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REPORT TO THE TRUSTEES
OF THE
MUSEUM OF MODERN ART

THE COMMITTEE TO STUDY AFRO-AMERICAN, HISPANIC AND OTHER ETHNIC ART

J. Frederic Byers III, Chairman

June 1971

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INTRODUCTION

Institutions that are imbued with a commitment and a sense of purpose as intense as those of The Museum of Modern Art are often slow to make changes but hopefully quick to adopt suggestions which help redefine their assumed roles and improve their fulfillment of them.

This report and the deliberations of the committee that created it are an illustration of the latter half of that statement. They are the result of a number of concerns about the Museum's policies which were raised a little over a year ago by artists, artists' groups and a number of the Museum's own Trustees.

The charge was sweeping: blacks, Puerto Ricans, Mexican Americans and American Indians had been "overwhelmingly left outside the concern and activity" of The Museum of Modern Art. To counter this "legacy of neglect", specific actions by the Museum were proposed--more often demanded. They can be summarized as follows:

Acquisitions and exhibitions

- * The immediate acquisition of 100 works by minority ethnic artists.
- * A five-year exhibitions program to include continuing group and selected individual shows of minority ethnic artists.
- * Specific exhibitions: a show demonstrating the impact of African and South American art on the 20th Century Western "Cultural Revolution"; an exhibit of commissioned posters by black and

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Puerto Rican artists, and retrospectives on the works of Romare Bearden and Franz Berboni.

- * An investigation of how The Museum of Modern Art's often quoted criteria for selecting art works--quality, historical significance and significance of the moment--apply to the work of minority artists.

International programs

- * A study of the Museum's commitment to Western cultural developments and how this affects its attitude toward other cultures such as those of the emerging African nations and South America.

Community programs

- * The development of ethnic art education, by creating a library of materials on neglected minority artists; making available for sale at The Museum of Modern Art prints by minority artists and textbooks for and about neglected cultural groups; providing travel arrangements to The Museum of Modern Art for residents from neglected communities; and lending technical assistance to community cultural projects--such as categorizing and conserving the Schomberg Collection or the VenDerZee Photography Collection.
- * The fostering of ethnic participation by hiring Puerto Rican and black artists to give museum lectures and slide talks for schoolchildren, training blacks and Puerto Ricans for curatorial jobs, and creating a Black and Puerto Rican Advisory Board.
- * Communicating to the community at large as well as to ethnic

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communities the important role the long-neglected minority artist has played in America's history, thus nurturing in those communities the essential element of cultural identity.

Recognizing both the seriousness of the charges and the opportunities provided in the proposed solutions, the Board of Trustees, at the recommendation of the Director of the Museum, appointed as a result of its June 1970 meeting an ad hoc committee, titled the Committee to Study Afro-American, Hispanic, and Other Ethnic Art, to investigate this along with any other related matters it considered appropriate. J. Frederic Byers III was appointed chairman and a budget of \$15,000 was appropriated.

The chairman consequently appointed three Trustees to head subcommittees: Mrs. John D. Rockefeller 3rd, the Subcommittee on Collections and Exhibitions; Mrs. Donald B. Straus, the Subcommittee on International Programs, and Dr. Mamie Clark, the Subcommittee on Community Programs.

Museum Chairman David Rockefeller and President William S. Paley were named ex officio members of the Byers Committee; the rest of the committee was composed of the following:

Trustees

Dr. Mamie Clark

Gianluigi Gabetti

John B. Hightower

Mrs. Frank Larkin

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Mrs. Bliss Parkinson

Mrs. John D. Rockefeller 3rd

Mrs. Alfred R. Stern

Mrs. Donald B. Straus

Edward M.M. Warburg

Clifton R. Wharton Jr.

Museum Staff

Mildred Constantine

Arthur Drexler

Wilder Green

Elaine Johnson

Jennifer Licht

William Lieberman

Kynaston McShine

Elaine Naramore

Howardena Pindell

Waldo Rasmussen

Bernice Rose

William S. Rubin

Elizabeth Shaw

Susan Stedman

John Szarkowski

To insure the impartiality and efficiency of the investigation, the Committee sought a full-time consultant. After a careful review of several possibilities, it retained the services of Carroll Greene Jr.,

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then curator of the Afro-American Cultural History Project at the Smithsonian Institution in Washington, D.C. He had written extensively on Negro art and was widely considered to be the leading authority on ethnic art. He was, furthermore, familiar with other authorities whose advice the Committee sought. He was admirably equipped, therefore, for the far-ranging responsibilities the Committee placed upon him: to help evaluate the charges of The Museum of Modern Art's shortcomings in the areas of ethnic art, to provide advice and direction to the subcommittees in the three areas of Collections and Exhibitions, International Programs, and Community Programs; to develop programs for The Museum of Modern Art in those three areas, and to compile lists of other expert advisers and of artists for consideration by the Museum's regular Painting and Sculpture Committee.

Following are the subcommittee reports and the recommendations of the Byers Committee that have resulted from their deliberations.

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THE MUSEUM, THE ETHNIC ARTIST AND THE MINORITY COMMUNITY

Statement of the Problem

In the earliest meetings of the Byers Committee it became clear that no investigation of ethnic art could mean much without a precise understanding of what exactly ethnic art is. The word "ethnic" is faddishly and loosely used and has many, often pejorative, connotations. The Committee asked Mr. Greene first of all to develop a workable definition of the term "ethnic art". Rather than limit himself to the terse simplification of a dictionary definition, he produced the following statement:

"The term 'ethnic art' generally implies those artistic expressions--styles, techniques, forms--which are broadly characteristic of a religious, racial, national or cultural group.

"In a modern technological society, however, especially a multi-racial, pluralistic culture such as that of the United States, individual artists of a particular ethnic group may or may not create art which is broadly--or even narrowly--characteristic of that ethnic group.

"An individual artist may indeed work within the stylistic and technical mainstream of the art world and still be discriminated against or ignored because he happens to be a member of a certain out-of-the-mainstream ethnic group.

"This fact has prevented certain artists from participating in the dominant cultural and institutional life of the United States. The American melting pot has been especially inhospitable to black Americans, Hispanic Americans, American Indians and other groups who have been unassimilated, either by insistence or through choice.

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"The tendency of the majority of 'assimilated' white Americans to assign the term 'the ethnics' to certain other groups of Americans is misleading and often derogatory because it implies that the so-called 'ethnics' are somehow less American than themselves.

"In recent years more and more racial, national and cultural groups have begun to reassert their distinctiveness. Virtually none have wished to withdraw from the national culture.

"Instead, they have opted for a more responsible and visible role in the culture. When their demands are resisted or ignored, they answer with cries of Reform or Revolution. Cesar Chavez, the Mexican-American labor leader, says, 'The system works well for whites, but it doesn't work for us.' Chavez's words and those of many black and Puerto Rican leaders have thus far reflected a desire to be partners in the American system.

"But the fact remains that the integration of minorities into the mainstream of American life is still the option of the white majority. When that majority seriously makes the decision to integrate, then our American institutions will reflect it.

"The current separatist wave among minorities is an historic reaction of people whose rejection by the majority (witting or unwitting) has left them no self-respecting alternative. ('Since you don't want me, I don't want you').

"The need of blacks and other minorities to build their own social institutions within their own communities should not be construed as unhealthy. Rather it is a call for responsible leadership on the part

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of the minorities themselves. Nor should this development be used to delay the integration of our major institutions. These two concurrent developments will probably in the long run strengthen rather than weaken the American social fabric. At this time each segment--the majority and the minorities--have important, even if sometimes separate, tasks to accomplish."

Implicit in Mr. Greene's statement on the history and nature of ethnic art was corroboration of at least the substance of the artist groups' assertion that minority artists were outside the concern of our major cultural institutions, including The Museum of Modern Art. The consultant told the Committee that these artists had been largely ignored, that in his opinion it was time to bring them into the mainstream of art history and suggested that The Museum of Modern Art should take the initiative in doing so. "The time is long past," he said, "when it became necessary for us to move away from the 'Black Art' shows and to begin to give some importance to the study of these neglected artists' works on an individual aesthetic basis." The Committee agreed that it was incumbent upon the Museum, as a major purveyor of contemporary art and a pioneer in important trends, to set examples and redress what has been recognized as an ethnic cultural imbalance.

Basing the organization of the Committee on the charges and suggestions of artist groups and individuals enabled the panel to concentrate intensively on each area of criticism. To make the subcommittees' findings and proposals more pertinent and practical, each was asked to tie its studies to

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programs already existing at the Museum. As a result, the Byers Committee proper has reached certain conclusions about the Museum's role in regard to minority artists and ethnic art, and agreed upon a number of recommendations to fulfill that role. These findings, which the Committee does not regard as the last word nor all that should be done, are summarized below.

