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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II. B. 32

Alicia Legg
Associate Curator
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Alicia Legg:

My regard for the formalized Oldenburg sketch and lack of regard for the extended (and, in Europe, student endangered) loans and a certain stupid and hostile curator of the Amsterdam Stedelijk contrive to persuade me to wish to contribute only to you. If this alternative is satisfactory, I will comply as much as I can. By the way, in the recent past, Claes has made it known that he is not happy with my custody of the drawing. I had to acquire it from a private dealer when he compelled me to do so by forcing ridiculous protracted negotiations between us over one of his precious increasingly so costly pages. Finally, I had to advise poor Claes to conserve his "humor" for plenty of pay and not to squander it on any account. Also, I have known dearest "Blabs Blush Rosé" just long enough and well enough to recognize that she is definitely not "a brilliant authority on contemporary American art." Even her attempted bibliography is distinctly deficient.

I have been unable to reply until now because I have been so busy away from this house.

Best regards to you and to Jenny,

Dan Flavin

P.S. When are co-art overworkers David Lee and Carl Andre scheduled to hoist (or, is it foist) the red (or, is it the black--or "purple" prosaic) flag over your vast (to be more so) reliquary? Well, as that impudent little Negro lady of The House, Shirley Chisholm, has it, "Supermilitant Blacks: Woolly-heads, spear-carriers." (I've seen Tom Lloyd, the blackest spokesman of them all, and he's barely brown.) By the by, I, too, favor segregating

*Orig to Reg
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at
KM*

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poor art from that better--but, Jacob Lawrence's paintings from those of Ben Shahn that's, to paraphrase Don Judd, balancing mediocrity--like disposing the histrionic difference between Greenberg and Fried, none such propagandized "quality" and the research for the Holy Grail.

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Lake Vallhalla

Cold Spring, New York 10516.

April 14, 1969.

Alicia Legg

Associate Curator

The Museum of Modern Art

11 West 53rd Street

New York, New York 10019.

Dear Alicia Legg:

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Best regards to you and to Jenny,
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 "purple" prosaic) flag over your vast (to be
 more so) reliquary? Well as that impudent
 little Negro lady of the House Shirley
 Chisholm has hit, "Supermilitant blacks:
 Woolly-heads, spear-carriers" (I've
 seen Tom Lloyd, the blackest spokesman
 of them all, and he's barely brown) By the
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 paintings from those of Ken Shallen
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 difference between Greenberg and Fried
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 "purple" prosaic) flag over your vast (to be
 more so) religiosity? Well, as that impudent
 little Negro lady of the House Shirley
 Chisholm has hit, "Supermilitant blacks:
 Woolly-heads, spear-carriers" (I've
 seen Ron Lloyd, the blackest spokesman
 of them all, and he's barely brown). By the
 by, I do favor segregating poor art from
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 paintings from those of Ben Shahn
 that to paraphrase Ron Judd, balancing
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The Museum of Modern Art

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

Dear John:

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

I very much agree with your comments on points 4,⁸ 5, and 10. Indeed, I think your remarks under 4 deal with an area where the Museum can and should take immediate action. Particularly in painting and sculpture I think the Museum's knowledge of art created by women is limited too much by what can be seen in galleries. Even if dealers do not, as the WAR maintain some do, discriminate against women artists, I think the Museum could make a special effort to broaden its familiarity with female artists not connected with galleries on the theory that the galleries have not yet caught up with the fact that more and more women are painting on a professional level than ever before. Although a number of painting and sculpture curators do visit studios frequently, we could establish a more routine and thorough coverage. Discrimination by dealers would affect our information about drawings to a lesser degree and hardly at all in the case of prints and photographs where our knowledge comes largely from direct contact with the artists. Of course if the women artists really wanted to help us to get to know their work they might set up a series of weekend viewings in a loft where the staffs of all museums could go and see their work assembled separately from work by men. But I guess we don't suggest such things.

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

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

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

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

I think you really are a model on point 2. I suppose that the space to think about after such a show is a subject of which women artists, with some exceptions, are likely to be less fearful of black and white as well as of the more subtle and more complex lines, shapes, and colors. I think that a show of this kind would be a good thing.

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February, 1970

The Museum of Modern Art

The second general staff meeting was held Tuesday, February 3, 1970 to discuss concerns and ideas. A Clearing-House Committee was formed to poll the staff and to determine their interests, concerns, and priorities, and about establishing means of direct communication (i.e., regular meetings) with the Director and/or representatives of the Staff Executive Committee.

We invite your comments on the following topics:

I. COMMUNICATION OF INFORMATION ON MOMA'S PLANS, POLICIES, AND PROGRAMS.

Quite often even senior members of departments find that decisions are made, esthetic as well as others, without their consultation. This is not only unprofessional but also insulting. Administrative decisions which seem to directly affect not only the staff but also the public at large quite often lack any sensitivity and/or intelligence. This often could be rectified by consultation with some of the member of the staff who might be more sensitive or better informed on the matters. The whole atmosphere of backroom politics and Byzantine decision-making is obsolete and inappropriate for a museum. There is a general lack of civility and humanity.

II. STAFF INVOLVEMENT IN MOMA'S PLANS, POLICIES, AND PROGRAMS.

See I.

III. EMPLOYER-EMPLOYEE RELATIONS.

Advantage is taken of devotion and idealism which has led to a general exploitation both financially and physically of the staff without any regard for the fact that if you are involved in art you should be artful and not have that 19th century idea of exploiting the labor.

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IV. MOMA'S RELATIONSHIP TO COMMUNITIES.

The Museum of Modern Art is sadly lacking in any careful, thoughtful policy toward the urban, national, and international communities. It still attempts either to be patronizing or proselytizing and most of the time is ineffective. The general attitude toward communities and artists is arrogant and snotty.

