first hand but second hand. This is where the gallery has its hold on the artist. But art doesn't need promotion - it only needs to be made accessible.

3 The gallery is not concerned with the rights of the artist. There is no such thing as a copyright or royalties in the art world. Someone can buy a piece from a young artist for \$200 and resell it for twice as much when he has gained a reputation and the artist makes nothing on it. He is bullied into donating works to museums in order that he be sufficiently represented. He is given nothing for reproductions of his work in magazines. A gallery, no matter how good, is exploiting the artist, unless it backs him on these rights.

4 Galleries do not bring art to people, they bring art to the rich. Go into a gallery. Tell them you are John Smith and you want to see some of so and so's work because you missed his last show. There will be little cooperation. Were you a Burton or a Kennedy and were your intent to buy, chances are you would have the ingratiating cooperation of the director himself. The fact that they sacrifice space, the single most important factor in exhibiting work, for prestigious addresses reiterates their true intentions.

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Jeanne Pomatto-Dart 1

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Alternatives to this system depend on removing the money-making orientation. Remove the middleman. Have "free" galleries run by a rotating board of directors (artists perhaps but not necessarily) who are not paid by commission but who are paid a flat salary. The expenses would be supported by a small percentage of every artist's yearly earnings.

Decentralize the gallery system by moving it into different areas. Make it more accessible to more people.

Cut museum directors and gallery directors down to what they are, custodians of art.

17-19 Kleecker St, NYC.

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Carl Strueckland

The young man who was here before Mr Smith, I think, more or less put into a capsule what I wanted to say. I'd like to make a proposal that Mr Battcock become the next prosecutor, the next public prosecutor, of whatever organization comes into being. I find a tremendous sadness and ~~negativity~~ negative ~~man~~ attitude among most of the people here tonight, as if they hadn't lived, as if they hadn't had fun, hadn't been alive. I suggest that we stop over-reacting to foundations, museums and such. And there's been very little talk of the complicity of so many artists. They've been part of whatever you're denouncing now. Without them it wouldn't have been possible. So I also second Mr Smith's statement: there has to be a personal revolution. There's no other revolution. And no violent overthrow of anything has ever been a true revolution. I take it you don't happen to be in tune yet.

(AA)

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STEPHEN PHILLIPS

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Artists must use their art for political ends that will free the museums, as artists are now free. Simply, the artists must have continued control of their work once it leaves their hands. Control, in that, the museums, galleries, and collectors listen to the artists as artists, and not as freaks for the museums, galleries, and collectors to take advantage of, and keep in a controlled back door position. One of the steps to this end is facilities. Facilities the Modern Art Museum now denies us. Facilities we not only demand, but will have. Facilities such as free admission, at least two days a week, perhaps Tuesdays and Thursdays, with the museum open at night all the time. Facilities such as space. Space for, and used by, contemporary live artists. A number of possibilities exist here. A section of the Museum could be used to put on 5 simultaneous one man shows per week, Tuesday through Sunday. That would mean at least 260 shows per year. In order to help the museum's administrative staff, let artists themselves choose who they want to show with. ~~xxxx~~ Another possibility, assuming the museum might not want a large invasion of artists, would be for the museum to provide a section (at least six or seven big rooms) for one artist to live in for one month. At the end of his month he could take away the things of his he wanted. Anything left would become property of the museum. The museum could not, however, remove or place his work in another location without the artist's permission. Each artist would have a choice during his month, as to whether he wanted the public admitted to any, or all of his part of the museum.

Let the Museum sponsor shows in other parts of the city and country. As for example, earthworks in the parks and rivers, loft shows, a giant armory show, or anything and anyplace, artists can think of.

Another possibility of artist control, outside the museum framework, would be to set up a "protective" organization. An organization that every artist ~~would~~ would join. It would be protective, in that it would collect rents or royalties each time a work is published or shown. The money would go to the artist. Organizations have been set up to deal with royalties and rental fees in the other arts. Music for example, has protective agencies in ASCAP and BMI. Radio and television stations as well as live performances, pay for music they use whether it is rock and roll, Mozart, or music concret. Performance fees and royalties are paid composers and writers. Artists get nothing.

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Stephen Phillips

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THE PRESIDENT AND TRUSTEES OF
THE MUSEUM OF MODERN ART
REQUEST THE PLEASURE OF YOUR COMPANY
AT A SPECIAL PREVIEW OF
THE EXHIBITION
TWENTIETH-CENTURY ART FROM THE
NELSON ALDRICH ROCKEFELLER
COLLECTION

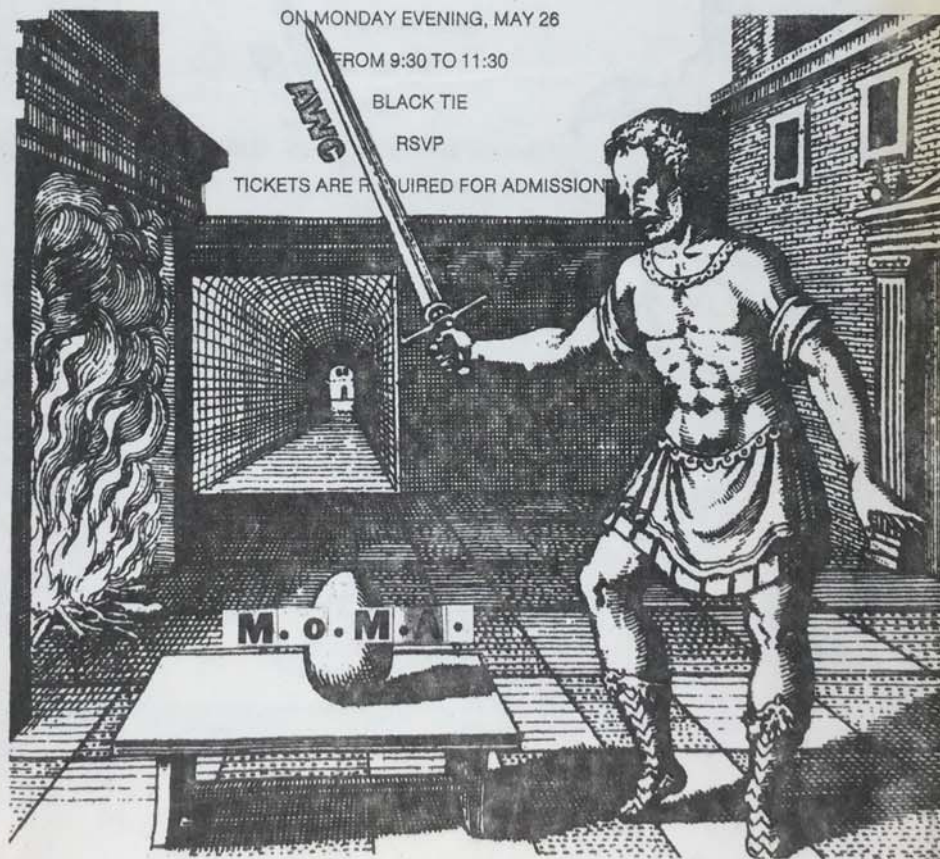
ON MONDAY EVENING, MAY 26

FROM 9:30 TO 11:30

BLACK TIE

RSVP

TICKETS ARE REQUIRED FOR ADMISSION



WE INVITE YOU TO THE END OF A POLITICAL CAMPAIGN AT THE MUSEUM OF MODERN ART.

— Art Workers' Coalition

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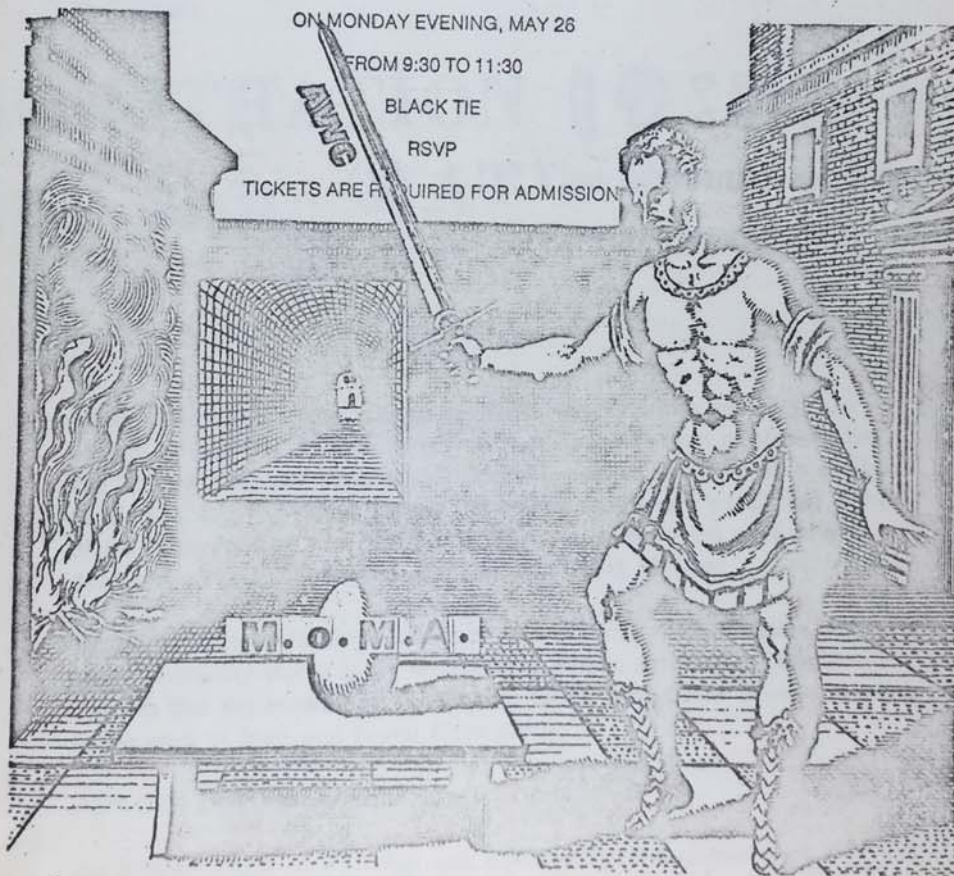
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— Art Workers' Coalition

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Art Workers' Coalition is here to save artists the embarrassment of being identified with:

- 1) The political ambitions of Nelson A. Rockefeller.
- 2) The Trustees of the Museum of Modern Art, who assume
— to the detriment of the intellect, energies, and intentions of artists — that they establish cultural values.