SURVEY

Acquisitions and Exhibitions

Among other tasks, Mrs. Rockefeller's subcommittee was charged with assessing the validity of the charge that The Museum of Modern Art's policy in these two areas had been, as some artist and community groups had put it, "ethnocentric", meaning that it concentrated on white Western, largely Europe-derived, art to the exclusion of non-European minority artists--whether there was indeed a "legacy of neglect." Specifically, it was to concentrate on

- * An investigation of The Museum of Modern Art's acquisitions and collections since its founding in 1929;
- * A study of possible major Museum of Modern Art retrospectives for selected ethnic artists;
- * An analysis of the proposal for a special fund to acquire the works of black and Puerto Rican artists;
- * Consultation with independent experts on possible new programming and exhibition activities, and
- * Making fundable recommendations based on its findings.

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The subcommittee concluded that there is substance to the charge of ethnocentricity but that it is not a conscious bias and that the Museum has not wholly overlooked ethnic art in developing its acquisitions and exhibitions policy. Early in The Museum of Modern Art's history, in fact, the Museum pioneered in this field. It has not, however, been sufficiently attentive in recent years to minority artists; acquisitions and exhibitions decisions can justly be said to have contributed to a "legacy of neglect." The Museum's recent exhibitions schedule, the subcommittee found, showed fewer exhibitions (individual and/or group) which included minority artists than did those of The Museum of Modern Art's earliest years. It also concluded that although the Museum's acquisition policy was not consciously ethnocentric, selections for the collection were based primarily upon white experience.

The subcommittee stressed that this apparent ethnocentricity was unwitting, and as much as anything else a question of degree and attitude. For example, the Museum now has works by Afro-American artists and Puerto Rican artists in its collection, as well as works by artists of other minority groups.

The subcommittee devoted a great deal of time to the question of labeling artists whose work is being considered for acquisition. Some members felt the Acquisitions Committee should have as much information as possible about prospective artists; others believed that presenting art to the committee as the work of a black or a Puerto Rican would compromise aesthetic decisions. It was decided that the committee was

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competent to separate aesthetic judgment from ethnic considerations and that the Painting and Sculpture Committee should provide all possible information on prospective artists.

International Programs

Mrs. Straus's subcommittee was asked to investigate The Museum of Modern Art's past international programs, with particular reference to the artists groups' charges that those programs had been overly preoccupied with Western cultures. It was further to address itself to

- * The possibilities of sending more shows on African tours;
- * The idea of a show at The Museum of Modern Art from Africa or Puerto Rico;
- * The feasibility of a foreign intern program;
- * A study of suggestions for increasing the usefulness of The Museum of Modern Art's International Study Center; and
- * The development of fundable recommendations based on its findings.

The subcommittee concluded that the charge that The Museum of Modern Art's international program was too much concerned with Western cultures was groundless. Waldo Rasmussen (whose separate memo to the Byers Committee revealing the extent of the Museum's involvement with minority artists, is one of several reports which are appended) showed that the Museum does indeed offer programs that reach outside Europe, and the subcommittee pointed out that the Council has exhibitions under consideration which will increase The Museum of Modern Art's exposure to the emerging peoples

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of non-Western cultures. Mr. Rasmussen did acknowledge, however, that the Museum has little contact with museums or other educational institutions in Africa despite the fact that a Museum of Modern Art-sponsored show, Twenty-five Contemporary American Painters and Sculptors as Print-makers, has been traveling in Africa for the past three years and that few African visitors come to the Museum--a deficiency that may be alleviated by the touring show plus a forthcoming African Textiles and Jewelry show which will be sponsored by The Museum of Modern Art's International Council.

The Museum's contacts in Latin America, on the other hand, have always been good, the subcommittee pointed out, and in the past six years Museum of Modern Art exhibitions in Latin America have increased, as have the Museum's associations with Latin American museums, collectors, patrons and artists.

The subcommittee offered to sponsor international exhibitions depicting the experiences of American ethnic minorities or shows by artists of those minorities. But the panel felt that the Museum's international program should not initiate these projects; it suggested that such exhibitions should be exposed to American audiences before they were selected to travel.

Community Programs

It was agreed that Dr. Clark would be assisted in her investigation by Mrs. Alfred R. Stern and Mrs. Frank Larkin. The subcommittee's prime

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responsibility was to study the proposals made to the Museum by the minority artist groups who felt that its community contacts needed broadening. It was charged with analyzing the difficulties encountered by certain neglected artists from the standpoint both of the Museum's concept of its community and of the community's concept of the Museum. It was asked specifically to

- * Summarize The Museum of Modern Art's past community programs;
- * Study the possibility of including more blacks and Puerto Ricans on the Museum's staff, its various committees and Board of Trustees;
- * Assess the feasibility of creating special educational services at the Museum for these special-interest groups, and
- * Develop fundable recommendations based on its findings.

Meeting with minority artists, representatives of selected community groups, professionals and city officials, the subcommittee promptly verified the need for The Museum of Modern Art to assume greater responsibility toward minority communities, both local and national. The panel did find that the Museum had sponsored a substantial number of publications, projects and special events concerned with ethnic art and artists and the various minority communities. (Lists of these are also appended). The activities of the Junior Council and the establishment of the Harlem Art Carnival by the Museum were acknowledged as particularly effective examples of the Museum's concern for its surrounding community. But while many of the Museum's past and present efforts appeal, or would have appealed, to the neglected ethnic groups, the panel's advisers observed, they remained largely unknown to them because they were inadequately promoted in the

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relevant communities. They were valuable chiefly as an indication that the spirit was willing; the flesh still requires strengthening. Almost all the authors of those publications, it was pointed out, are white, and most of the projects and special events were white-sponsored and white-directed. The advisers suggested strongly that future Museum of Modern Art ethnic projects be directed or at least influenced by the people they are designed to serve, and that the Museum's contacts with minority communities be greatly improved. Several suggestions toward those ends are included in Dr. Clark's recommendations.

The Museum's recent broadening of its Board of Trustees was seen by the Community Programs subcommittee, and by representatives of the concerned communities, as an encouraging step in that direction. The value of Dr. Clark's contribution is already in evidence: her panel's work has set in motion certain initiatives suggested by minority artists and community groups, and by implementing her recommendations the Museum should broaden even further the opportunity for minority participation in its programs.

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RECOMMENDATIONS

The recommendations of the Byers Committee articulate the role which the Committee feels the Museum should be filling in regard to minority artists and their communities. They concentrate on six specific areas of the Museum's present or potential programs. It is significant that fulfilling this role requires no substantive change in the Museum's present policy. Most of the revisions suggested by the subcommittees, and herewith recommended by the Committee, simply seek to modify existing programs. Many of these modifications have already been adopted by the appropriate standing committees of the Museum, and the Committee recommends that the Trustees approve the rest.

In making this study, the Committee was eager to address the problems and suggestions presented by the artist groups who precipitated it and to reflect the reactions and concerns of those people whose advice we had solicited. Although Committee and consultants quickly agreed that the problems the artists groups raised were often real, the latter did not always agree with the Museum's proposed solutions. A principal difference, oddly, was over what might be termed integration. The Committee believes--as do many of its advisers--that the art created by the heretofore neglected minority artists should become an integral part of major American cultural institutions, and that separate "black" or "Puerto Rican" art programs, as called for in several proposals last spring, would be self-defeating. The Committee's recommendations, therefore, are designed to be incorporated into the Museum's existing structure and implemented as much as possible

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by the present staff. They include specific proposals for The Museum of Modern Art's Acquisitions Committee, Exhibitions Committee, Education Program, Public Information department, Personnel office and Finance Committee. They are submitted in the order established throughout the report: Acquisitions and Exhibitions, International Programs, and Community Programs.

The recommendations, designed to broaden the Museum's constituency while assuring its continued leadership in the field of contemporary art, do not pretend to be the last word on the subject but should be regarded as beginning steps in a continuing program.

Acquisitions and Exhibitions

Mrs. Rockefeller's subcommittee suggested that the Museum consider two major additions to its Acquisitions and Exhibitions program. One of these, a retrospective exhibition of the works of Romare Bearden and Richard Hunt, has already been acted upon: the joint retrospective opened at the Museum in March 1971. The Committee recommends that the other, a special fund for the acquisition of work by artists from neglected minorities, be adopted by the Trustees, with moneys for travel, research and other expenses for the curatorial department, to be disbursed as follows:

- * An allocation of \$25,000 annually for five years to be used as directed by the Painting and Sculpture Committee, with the Trustees committed to donating about one-fourth. The

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figure is somewhat arbitrary and the amount may have to be adjusted according to the experience of the first year. In addition, an allocation should be made for the Museum's staff to travel to other cities to establish and maintain dialogue with previously neglected artists. (It is heartening to note that since the subcommittee made its report, \$18,000 has been allotted, the curatorial staff has visited several artists and the Museum has acquired the work of such artists for its collection.) The amount does not provide for staff salaries, and travel would initially be restricted to the United States.

- * An additional \$13,500 to be appropriated by the Museum to allow other departments to undertake a similar program of acquisitions, approximately as follows:

<u>Department</u>	<u>Amount</u>
Design	\$ 4,000
Film	3,500
Drawings	2,000
Prints	2,000
Photographs	1,000
Library	<u>1,000</u>
Total	<u>\$13,500</u>

This spring's Bearden/Hunt retrospective was seen by the subcommittee as a consciousness-raiser, but only as a beginning to increase the Museum's involvement with minority artists and their communities. The Committee

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therefore recommends that the following also be studied along with any others the Exhibitions Committee feels suitable:

- * A Franz Berboni retrospective
- * An exhibition of commissioned posters by black and Puerto Rican artists.
- * A New Talent show featuring artists from minority communities, such as Harlem and Bedford-Stuyvesant.
- * A Black Experience art show.