V. MOMA'S RELATIONSHIP WITH ARTISTS AND ARTISTS' GROUPS (SUCH AS THE ART WORKERS' COALITION).

The Museum's relations with all groups needs reexamination and imagination but unfortunately if this is left to only those who have disastrously preconceived patterns, it would perhaps be better to close the doors and decide that modern art is only what is already on the walls and public, staff, and artists be damned.

VI. ARE YOU INTERESTED IN THESE TOPICS?

WHICH ONES?

WOULD YOU BE INTERESTED IN IMPLEMENTING YOUR IDEAS?

VII. OTHER COMMENTS, TOPICS, QUESTIONS, OR SUGGESTIONS.

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The Museum of Modern Art

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

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

~~ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED~~
ember 1, 2:30)

ee

DICK KOCH
Emily Stone

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Memorandum

To *R. McShine*
From William S. Lieberman
Date *12/3/69*
Re

es Formed with Art Workers Coalition
of November 25, 1969

December 5, 10 a.m.)

Committee

~~Elizabeth Shaw~~
Emilio Ambasz
Elaine Johnson

3. Women Artists

Juliette Gordon
Sara Saporta
~~Marceline Rothenberg~~
John Szarkowski

4. Guerilla Art
(Meeting held December 1, 2:30)
Jon Hendricks
Jean Toche
Poppy Johnson
Arthur Drexler
John Szarkowski

5. Admissions Committee

Bob Huot
Bob Barry
James Umland
Dick Koch
Emily Stone

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List of Committees Formed with Art Workers Coalition

Meeting of November 25, 1969

1. Watchmen Committee
(Scheduled to meet December 5, 10 a.m.)

Joan Snyder
Tom Lloyd
Dan Flavin
Roy Lichtenstein
Arthur Drexler
John Szarkowski

2. Community Affairs Committee

Lucy Lippard
Lauren Raikin
Waldo Rasmussen
Elizabeth Shaw
Emilio Ambasz
Elaine Johnson

3. Women Artists

Juliette Gordon
Sara Saporta
~~XXXXXXXXXXXXXXXXXXXXXXXXXXXX~~
John Szarkowski

4. Guerilla Art
(Meeting held December 1, 2:30)

Jon Hendricks
Jean Toche
Poppy Johnson
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John Szarkowski

5. Admissions Committee

Bob Huot
Bob Barry
James Umland
Dick Koch
Emily Stone

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6. Black Artists
(Meeting held December 2, 10 a.m.)

Betty Blayton
James Sneed
Tom Lloyd
Arthur Drexler
Bill Rubin

7. Poster Committee
(Meeting held December 3, 10 a.m.)

Irving Petlin
Jon Hendricks
Frazer Dougherty
Elizabeth Shaw

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November 12, 1969

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

Dear Miss Baer:

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

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

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

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

Sincerely yours,

Arthur Drexler
Chairman
Ad Hoc Planning Committee

Same letter sent to attached list.

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Miss

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

Mel Bochner
126 Chambers Street
New York, New York ✓

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

Jason Crump
416 West Broadway
New York, New York ✓

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

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

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

Herbert Ferber
827 Broadway
New York, New York ✓

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

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

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

Al Held
435 West Broadway
New York, New York ✓

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

Jasper Johns
225 East Houston
New York, New York ✓

Don Judd
101 Spring Street
New York, New York ✓

Alex Katz
435 West Broadway
New York, New York ✓

Joseph Kosuth
60 Grand Street
New York, New York ✓

Sol Lewitt
117 Hester Street
New York, New York ✓

Roy Lichtenstein
190 Bowery
New York, New York ✓

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

Robert Morris
186 Grand Street
New York, New York ✓

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

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

Kenneth Noland
262 Bowery
New York, New York ✓

David Novros
431 Broome Street
New York, New York ✓

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

Dennis Oppenheim
64 Berkeley Place
Brooklyn, New York ✓

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Ray Parker ✓
52 Carmine
New York, New York

Robert Rauschenberg ✓
381 Lafayette Street
New York, New York

Richard Serra ✓
119 Greenwich
New York, New York

Robert Whitman ✓
35 White Street
New York, New York

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

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

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November 12, 1969

Miss Joan Snyder - AWC
P. O. Box 553
Old Chelsea Station
New York, New York 10011

Dear Miss Snyder:

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

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

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

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

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

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

Sincerely,

Arthur Drexler
Chairman
Ad Hoc Planning Committee

cc: Carl Andre, James Cuchiara, Lucy Lippard

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The Museum of Modern Art

To Kynaston McShine

From Arthur Drexler

Date October 7, 1969

Re

Dear Kynaston:

Have you had a chance to talk to any of the other artists who were invited and explain to them the peculiar circumstances? If not, it might be a good idea to send a letter similar to the one I've just sent to Dan Flavin. Please let me know.

attach.

We hope there will be further meetings, and we want to talk to other artists both with and without the Coalition. Next time we'll give you plenty of notice and I hope you'll be able to come.

Sincerely,

Arthur Drexler
Director
Architecture and Design
(Chairman, Ad Hoc Planning Committee)

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K Mc Shine

The Museum of Modern Art

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

Department of Architecture and Design

October 8, 1969

Mr. Dan Flavin
Lake Valhalla
Cold Spring, New York 10516

Dear Mr. Flavin:

The telegram you received was sent out very late because the Art Workers Coalition did not confirm the scheduled meeting until the day before it took place.

We really didn't expect that very many others would show up but we thought it worth a try.

We hope there will be further meetings, and we want to talk to other artists both with and without the Coalition. Next time we'll give you plenty of notice and I hope you'll be able to come.