Art Workers' Coalition therefore demands artists' representation on the board of trustees.

Art Workers' Coalition is here to reassert that the artist be given power to control his work. Art Workers' Coalition demands that the artist be given moral control and a share of the capital gains realized from the resale of his work. Art Workers' Coalition demands that the Museum pay rental to artists whose work it displays but does not own. Art Workers' Coalition demands that the artist be paid a residual on all reproductions of his work. Art Workers' Coalition demands that a share of all profits gained by the public or private resale of the work of dead artists be redistributed to contribute to the growth of living art.

DEMONSTRATION (9:30 pm)

May 26 AT The Museum of Modern Art

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

Rockefeller and the "Elite" invited to this evening's opening are more than capable of assuming the full financial support of the Museum of Modern Art. Art Workers' Coalition demands that admission fees be discontinued. We object to the fact that free access is given this evening to the very group most guilty of the subversion and rape of the content and meaning of the work of art. Art Workers' Coalition demands free access for all at all times.

Again, Art Workers' Coalition is here to rescue Art from identification with a social community that is guilty of promoting racism. Art Workers' Coalition demands that the museum set up a Martin Luther King Center devoted primarily to the work of black and Puerto Rican artists.

JOIN OUR DEMONSTRATION.

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

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The Museum of Modern Art

Rockefeller, referring to his conversation with Diego Rivera regarding the artist's mural for Rockefeller Center which was commissioned, rejected and later destroyed:

I finally said, "Look, Diego, we just can't have this. Art is free in its expression, but this is not something you're doing for yourself, nor for us private collectors. This is a commercial undertaking. Therefore, we have to do something that is not going to offend our customers but that is going to give them pleasure and joy. Instead, you included just about every sensitive political and religious subject in your mural."

— Rockefeller at The New School, 1967

I am not really concerned with what the artist means

— Rockefeller, *New York Times*

I buy art mostly from catalogues I check things that I like. Sometimes the people at MOMA help me screen things too.

— Nelson Rockefeller, Member of the Policy Committee for the Collection of Masterworks, 1969

MOMA was never intended to be merely a depository for artistic treasures. It was conceived as an institution that would work in and with the community vigorously participating in its life.

— Rene d'Harnoncourt, Director of Museum Collections, 1954

In September 1947, under the terms of a formal agreement between the Metropolitan Museum of Art and the Museum of Modern Art, the Museum of Modern Art sold to the Metropolitan twenty-six works already deemed "classical," the proceeds to be used for the purchase of more "modern" works.

— Alfred H. Barr, Jr.

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The Museum of Modern Art

To THE STAFF
From BATES LOWRY
Date March 24, 1969

Attached is a statement we handed out on Saturday, March 22, when about 25 representatives of the protesting artist group appeared at the Museum demanding free admission. While many of the artists hold artist passes, it was their intention to dramatize their point that everyone be admitted free to the Museum. Free admission on this basis was denied them.

They then distributed to the public in the lobby the attached handbill. As you see, the handbill announces that the group is planning a demonstration to take place in the Museum's Sculpture Garden on Sunday, March 30, at 3:00 p.m. Admission to the Museum will proceed as usual on that day.

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The Museum of Modern Art

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

AN OPEN LETTER TO TODAY'S VISITORS TO THE MUSEUM OF MODERN ART

As the flyer being distributed here today by a small group of protestors calls for free admission; I want to tell those of you who have paid to enter the Museum or who are Museum Members just how important your financial support is to us.

The Museum of Modern Art is a completely privately supported institution. We receive no subsidy from the municipal, state or federal governments. Our purpose is to help people enjoy, use and understand all the visual arts of our time.

The public we serve contributes one quarter of our annual operating expenses by paying admission fees or regular membership dues. The Museum operates at a deficit which is made up by contributions from other categories of its membership, trustees, friends. Income from endowment covers only about 20% of our annual expenses.

The Museum has only one small endowment fund for the acquisition of works of art. It is restricted to the acquisition of prints by contemporary American artists. Therefore all of the other paintings, sculpture, prints, drawings, photographs and examples of architecture and design seen in the Galleries devoted to our permanent collection have come to the Museum through the generosity of friends, collectors, Members, Trustees and artists.

Despite our dependence on the financial support of the public we do offer free admission and reduced rates to thousands of people.

FREE ADMISSION to the Galleries is given to artists whose work is in the Collection or here on loan, to groups of New York City public school students, to foreign students, to groups from private and public agencies for the underprivileged, to magazine, newspaper, radio and TV critics and writers in all the visual arts.

FREE ADMISSION to the International Study Center is available to any student, scholar, artist or interested member of the public. These areas include the Photography Center, Print Room, Painting and Sculpture Study-Storage areas, Film Study Center and Library.

REDUCED ADMISSION is available to art students and professionals, to individuals in groups of ten or more, to New York City high school students who hold a General Organization Card.

(more)

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I would also like to comment on the other points listed in the flyer being distributed today.

Earlier this year we were asked by about a dozen artists and critics to devote a section of the Museum to showing the accomplishments of black artists under the direction of black artists. 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 or national origin of the artist.

For many years the Museum has expanded its activities into all parts of the country and the world. In New York City we have extended our activities by sending exhibitions to the public schools. Next week we will announce the opening of a new program for teaching children of ages 4 to 12 to understand the unique qualities of the visual arts and how this experience can enrich their own lives. This program will be carried out in a building at 141st Street and St. Nicholas Avenue lent to us by The Harlem School of the Arts.

Many people in the art community including scholars, artists and critics now serve on one or another of the Museum's official affiliates: The Junior Council; The International Council; The International Study Center Advisory Board; and five Curatorial Committees. We announced some months ago that we are establishing Visiting Committees for each Curatorial Department which will reach out even further into the art community.

Bates Lowry
Director

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**architects, choreographers, composers, critics & writers,
designers, film-makers, museum workers, painters,
photographers, printers, sculptors, taxidermists, etc.**

ARE ASKED TO COME TO THE MUSEUM OF MODERN ART GARDEN
21. WEST 53RD STREET AT 3:00
ON SUNDAY, MARCH 30TH.

AMONG THE REASONS THIS ACTION IS BEING CALLED ARE THESE:

- 1) TO DEMONSTRATE THE RIGHT OF ART WORKERS TO USE ALL MUSEUM FACILITIES;
- 2) TO SUPPORT THE DEMANDS OF BLACK ARTISTS;
- 3) TO DEMAND THAT ALL MUSEUMS EXPAND THEIR ACTIVITIES INTO ALL AREAS AND COMMUNITIES OF THE CITY;
- 4) TO DEMAND FREE ADMISSION ON BEHALF OF ANYONE WISHING IT;
- 5) TO DEMAND ACCESS TO MUSEUM POLICY-MAKING ON BEHALF OF ART WORKERS.

**DEMONSTRATE
OUR STRENGTH
AT MOMA!**

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THE MUSEUM OF MODERN ART

Date Mar. 28, 1969

To: Kynaston McShine

Re: Statistics/ C/E

From: Nadia Hermos

Dear Kynaston:

July 1967-June 1968	C/E	51 Exhs had 243 showings in 156 communities in U. S. and Canada
"	"	ICE 11 exhs. had 48 showings in 39 cities
Current	C/E	42 exhibitions on view (or, ^{recently closed or} to be on view during April) in 34 U.S. communities and 2 in Canada. (2 shows of the total are available, but not booked)
"	ICE	10 shows on view in 15 cities (includes Frankenthaler and de Kooning in N.Y.) 4 between bookings

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BLACK ARTIST DEMAND SEPERATE WING

The Black Artists Who Are Demonstrating At The Museum
Of Modern Art This Sunday Are Demonstrating ~~A~~ *FOR A*
Black Wing In The Museum. What Does This
Demonstration Mean.

It means that Black Art is an expression of our beliefs and values.

It means because Black Artists see the world differently and because
our values and realities are altogether different we demand the right to
exist as a distinct category, and since one of the reasons Black Artists
create is to give black people a sense of human dignity, pride and identity
and this is why we do indeed constitute a seperate group. It means that
Black Artists will be brought together, allowed a great deal of personal
freedom and expression. They will inter-relate and cause constructive
changes to take place.