International Programs

As a first step in indicating clearly to concerned Community leaders that The Museum of Modern Art has a commitment in the field of ethnic art, Mrs. Straus's subcommittee recommended that the Museum make a prompt and vigorous effort to relate next year's (fall 1972) African Textiles and Jewelry exhibition to the black community by involving black leaders and the black press and preparing additional material for the public schools.

The subcommittee also recommended that The Museum of Modern Art review its entire press and invitation list to insure that both include representatives of the communities concerned.

Finally, the subcommittee addressed to the International Council the following recommendations, which would involve expanding the Museum of Modern Art's existing facilities and programs:

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- * That the Library Overseas Program Committee discuss at its November 1971 meeting extending its program, now operating in Asia and Latin America, to Africa.
- * That the Program Subcommittee on Africa at the same time discuss the suggestion of African exhibitions and explore the feasibility of setting up film workshops in Africa.
- * That the Council itself continue whenever possible to help with the funding of foreign interns.

The subcommittee endorsed the value of the foreign-intern program although it indicated its awareness that the Museum cannot now, for lack of funds, increase the number of interns.

Community Programs

In the opinion of the entire Byers Committee, the recommendations of Dr. Clark's subcommittee encompass some of the most significant programs to come out of the Committee's deliberations. If they are implemented they should assure the Museum a position of leadership in minority involvement and will, moreover, create important new audiences for the institution.

Dr. Clark, her subcommittee, their advisers and many members of the Museum's staff agreed that the Museum's attitude toward specifically ethnic situations and ideas would require further and continuing development. To enable The Museum of Modern Art to promote the aesthetic aspirations of neglected minorities, Dr. Clark made three principal recommendations:

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- 1) That The Museum of Modern Art programs be designed to engage minorities educationally;
- 2) That committees be set up to enable members of these communities to participate in the Museum;
- 3) That exhibitions be undertaken to explore the cultural identity of these groups.

Dr. Clark's group suggested that these programs be divided into phases of development. The initial programs are submitted as Phase I, which might be referred to as the study period. Phase II would create a more permanent structure which would grow out of the study period. Phase III would come with the total assimilation of ethnic groups and ideas. The blueprint follows.

Phase I. This phase was referred to as the "acquisition of resources". Programs initiated in this phase include those recommended by Mrs. Rockefeller for new Acquisitions and Exhibitions programs. Dr. Clark's recommendations are a logical supplement to the development of Mrs. Rockefeller's. In general, they include the establishment of facilities to insure proper study and documentation of the works of artists from heretofore neglected minorities. Specifically this means the acquisition of written material and bibliographic resources on black, Puerto Rican and other minority artists. It should also include the aesthetic endeavors of new nations.

Dr. Clark's subcommittee also feels that Phase I should be used by the Museum to cultivate individuals who might link The Museum of Modern

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Art more directly to all of its communities. Mrs. Straus suggested that the Museum review its press and invitation lists to reach those audiences unwittingly overlooked; Dr. Clark suggested that such contacts could be increased significantly if the Museum would consider establishing an advisory committee, which might include the staff, selected Trustees and individuals from minority groups.

Phase II. As envisaged by Dr. Clark's subcommittee, this phase would see machinery developed at the Museum which would make the programs studied in Phase I more permanent. Dr. Clark's recommendation is that the educational facilities and ethnic "advisory" participation in that study period become funded in Phase II.

Additional personnel may be hired in this phase to carry out Phase I's programs. The principal responsibilities of these individuals would be more administrative than curatorial. They would initially be regarded as cultural liaisons between the minority communities and The Museum of Modern Art. Their jobs should include the following:

- * Documentation of educational resources and materials on minority artists.
- * Maintenance of The Museum of Modern Art's contact with local cultural projects.
- * Organization of educational facilities for local communities, including posters by minority artists for public schools, slide lectures by Museum curators, and cooperation with the

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New York City Board of Education to introduce ethnic artists to the school curriculum.

- * Work with the curatorial staff in developing exhibitions depicting the ethnic experience in art.

Dr. Clark's subcommittee pointed out that the above suggestions will be expanded and more clearly defined as Phase I develops. Clear definitions of responsibility in Phase II, however, are less important than that the Museum be willing to employ administrators as a permanent fixture, the subcommittee said, for the panel is convinced that the new programs must be coordinated by the Museum's existing administrative structure. The intention is that new ideas with ethnic overtones should be adopted by the Museum's professionals. But the people hired in Phase II should be encouraged to influence the decision-making of those professionals. Without that influence there can be no real ethnic participation in The Museum of Modern Art's programs and policies, the panel said.

Phase III. If Phase I and Phase II work out as planned, the Museum's community programs can overleap ethnic considerations completely and concentrate on refining a more inclusive audience of artists.

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APPENDIX A

Memorandum from the International Sub-Committee to the Byers Committee

The International Sub-Committee has met. The Committee has reviewed briefly the international exhibition program of the Museum in the past and discussed a report on the requests for exhibitions that have been received from other countries. It has tried to define the concerns of the Byers Committee in the light of the Museum's program.

FINANCES

The Byers Committee proposes that The Museum of Modern Art undertake to fund a portion of the recommended budget from its own resources. The Committee will undertake, in addition, to solicit outside funding from a variety of sources that have already evinced interest. It is important that the Museum be willing to make a strong financial commitment to these programs: the example will be fundamental in the Committee's solicitations from foundations and corporations. The Committee will of course also seek financial participation from the black and Puerto Rican communities.

1. The situation of all or part of the Museum and East exhibitions agreed will be considered at the next meeting of the International Council's Program Committee.

2. The Committee requests all curatorial departments to consider a continuing series of "International (including U.S.A.) new talent" exhibitions. Priority should be given to researching areas outside Western Europe. The Committee is opposed to shows which are based on racial or political considerations.

3. The Library Research Program Committee, at its November meeting, will discuss the extension of its program to Africa. Its current program is operating in Asia and Latin America.

4. The International Council's Program Sub-Committee on Africa at the same time will discuss Carroll Greene's suggestions of African exhibitions and will explore the feasibility of setting up film workshops in Africa.

5. The International Council has helped with the funding of several foreign interns in the past and will continue to do so whenever possible. Although the Museum cannot increase the number of its interns at present, due to lack of funds, the Committee endorses the value of this program.

During the course of our discussions some interesting programs have been suggested which, while they do not fall under the International Program, should not be ignored. These are included in the attached reports.

Committee

Mrs. Donald A. Strass, Chairman
Virginia Allen, Emilio Ambasz, Peter Bunnell, Mildred Constantine,
Carroll Greene, Mrs. Frank V. Lewis, Adrienne Maus, Rymond
McShane, Elaine Marmor, Howardine Mindell, Weldon Rasmussen

Ex-officio: J. Frederick Davis III, John Hightower

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APPENDIX A

Memorandum from the International Sub-Committee to the Byers Committee

The International Sub-Committee has met four times. The Committee has reviewed briefly the international exhibitions held at the Museum in the past and discussed a report on the requests for exhibitions that have been received from other countries. It has tried to define the concerns of the Byers Committee in the international field and has come to the conclusion that these concerns are more national than international. However, these specific suggestions have been made:

1. The International Program is currently preparing an exhibition of African Textiles and Decorative Arts to open in New York in the fall of 1972. A prompt and serious effort should be made by the Museum to relate this exhibition to the black community. Black leadership and press should be involved at an early date. Material should be prepared for the public schools. An expanded docent program or an art mobile for this exhibition should also be considered. The exhibition should be announced to the public at an early date.

2. In general, the Committee recommends a revision of the Museum's press list as well as the invitation list for all openings.

3. The circulation of all or part of the Bearden and Hunt exhibitions abroad will be considered at the next meeting of the International Council's Program Committee.

4. The Committee requests all curatorial departments to consider a continuing series of "international (including U.S.A.) new talent" exhibitions. Priority should be given to researching areas outside Western Europe. The Committee is opposed to shows which are based on racial or political considerations.

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6. The International Council's Program Sub-Committee on Africa at the same time will discuss Carroll Greene's suggestions of African exhibitions and will explore the feasibility of setting up film workshops in Africa.

7. The International Council has helped with the funding of several foreign interns in the past and will continue to do so whenever possible. Although the Museum cannot increase the number of its interns at present, due to lack of funds, the Committee endorses the value of this program.

During the course of our discussions some interesting programs have been suggested which, while they do not fall under the International Program, should not be ignored. These are included in the attached reports.

Committee:

Mrs. Donald B. Straus, Chairman
Virginia Allen, Emilio Ambasz, Peter Bunnell, Mildred Constantine,
Carroll Greene, Mrs. Frank Y. Larkin, Adrienne Mancía, Kynaston
McShine, Elaine Náramore, Howardina Pindell, Waldo Rasmussen

Ex-Officio: J. Frederic Byers III, John Hightower

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INTERNATIONAL STUDY CENTER REPORT FOR THE
INTERNATIONAL SUB-COMMITTEE TO THE BYERS COMMITTEE

1.