Sincerely,

Arthur Drexler
Director
Architecture and Design
(Chairman, Ad Hoc Planning Committee)

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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 IN NEW YORK CITY

FAITH RINGGOLD 345 W 145th St. NYC 862-5876
TOM LLOYD 154-022107th Avenue Jamaica NY 657-6433

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

THE MARTIN LUTHER KING JR. WING WILL BE SEPARATE--BUT ONLY AS THE YOLK IS SEPARATE FROM THE SHELL. Black determination has never failed to provide creative leadership to surmount every hurdle to freedom. We cannot be free until our art is free! We would gladly be free in any way. But we have been 34 years at the Museum waiting to be free without being separate, and there have been no retrospectives for Jacob Lawrence or Romare Bearden, no publications devoted to their work, no group shows for our younger artists. If our art is not to be mixed with the art of whites, well, so be it! Give us our own wing, where we can show our black and Puerto Rican artists, where we can proclaim to the world our statement of what constitutes value and truth and the spirit of our people! Give it to us, or tell us that we have no place at all in your museums, just as we have no place in your churches and clubs and cooperatives! Can the Museum of Modern Art at least be that honest about it? We ask Governor Rockefeller and Mr. Philip Johnson of Johnson's Wax--trustees of the Museum--to make reason prevail. We will have our art, and we will have our wing. We have our own thing to do, something that grows out of our different experience as a people, coupled with the unceasing need of black and Puerto Rican people to give reason and vitality to existence. Modern Art needs a new direction and impetus--away from the "Cool School" emphasis of use of materials in the hope of avoiding the revolution. Black and Puerto Rican Art proclaims to the world: "We are the revolution! We are 25 million strong, very much alive and very seldom cool! Our art is not dead, and we will not let it die, because to kill our art is to kill the spirit of our people! That is why we must have the Martin Luther King Wing----NOW!!!!!"

~~AT 12 NOON AT THE MUSEUM OF MODERN ART, 21 W 53 St., in the AUDITORIUM, SUNDAY, April 13, we will conduct an evaluation of the Museum in its default of cultural responsibility to the public and cultural integrity to itself and the artistic community. TAKE PART. CARE. SAVE BLACK AND PUERTO RICAN ART FROM CULTURAL GENOCIDE. SAVE AMERICAN ART FROM THE FOLLY OF RACIST SUICIDE!~~

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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 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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Memorandum

To

From Kynaston L. McShine

Date

Re

Kynaston - I
don't know who
is, or will be
doing about this.
No one wants
to

July 23, 1969

10019

group of artists and critics submitted 13 demands to
of the Museum of Modern Art. The first of those
a public hearing to be held by the Museum on the topic
ionship to Artists and to Society."

fused to hold the public hearing and did not respond
s, a larger group of artists under the name of

ART WORKERS COALITION held an open hearing on April 10, at the School of
Visual Arts, New York. The opinions expressed during the hearing and
in subsequent meetings of AWC made it necessary to modify and expand the
original list of demands.

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

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

For Art Workers Coalition

Joan Snyder
Joan Snyder
Acting Secretary

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

8/5/69

July 23, 1969

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

Dear Mr. Bareiss:

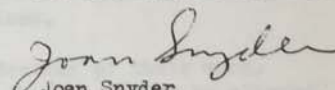
On January 28, a group of artists and critics submitted 13 demands to the then director of the Museum of Modern Art. The first of those demands called for a public hearing to be held by the Museum on the topic "The Museum's Relationship to Artists and to Society."

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

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

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

For Art Workers Coalition


Joan Snyder
Acting Secretary

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THE DEMANDS OF ART WORKERS COALITION

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

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- 2 -

- B. Until such time as a minimum income is guaranteed for all people, the economic position of artists should be secured in the following ways:
1. Rental fees should be paid to artists for all work exhibited where admissions are charged, whether or not the work is owned by the artist.
 2. A percentage of the profit realized on the resale of an artist's work should revert to the artist.
 3. A trust fund should be set up from a tax levied on the sales of the work of dead artists. This fund would provide stipends, health insurance, help for artists' dependents, and other social benefits.

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

June, 1969

Art Workers Coalition

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The Museum of Modern Art

To Kynaston McShine

From Kathryn Eno - A & D

Date October 1, 1969

Re

We had telephone calls from three people this morning saying that they had received an invitation to yesterday's meeting only today. They were Mel Bockner, Jason Crum and David Nouros. We also received the attached ~~following~~ telegram today about an undelivered invitation to Robert Whitmen.

Mr. Drexler has asked me to call the three men and explain to them why they were invited and to say if another meeting is held, we will make every effort to invite them earlier.

attach.

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Via

WUI

Via

WUI

Via

WUI

Via

MODERNART NYK

FTX132 348P EDT OCT 1 69 BMA331

(ST GTA022) DG DH NEW YORK NY 1

ARTHUR DREXLER, CHAIRMAN

(BON12) WJX MUSEUM OF MODERNART NYK

YOUR TELEGRAM SEPTEMBER 30 TO ROBERT WHITMEN 35 WHITE STREET

NEW YORK CITY IS UNDELIVERED. ADDRESSEE UNKNOWN AT ABOVE ADDRESS

NOTICE LEFY

WESTERN UNION SERVICE BUREAU.

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We ^a would like to invite you to
an ^{informal} meeting to discuss future program
and policies of the museum ^{with some other artists} Tuesday

September 30, 1960 from 5 to 7:30 in
the committee room — entrance at 21
W. 53rd. We apologize for such
short notice but would be pleased if
you could attend.