It means that Black Artists will develop a pure creative black energy
that will blossom and grow ~~Black Art~~. We will not adopt or use the frame
of reference white society has devised. It means we will be instilled
with a sense of ethnic pride and positive identification our ancient
creative past and our future.

It means that white people will be able to go into the black wing
to see, learn, respect and encourage the accomplishments of Black Artists.
It means that a black family of seven will go to the Museum of Modern Art
(without paying the \$10.50 to get in) on a Sunday afternoon, stroll past
the emptiness of the consumer-spectator art into the magic of black creation.

It also means that the black that we elect in the MOMA on the Junior
Council, The International Council, The International Study Center Advisory
Board, The Curatorial Committees and the Board of Trustees, will not be
negro persons with functionally white minds, but black representatives who

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are aware and proud of their blackness.

It means no longer can the racist Museum of Modern Art sponsor a benefit show in honor of Dr. Martin Luther King and then segregate the Black Artists in one room.

Segregation - enforced
no choice

Seperation - voluntary

It means that no longer will the racist MDMA sponsor art shows for American Embassies in Africa and exclude Black Artists.

It means we no longer can try to change white attitudes, we have to do our own thing.

It means the Museum can no longer keep black people away from knowledge.

Art Workers Coalition Committee For
Black Bloc

Tom Lloyd	657-6433
Faith Ringgold	862-5876
Iris Crump	AL4-6996

THE DEMONSTRATION WILL BE HELD AT THE MUSEUM OF MODERN ART

21 West 53rd Street at 3:00
on Sunday, March 30th.

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Cooperation among artists is difficult, if not impossible, because most artists are paranoic, ego-centered, system-oriented and capitalistically competitive. On the other hand, they also tend to be anarchists, are creators in a society based on destruction, and ultimately are propagators of a total culture rather than the fragmented culture, the debris of which lies all around us.

Why then should artists cooperate, if it goes against their grain? Because this particular period requires it: the artist can no longer afford to be the passive and accepting victim of an establishment that caters to a minority viewpoint and a minority sensibility. An art designed for the tastes of the white middle class, whose values are the most debilitated of any in our society, no longer has the substance to grow and develop in a healthy and positive way. Any art may seem an anomaly in a social system that starves millions of its people, both physically and spiritually, and imprisons them in ghettos of the body and mind. But to give up art is to give up the hope of an ultimate change in the psyche of this country.

What we have seen in the last few years has been the overpowering manipulation of art by the establishment for its own ends of ego gratification, power politics, and the exploitation of art as commodity pure and simple. This is only the reflection of the forces running rampant within the society as a whole, to whom people are only statistics on kill-ratio charts and poverty programs. Likewise, the art world promotes those artists who mirror the sickness and decadence, the sterility and nihilism, because they offer no threat to ^{the} system and reassure it of its continued existence and power.

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Art, if it is to have any meaning as a social force, has to
liberate itself from establishment control, by any means.
Demonstrations are a first and valid step, but the next move
must be toward autonomy. One possibility is the setting up
of an art center based on the concept that art should be
shown and the artist encouraged because of the intrinsic value
of his work and involvement. The negative aspects of the
society--the emphasis on the "new" as a commodity value and
the disparagement of whatever does not fit into the narrow
vision of the art mandarins--must be replaced by a positive
and open attitude, in which work of all kinds can be shown,
allowed to find its own appreciation naturally, and in which
the artist is recognized as a prime mover, not as a system
lackey.

What is fundamental to any physical change is a change of
attitude, of consciousness, in particular a realization by
the artist of his collective and cooperative power to change
the environment in which his work is shown and understood.

In other words--THINK ABOUT IT!!!

Suggested reading for ideas on the relationship
between the artist and society:

ART AND ANARCHY by Edgar Wind (to be published by Knopf
in paperback this spring, 1969)

THE NECESSITY OF ART by Ernst Fischer (published by Pelican
Books); see particularly the chapter on Art and Capitalism.

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STUDENTS AND ARTISTS UNITED FOR A MARTIN LUTHER KING, JR. WING FOR BLACK AND PUERTO RICAN ART AT THE MUSEUM OF MODERN ART OF THE CITY OF NEW YORK
A RESEARCH AND EVALUATION OF THE MUSEUM IN ITS DEFAULT OF
CULTURAL RESPONSIBILITY TO THE PUBLIC AND CULTURAL INTEGRITY
TO ITSELF AND THE ART COMMUNITY OF THIS CITY, THE NATION AND THE WORLD

INFORMATION

This form consists of Parts I and II. Part I is for you to fill in and mail to the address indicated at the bottom of the form. Part II consists of a series of questions addressed to the Museum and its staff and is to be mailed to the Museum if you believe these questions ought to be answered. Thank you for your support. Thank you for joining us in an effort to end cultural genocide practiced against blacks and Puerto Ricans at the Museum of Modern Art. Thank you for joining our fight to establish a Martin Luther King, Jr. Wing for Black and Puerto Rican Art at the Museum of Modern Art.

MR. TOM LLOYD
154-02 107th Avenue
Jamaica, New York
657-6433

MRS. FAITH RINGGOLD
345 West 145th Street
New York, New York
862-5876

PART I

1. Does the regular attendance at the Museum today suggest that blacks and Puerto Ricans use, enjoy and understand the Museum's collection?
YES _____ NO _____ UNCERTAIN _____
2. Do any exhibitions in the galleries relate to black and Puerto Rican experience as to subject matter, means of expression, or personal identification?
YES _____ NO _____ UNCERTAIN _____
3. If your answer to (2) is YES, which ones?
4. Are there any publications (1st floor), films (Auditorium), or other visual aids that relate to the black or Puerto Rican experience? YES _____ NO _____ UNCERTAIN _____
5. If so, how many films _____, publications _____, other _____?
6. Do you believe, after touring the Museum, or on the basis of your knowledge of the Museum and its programs, that a MARTIN LUTHER KING, JR. WING FOR BLACK AND PUERTO RICAN ART would serve the purpose of genuine cultural freedom and portrayal of the culture of black and Puerto Rican people at the MUSEUM OF MODERN ART? YES _____ NO _____ UNCERTAIN _____

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

PLEASE MAIL YOUR FILLED OUT QUESTIONNAIRE TO ONE OF THE PERSONS LISTED ABOVE. WE WILL NOT DISCLOSE YOUR NAME OR ADDRESS WITHOUT YOUR PERMISSION.

THANK YOU.

STUDENTS AND ARTISTS UNITED FOR A
MARTIN LUTHER KING, JR. WING FOR
BLACK AND PUERTO RICAN ART AT THE
MUSEUM OF MODERN ART

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PART II

THIS CONSISTS OF (2) PAGES. DETACH AND MAIL TO THE ADDRESS GIVEN BELOW.
PLEASE BE SURE TO FILL IN YOUR NAME AND ADDRESS.

NAME _____ ADDRESS _____
CITY AND STATE _____ ZIP _____

MR. BATES LOWRY, DIRECTOR
MUSEUM OF MODERN ART
21 WEST FIFTY-THIRD STREET
NEW YORK, NEW YORK

Dear Mr. Lowry:

As a member of the interested public, I request that you forward to me at the address
given above answers to the following questions at your earliest convenience:

1. Does the Museum recognize the existence of an authentic, distinct Black Art Movement?
2. If so, how has the Museum presented the body of work of this Movement in its permanent collection and national and international exhibitions?
3. Does the Museum's permanent collection of over 30,000 works of art include the works of black and Puerto Rican artists? If so, which, and how many?
4. Can the Museum claim in good faith to be a "private" institution when:
 - a. Its donated collection, endowments and deficit-erasing contributions are made possible through tax abatement on donors amounting to almost the full dollar value of such support?
 - b. It receives sizeable additional income in the form of direct public funds for so-called "free admission" and services for public school children and teachers, federal commissioning of exhibits at international exhibitions, construction of models for urban development programs, and other such schemes, as well as for sundry other publicly commissioned projects?
 - c. It invites and solicits public subscription and attendance at which admission fees are charged?
5. Does the Museum recognize this form of public financial support as imposing any obligations upon it toward the public?
6. How does the Museum provide for adequate safeguards that race plays no part in the selection of works for inclusion in its permanent collections and circulating exhibitions?
7. In view of the support of racist policies in South Africa by the investments of several corporations of prominent trustees of the Museum--David Rockefeller and the Chase Manhattan Bank, to name one--is not public credibility as to the effectiveness of these safeguards, assuming they exist, seriously weakened?
8. How does the Museum provide in its collections, exhibitions, programs, publications, and services, cultural identification for black and Puerto Rican citizens?