The program of international scholars, directors and curators studying here at the Museum of Modern Art through the International Study Center is now in its third year of operation. Approximately twelve of these Fellows and Interns are here per year for varying lengths of time - at least half of whom are from abroad or Latin America. Their projects are varied and they are working in the Departments of Painting and Sculpture, Film, Architecture and Design, Photography, Prints and Drawings and the Library.

The purpose of the program is to offer the facilities of the Museum for their particular needs whether it be for scholarly research or for administrative know-how. The insight and knowledge brought by them to the Museum has often been of real value here as well as what they, in turn, gain for their home institutions.

Trips and introductions to museum directors and to private collectors throughout the United States is also arranged for them so that they gain a more complete and first hand picture of art in the United States.

This program has been in a large part outside funded as a pilot project. It is hoped that it can be funded, to a larger degree, through the museum budget in order to continue with perhaps special emphasis on directors from less well known or new institutions both from the U.S. as well as from foreign sources who are in need of curatorial advice and museum administrative expertise.

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2.

It has been suggested by Elaine Johnson that we establish a Black and Puerto Rican Archive which would group all Black and Puerto Rican artists together for specific reference and would be cross-referenced by individual name. This would be a constructive step toward a Black Studies program at the Museum. The consensus of the meeting on 10/26 was that this should be the basis of discussion of the entire staff.

signed: June Larkin

1. International exhibitions of art, architecture, film, etc.
2. Foreign exhibitions of art, architecture, film, etc. (relating to specific nations (see below, A)
3. American exhibitions of art, architecture, film, etc.

In the above 3 categories fall all of those exhibitions which by their nature are absolutely relevant to the purpose and program of the Museum as stated in our original charter. (See below, B)

4. Sociological exhibitions - exhibitions which indicate the Museum's response to social problems, social topics and emergencies. In planning this group, it is important to remember that in February, 1942, James Soby was appointed Director of the Armed Services Program of the Museum of Modern Art. It is also interesting that several of the exhibits of the Museum reported on this program, particularly in the November 1942 issue of the Bulletin, entitled "The Museum's Response."

5. Historical exhibitions - so-called, because they illustrate a historical aspect of some, our willingness to take advantage of opportunities to present our awareness of a growing public and our unique role. In planning this historical category, I have drawn upon published works and reports that the Museum had made in "justifying" our reasons for presenting these exhibitions.

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Memo to the Byers Committee from Mildred Constantine, October 29, 1970

Re: MOMA exhibition program from 1929 to present

In order to fully understand and evaluate our exhibition program from 1929 to the present, I began by reading the report prepared by Artemas Packard of Dartmouth College, in 1935. I should like to quote some passages from this report, which seem to me of special pertinence to even the present exhibition program and policy of our museum.

"....a museum devoted to encouraging an interest in the arts of the present must be very much more sensitive to the characteristic interests and needs of contemporary society than a historical museum if it is to serve as anything more than an indiscriminate clearing house of information. And any standard of tests it undertakes to uphold will inevitably prove meaningless and abortive unless it is based upon a broad and sympathetic understanding of the major forces (spiritual and intellectual, economic and social) which dominate men's lives in the present day. In order to fulfill its function of guiding the public interest towards what is best in contemporary art such an institution more than any other will be obliged as a prime condition of its success to extend its contacts with the world in all directions and to seek the cooperation and support of fresh creative minds wherever they are to be found."

For practical purposes, I have separated the exhibitions into 5 categories, as follows: (lists of these are available upon request)

1. International exhibitions of art, architecture, film, etc.
2. Foreign exhibitions of art, architecture, film, etc. (relating to specific nation (see below, A)
3. American exhibitions of art, architecture, film, etc.

In the above 3 categories fall all of those exhibitions which by their nature are completely relevant to the purpose and program of the Museum as stated in our original charter. (See below, B)

4. Sociological exhibitions - exhibitions which indicate the Museum's response to social problems, social topics and emergencies. In reviewing this group, it is important to remember that in February, 1942, James Soby was appointed Director of the Armed Services Program at the Museum of Modern Art. It is also interesting that several of the bulletins of the Museum reported on this program, particularly the October-November 1942 issue of the bulletin, entitled "The Museum and the War".
5. Extra-curricular exhibitions - so-called, because they illustrate a broadening of scope, our willingness to take advantage of opportunities which arose, our awareness of a growing public and our unique role. In this extra-curricular category, I have drawn upon published works or statements which the Museum had made in "justifying" our reasons for showing these exhibitions.

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Although they are listed among the exhibition analysis, it is of interest to note the competitions which the Museum sponsored from 1933 through 1953. These are also available upon request.

Some important facts emerge from this study.

- A. We have had over 200 foreign exhibitions which came from the countries of Western Europe. In contrast, we have had 7 from Japan, 4 from the Latin American countries, 2 from Brazil, 5 from Mexico, 1 from Cuba, 1 from India, 1 from Poland and 1 from Yugoslavia. We have also had 1 exhibition from Canada, 1 from Israel and 1 from Rhodesia. These last 3 were not shown at the Museum, but were circulating exhibitions. The Film Department showed work from Brazil, Japan, Ceylon, Poland, Czechoslovakia, Yugoslavia, Bulgaria, Hungary, Rumania and the U.S.S.R.
- B. I have studied the exhibitions of American art, of which we have had over 300. Approximately 125 have been devoted to the work of living Americans. Of particular interest are those exhibitions having to do with the young and/or relatively unknown artists.

Beginning in December, 1929, our second exhibition was "Paintings by 19 Living Americans; the foreword to the catalog stated "The Museum of Modern Art presents paintings by nineteen living Americans, who it is believed, are fairly representative of the principal tendencies in contemporary American painting. No particular school or manner is intentionally favored. Included are artists who are so "conservative" that they are out of fashion and so "advanced" that they are not yet generally accepted. The selection is deliberately eclectic."

We continued with:

- 1930 46 Painters and Sculptors under 35 years of age.
- 1933 The Work of Young Architects in the Middle West
- 1933-34 Painting and Sculpture from 16 American Cities
- 1936 New Horizons
- 1939 Contemporary Unknown American Painters
- 1940 (We collaborated with the W.P.A. Art Program in showing 4 American travelling shows.)
- 1942 18 Artists from 9 States
- 1942 New Rugs by American Artists
- 1943 Recent Acquisitions: Work by Young Americans
- 1946 Hidden Talent
- 1950 New Talent (in the Penthouse)
- 1951 New Talent (in the Penthouse)
- 1952 15 Americans

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- 1953 New Talent
- 1956 New Talent
- 1957 New Talent
- 1959 New Talent
- 1959 New Talent
- 1960 16 Americans
- 1963 Americans - 1963
- 1967 New City: Architecture and Urban Renewal. This included the work of unknown architects as well as school groups. It might conceivably also be listed under the category of "Sociological exhibitions".
- 1967 The New Documents (Photography)
- 1970 Photography Into Sculpture

In 1968 the Film Department initiated the Cineprobe program, to show the work of young American film makers.

Although the "Spaces" exhibition and the "Information" exhibition had a number of young American artists represented, neither exhibition was consciously focused on the young and/or unknown American artists.

I have not listed exhibitions drawn from the Museum collections, loan exhibitions, good design shows, nor children's exhibitions, and some shows prepared only for the circulating exhibitions program.

If we analyze the exhibitions which the Museum has shown during the last decade, it is obvious that the program illustrates a narrowing point of view; a concern with Western cultures, and report of established art movements as they occurred.

Between the years 1954-1967, no exhibition was shown that would fit into the category of "sociological". In 1967, "The New City: Architecture and Urban Renewal" consciously set out to show the projects of young architects and architectural school programs on this most important urban problem. Also in 1969, The Paintings for City Walls exhibition was in direct relationship to the urban scene.

(The essence of this memorandum cannot be fully understood without referring to the lists described. These will be available upon request.)

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Report to the Byers Committee from the International Subcommittee

by Adrienne Mancina, Department of Film

Before discussing new projects for the consideration of the Byers Committee, it might be interesting to list some of the Film Department's current international projects as well as extra-Museum activities as it relates to the concerns of this subcommittee.

International Cooperation

As a member of the International Federation of Film Archives, the Department continuously supplies films and exchanges films with members of the Federation (There are about 40 full members of the Federation. There are no full members in Africa or Latin America. However, there are two corresponding members in Latin America: Lima and Montevideo. They do not have the financial resources to become full Federation members). Such exchanges, for examples, recently permitted the Department to add a great number of Soviet films to its collection so that perhaps the finest Soviet film collection in the United States is available at the Museum.

The Department recently sent a selection of avant-garde films to Japan, India and Hong Kong. This program was enthusiastically received. The Department has prepared a silent history of the American film and this series will travel not only in Western Europe but also in Asia and Eastern Europe. If the Department of Film had more funds to make duplicate prints of the silent films, we could also send this series to Latin America.