Arthur Drexler
Chairman

Ad Hoc Planning
Committee

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PLEASE SEND TELEGRAM TO:

~~WILLIAM XT, NEW YORK~~
~~654 XT, NEW YORK~~
~~NEW YORK, NEW YORK~~

Dennis Oppenheim
64 Berkeley Place
Brooklyn, New York

Robert Whitman
35 White Street
New York, New York

Sol Lewitt
117 Hester Street
New York, New York

Mark di Suvero
195 Front Street
New York, New York

Dan Flavin
Valleyview Drive
Lake Valhalla
Cold Springs, New York

Robert Rauschenberg
381 Lafayette Street
New York, New York

Kenneth Noland
262 Bowery
New York, New York

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

Mel Bochner
126 Chambers Street
New York, New York

David Novros
431 Broome Street
New York, New York

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

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

Dan Christensen
4 Great Jones Street
New York, New York

Jason Crumm
416 West Broadway
New York, New York

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PLEASE READ THROUGH TO:
JULIAN GLITSKI
323 West 11st Street
New York, New York
WE WOULD LIKE TO INVITE YOU TO AN INFORMAL MEETING TO DISCUSS WITH SOME
OTHER ARTISTS FUTURE PROGRAM AND POLICIES OF THE MUSEUM ON TUESDAY,
SEPTEMBER 30 FROM 5 TO 7:30 IN THE COMMITTEE ROOM -- ENTRANCE AT 21 WEST
53RD STREET WE APOLOGIZE FOR SUCH SHORT NOTICE BUT WOULD BE PLEASED IF
YOU COULD ATTEND

37 White Street
New York, New York

501 10th St
117 Duane Street
New York, New York

100 W. 11th St
100 Duane Street
New York, New York

100 11th St
100 Duane Street
New York, New York

100 11th St
100 Duane Street
New York, New York

100 11th St
100 Duane Street
New York, New York

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New York, New York

100 11th St
100 Duane Street
New York, New York

ARTHUR DREXLER
CHAIRMAN
AD HOC PLANNING COMMITTEE

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PLEASE SEND TELEGRAM TO:

XXXXXXXXXXXXXXXXXX
 XXXXXXXXXXXXXXXX
 NEW YORK, NEW YORK

Dennie Oppenheim
 64 Berkeley Place
 Brooklyn, New York

Robert Whitman
 35 White Street
 New York, New York

Sol Lewitt
 117 Hester Street
 New York, New York

Mark di Suvero
 195 Front Street
 New York, New York

Dan Flavin
 Valleyview Drive
 Lake Valhalla
 Cold Springs, New York

Robert Rauschenberg
 381 Lafayette Street
 New York, New York

Kenneth Noland
 262 Bowery
 New York, New York

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

Mel Bochner
 126 Chambers Street
 New York, New York

David Novros
 431 Broome Street
 New York, New York

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

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

Dan Christensen
 4 Great Jones Street
 New York, New York

Jason Crum
 416 West Broadway
 New York, New York

ARTHUR BRONK
 CHAIRMAN
 AD HOC PLANNING COMMITTEE

*Lynaston - This has gone
 couldn't find Kossuth address
 so he didn't get one.
 I haven't distributed copies
 Dexter?
 Licht?
 Agee?*

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PLEASE SEND RESPONSE TO:

WILLIAM S. WASSERMAN
SECRETARY
MUSEUM OF MODERN ART

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

Don Christensen

WE WOULD LIKE TO INVITE YOU TO AN INFORMAL MEETING TO DISCUSS WITH SOME
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53RD STREET WE APOLOGIZE FOR SUCH SHORT NOTICE BUT WOULD BE PLEASED IF
YOU COULD ATTEND

Hal Lewitz
117 Norther Street
New York, New York

ARTHUR DREXLER
CHAIRMAN
AD HOC PLANNING COMMITTEE

Harry di Biase
195 Front Street
New York, New York

Don Flavin
Valleyview Drive
Lake Valhalla
Cold Springs, New York

Robert Rauschenberg
381 Lafayette Street
New York, New York

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New York, New York

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PLEASE SEND TELEGRAM TO:

XXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXX

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

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53RD STREET WE APOLOGIZE FOR SUCH SHORT NOTICE BUT WOULD BE PLEASED IF
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ARTHUR DREXLER
CHAIRMAN
AD HOC PLANNING COMMITTEE

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PLEASE SEND TELEGRAM TO:

~~XXXXXXXXXXXXXXXXXX~~
~~XXXXXXXXXXXX~~
~~XXXXXXXXXXXXXXXXXX~~

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

Dennis Oppenheim
64 Berkeley Place
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ARTHUR DREXLER
CHAIRMAN
AD HOC PLANNING COMMITTEE

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William T. Williams

Walter de Maria

Robert Whitman

Dennis Oppenheim *Williams*

Sol Lewitt

Al Held *Edwards*

Alex Katz

Peter Hutchinson

Robert Morris *de Maria*

Richard Higgins *Whitman*

Robert Motherwell

Adolph Gottlieb *Oppenheim*

Barnett Newman

Mark di Suvero

William Majors *Judd*

Dan Flavin *Lewis*

Jasper Johns

Robert Rauschenberg

Ray Parker

Richard Serra *Hutchinson*

Kenneth Noland

Hans Haacke

Smithson

Max Katz
Al Held

Dick van Buren

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Wm. T. Williams

Mel Edwards

Walter de Maria

Robert Whitman

Dennis Oppenheim

Donald Judd

Sol Lewitt

Peter Hutchinson

Smithson

Ernest Briggs

Alex Katz

Al Held

Dick van Buren

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Wed 5p.m.

x Lucy Lippard

x Bob Hart

x Hazel Douglas 989-5991

x Ken Zaphus

x Bill King

x Bob Barry

x Jan Whitcraft

x Carl Andre (may)

x Hans Nozke

Anonymous group Frank Hewitt

Rosemarie Castoro

Tom Lloyd

David Lee

W06-2994

966-4396

233-7248

675-3640 or LEH-2045

733-5320

966-9833

982-6588; 989-2437

924 5853-889 5388

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IC McS

The Museum of Modern Art

To William S. Lieberman
From Joan Rosenbaum
Date June 4, 1969
Re recommended names of artists and critics to be invited to MOMA for discussions

from Elaine:

Jasper Johns
 Carl Andre
 Jack Burnham
 Don Judd
 Gyorgy Kepes
 Richard Serra
 Lucy Lippard
 Doré Ashton
 Lil Picard
 John Chandler
 Barbara Rose
 George Kubler

from Bernice:

Mark de Suvero
 Robert Morris
 Jane Longemann (144 Worcester)
 Peter Bradley
 Dan Flavin
 Sol Lewitt
 Jack Burnham
 Jo Baer
 Darby Bunnard
 Robert Mallery
 critic: Emily Wasserman

from Howardena:

Richard Freeberg, sculptor
 Stan Wormfield, painter-sculptor
 had a piece in the Art of the Real
 Lisa Miller, painter (used to work at MOMA)
 John Hall-sculptor-works at MOMA
 Bill Williams-painter

from Joan:

Francis R. Hewitt
 Edwin Meischkowski
 Ernst Benkert
 Howardena Pindell
 Luis Camnitzer
 Liliana Porter

members of
 Anonima Group
 889-5388

from Martha:

Norman Lewis
 Peter Bradley
 Marvin Harden
 Wolf Kahn

from Eila:

William Giles, painter
 Tom Doyle, sculptor
 Basil King, 57 2nd Ave CA 8-7867

Attached to this list are statements from Eila, Bernice, Riva and Virginia.