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PART II (CONCLUDED)

9. How do such community activities as the Children's Art Carnival in Harlem provide for cultural identification for black and Puerto Rican children?
10. How does the Children's Art Carnival seriously arrive at its figure of 9000 children to be served annually in view of the average of 3000 in prior years?
11. How does the Museum decide, in a way which insures that considerations of race play no part, which works of art to accept as gifts and exhibit in its permanent collections?
12. How does the Museum define "quality" as a standard used in selecting works?
13. Would the Museum assemble a special collection for exhibition of works of black and Puerto Rican artists of "quality" lent to it for that purpose?
14. Does the Museum encourage--and if so, how--black and Puerto Rican artists in the early stages of their development in terms of providing for group presentation of their work?
15. What is the Museum's principal objection to the application of the criteria of "quality, historical significance and significance of the moment" to the selection of works by black and Puerto Rican artists?
16. Does the Museum presently have, either in operation or in advanced planning stages, a program of community workshops for black and Puerto Rican communities in order to create a liason between the Black and Puerto Rican Art Community and the Museum in order to advance public knowledge of its development and to further acquaint the Museum with its force as an expression?
17. What are the objections to the Martin Luther King Jr. Wing for Black and Puerto Rican Art which the Museum would suggest to be most valid?
18. In what way does the Museum feel threatened by the existence of a Martin Luther King, Jr. Wing for Black and Puerto Rican Art?
19. Is it the position of the Museum of Modern Art that, in view of the Museum's cultural responsibilities to the public and the art community, that the people of the black and Puerto Rican communities should passively accept the denial to them of a Martin Luther King, Jr. Wing for the exhibition of their cultural expression?
20. What is the Museum's alternative to the Martin Luther King Wing in order to satisfy the legitimate demand of black and Puerto Rican citizens for cultural expression and identification in the Museum of Modern Art?

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Special Delivery

April 10, 1969

Mr. Tom Lloyd
Miss Faith Ringgold
154-02 107th Avenue
Jamaica, New York 11433

Dear Mr. Lloyd and Miss Ringgold:

The Museum welcomes group visits of students although it is impossible for us to make our auditorium or any other space available for briefing sessions.

There is no admission fee for New York City public junior and high school groups. As we must schedule the visits in order to avoid overcrowding the galleries, appointments should be made two weeks in advance. At least one adult, preferably a teacher, must accompany each group of 12 junior or senior high school students.

Your letter of April 3, which we received April 7, also refers to works of art on view at the Museum. As in all art museums, the works in our galleries are selected for their quality as works of art; they are grouped according to stylistic affinities without regard to the artist's religion, race, political affiliation or the country in which he was born. For the convenience of our visitors, the galleries are arranged in rough chronological sequence according to historic styles or movements in 20th-century art.

Thus, for example, the School of Paris galleries contain works by artists of varying political views and whose native countries range from Spain to Russia. The German Expressionists galleries contain works by artists of different religious beliefs. The so-called New York School includes work by artists born in many different sections of this country. We have on occasion, for example, grouped the kinetic works in the collection and thus brought into a single gallery artists from many parts of the world who do not know each other's work and have never formally banded together to create a particular aesthetic, as did say, the Italian Futurists.

The Museum was founded on the premise that the artists of our time were creating works of exceptional interest and importance. I have every faith that artists will continue to do so; and as long as that is true, the Museum will exhibit and acquire these works.

(more)

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As to our plans for the future about which you inquire, we will continue to try to help the entire community understand, enjoy and use the visual arts of our time. New methods will continually be sought; the purpose remains the same.

Sincerely yours,

Bates Lowry

BL:rb

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154-02 107th Avenue
Jamaica, New York 11433
3 April 1969

Mr. Bates Lowry
Director, Museum of Modern Art
11 West 53rd Street
New York, New York 10019

My dear Mr. Lowry:

The Museum of Modern Art, as one of the great cultural institutions of our nation's greatest city, has a special role to play in fulfilling the needs of our citizens for full cultural identification. The measure of the responsibilities of your institution would seem to be amply recognized on the basis of your own statements relating to the goals of the Museum, expressed in your publication Toward The New Museum of Modern Art, from which I shall quote at some length in this letter.

"The Museum's national and circulating exhibitions have brought modern art to thousands of institutions in the United States and Canada. Increased funds will make possible the development of a program specifically adapted to the needs of smaller communities, and of educational institutions from which must come many of the future leaders of our country's cultural life." (17) It is from this position that more than 200 black and Puerto Rican brothers and sisters from public, private and parochial schools on the secondary school level, as well as art schools, colleges and universities of the metropolitan area, will undertake a walking tour of the Museum of Modern Art on Sunday, 13 April 1969, for the purpose of making an in-depth evaluation of the present program of the New Museum of Modern Art in terms of its adaptation to meeting and serving the needs of the "smaller communities" of black and Puerto Rican people. It is our view, in which I believe you will concur fully, that these young people, as the "future leaders of our cultural life", ought to be made aware of the services of your great institution in supporting through your programs their education and careers in the arts in terms of special relevancy to them as products of a black and Puerto Rican culture. We know that you cannot fail to be pleased by their moves in this direction. We hope, then, that you will undertake to make available to us the facilities of your auditorium on that date, at any hour between, say, 11:00 A.M. and 1:00 P.M., to enable us to properly orient these young people prior to the tour, without serious inconvenience to your regularly scheduled program for that day.

Because our program is one of research and evaluation, we feel we ought not to rely solely upon that visual evidence of the Museum's programs available on that day, since this might result in an unfair assumption that these represent the only such programs or the limit of such programs undertaken by the Museum, when in fact this might not necessarily be the case. Accordingly, we recognize the need of

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MR. BATES LOWRY

obtaining further information such as could only be furnished to us by you and your staff. We would, therefore, wish to submit to you at some time in the early future, a rather detailed questionnaire to aid us in this project. This letter will undertake to set before you the form which some of those inquiries would take.

"The New Museum of Modern Art will in fact become the only American Art Museum which, in its own field, is foremost in the world. Inevitably it will be a magnet attracting to New York from every quarter of the globe all those interested in the visual arts of our time." (16) We believe that this statement embodies a very ambitious goal and necessarily imposes upon the Museum an almost unequalled responsibility, which, we have no doubt, you are struggling most manfully to meet. We of the black and Puerto Rican community of this city share both your interest in meeting that responsibility and the responsibility of seeing that it is met. That alone, please be assured, prompts our inquiries and the suggestions which we undertake to make. For we have a very special stake in the Museum's fulfillment of its goals and its responsibilities which you cannot fail to recognize as being both exigent and legitimate. It is for this reason that we rely upon your cooperation with our project. Our black and Puerto Rican brothers and sisters in the metropolitan area, as well as throughout the country, require every encouragement in order to develop and create effectively. Above all, they require images with which they can most readily identify. They are naturally attracted to the Museum of Modern Art as a locus for cultural identification. Their hopes represent an added responsibility imposed upon your Museum and ours by the greatness of its purpose and its plans.

The old Museum had 12000 square feet of exhibition space, little or none of which was given over to cultural programs pertinent to the black and Puerto Rican cultural communities. We would not entirely agree with the argument that considerations of space alone could warrant such a sweeping omission. Be that as it may, however, we are more concerned with how much of the additional 31000 square feet of space in the New Museum is appropriated to that purpose. We certainly do not believe it unreasonable to expect and to conclude after some four years and a seventy-five per cent increase in the amount of exhibition space available that the space issue will be held to offer a valid explanation for failure to remedy this deficiency. This is not to prejudge the matter and conclude that it has not been remedied, or is not in the process of being remedied. Of course, we feel we can safely rely upon you to advise us of the extent to which the latter may be the case.

It does, however, seem more than a little conflicting with the established practice of the Museum in reserving galleries for the exhibition of the works of different cultural groups that no such wing has ever been reserved for the exhibition of works which are the product of black

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and Puerto Rican culture. Gallery #6, for instance, is reserved for French and Italian artists; #7 for German Expressionists; #15 for Italian Futurists. The purpose in this would seem to be to present works which bear artistic unity as to period and/or portrayal based upon features of national cultural personality. It need hardly be emphasized, Mr. Lowry, that the distinctiveness of the various cultural groups which form the cultural tapestry of our nation each demand their own spokesmen. Jackson Pollock's art would never be held to be inclusive of pre-Columbians, or of American Indians today; it is absolutely absurd to hold that it is inclusive of black and Puerto Rican culture. Were that the case, then there could be no valid objections to having Soviet artists paint America while in Kiev, or black or Puerto Rican artists depict Croatian peasant life. We know, of course, that such an idea would be dismissed as utter madness at the very least. If we want to portray Croatian culture, then we must depend upon Croatians to do it. It is no argument to submit that techniques in Croatian art have not advanced sufficiently to permit Croatian artists to paint with an accomplishment which might favorably compare with Crocco or Degas; the fact is that if we are going to portray Yugoslavia, then we must portray Croatia; and if we are going to portray Croatia, then we must portray it through the work of its own artists. We would think that sufficiently elementary. If the Museum of Modern Art does not feel that the black and Puerto Rican communities form a sufficiently important part of our nation to warrant portrayal, then it ought to say so, directly and immediately. Then, at least, we shall know--which is not to say we do not already know--what the issue really is.