The Department regularly supplies information and often lends its screening facilities to foreign film festivals which are seeking new American films.

Extra-Museum in the United States

The Department has set up a program of films from its collection at the Brooklyn Academy of Music. The film programs are free to members of the Museum as well as members of the Brooklyn Academy. The Academy has also picked up the Film Department's new program "WHAT'S HAPPENING", which is a weekly program of films concerned with national problems and issues.

For a number of years the Department has loaned films from its Collection for the continuous film series at the New York City Public Library at Lincoln Center.

The Department has assisted the Anthology Cinema in setting up its film series at the Joseph Papp Theatre on Lafayette Street. This cinema will open within the next few months. The Department is also cooperating with the Whitney Museum which is opening a film series of avant-garde and new filmmakers. We have also supplied films to Phoenix House and it should be noted that we rent films to the Department of Education at the University of Puerto Rico.

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Film Department

2.

Exhibitions at the Museum of Modern Art

Within the past two years the Department has shown films from the Eastern European countries (Czechoslovakia, Bulgaria, Yugoslavia, Rumania, Hungary, and U.S.S.R.) as well as Ceylon and Japan. It also introduced New Brazilian Cinema to the United States. As part of Cineprobe, the Department showed films made under the auspices of the Young Filmmakers Foundation (mostly films by teen-agers of the Puerto Rican community) as well as films by black Americans. In "WHAT'S HAPPENING" films are shown which are of special interest to black and Spanish-speaking Americans although these films are important to all Americans. The Department is just concluding a program of films from the French Critics' Week (a program which it hopes to make an annual affair) and this program included a film from Argentina and Mauritania.

International Film Study Center

This Center is in constant use by American film students and scholars as well as foreign scholars and filmmakers. It could also be mentioned here that New York University offers a course on the Russian film which is taught in the Fourth Floor screening room, utilizing the Russian films in the Museum Collection (this course would be almost impossible to offer students without the Museum's film collection).

SPECIFIC RECOMMENDATIONS TO THE BYERS COMMITTEEInternational Recommendations

1. As far as we can determine, there is really no good training program for filmmakers in Africa. African filmmakers, such as Ousmane Sembene, Desire Ecare and Med Hondo, have all gone to Paris for their film studies. Rather than send a traveling program of films to Africa, it is much more urgent at this time to set up at least one good film workshop in at least one African country, a center which would accept students from all African countries. The details of such a film production center could be worked out. What is important now is to understand that Africans must be able to make their own films about themselves and their people, to develop their own individual styles. A film industry in Africa would also help the economy as well as serve to unify the people in many ways. It is hard to foresee the results and it will take a few years to see the fruits of this investment, but I am convinced it is worthwhile.

2. When a country produces films - and especially good films - the best we can do is to exhibit those films and try to see that they are distributed and circulated in this country. If this is not possible commercially, it is possible on a non-commercial basis. This is relevant to the films of Eastern Europe, India, Ceylon and Japan, but especially important, as regards this Committee, to the films from Africa and Latin America. Through our exhibition of New Brazilian Cinema, a number of these films were taken for commercial release and some for non-commercial distribution. The Film Circulating Library could be funded to circulate to film societies, schools and colleges

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Film Department

3.

those films from underdeveloped countries which are not available in the States. A staff member of the Film Department should be sent to Latin America to explore film production there (we already know of a number of good films there) with a view to bringing back an exhibition for the Museum. This not only entails a long trip, but it should be understood that the Museum is willing to pay for all sub-titling when it is necessary and that those important films which are not picked up for American distribution can be distributed by the Department of Film. We should also make every endeavor to try to bring a program of Cuban films here, since the Cubans have made some of the most important films in the past few years. The Department of Film would need a great deal of expert help, legal and political, to arrange for such a program. Also, a Festival of Latin American films is held each year (I have twice been invited to the one at Vina del Mar in Chile). It is important if we wish to keep up with the film scene in Latin America to see that a member of the staff attend this Festival each year. I should like to stress that the Director of the Department of Film, Willard Van Dyke, is very anxious to initiate this program of circulating films, which are not available for distribution in the United States, as soon as it could be arranged.

National Recommendations

1. There are a number of Community Film Workshops in the New York area (there are similar workshops throughout the United States). I personally do not think it would be of any benefit to these would-be filmmakers to show their films publicly at the Museum (of course, there might be rare exceptions). I have similar reservations about the films of university students and the Festival of Student Films which are shown in Philharmonic Hall. However, I do feel that members of the Community Film Workshops should know more about film history and have access to good films. Most of these young people do not come to the Museum, although some of them have made a special effort to attend when we showed a film from Bolivia and Argentina. The Byers Committee could appropriate funds for special Sunday morning screenings in the Auditorium, open only to members of the Community Film Workshops. They could see films from our own Collection with a film teacher who could introduce the films, put them in historical context, and answer questions. Of course, it is also to be hoped that each workshop would screen their own films for the other workshop participating in this program at the Sunday morning screenings. The Department of Film does not have the funds or staff to initiate such a project; it would all have to come from this subcommittee.

2. For a number of years the Department of Film has requested funds for evening screenings. It should be obvious that workers and students can rarely come to screenings at 2 and 5:30 p.m. We have hoped for evening screenings at 6 p.m. and 8:30. We have an ambitious film program which should reach more members of the community. With evening screenings and adequate publicity regarding our programs, we would be of more service to the community.

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Report to the Byers Committee from Howardena Pindell

Attached are lists of ICE exhibitions of drawings and prints and ICE exhibitions which contained drawings and prints in conjunction with painting and sculpture. Also listed are the countries in which these exhibitions toured.

The Department of Prints and Illustrated Books has a special file which lists the names of artists represented in the collection and their nationality. Attached is a list of the nationalities as they appear in this file along with the number of artists in the collection.

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EXHIBITION OF DRAWINGS AND PRINTS CIRCULATED BY THE INTERNATIONAL PROGRAM*
 *(Also includes exhibitions which contained some drawings and prints)

Numerical listing:

- ICE-F-4-53 SEVEN AMERICAN WATERCOLORISTS
 U.S. Representation: II International Art Exhibition, Japan
- ICE-F-5-53 CONTEMPORARY PRINTMAKING IN THE UNITED STATES
 (40 prints by 32 artists)
 Australia, Tasmania, New Zealand
- ICE-F-6-53 THIRTY AMERICAN PRINTMAKERS
 (30 prints by 30 artists)
 England, Sweden, Scotland, Finland
- ICE-F-7-53 THE AMERICAN WOODCUT TODAY (copy 1)
 (40 prints by 30 artists)
 Australia, Norway, Yugoslavia, Italy, Greece, Turkey
- ICE-F-8-53 TWENTY-FIVE AMERICAN PRINTS
 (25 prints by 25 artists)
 Puerto Rico, Virgin Islands, Guatamala, El Salvador, Costa Rica, Panama, Bolivia, Colombia, Peru, Ecuador
- ICE-F-12-53 II BIENAL DO MUSEU DE ARTE MODERNA, SAO PAULO
 (paintings, sculptures, drawings and prints)
 Brazil
- ICE-F-16-53 YOUNG AMERICAN PRINTMAKERS
 (35 prints by 35 artists)
 Mexico, Guatamala
- ICE-F-18-53 THE AMERICAN WOODCUT TODAY (copy 2)
 (40 prints by 30 artists)
 Puerto Rico, Virgin Islands, Chile, Brazil, Peru, Uruguay
- ICE-F-20-53 RECENT AMERICAN PRINTS IN COLOR
 (25 prints by 25 artists)
 Taiwan, Philippines, Viet-Nam, Malaysia, Ceylon, India, Pakistan, Korea
- ICE-F-24-54 50 ANS D'ART AUX ETATS UNIS
 (Paintings, sculptures, prints, architecture, industrial design, typographic design, photography, films).
 Holland, England, France, Germany, Spain
- ICE-F-24-54 MODERN ART IN THE UNITED STATES: SELECTIONS FROM THE COLLECTIONS OF THE MUSEUM OF MODERN ART, NEW YORK
 France, Switzerland, Spain, Austria, Yugoslavia, Germany, England, The Netherlands