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E/K

Artists to invite to discussions

I'm not sure whether it is a good idea for the invitations to the discussions to originate from MOMA - I think we can be very easily attacked on the basis of omissions.

It is my feeling that there are entire groups and contingents of artists in New York who are not participating with the Artists Coalition -- who are working quietly and faced with all the problems of housing, of exhibition and having their work seen by museums -- artists whose work is not actively represented by galleries. These groups are not vocal or demanding but their problems in relation to the museum are the same as those who are now besieging it. I think some of these artists ought to be asked to discussion -- if only to make clear and air the problems of artists in New York whose work is not in the current stream -- or in "fashion." I don't mean the kind of artist who has settled on full-time teaching to support themselves -- I mean the kind who are still out on a limb economically but continue to work at their painting full time. They generally are too "proud" to bring their work to the museum for viewings -- and continue to work within a small circle of artist friends. The ingrown approach of museums makes these groups of artists ignored.

~~XXXXXXXXXX~~

I haven't participated in underground artists groups for many years and would have to dig around -- but one such artist is Basil King, 57 2nd Avenue, CA 8-7867.

I don't think, for the most part, the artists to be invited to the discussions are those with major galleries representing their work, those who are invited to all our previews and who "swing" in the "art world."

Others who might be invited:

William Giles, painter
Tom Doyle, sculptor

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VA

I'm just not up enough on young unknown artists to recommend names for invitation to MOMA for discussion. If William Majors hasn't already moved from New Jersey to the West Coast, I think he should be asked. I think also that some of the established avant-garde artists ought to be invited, although they be more "reactionary" in the eyes of the protesters than MOMA staff!

Even though Arthur Drexler suggested that Board Members resented being "preached at" by younger curatorial staff, I don't think our approach to them ought to swing too far in the opposite direction -- i.e., no hat-in-hand bit. I think we should also underscore that, although many of the protester's demands are impossible and/or unreasonable, they do point up areas of unrest and areas of problems that many of us (i.e., MOMA staff) have been aware of for a long time.

I think a gallery (the one for films) should be set aside for this purpose. The film festival exhibition schedule for every gallery is attached to it. I think the names of artists and their works should be contained quarterly in the program booklet as being an exhibition there. Also, the schedule should show the dates of works and when to show and let the program booklet set up the whole lot, as often as is necessary. This way the younger staff members can do installations and would coordinate with the main staff. The trust we must be made acquainted with our day-to-day operations, particularly where art and artists are concerned. They should be invited to see what we do in relation to what might be expected to artist's viewpoint and how our dollar goes out of us of beginning aware of each of the current artists. Lastly, every artist should have your name and office address and phone with during their stay... would rather if we were to provide them with the great opportunities of artists and (even if there were some other opinion of what is good). Artists should work of their quality from this kind of organization. We can let their creativity and self-expression have their place in a free state.

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from RC

~~Bunny~~

Being only a so-called art historian, and rather far removed from the community of "starving artists," I cannot offer names other than those known from the artist-demonstrators. I am in sympathy with some of their causes, but, historically speaking, all the artists I ever knew who demonstrated (1956 I believe was the date for figurative artists) never made much of a mark professionally. It may have been the "system" but I think it more probable that it was the quality of their art. I think artists have far more meaningful dialogues among themselves. If they need an open forum it should be for their art, not their verbal attacks. Our exhibition program has never been "current." Dorothy Miller's shows have always consisted of artists whose work was already commercially accepted. In my time the only show that encouraged contemporary esthetics, the "Responsive Eye", got a very bad response from both artists and critics (so did the EAT stuff in the Machine Show... from those who didn't get in). This certainly will always be the case when we make shows on the basis of some type of judgment. I think that if we have a position at all vis-avis the artist it should be to encourage a union of all artists. Remember, even the composers groups and musicians have certain basic requirements, and it will be necessary to change the "system" in order to provide a basis for ascertaining these requirements for artists. As for the exhibition of recent acquisitions of contemporary works, I think a gallery (19 on 2nd floor) should be set aside for this purpose, that no fixed exhibition schedule nor fancy policy be attached to it. Perhaps the names of artists and their works should be published quarterly in the Members Bulletin as being on exhibition there. Also, the curators should send the names of works and sizes to Wilder and let him appoint someone to put up the whole lot, as often as is necessary. This way the younger staff members can do installations and become associated with the newer work. The trustees must be made acquainted with our day-to-day operations, particularly where art and artists are concerned. They should be invited to see what we do in selecting works (maybe be exposed to artist's viewings) and how our duties prevent most of us of becoming aware of much of the current activity. Lastly, every artist I have ever known...no matter what may have been said during demonstrations...would suffer if we were to prevent them from seeing the great masterpieces of modern art (even if those works were only our opinion of what is great). Artists extract much of their quality from this kind of inspiration. Lets not let their curiosity and ego-fortification turn this place into a trade-fair.

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Riva -

The suggestion to invite artists is not just to invite those artists who are currently protesting but those whose work we respect and whose ideas might be valuable.

which had nothing to do with contemporary esthetic The Responsive Eye was a manufactured show. No one is suggesting that type of show. What we are concerned with is another historical gap like Abstract Expressionism -- or even Pop, which does represent an historical turn. I think we have to trust ourselves enough to have faith in our own judgement of what is important and moving.