There is, of course, the question as to whether the Museum is under any obligation, aside from considerations of artistic integrity, to present a program of cultural identification for black and Puerto Rican people. (We do not expect the argument that artistic integrity can be satisfied by total failure to do so.) It inevitably goes to the question as to how private the Museum actually is. "Gifts to the Museum of Modern Art are of course deductible for income tax purposes." (43) Tax deductions are a form of public financial support, representing, for the most part, funds which would find their way into the public coffers without this tax benefit. Since the cost of prosecuting the war in Viet-Nam, or of putting a man on the Moon, or of flood control in the Missouri Valley, is not affected by money being donated to the Museum, such donations in fact require a redistribution of the tax burden to raise lost revenues. The Museum of Modern Art, then, is a direct beneficiary of public monies. This is not to say by any means that this is undesirable; quite the contrary, it is completely desirable, provided that the Museum recognizes that it is a beneficiary and discharges its responsibility as a legatee. That responsibility comprehends public service to the Puerto Rican and black communities which support the Museum through the payment of higher tax levies.

The Museum appears to recognize this to some extent. It has established, for example, the Children's Art Carnival for the first time in Harlem. The Museum claims that the Carnival will serve 9000 children, which would be triple the average served in past years. How this is possible, aside from the doubtful accuracy of the figure, really is not nearly so important as whether or not the program satisfies the need of community children for cultural identification. We submit that it does not, and that a full investigation by competent

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art educators from the local community should be undertaken at the instance of the Museum to determine how it can be made to do so. Art which is not relevant is worse than no art at all; it leaves the feeling that art itself is not relevant to life, when art ought to be the highest relevancy in life.

The glaring shortcomings of the Museum vis-a-vis the black and Puerto Rican communities clearly require the setting up of a special Black Wing to enable the Museum to present a harmonized portrayal of black culture in America. There simply is no way of getting around this. Yet, we challenge the Museum to declare that it has ever sought the endowment of such a wing, as it has undoubtedly sought the endowment of a German-Austrian Wing, Dutch Wing, Parisian Wing, or other ethnically or nationally identifiable wings. We challenge the Museum to say that it has ever approached the black cultural or financial community and sought funds or other assistance for setting up a program embodying cultural identification for blacks or Puerto Ricans. We would go so far as to challenge the Museum to state that it has ever gone so far as to develop a comprehensive plan for setting up such a wing in the event that funds were provided for it.

Yet, there is little to be accomplished by remonstrating over the sins of omission and commission in this area visited upon generations of the past. What is important is that the Museum has now the opportunity to accomplish something in the way of remedying those injustices in the present and in the future. Again, we challenge the Museum to declare how it intends to go about doing so. We challenge the Museum to offer a constructive alternative to the Black Wing. We challenge the Museum to sit down with leaders of the black and Puerto Rican cultural communities and develop a comprehensive scheme to meet its responsibility in this area in the future.

We are waiting. Black and Puerto Rican children are waiting. Art is waiting. We cannot wait very much longer, Mr. Lowry. Nor can the Museum if it is not to become, as one poster at the recent demonstration rudely and indelicately suggested, the Mausoleum of Modern Art. We would like to know what plans you have for the Museum.

Very truly yours,

TCM LLOYD
FAITH RINGGOLD

Tom Lloyd
Faith Ringgold

lab

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Memorandum

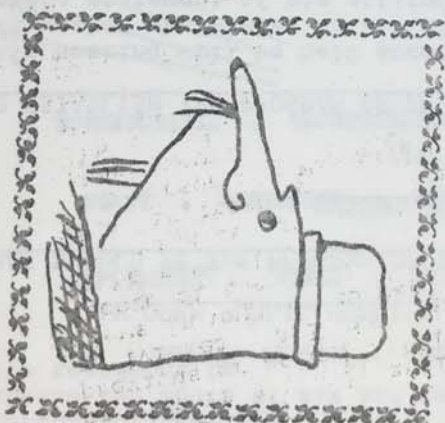
To *Kynaston*
From Eric Rowllison

Date

Re

*just found this
stuff which I promised
to send you ages ago.
I may find more as
I dig through my
haystack.*

for everyone in the arts photographers, printers, sculptor
OPEN HEARING
SCHOOL OF VISUAL ARTS
Auditorium
209 E 23 NYC
10
APRIL



6 to 10 p m

photographers, composers, critics & writers,
designers, film-makers, museum workers, painters,

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for everyone in the arts photographers, printers, sculptor

OPEN HEARING

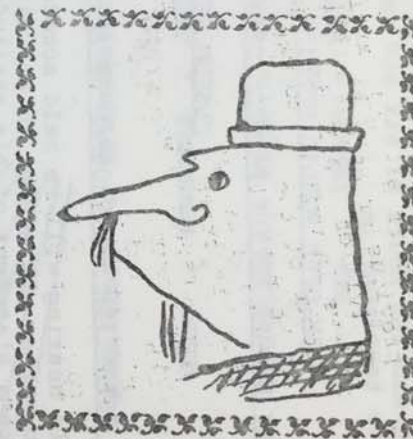
SCHOOL OF VISUAL ARTS
Auditorium
APRIL

209 E 23 nyc

GIVE AND HEAR
EVIDENCE ON
ARTIST
MUSEUM
GALLERY
COMMUNITY
PROBLEMS . .
SOLUTIONS



10



6 to 10 pm

choreographers, composers, critics & writers,

designers, mill-makers, museum workers, painters,

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Art Workers should come to the SCHOOL OF VISUAL ARTS auditorium 209 East 23rd. Street, on Thursday April 10th, between the hours of six and ten in the evening to hear and give testimony in

AN OPEN PUBLIC HEARING ON THE SUBJECT:

WHAT SHOULD BE THE PROGRAM OF THE ART WORKERS REGARDING
MUSEUM REFORM

AND

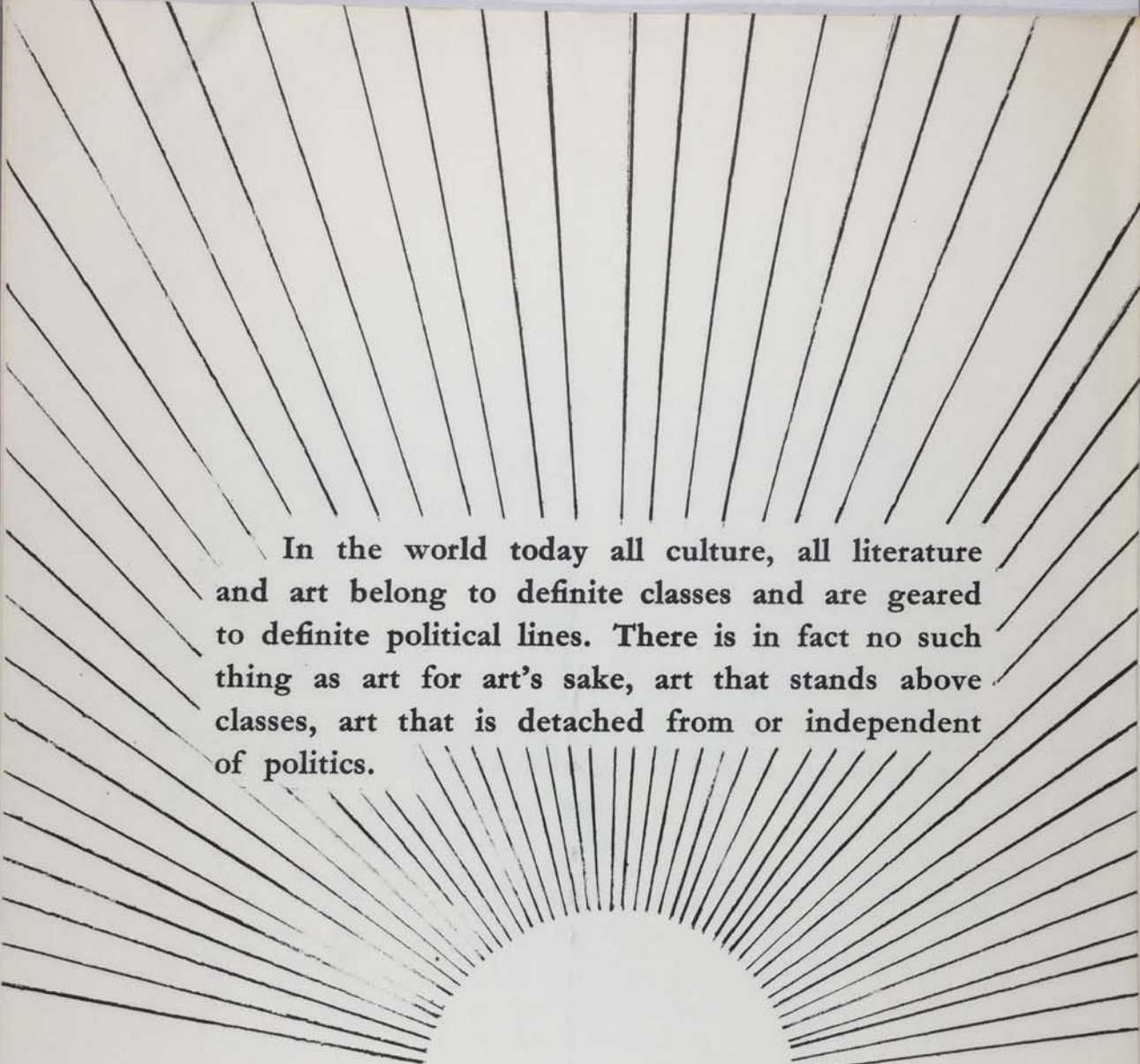
TO ESTABLISH THE PROGRAM OF AN OPEN ART WORKERS COALITION.