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- ICE-F-28-56 RECENT AMERICAN WATERCOLORISTS
France
- ICE-F-31-57 YOUNG AMERICAN PRINTMAKERS
(70 prints by 70 artists)
Norway
- ICE F-30-58 WORK OF BEN SHAHN
Belgium, Holland, Austria, Italy
- ICE-F-43-60 BOOKS FOR POLAND
Poland
- ICE-F-44-60 MODERN AMERICAN DRAWINGS (SPOLETO)
Italy, Israel, Greece, Finland, Sweden, France, Germany
- ICE-F-45-60 ABSTRACT DRAWINGS AND WATERCOLORS: USA (IA)
Colombia, Panama, Mexico, Brazil, Venezuela, Argentina, Ecuador, Peru, Chile
- ICE-F-46-60 II BIENAL INTERAMERICANA DE MEXICO
Mexico
- ICE-F-48-61 LEONARD BASKIN
Netherladns, Germany, France
- ICE-F-65-61 LYONEL FEININGER: PRINTS AND DRAWINGS
Austria, Sweden, Scotland, England, Yugoslavia, Switzerland
- ICE-F-68-61 BEN SHAHN GRAPHICS (Reduced version #38-58)
Germany, Sweden, Israel, Yugoslavia
- ICE-F-71-62 DRAWINGS BY ARSHILE GORKY
Venezuela, Italy, Switzerland, Yugoslavia, Mexico, Colombia, Norway, Sweden, Austria, Japan, Germany, England, Scotland, Belgium
- ICE-F-77-63 ABSTRACT WATERCOLORS BY 14 AMERICANS
England, Yugoslavia, Greece, India, Australia
- ICE-F-80-63 JACQUES LIPSCHITZ: BRONZE SKETCHES I
Argentina, New Zealand, Venezuela, Chile, Australia
- ICE-F-83-63 NEW AMERICAN PAINTERS AS LITHOGRAPHERS (?)
Latin America and possibly Europe
- ICE F-95-63 ROBERT MOTHERWELL
England, Belgium, Germany, Holland
- ICE-F-97-63 ILLUSTRATIONS - DANTE'S INFERNO-RAUSCHENBERG
England, Austria, Germany, Norway, Belgium, Yugoslavia, The Netherlands

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- ICE-F-98-64 DRAWINGS BY OROZCO
Finland, Norway, Sweden
- ICE-F-99-64 PAINTERS AND SCULPTORS AS PRINTMAKERS
Puerto Rico, Nicaragua, Costa Rica, Argentina, Chile, Peru,
Bolivia, Ecuador, Colombia
- ICE-F-105-66 AMERICAN COLLAGES
Netherlands, Denmark, Norway, Finland, Sweden
- ICE-F-107-66 TWENTY FIVE CONTEMPORARY AMERICAN ARTISTS AS PRINTMAKERS
Ivory Coast, Dahomey, Togo, Ghana, United Arab Republic,
Liberia, Upper Volta, Uganda, Kenya, Tanzania
- ICE-F-120-68 JASPER JOHNS: LITHOGRAPHER
Poland, Romania, Denmark, Switzerland, Yugoslavia, Germany,
Czechoslovakia
- ICE-F-122-68 JIM DINE: MIDSUMMER NIGHT'S DREAM AND THE PICTURE OF DORIAN GRAY
Germany, Denmark, Norway, Holland
- ICE-F-134-69 TAMARIND IMPRESSIONS
Brazil, Argentina, Uruguay
- ICE-F-147-70 GEORGE GROSZ: WATERCOLORS AND DRAWINGS
Denmark, Germany, Belgium, Italy
- ICE-F-149-70 CALDER
Colombia

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ARTISTS IN PRINT COLLECTION

American	597	<u>Panama and Central America</u>	
Australian	5	Costa Rican	1
Austrian	12	Guatemalan	2
Belgian	14	Panamanian	1
British	73	Philippine	2
Canadian	58	Polish	15
Chinese	2	Portuguese	1
Cuban	5	Puerto Rican	10
Czechoslovakian	9	Rumanian	3
Danish	14	Russian	18
Dutch	25	Spanish	16
Finnish	1	<u>South America</u>	
French	132	Argentinian	39
Formosan	1	Bolivian	2
German	165	Brazilian	31
Greek	6	Chilean	24
Haitian	9	Colombian	6
Hungarian	3	Ecuadorian	3
Icelandic	1	El Salvadorian	1
Indian	3	Paraguayan	2
Irish	1	Peruvian	6
Israeli	12	Uruguayan	6
Italian	76	Venezuelan	9
Japanese	85	Swedish	13
Korean	2	Swiss	26
Lithuanian	1	Taiwanian	1
Mexican	42	Yugoslavian	6
New Zealand	1		
North African	1	Stateless	2
Norwegian	7	Nationality unknown	24

TOTAL 1,633

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Several weeks ago, seven members of the Department of Prints and Illustrated Books were asked to contribute their ideas and suggestions concerning the following questions. Unfortunately members of the Department of Drawings were unable to be present at the meeting.

- (A) Should MOMA sponsor a traveling show of Painting and Sculpture by Black Americans? For instance we might consider sending the Richard Hunt and Romare Beardon show on an African tour. Another possibility would be a show at MOMA of American Blacks and Puerto Ricans who are ex-patriots. If the committee decides the exhibitions are feasible, it should proceed to organize possible directors for them and determine their timing.

The general response was favorable to the idea of the Museum sponsoring a traveling exhibition of Black Americans, however a question was raised concerning the Beardon and Hunt exhibitions. Five members of the staff felt it would be more important for a group exhibition of Black American artists to tour the United States than the Beardon and Hunt exhibitions. Others felt that the Beardon and Hunt exhibitions would make a more valuable tour of the United States than abroad. Some felt the Beardon and Hunt exhibitions, if they toured internationally, should tour Europe as well as Africa while others felt we would be making a tremendous blunder by sending an all Black exhibition abroad. This would be received as racist by Europeans as well as Africans. The controversy raised over Twenty-five Contemporary American Artists as Printmakers, which toured the U.S. Embassies in Africa, could be aggravated by following this exhibition of white artists with an exhibition of Black artists. The question was asked whether or not we were showing the work of non-white artists for the wrong reasons.

In the discussion concerning an exhibition by ex-patriots, the majority opinion was that we could not have an exhibition of ex-patriots and that this is not a period when non-white artists are changing their citizenship.

- (B) How can MOMA assist foreign nations - particularly emerging nations - in communicating their aesthetic endeavors to the U.S.? You mentioned the possibility of showing Nigerian folk at the Museum. I'm sure there are other possibilities and we should attempt to select the best show within the context of the committee's objectives. For instance an artistic documentary on Puerto Rico might be more important in New York than a similar show from South America.

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- (C) Should MOMA sponsor a foreign intern program. If so, interns from where and for what purpose. It is important to determine the areas so we can structure what we believe to be the most important national priorities. There will be differences of opinion but through discussion we should be able to arrive at conclusions. (D) Can the International Study Center develop a better rapport with emerging nations? How?

The general response was positive concerning an exhibition of Puerto Rican artists. Questions were asked by the staff about the Instituto de Cultura and whether its function was to develop local awareness. A general discussion followed concerning the English and Spanish methods of colonization and how they affected the existing culture. It was noted that the English brought their own customs, wiping out the existing culture whereas the Spanish diluted the existing culture. How has the English method affected our present attitude about emerging nations? Several present felt it was better to help individual artists than nations.

It was expressed that we must change our attitudes toward emerging nations. If we wish to exchange information, we should set up a barter system that does not have a value judgement attached to it and in that way we can relate material for taking rather than throwing it at them. Several people asked to read the I COM report of Africa which contains very concrete ideas and suggestions concerning the nature of purposes of museums in Africa.

* The above questions were presented to the International Sub-Committee to the Byers Committee by Frederick Byers in a letter of October 6, 1970.

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MEMORANDUM

TO: Byers International Sub-Committee

FROM: Waldo Rasmussen

RE: Requests for exhibitions received by the International Program
from foreign countries

This is intended to give some background on the kind of requests this department receives for programs -- not only exhibitions, but other activities as well. I go into the history at considerable length because I think it is important to have this perspective as we consider the future role of the Museum in relation to other countries and cultures.

History:

My reading of the history of the Museum's International Program goes like this (other interpretations might alter emphasis considerably):

The International Program was established in 1952 largely in response to the need for providing a means for U. S. participation in exchange in the visual arts, and particularly to represent American art abroad, since the U. S. lacked a cultural ministry or other government agency charged with this function. With the revival of the Venice Biennale after the war and the rapid increase in the number of recurring international exhibitions patterned after it, such as the São Paulo Bienal, U. S. participation in such events was regarded as particularly important. For the first decade of the Program's history, the Museum assumed responsibility for U. S. representation in many such exhibitions, most frequently upon the direct invitation of the foreign sponsors for the exhibitions.

The following is a selected list of U. S. representations organized by the Museum for major international exhibitions abroad, for which specific invitations were sent to the Museum requesting our participation. This list gives the dates for our first participation in the exhibitions to give some indication of the chronology of how the requests from abroad grew over the years. In several cases, we participated in the exhibitions listed several times, or gave assistance to other museums to do so.

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1. Exhibitions organized as U. S. representation to international exhibitions at the request of foreign institutions.

- 1952 Internationale Grafik, Salzburg, Austria (later circulated in Austria and West Germany)
- 1953 II International Art Exhibition of Japan
- 1953 II Bienal, São Paulo, Brazil
- 1953 International Sculpture Competition: The Unknown Political Prisoner, London
- 1954 Inter-American Conference, Caracas
- 1956 International Exhibition of Contemporary Sculpture, Musée Rodin, Paris
- 1956 Young Painters (Congress for Cultural Freedom - Rome, Brussels, Paris)
- 1956 3rd Contemporary Art Exhibition of India, New Delhi
- 1959 I Biennale de Paris
- 1959 II Documenta, Kassel, Germany
- 1962 Sculptures in the City, Spoleto, Italy
- 1963 Sculpture in the Open Air, Battersea Park, London

In 1962 the Museum announced that it could no longer assume responsibility for representing the U. S. at such exhibitions, and that it felt this was properly a governmental function, provided selection could be assigned to professional organizations. Financing was a major factor in this decision, and our feeling was that priority should be given to exhibitions which could circulate more extensively than those prepared for one country.