Yes artists should have a union -- so should lots of other people, its up to them to get it.

I think its to negative to say that the Trustees should see what prevents us from being up to date. Number one, we should be up to date no matter what; number two, they wouldn't know if we were or weren't since their idea of the avant-garde is limited and its up to us to close the gap.

None is suggesting that we prevent artists from seeing the great masterpieces of modern art -- we are suggesting that values be balanced -- ~~xxxxxxxxxxxx~~ living art demands living situations as well as historic nourishment. The artists believe that this Museum should be at the center of such living situations -- I can't help but agree, especially when it may be the only disinterested place in which some of the newer art forms can be shown.

BR

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13 DEMANDS

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

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

*investigated
under discussion*

*will distribute
further discussion
describe what
we instituted
have now. Congressman
Bingham*

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Curatorial meeting
Artists' "

(2) ↙

No.
work
Professional rights of curators

(3)

Participation of artists.



artist as critic / artist as curator
critic as artist / curator as artist

frustration with the notion politically

priorities

one free day



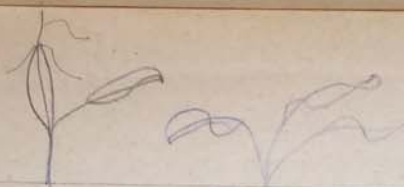
Should the Museum take political positions?

disused buildings in city { Customs House

Artists' Registry

Problems of artists — group at Museum to deal with problems they want over artists' mailing list

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Museum to ~~be~~ provide sculpture around city
a little participation

MOMA to support art in galleries.

Problems of copyright
taxation

Poll of artists.

MOMA is prohibited from lobbying.
cannot ~~also~~ try to change laws.

Lawyer analyzing

Ask Bar Ass'n to publish laws on artists.

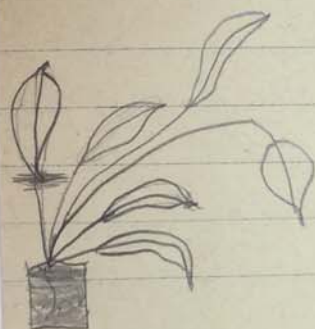
{ get Artists' Equity pamphlet. from AFA.
can we reprint?
Distribute

each kept to artist's list

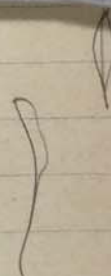
My show!

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Angie Hecksche is for evening
priorities.



10 Yes - in principle - will continue to do so.
Does need more st. *proliferate*
assistance, time, energy to help.



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13 Kynaston

June 26, 1969

Dear Mrs. Tromka:

Many thanks for your letter of June 13.
I am glad to have your views on the subject of admission charges which so many museums are now forced to ask because of lack of municipal, state or federal support.

We have been discussing matters of this kind recently and I am passing your letter on to members of the staff who are in an administrative position.

With good wishes.

Sincerely,

Dorothy C. Miller
Senior Curator of Painting and Sculpture

Mrs. Abram Tromka
130 St. Edwards Street
Brooklyn, New York 11201

Dictated by Miss Miller but signed in her absence
DCM:cdr

Copies to Mr. Lieberman, Mr. Rubin, P & S curators, Mr. Drexler, Mr. Szarkowski, Mr. Van Dyke, Miss Dudley, Mrs. Stone, Mrs. Shaw, Mr. Koch

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Mr. Szarkowski, Mr. Van Dyke, Miss Dudley, Mrs. Stone, Mrs. Shaw,
Mr. Koch

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13
Copy of letter from Ann Tromka to Dorothy Miller

Ann Tromka
130 St. Edwards Street
Brooklyn, New York 11201
June 13, 1969

Miss Dorothy Miller
Museum of Modern Art
11 West 53 Street
New York, New York

Dear Miss Miller:

I venture to send this letter to you because I know it will be transmitted to the individual most likely to give it attention.

As the widow of the artist Abram Tromka (Who's Who in American Art 1953 & 1956 - he died in 1954) and as a former member of MOMA for a number of years, as well as a "senior" citizen, I write you concerning the following.

You may know that many of us of limited means are denied access to your Museum because of high admission charges. Could not arrangements be made for lower annual membership fees for "senior" citizens who would like so very much to take frequent advantage of all that MOMA has to offer?

I remember with nostalgic pleasure regularly visiting the Museum when it was in the Rockefeller Mansion on the present site, as well as when it was temporarily located in the office building on Fifth Avenue while the Museum was being built.

Sincerely yours,

1st Ann Tromka (Mrs.)

copies to Mr. Lieberman, Mr. Rubin, P & S curators, Mr. Drexler, Mr. Szarkowski, Mr. Van Dyke, Miss Dudley, Mrs. Stone, Mrs. Shaw, Mr. Koch

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QUESTIONNAIRE

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

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

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THE
NEW
AMERICAN
PAINTING
AND
SCULPTURE

ART WORKERS
COALITION

THE
FIRST
GENERATION

ART WORKERS
COALITION

From
The
Collection
Of
The
Museum
Of
Modern
Art

ART WORKERS
COALITION

Including
Promised
Gifts

ART WORKERS
COALITION

JUNE 18
THROUGH
OCTOBER 5
1969

AN EXCHANGE BETWEEN THE ART WORKERS' COALITION, THE ARTISTS PARTICIPATING IN
THE EXHIBITION, AND THE MUSEUM OF MODERN ART.