This hearing will be held according to certain rules. Every art worker who wishes to air his views will be permitted to make a statement of his attitudes and complaints about all art institutions and conditions, regardless of his point of view in strictly artistic matters, and regardless of his previous or actual affiliation with any art institutions or activities. All witnesses are encouraged to present their views in writing to make the task of producing a complete record of the testimony easier. Written material too lengthy to be read aloud may be inserted entire into the record. Each witness must announce or sign his name in connection with his statement. No credentials are required. Each person who wishes to speak will be assigned, upon arrival, an approximate time for speaking. Any witness who does not wish to wait or return for his turn, may give the secretary a brief statement to be read at the appropriate time. Statements may also be read by persons other than whose signature they bear. Statements may also be made by groups provided that a member of the group signs his name. Witnesses may arrive at the meeting at any time. Additional witnesses will not be admitted to the list of speakers after nine. If there are enough additional witnesses to warrant it, another hearing will be held on the following day to complete the record of testimony. The complete record of the proceedings of this hearing will be published and brought to the attention of all art workers and art institutions in New York City and elsewhere. An unlimited amount of copies will be made available at cost to anyone requesting them. The committee which has organized this hearing will read it carefully and prepare a report drawing conclusions from all of the testimony. This report will be freely circulated and is intended to form a solid basis for a permanent organization designed to represent the best interests of all art workers.

ART WORKERS COALITION
Public Hearing Committee

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In the world today all culture, all literature and art belong to definite classes and are geared to definite political lines. There is in fact no such thing as art for art's sake, art that stands above classes, art that is detached from or independent of politics.

BUREAUCRATIC . TECHNOCRATIC . UNDERGROUND . FOUNDATION

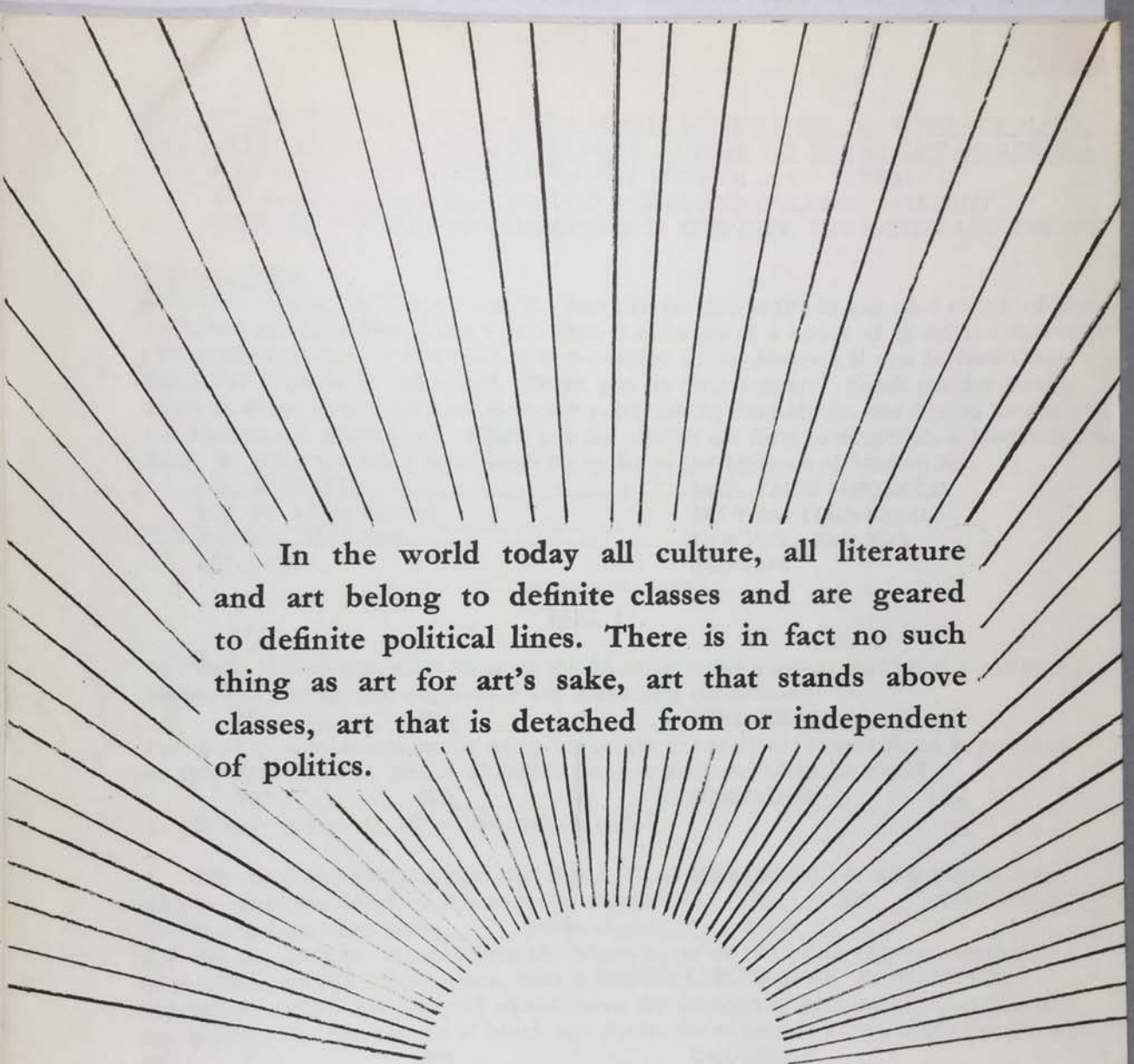
GRANT . BOURGEOIS . STATE . CHURCH . JUNK . POP

CAPITALIST . STILL . PRIMITIVE . MOVEMENT . BLACK

RED . YELLOW . WHITE

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In the world today all culture, all literature and art belong to definite classes and are geared to definite political lines. There is in fact no such thing as art for art's sake, art that stands above classes, art that is detached from or independent of politics.

BUREAUCRATIC . TECHNOCRATIC . UNDERGROUND . FOUNDATION

GRANT . BOURGEOIS . STATE . CHURCH . JUNK . POP

CAPITALIST . STILL . PRIMITIVE . MOVEMENT . BLACK

RED . YELLOW . WHITE

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STUDENTS AND ARTISTS UNITED FOR A MARTIN LUTHER KING, JR. WING FOR BLACK AND PUERTO RICAN ART AT THE MUSEUM OF MODERN ART OF THE CITY OF NEW YORK
A RESEARCH AND EVALUATION OF THE MUSEUM IN ITS DEFAULT OF
CULTURAL RESPONSIBILITY TO THE PUBLIC AND CULTURAL INTEGRITY
TO ITSELF AND THE ART COMMUNITY OF THIS CITY, THE NATION AND THE WORLD

INFORMATION

This form consists of Parts I and II. Part I is for you to fill in and mail to the address indicated at the bottom of the form. Part II consists of a series of questions addressed to the Museum and its staff and is to be mailed to the Museum if you believe these questions ought to be answered. Thank you for your support. Thank you for joining us in an effort to end cultural genocide practiced against blacks and Puerto Ricans at the Museum of Modern Art. Thank you for joining our fight to establish a Martin Luther King, Jr. Wing for Black and Puerto Rican Art at the Museum of Modern Art.

MR. TOM LLOYD

15/-02 107th Avenue

Jamaica, New York

657-6433

MRS. FAITH RINGGOLD

345 West 145th Street

New York, New York

862-5876

PART I

1. Does the regular attendance at the Museum today suggest that blacks and Puerto Ricans use, enjoy and understand the Museum's collection?
YES _____ NO _____ UNCERTAIN _____
2. Do any exhibitions in the galleries relate to black and Puerto Rican experience as to subject matter, means of expression, or personal identification?
YES _____ NO _____ UNCERTAIN _____
3. If your answer to (2) is YES, which ones?
4. Are there any publications (1st floor), films (Auditorium), or other visual aids that relate to the black or Puerto Rican experience? YES _____ NO _____ UNCERTAIN _____
5. If so, how many films _____, publications _____, other _____?
6. Do you believe, after touring the Museum, or on the basis of your knowledge of the Museum and its programs, that a MARTIN LUTHER KING, JR. WING FOR BLACK AND PUERTO RICAN ART would serve the purpose of genuine cultural freedom and portrayal of the culture of black and Puerto Rican people at the MUSEUM OF MODERN ART? YES _____ NO _____ UNCERTAIN _____

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

PLEASE MAIL YOUR FILLED OUT QUESTIONNAIRE TO ONE OF THE PERSONS LISTED ABOVE. WE WILL NOT DISCLOSE YOUR NAME OR ADDRESS WITHOUT YOUR PERMISSION.

THANK YOU.

STUDENTS AND ARTISTS UNITED FOR A
MARTIN LUTHER KING, JR. WING FOR
BLACK AND PUERTO RICAN ART AT THE
MUSEUM OF MODERN ART

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PART II

THIS CONSISTS OF (2) PAGES. DETACH AND MAIL TO THE ADDRESS GIVEN BELOW. PLEASE BE SURE TO FILL IN YOUR NAME AND ADDRESS.