* Please note that I have omitted the Venice Biennale from the above list, because to the best of my knowledge this was an event to which the Museum volunteered its assistance in providing the U. S. representation, rather than responding to an invitation. We purchased the building on the Biennale grounds which is the U. S. Pavilion, and assumed responsibility for the American show from 1954 to 1962 (the Art Institute of Chicago did a show in 1956 and Baltimore Museum in 1960, both with financial aid from us).

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II. Group exhibitions of American art

The coincidence of the establishment of the Museum's International Program and the emergence of American art of greater international significance than ever before determined the course of the Program's history for many years -- still does, of course, but it was especially powerful from the point of view of the American art community in the 1950s when our art was developing so brilliantly and we wanted it shown abroad. From personal recollection, the feeling about the International Program in the 1950s had something of proselytizing fervor in it, not only from the Museum staff working on it, but from artists, galleries and collectors as well.

The first major American exhibitions organized by the Museum were for European museums. As American art became increasingly accepted by the Europeans, interest in it spread to other parts of the world, and today we receive a constant series of requests for exhibitions of American art from all over the world.

The first show circulated by the Museum in Europe was 12 MODERN AMERICAN PAINTERS AND SCULPTORS, prepared in 1953. Superficial research does not uncover the genesis of the show, so I am uncertain whether it was organized in response to requests from European museums, or on our own initiative as a show we offered in order to introduce American art. I am pretty sure the latter was the case.

The following shows, however, originated through requests from foreign institutions, and I list a few of the most important with the name of the institution making the original request.

- 1955 MODERN ART IN THE UNITED STATES (requested by Paris, Musée National d'Art Moderne; later circulated to several European countries).
- 1958 THE NEW AMERICAN PAINTING (requested by Basel, Kunsthalle; later circulated to several European countries).
- 1965 MODERN SCULPTURE: U.S.A. (requested by Paris, Musée Rodin; later shown in Germany).
- 1966 TWO DECADES OF AMERICAN PAINTING (requested by National Museum of Modern Art, Tokyo and by museums in Melbourne and Sydney; also shown in India).

Many other group exhibitions were organized to meet the growing number of requests for American art, but their conception and planning originated in the Museum, rather than in response to specific requests. The exhibitions represent printmaking, architecture and design, photography and the film, as well as painting and sculpture.

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III. One-man exhibitions of American artists

The European tour of THE NEW AMERICAN PAINTING in 1958-9 was really the break-through for international acceptance of American art. As a consequence, a few European museums took the initiative in requesting retrospectives by leading American artists. Some of the most important of these are listed below, again with the name of the institution initiating the request:

- 1954 KUNIYOSHI MEMORIAL EXHIBITION (Japan -- a special instance, obviously, in which the Japanese wished to honor the best known Japanese-American artist of the time)
- 1958 JACKSON POLLOCK (Basel, Kunsthalle; later toured Europe)
- 1961 MARK ROTHKO (London, Whitechapel and Basel, Kunsthalle; later toured Europe)
- 1961 BEN SHAHN (Stedelijk Museum, Amsterdam; later toured)
- 1964 LYONEL FEININGER (Albertina Museum, Vienna; later toured)
- 1964 FRANZ KLINE (Whitechapel, London; Stedelijk, Amsterdam; and Kunsthalle, Basel; later toured)
- 1964 DAVID SMITH (Kröller-Müller Museum, Otterloo, The Netherlands; later toured)
- 1965 ROBERT MOTHERWELL (Whitechapel, London; later toured)
- 1967 WILLEM DE KOONING (Stedelijk, Amsterdam; Tate Gallery, London)
- 1969 HELEN FRANKENTHALER (Whitechapel, London; later toured)
- 1970 CLAES OLDENBURG (Stedelijk Museum, Amsterdam; Arts Council of Great Britain; Kunsthalle, Düsseldorf)
- 1970 FRANK STELLA (Arts Council of Great Britain; Stedelijk Museum, Amsterdam)

In the earlier years of the Program, considerable subsidy was supplied by the Museum to send American art to Europe. An indication of its acceptance there is the fact that European museums now share American exhibitions with us on the same basis as any exhibition organized by the Museum for participation with other American museums. In other words, major European museums can now foot their share of their bill, and of course many of them are active in organizing exhibitions of American art themselves and in collecting it.

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Subsidy is still supplied by the International Council for exhibitions going to other parts of the world, and to Eastern European countries where currency exchange still presents a problem.

As with group exhibitions of American art, many one-man exhibitions have been circulated abroad, not because they were specifically requested by foreign museums, but because the material was available and it was felt it would be of interest abroad. Most of these exhibitions first shown at the Museum and then sent abroad. They include the following artists:

Josef Albers (Latin-American tour)

Jacques Lipchitz (Latin-America and Australia)

Hans Hofmann (Latin-America and Europe)

Edward Steichen (Europe)

Arshile Gorky (drawing - Europe, Latin-America and Japan)

Robert Rauschenberg (Dante' illustrations - Europe)

Jim Dine (Midsummer and Dorian Grey designs - Europe)

The sub-committee was ably assisted by Mrs. Frank T. Martin, Mrs. Alfred B. Stern, and J. Richard Pratt, III at the Board level, John Highower, Director, and many staff members. The Chairman, a new Board member, is grateful to all those who were so helpful and without whose help this assignment could not have been achieved.

It was decided early to try to achieve our objectives by a series of dialogues with persons representing various interest groups, including some who had been pressing for change in Museum policy and practices. Six such small meetings were held in the Board Room of the Museum. The eighteen persons who attended the four invitational meetings were generally very articulate and had no hesitancy in expressing their views.

In addition to a number of meetings of the sub-committee itself, the four meetings with community advisors were held on October 27, 1970, November 17, 1970, December 1, 1970, and December 18, 1970.

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APPENDIX B

REPORT OF THE SUBCOMMITTEE ON COMMUNITY RELATIONS TO THE BYERS COMMITTEE

Introduction

This sub-committee, appointed in September of 1970, was an outgrowth of the many pressures put on the Museum, primarily by non-white artists, for a re-evaluation and reorganization of the Museum of Modern Art's concept of its relationship to the community.

The general charge to this sub-committee was to analyze the substance of the proposals made to the Museum by various interest groups. The specific objectives of this sub-committee were stated as:

1. Summarize The Museum of Modern Art's past community programs;
2. Study the possibility of including Black and Puerto Ricans on The Museum of Modern Art's staff, committees, and Board;
3. Study the feasibility of creating special educational services at the Museum for these interest groups;
4. Develop fundable recommendations based on all findings.

The sub-committee was ably assisted by Mrs. Frank Y. Larkin, Mrs. Alfred R. Stern, and J. Frederic Byers, III at the Board level, John Hightower, Director, and many staff members. The Chairman, a new Board member, is grateful to all those who were so helpful and without whose help this assignment could not have been achieved.

It was decided early to try to achieve our objectives by a series of dialogues with persons representing various interest groups, including some who had been pressing for change in Museum policy and practices. Six such small meetings were held in the Board Room of the Museum. The eighteen persons who attended the four invitational meetings were generally very articulate and had no hesitancy in expressing their views.

In addition to a number of meetings of the sub-committee itself, the four meetings with community advisors were held on October 27, 1970, November 17, 1970, December 1, 1970, and December 16, 1970.

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Guests attending one or more meetings were:

Benny Andrews - Artist, co-founder of the Black Emergency Cultural Coalition
 Jaime Barrios - Filmmaker
 Leroy Bostick - Artist
 Rudy Bryant - Artist
 Courtney Callender - Commissioner, Department of Cultural Affairs, New York
 City Department of Parks
 Vinnette Carroll - Artistic Director, Urban Arts Corps
 Victor Carter - Northside Center for Child Development
 Richard Clark - President, Richard Clark Associates
 Mrs. Jocelyn Cooper - Coordinator, Resource Development Unit, Human
 Resources Administration
 Evelyn Cunningham - Director, Women's Unit, Governor Rockefeller's Office
 Ken Dewey - Director, Planning Corporation for the Arts
 Francis E. Donnelly - Director, Windham Children's Services
 Edmund Gaither - Curator, Museum of the National Center of Afro-American
 Artists, Boston
 Mrs. Amalia Guerrero - President, Friends of Puerto Rico
 Don Harper - Director, Special Projects, New York State Council on the Arts
 Consuelo Higuera - Banco de Credito Ponce
 Lloyd Johnson - Administrator, Urban Center, Columbia University
 Mel Patrick - Office of Manhattan Borough President Percy Sutton
 Lauren Raiken - Member, Art Workers Coalition

These advisory meetings were all well attended by the Museum staff, and the sub-committee had the benefit of Carroll Greene's participation at most of them.