1. AWC reply to the letters below (15 June 1969)
2. Letter from Barnett Newman, "To Whom It May Concern" (11 June 1969)
3. Letter to William Rubin signed by 10 artists in the exhibition (11 June 1969)
4. Official MOMA press release in reply to AWC "Errata" (11 June 1969)
5. "Errata", an AWC handbill (15 June 1969)
6. Covering letter from AWC, sent to all artists in the exhibition (8 June 1969)

(SEE ALSO: AWC Open Hearing, published June 1969, New York
Checklist for MOMA exhibition
Forthcoming catalogue of the MOMA exhibition
New York Times, 12 and 13 June 1969)

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REPLY TO LETTERS REGARDING

"The New American Painting and Sculpture: The First Generation"

First we would like to clarify the role of the Art Workers' Coalition in relation to the total art community. Our actions should not be mistaken for those of the community as a whole, but rather as a "Conscience" in regard to the existing system.

We represent the present membership and, by default, the passive element in the art community. Anyone who does not speak for himself will be spoken for by us until he does take a position on the various issues. By virtue of the fact that 15 participants in this show responded to our original letter, it is clear that we no longer represent their interests, at least in this particular case. They now speak for themselves. This was a primary intention of the "Errata", and of other AWC literature.

The AWC is no more anonymous than MOMA. It is an organization of art workers, not of "big" and "little" names. This principle, as much as the number involved, precludes individual signatures of our handbills, each of which is a collaborative effort.

* * *

When art finds its way into the public domain, the machinery that places it there should also be subject to public scrutiny. The artist's responsibility to himself and to other artists is to make his art and control its use. Under the prevailing system, this control lies not with the artist but with private manipulation of money and power. Does the artist have rights of his own? Does he want them? If one of the artist/participants' goals is that "all art ultimately becomes the property of, and accessible to, the people", why give it to a museum that charges \$1.50 entrance fee?

The exhibition and institution now under attack are not necessarily any worse than others, but they provide an outstanding example of the type of thinking underlying the entire system. This show was chosen as a test case expressly because the Museum of Modern Art is the best collection of ^{contemporary} modern art in the world; and because the AWC feels there is a critical need for reform.

The artist/participants' defense of "Mr. Rubin states: "Instead of being the victim of an ill-considered attack, we feel that you should be honored and respected by the artistic community." The AWC protest is not a personal attack on Mr. Rubin, whose devotion to aspects of American art is well-known, but on the conditions that prevail in the existing art world, by which such a man and such a group of major artists can take for granted such machinations. The attempt to build a collection on the donations of artists (no matter how financially beleaguered the institution) is offensive.

If it is the first generation's "privilege to give away our works when and where we please", why, according to the checklist supplied by MOMA, have several of these artists not been publicly credited with having given the work? Nor does the checklist information conform to the number of artist-donors given out to the press, and at least one artist who donated work is unaccounted for. If these facts are not publicly stated in the catalogue, how many other facts about the exhibition's organization have been disguised? Is the machinery for making art public, private? What is there to be ashamed of?

The artist/participants also praise the show as "one of the most imaginative on the part of a contemporary museum curator that we have witnessed in recent times". What's so imaginative about another New American Painting show except for the fact that it includes some work of high caliber and that it is being used as a focus for the museum to acquire work?

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Inclusion in this show will obviously affect an artist's place in history. This information is markedly absent from the artist/participants' defenses. The word blackmail, used by us, has been taken extraordinarily literally, even hysterically, rather than in the subtle sense in which it was intended and stated. The artists involved are well aware of what we speak and several have privately concurred with us; public refusal to deal with the nature of the coercion is indicative of their dilemma.

What exactly constitutes, in Barnett Newman's words, "being pushed up against the wall"? If "the moral issue here belongs to the artist -- not to the museum", what kind of choice was in fact offered to each artist? What kind of choice is available to an artist when his historical status rests entirely in the hands of the private art-political system? Each artist in the show was contacted individually. (As Reverend Abernathy observed, any group taken one by one is fed tea and cookies with meaningful dialogue at City Hall; when 43 go together, they end up in jail.) Certain artists whose positions of power in the art community are strong and well-known were apparently not requested to give work, while those in a weaker position were.

It has been implied that this collection/show will form an important critical base for future scholarship in this area. Notable in this context is the dubious inclusion of minor figures already in the museum's supposedly "rich" collection of this period, and the exclusion of such major figures as Sam Francis, Helen Frankenthaler, Ellsworth Kelly and Mark Tobey.

Whom are we to believe? Mr. Rubin saying that "these exhibitions differ from major loan shows in that they in no way imply completeness in the historical sense"? Or Mr. Newman saying that "the artists of the Coalition together with others will be able to see what really happened in those heroic years, which up until now the artists of the Coalition have only seen in bits and pieces"? Or Mr. Rubin again, that the as-yet-unpublished catalogue, which will be illustrated with works of art in other collections, will allow this book to serve as a general introduction to the work of this generation of artists"?

Symptomatic of the separation between Mr. Newman and the AWC is his accusation that we are a "self-seeking group" while he is a public-spirited citizen. The AWC has no illusions about their work, en masse, entering the Museum of Modern Art, nor have we made any requests for money. When we support increased space for contemporary art rather than blue-chip collecting and hoarding of established art, we refer to all recent art, including the "New American Painting and Sculpture, first and following generations. What makes Mr. Newman feel that his work is not contemporary art?

The AWC does not begrudge the success of the artists in this show, to whom we all owe a major esthetic debt, nor are we judging the esthetic content of the exhibition. We are all too aware of the conditions in which these artists have existed for years under the present system, and it is this system we would like to change. We have no intention of letting the "watchdog" ghost of Ad Reinhardt lie. In the 1960's large sections of the world's population have realized what Reinhardt realized in the art world long before, that sins of omission and commission, crimes of silence and rhetoric, are equally indefensible.

ART WORKERS' COALITION

JUNE 15, 1969

Box 553 Old Chelsea Station, New York 10011

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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June 11, 1969

TO WHOM IT MAY CONCERN:

I have been critical of the Museum of Modern Art but I am shocked at the kind of attack now being made by the Art Workers' Coalition against the Museum of Modern Art concerning the forthcoming exhibition, "The New American Painting and Sculpture: The First Generation", particularly since I am not one of those who was "blackmailed" into giving work. Although I have not given anything, I am deeply suspicious of the motives and sincerity of the Art Workers' Coalition in this matter. Their letter of attack is too transparent.