NAME _____ ADDRESS _____
CITY AND STATE _____ ZIP _____

MR. BATES LOWRY, DIRECTOR
MUSEUM OF MODERN ART
21 WEST FIFTY-THIRD STREET
NEW YORK, NEW YORK

Dear Mr. Lowry:

As a member of the interested public, I request that you forward to me at the address given above answers to the following questions at your earliest convenience:

1. Does the Museum recognize the existence of an authentic, distinct Black Art Movement?
2. If so, how has the Museum presented the body of work of this Movement in its permanent collection and national and international exhibitions?
3. Does the Museum's permanent collection of over 30,000 works of art include the works of black and Puerto Rican artists? If so, which, and how many?
4. Can the Museum claim in good faith to be a "private" institution when:
 - a. Its donated collection, endowments and deficit-erasing contributions are made possible through tax abatement on donors amounting to almost the full dollar value of such support?
 - b. It receives sizeable additional income in the form of direct public funds for so-called "free admission" and services for public school children and teachers, federal commissioning of exhibits at international exhibitions, construction of models for urban development programs, and other such schemes, as well as for sundry other publicly commissioned projects?
 - c. It invites and solicits public subscription and attendance at which admission fees are charged?
5. Does the Museum recognize this form of public financial support as imposing any obligations upon it toward the public?
6. How does the Museum provide for adequate safeguards that race plays no part in the selection of works for inclusion in its permanent collections and circulating exhibitions?
7. In view of the support of racist policies in South Africa by the investments of several corporations of prominent trustees of the Museum--David Rockefeller and the Chase Manhattan Bank, to name one--is not public credibility as to the effectiveness of these safeguards, assuming they exist, seriously weakened?
8. How does the Museum provide in its collections, exhibitions, programs, publications, and services, cultural identification for black and Puerto Rican citizens?

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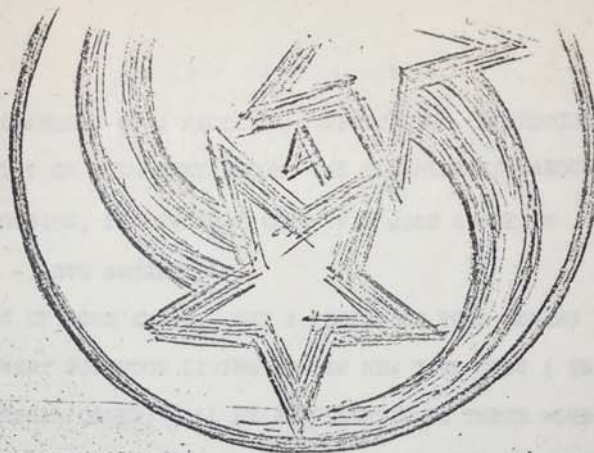
PART II (CONCLUDED)

9. How do such community activities as the Children's Art Carnival in Harlem provide for cultural identification for black and Puerto Rican children?
10. How does the Children's Art Carnival seriously arrive at its figure of 9000 children to be served annually in view of the average of 3000 in prior years?
11. How does the Museum decide, in a way which insures that considerations of race play no part, which works of art to accept as gifts and exhibit in its permanent collections?
12. How does the Museum define "quality" as a standard used in selecting works?
13. Would the Museum assemble a special collection for exhibition of works of black and Puerto Rican artists of "quality" lent to it for that purpose?
14. Does the Museum encourage--and if so, how--black and Puerto Rican artists in the early stages of their development in terms of providing for group presentation of their work?
15. What is the Museum's principal objection to the application of the criteria of "quality, historical significance and significance of the moment" to the selection of works by black and Puerto Rican artists?
16. Does the Museum presently have, either in operation or in advanced planning stages, a program of community workshops for black and Puerto Rican communities in order to create a liaison between the Black and Puerto Rican Art Community and the Museum in order to advance public knowledge of its development and to further acquaint the Museum with its force as an expression?
17. What are the objections to the Martin Luther King Jr. Wing for Black and Puerto Rican Art which the Museum would suggest to be most valid?
18. In what way does the Museum feel threatened by the existence of a Martin Luther King, Jr. Wing for Black and Puerto Rican Art?
19. Is it the position of the Museum of Modern Art that, in view of the Museum's cultural responsibilities to the public and the art community, that the people of the black and Puerto Rican communities should passively accept the denial to them of a Martin Luther King, Jr. Wing for the exhibition of their cultural expression?
20. What is the Museum's alternative to the Martin Luther King Wing in order to satisfy the legitimate demand of black and Puerto Rican citizens for cultural expression and identification in the Museum of Modern Art?

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M.C. - PARIS



- A THE "MUSEUM" BELONGS TO ALL THE LIVING ARTISTS WHO WISH TO REGISTER WITH IT.
- THE DIRECTORS OF THE "MUSEUM" WILL BE REPRESENTATIVES OF THE ARTISTS - ELECTED BY ARTISTS IN LARGE PLENARY MEETINGS, THEY WILL NOT BE THE HAND- PICKED DARLINGS OF A COTERIE OF TRUSTEES AND STOCKHOLDERS.
- IF THE MUSEUM IS TO BE A LIVE INSTITUTION, EVEN AS THE MONEY NECESSARY FOR ITS GROWTH COMES FROM SINCERE PATRONS AND SUPPORTERS, THE DIRECTORSHIP IS ONLY THE RESULT OF A PROCESS GENERATED BY THE ARTISTS- ALL OF THEM- WITHOUT ANY POSSIBLE DISCRIMINATION ALONG THE PETRIFIED CONCEPTS OF AGE, RACE, RELIGION, NATIONALITY AND IDEOLOGY. JUST REGISTER YOURSELF AS A ARTIST- OWNER OF THE MUSEUM, USE YOUR BALLOT OR YOUR FOOT, CHAOS IS AN INTRINSIC PART OF OUR ORDER- CREATION.
- B THE PERMANENCE OF INNER RENEWALS, THE WILLINGNESS TO CHANGE TO THE RADICAL NEW, THE CAPABILITY TO ABSORB THE GROWING MULTIPLICITY OF INFORMATION AND TO ADJUST TO THE BROADENING NETWORK OF NEEDS AND DEMANDS. THESE ARE SOME OF THE FACTS THAT DIFFERENTIATE A DYNAMIC LIVING ORGANISM FROM THE RIGIDITY OF A DECAYING AND DYING ONE. AT THIS HOUR, STARTS THE TESTING OF EVERY "MUSEUM". WILL THEY BE THE VAPID

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DEATH- CHAMBERS OF A SECTARIAN, CRUSTACEAN, BOURGOIS ESTABLISHMENT ? OR WILL THEY BECOME THE ILLUMINATED HARBORS OF THE THROBBING, FLOWERING MASSES OF A JUST SOCIETY?

C EXAMPLE - OUR SUGGESTION

A SERIES OF FOUR SHOWS, OVER A PERIOD OF FOUR MONTHS IN WHICH EVERY SCULPTOR LIVING NOW IN NEW YORK CITY (IN ALPHABETICAL ORDER) WILL BE REPRESENTED BY THREE WORKS AT THE " MUSEUM", REGARDLESS OF SIZE, OR STYLE, OR PREVIOUS HONORS. WITH FANFARE OPENINGS, GUESTS OF HONOR PICKED BY A COMPUTER, ONE PICTURE OF EACH ARTIST, AND WORK, PRINTED IN GLOSSY CATALOGUES, TO BE BRIEF, THE WHOLE WORKS. ALWAYS, EVERYTHING EQUAL.

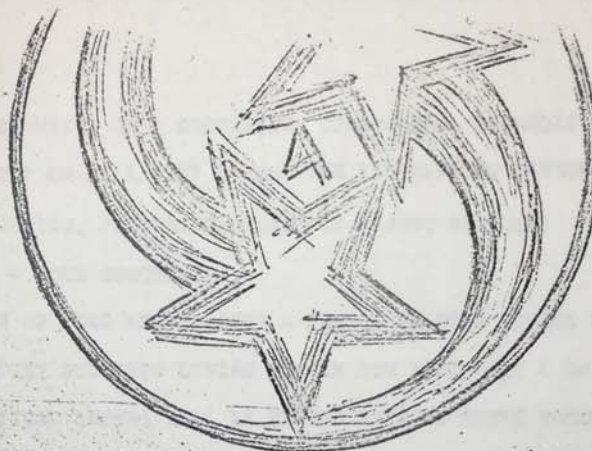
NO INTERMEDIARIES: PATRONS, COLLECTORS, OR GALLERIES WILL BE RECOGNIZED AS PROXIES OF THE ARTISTS. EVERY SELF- APPOINTED ARTIST WILL INTRODUCE HIMSELF TO THE MUSEUM AND REGISTER HIS WORKS, WHICH WILL THEN BE EXHIBITED WITHOUT BEING JUDGED, BY ANY COMMITTEES OF CURATORS, ARTISTS, CRITICS OR OFFICIALS. TODAY ONE CITY AWAKENS TO THE SOCIAL CONSCIOUSNESS OF ITS ARTISTS, TOMORROW A HUNDRED CITIES WILL AWAKEN.
WE HAVE HEREBY STARTET A DIALOGUE.

ARG

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ARG

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File Takis sculpture

On January 3, 1969 Takis and a small group of his friends are removing his Tele-Sculpture (1960) from The Machine exhibition at the Museum of Modern Art. We are taking this action because this work is being exhibited against the artist's express consent.

In a letter to Dr. Pontus Hulten, Director of The Machine exhibition at the Museum of Modern Art, of June 1968, Takis explicitly stated that if he were only to be represented by the above work, he would refuse to participate in this exhibition.

Dr. Hulten replied that since this work had been donated to the museum, it was no longer the property of the artist, and its inclusion in The Machine exhibition was entirely at the discretion of the museum directors.

We consider it to be a flagrant injustice that an artist should be unable to exercise any control whatsoever over the exhibition of his work.

In addition to the above injustice, we are totally opposed to a number of current museum practices, among which are:

1. The exhibition of works by living artists against their express consent.
2. The exclusive ownership privileges exercised by museums over the work of living artists.
3. The lack of consultation between museum authorities and artists, particularly with regard to the installation and maintenance of their works.
4. The unauthorized use of photographs and other material pertaining to the artist's work for publicity purposes.

We have removed Takis' sculpture from this exhibition not only to rectify a specific injustice, but also as a symbolic act to stimulate a more meaningful dialogue between museum directors, artists and the public.

V.T.
W.S.

New York
January 3, 1969

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OH

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

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. Helfern 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.

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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 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 NOTES

Into the Mainstream, Everybody

By GRACE GLUECK

WHAT'S Benny Andrews, a black artist, want from the good gray Whitney Museum? More black representation. But instead of picketing, he and his group, the Black Emergency Cultural Coalition, have been trying a new tack. Negotiating. For the last two months, they've been talking across a table with Whitney director John I. H. Baur.

"Sure, we could rant and rave in front of the Whitney with picket signs," says Andrews. "We know how to do that. But we're interested in a meaningful dialogue."

The Coalition (with some help from the Whitney in formulating them) has laid five proposals on the table: (1) A black artists' show at the museum during the 1970-71 art season; (2) Beginning this fall, at least five annual one-man shows for black artists in the small gallery off the Whitney's lobby; (3) More blacks in the Whitney Annual painting and sculpture shows, with black representation on their selection committees; (4) Purchase of more black artists' work for the Whitney's permanent collection plus black representation on the purchase committee; (5) A black curatorial staff at the Whitney to "coordinate all such endeavors."

"Don't mistake us—we're artists first," says Andrews, a 40-ish painter and constructionist who is also an instructor in the SEEK program (for disadvantaged students) at Queens College, and has been active in recent protest activities there. "We don't want to run anything. But our biggest gripe is that no one helps the young, unknown black artist. Most of us older, more established ones don't need the exposure—but we want the Whitney to go out and look more at their work."

Besides Andrews, the Coalition, a loose-knit group that shuns organization but pulls together "for important things," has a negotiating nucleus of Henri Ghent, director of the Brooklyn Museum's Community Gallery,



Steve Schapiro

Coalitionist Benny Andrews
"Don't mistake us—we're artists first"

and painters Cliff Joseph, Vivian Browne, Russ Thompson, James Denmark and Reggie Gammon. Not involved with the Art Workers' Coalition, recently embroiled with MOMA, the B.E.C.C. has existed since last fall, when it picketed the Whitney asking for more black representation in its show of American painting and sculpture of the 30's. In January, it also demonstrated against the "Harlem on My Mind" exhibition at the Met.

The Whitney has given the Coalition an interested—if somewhat ambivalent—ear. Expressing his "genuine sympathy" with most of the proposals, Baur holds he is reluc-

tant to single out black artists as such. "We prefer to integrate our efforts with our overall program. But we are going to visit more black studios and try to include more black artists in our Annuals. We'll also buy more of their work, and we'll look for black artists to whom we can give one-man shows, though I'd object to an annual quota."

The Whitney may also do the requested all-black art show, though Baur points out that the Brooklyn Museum projects such an exhibition this fall (funded by Columbia University and organized by Ed Taylor, director of the Harlem Cultural Council with Bob Luck, assistant director of the American Federation of Arts). "We don't want to do one just for the sake of doing one," says Baur. "But I've come around to the thinking that a black show is defensible and possible because black artists have been so neglected. This is one way of re-establishing their presence and contribution to American culture."

With regard to proposal five, Baur notes that the museum cannot afford a "specialized" curator. "We'd need a general one with an M.A. degree and a certain historical perspective. But right now, if an opening should occur at the Whitney, and we found two curators with equal qualifications,

we'd certainly prefer to appoint the black one."

As for the Coalition, it's prepared for the moment to modify some of its demands, particularly the one for a black curator. Nor is it fully sold on the idea of an all-black show. "Most of us are tired of them," Andrews says. "I'm convinced there's a black experience, but in mounting these exhibitions, you're not necessarily showing it. So far, colleges have just used them to cool demands from black students—they haven't meant anything. Now we want one in a major museum. Then as far as I and other artists are concerned we'll stop showing in them. After all, there shouldn't be two art worlds. It's time for us to get into the mainstream."

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Funded by joint Federal and private funds, what's touted as the world's newest and largest Calder stabile was planted yesterday in downtown Grand Rapids (Mich.). Unveiling of the 42-ton, strawberry-red work was attended by the performance of a specially-commissioned Aaron Copland composition. . . . Artists Against the (Lower Manhattan) Expressway will hold a protest meeting Thursday, 8 PM, at the Whitney Museum. . . . A special portfolio of "One, Two, Three," painter Robert Good-nough's serigraph print series done in homage to Pablo Casals, was recently presented to the cellist in honor of his 13th festival in Puerto Rico. The 12-serigraph suite is on view at the Albright-Knox Gallery, Buffalo, and the Whitney Museum.



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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 Snoderly, 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. Helfern 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.

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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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TIMES, SUNDAY, JUNE 15, 1969

Art Notes

Into the Mainstream, Everybody

By GRACE GLUECK

WHAT'S Benny Andrews, a black artist, want from the good gray Whitney Museum? More black representation. But instead of picketing, he and his group, the Black Emergency Cultural Coalition, have been trying a new tack. Negotiating. For the last two months, they've been talking across a table with Whitney director John I. H. Baur.

"Sure, we could rant and rave in front of the Whitney with picket signs," says Andrews. "We know how to do that. But we're interested in a meaningful dialogue."

The Coalition (with some help from the Whitney in formulating them) has laid five proposals on the table: (1) A black artists' show at the museum during the 1970-71 art season; (2) Beginning this fall, at least five annual one-man shows for black artists in the small gallery off the Whitney's lobby; (3) More blacks in the Whitney Annual painting and sculpture shows, with black representation on their selection committees; (4) Purchase of more black artists' work for the Whitney's permanent collection plus black representation on the purchase committee; (5) A black curatorial staff at the Whitney to "coordinate all such endeavors."

"Don't mistake us—we're artists first," says Andrews, a 40-ish painter and constructionist who is also an instructor in the SEEK program (for disadvantaged students) at Queens College, and has been active in recent protest activities there. "We don't want to run anything. But our biggest gripe is that no one helps the young, unknown black artist. Most of us older, more established ones don't need the exposure—but we want the Whitney to go out and look more at their work."

Besides Andrews, the Coalition, a loose-knit group that shuns organization but pulls together "for important things," has a negotiating nucleus of Henri Ghent, director of the Brooklyn Museum's Community Gallery,



Steve Schapiro

Coalitionist Benny Andrews

"Don't mistake us—we're artists first"

and painters Cliff Joseph, Vivian Browne, Russ Thompson, James Denmark and Reggie Gammon. Not involved with the Art Workers' Coalition, recently embroiled with MOMA, the B.E.C.C. has existed since last fall, when it picketed the Whitney asking for more black representation in its show of American painting and sculpture of the 30's. In January, it also demonstrated against the "Harlem on My Mind" exhibition at the Met.

The Whitney has given the Coalition an interested—if somewhat ambivalent—ear. Expressing his "genuine sympathy" with most of the proposals, Baur holds he is reluc-

tant to single out black artists as such. "We prefer to integrate our efforts with our overall program. But we are going to visit more black studios and try to include more black artists in our Annuals. We'll also buy more of their work, and we'll look for black artists to whom we can give one-man shows, though I'd object to an annual quota."

The Whitney may also do the requested all-black art show, though Baur points out that the Brooklyn Museum projects such an exhibition this fall (funded by Columbia University and organized by Ed Taylor, director of the Harlem Cultural Council with Bob Luck, assistant director of the American Federation of Arts). "We don't want to do one just for the sake of doing one," says Baur. "But I've come around to the thinking that a black show is defensible and possible because black artists have been so neglected. This is one way of re-establishing their presence and contribution to American culture."

With regard to proposal five, Baur notes that the museum cannot afford a "specialized" curator. "We'd need a general one with an M.A. degree and a certain historical perspective. But right now, if an opening should occur at the Whitney, and we found two curators with equal qualifications,

we'd certainly prefer to appoint the black one."

As for the Coalition, it's prepared for the moment to modify some of its demands, particularly the one for a black curator. Nor is it fully sold on the idea of an all-black show. "Most of us are tired of them," Andrews says. "I'm convinced there's a black experience, but in mounting these exhibitions, you're not necessarily showing it. So far, colleges have just used them to cool demands from black students—they haven't meant anything. Now we want one in a major museum. Then as far as I and other artists are concerned we'll stop showing in them. After all, there shouldn't be two art worlds. It's time for us to get into the mainstream."

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