The hysterical charge that the Museum blackmailed artists to give paintings is spurious because the artists had only to say No. Nobody was being pushed up against the wall. The moral issue here belongs to the artist--not to the Museum.

In addition, the charges they make are insincere because they are self-serving. For example: The Coalition would not be against this exhibition if it were a loan exhibition that would later disappear. But the Coalition attacks this exhibition because the Museum is attempting to acquire work by purchase and by promise to make up for its failure for not having done so years ago when the paintings were cheap. It seems to me that the Coalition would have served the cause of artists better if they had congratulated Mr. William Rubin and the Museum for trying 20 years later, "to build for the Museum" to use the Coalition's language, "the world's major collection.... of the heroic years of Abstract Expressionism". Instead they let the cat out of the bag when they say that to acquire "a larger collection under the Museum's present organization necessitates a larger building program which continues to divert money from acquisitions of contemporary art".

The charges, therefore, become a self-serving attack against their fellow artists. Their letter says very openly that what they want the Museum to do is that it buy their own work. They don't care whether buying their work will of itself necessitate a larger building. Proper housing of their work doesn't seem to worry them. What the letter means is just give us the dough.

But above and beyond all this, it is wrong for Mr. William Rubin and the Museum to go beyond the tokenism of past years so that the artists of the Coalition together with others will be able to see what really happened in those heroic years, which up until now the artists of the Coalition have only seen in bits and pieces? The attack, therefore, is not an attack against the Museum but is an attack against their fellow artists. That it will cost the Museum so much more money now than it would have 20 years ago is unfortunate but would the Coalition and the public be better served if the show were only a loan show for 6 weeks and the pictures were then sent back to their owners to disappear from public view?

Certainly there are artists who are constantly trying to build shrines for themselves in Museums. But does it really help? Yes it does--those for whom art is nothing but career. So what!

And what's all this stuff about the Coalition being concerned with what they say is "the morality of artists". This is truly offensive. After ^{all} such moral superiority can only be understood as careerism. Is this the real purpose of the Coalition. I am sorry to see it fall into this hypocritical trap. It is the easiest thing in the world to build a career by constantly taking care of everyone else's morality except one's own. We have had too much of that already. Let's let lie the sleeping watchdog ghosts of Ad Reinhardt and Anthony Comstock. The issue facing an artist should not be another man's morality but his own.

What is interesting and perhaps proves how viable a force the heroic years of the New American Painting are that, having been the target of the Establishment for so long, the work still provokes antagonism and criticism now by those who do not know the work.

The attack should please the Museum and Mr. Rubin. It indicates that they have a damn good show/collection.

Barnett Newman

685 West End Avenue
New York, N.Y. 10025

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

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

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

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

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

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

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

Hastily yours,

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

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

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The Museum of Modern Art

June 11, 1969

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

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

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

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

(more)

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

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

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

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

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

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ERRATA

"The New American Painting and Sculpture: The First Generation", now at The Museum of "Modern" Art, is ostensibly an historical survey of the heroic years of Abstract Expressionism. More importantly it is intended to build for The Museum of "Modern" Art the world's major collection of that period. This is being done at the expense of the artists who, in most cases, have been asked to donate major work to this show/collection in order to guarantee themselves a place in history. These works could have been but were not purchased by the Museum when they were relatively undesirable and inexpensive.

If this had been organized as a loan show (i.e. including work borrowed from other private and public collections), the Museum's ability to acquire free art would have been considerably weakened. The artists could still have voluntarily donated works, but their places in this "historical" show and catalogue would have been governed by less arbitrary factors than the current availability of work or the artists' willingness to give major pieces.

As the present exhibition was organized, the Museum purchased one work by those living artists not previously in the collection, but considered necessary to the show. Donations were also solicited from the estates of dead artists. The burden of the exhibition was left, therefore, on those living artists whose work was already represented, often unsatisfactorily, in the Museum's collection. In addition, a larger collection under the Museum's present organization necessitates a larger building program which continues to divert money from acquisitions of contemporary art. This Abstract Expressionist show/collection will provide the prime source of information for students and historians working in this field (a fact specifically mentioned in correspondence from the Museum to participating artists). Thus the request for donations from the artists constitutes a subtle form of blackmail.

In the future other artists will be confronted by similar abuses. This protest is being made by the Art Workers' Coalition, an artists' group concerned with the rights and morality of artists, as a preventative as well as a corrective measure.

ART WORKERS' COALITION

JUNE 15, 1969

Box 553 Old Chelsea Station, New York City 10011

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Box 553 Old Chelsea Station
New York City 10011
June 8, 1969

Dear

Enclosed please find a copy of a handbill printed in the amount of 10,000, distributed and mailed during the course of The Museum of Modern Art's "The New American Painting and Sculpture: The First Generation". Because of your participation in the exhibition, we are enclosing it for your perusal, so that you can correct any error or give us any additional information that you feel would be relevant from your point of view.

We are opposed to the way in which this exhibition has been organized. We assume that you, as a participant and therefore integral part of the show, have feelings either pro or con regarding the legitimacy of such a procedure and such an exhibition. This extends not only to the politics of the exhibition's organization but also to the esthetic decisions: Which artists are represented? Which are not represented? By how much work? Of what scale? Of what date? Why?

Thank you for a prompt response.

Art Worker's Coalition

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cc: Bill Rubin
Betsy Jones
Kynaston McShine✓

The Museum of Modern Art

To artist: Walter Bareiss

From: Jenny Licht

Date: June 3, 1969

Re: Art Workers Coalition

Dear Walter,

①

Sell at
Record

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

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

Artists should be elected by artists - to be elected by artists as well as by the public. Artists who have been exhibited at MOMA (procedures would follow those of colleges and universities) election of equal trustees.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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