The Committee agrees that these meetings were informational, thought-provoking, and a vehicle for sorting out what was relevant and appropriate for the Museum in its relations with the community. Two aspects of the discussions may have had broader dimensions but no limits or directives were presented to the groups. First, it was difficult to discuss the community in broader dimensions than the ghetto areas of Harlem and East Harlem. It should be noted that participants pointed out clearly that "community" means many things: i.e., geographic, ethnic, psychological, a collection of groups with common interests, sex, age, etc. Secondly, it was difficult to get the group to address itself to program areas of the Museum other than the visual arts and perhaps sculpture. In-house personnel were very helpful with these problems.

GENERAL FINDINGS

Only a small minority of the black Coordinating Artists Committee argued for completely separatist approaches such as a Black and Puerto Rican satellite of the Museum located in the Harlem area or a Black and Puerto Rican wing of the Museum. The overwhelming majority of the

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guest advisors and the sub-committee were opposed to this idea.

There was considerable discussion of satellite museums which appear to be seen by the community as segregated outposts, patronizing and paternalistic. Moreover, as one participant said, "every time we get to the big leagues they change the rules." No form of physical separatism was considered as either building good will in the non-white community or attracting the interest and support of the larger community. The sub-committee rejected the idea of a Black and Puerto Rican Studies Center, for much the same reasons as rejection of other separatist suggestions.

In spite of some suggestions by a minority of participants that black people could only relate to something black or that black artists could only be creative through the "black experience," it was felt by the sub-committee that the Museum could not foster this kind of polarization. Moreover, no one so far, either in the academic or any other world, has as yet given a working definition of the concept "black experience." The essence of art is to transcend irrelevances and be judged on esthetic merit.

The fact that many non-whites, and probably poorer whites distrust the Museum, seeing it as sole property of the establishment was clearly brought out in the meetings. Also, there was some skepticism that whereas the sub-committee was listening, the thirty-six other Board members may not be willing to make commitments. As one participant said, "meetings of this kind are arranged to 'cool it'." The sub-committee recognized that although there may be financial and other limitations that would make increased community involvement difficult for Board and staff, it felt that formation of the Byers Committee was one indication of serious commitment on both levels.

Another source of mistrust was the expressed fear that the established black artists will be the sole beneficiaries of demands met by the Museum rather than the demanding artists. One participant pointed out that although the Museum was not out of bounds of the non-white community, it had the image of being closed to it.

It should be noted that at least one black artist has a "women's liberation style" in regard to what she feels as discrimination against black women artists.

There were some issues upon which the sub-committee did not reach definite conclusions. One was the issue of whether the works of minority group artists should be labeled or not. Some felt yes, some no, others that it should be the prerogative of the artist himself.

On the issue of maintenance of standards, the sub-committee was more decisive. There was only one suggestion that standards for quality of works by minority group artists be relaxed. It

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must be admitted that this issue was not thoroughly examined by the sub-committee. My personal opinion as Chairman of the sub-committee is that the Museum must not under any circumstances relax the high level quality of its entire program.

RECOMMENDATIONS: General and Specific

There has been no attempt to put these recommendations in any order of priority. Moreover, some may be closely related to or overlap others. Another consideration is that the Committee was asked to ignore the cost of any recommendations it may make.

1. The Museum of Modern Art should give greater recognition to creative arts of minority groups. This recommendation conceives of minority groups as broader than Blacks and Puerto Ricans. A closer definition of minority groups would be internationally "neglected" groups: i.e., West Indians, Puerto Ricans, Chinese, American Indians, etc. This recommendation should hold in all aspects of the Museum's programs, including architecture. The recommendation would involve acquisitions as well as exhibitions.

Since new acquisitions overtax the Museum's storage resources, increased possibilities of limited or permanent loans to appropriate community institutions should be considered.

Whereas the past community programs have not been absolutely devoid of representations from internationally neglected groups, they have not kept pace with the rapid and intensified needs for participation in the mainstream of life on the part of minorities. It is recommended that the acquisition policy of the Museum's Board and staff be re-evaluated with a view toward improving the "modern" aspect of the Museum's program. Again, this re-evaluation should reflect an international orientation rather than a narrowly black and Puerto Rican one. Carroll Greene has pointed out the impact of arts of South America and Africa for example on Twentieth Century Western Cultural Revolution--in painting, sculpture, music and dance. The Beardon-Hunt exhibition is a fresh approach which should build community relations and which as Carroll Greene says, "should not be a 'kiss off'."

The thirty-three year old program of art exhibitions sent to New York City's high schools had real merit when it was initiated but now needs to be revised in form, content, and media. In relation to the limited resources of this program, some priorities should be assigned to the location of high schools in the larger community where offerings are made. Mildred Constantine has made a number of innovative modifications and additions to the high school program which are most promising and indeed astonishing in

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the light of the fact that no additional funds are available at this time. However, it was felt that the Board of Education funds might make these innovations possible and also that such funds might be expanded with expanded programs reaching children not only in school but in community centers and neighborhood museums.

2. The Museum of Modern Art should exercise a far broader in-house and in-community educational function, particularly for those neglected groups which have no opportunity for exposure to most of the Museum's esthetic resources.

In this regard docent training was heavily emphasized by the sub-committee as a source of involvement of and contribution to minority groups. The present docent program consists of one talented person whose salary is paid by the New York City Board of Education. It is regarded as good but needs more staff with special qualifications and a variety of approaches. The present relationship with the public schools was seen as one avenue for facilitation of inclusion of minority groups in the docent program.

It was also proposed that the expansion of teacher training and lectures at the Museum would be another educational function which could recruit more minority group participants.

The sub-committee encourages an active effort to expand visits to the Museum by additional school groups, teachers and other organizations. It cautions, however, that the Museum staff must exercise a larger role in the preparation and supervision of these visits.

The sub-committee would like to see expansion of programs reaching out into the community: i.e., to additional high schools, elementary schools, community centers; with the inclusion of other media such as film, slides, posters, and other new instructional materials.

The sub-committee recommends the inclusion of more minority group members in its internship and fellowship training program in the curatorial and museum management fields. Although recruitment in the past has appeared to be difficult, the sub-committee felt that the new climate and new and more aggressive recruitment efforts would produce more effective results at this time.

It was recommended by the sub-committee that press coverage should be extended beyond the present scope to a far broader one. A similar recommendation applies to the current "guest" and membership list which could have broader representation.

The talent, resources and flexibility of the Junior Council were often cited as potentially lending considerable assistance to the Museum's efforts to strengthen its communication with the community.

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The Art Carnival in Harlem, entrenched in the Harlem community as it is with a program of the highest quality, is now performing a significant educational program for children and parents as well. Rather unfortunately, the Art Carnival has an image of being related to the School of the Arts rather than to the Museum of Modern Art. Some efforts should be made to correct this.

The sub-committee recommends that the Museum archives be developed in accordance with other recommendations being made in this report. The issue here was not whether the archives should be broadened ethnically and otherwise but on the form of identification. The recommendation finally arrived at was for a single broadened archives with a built-in system for identification and separation of ethnic or nationality groups when needed.

In regard to education on all levels, it was recommended that new educational materials and activities be devised which would appropriately include the internationally neglected groups. To make a slogan, "the Museum of Modern Art should become modernized."

3. The Museum of Modern Art should recruit, train if necessary, and employ more minority group staff members on every level of its operation. The present staff composition is dominated by whites. The Museum should recruit a staff with more of a "United Nations", "international" image, including some Negroes and Puerto Ricans. No standards of quality need be relaxed in regard to the hiring of these staff members. The sub-committee feels that "visibility" of neglected groups throughout the staff level will contribute significantly to closer relationships with the larger community.

4. The sub-committee recommends that the Museum Board appoint an Educational Advisory Committee, the purpose of which would be to help the Board of Trustees to be continuously aware of the need for serving a broad spectrum of the larger community. Such a Committee should be chaired by a Board member. This Committee should have representation from appropriate Board, staff, the Junior Council, affiliated groups, and individuals with broad perspective.

The membership on this Advisory Committee should be revolving so as to provide for a variety of constructive help to the Board of Directors. Such an Advisory Committee could be of assistance in giving advice to the curatorial staff in the maintenance of good community relations, interpretation of the Museum's role in the immediate and larger community, establishment of communication with relevant community organizations and individuals, and other concerns as may arise.

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IV. Special Projects organized on invitation from foreign institutions

Although emphasis was placed on sending American art abroad, the International Program has from the beginning concerned itself with cultural exchange in a very broad sense. The sample list of projects below indicates some of the range of requests we have responded to.

- 1954 DE DAVID A TOULOUSE-LAUTREC (Paris, Orangerie)
- 1956 20th CENTURY DESIGN (Japan -- the first showing of the Museum's permanent collection)
- 1957 DESIGN TODAY IN AMERICA AND EUROPE (India, organized at the invitation of the Ministry of Commerce and Industry of the Government of India)
- 1958 FRENCH DRAWINGS FROM AMERICAN COLLECTIONS (Boymans Museum, Rotterdam and Paris, Orangerie)
- 1959 20th CENTURY ITALIAN ART FROM AMERICAN COLLECTIONS (Milan and Rome, as reciprocal exhibition for MOMA exhibition of 20th CENTURY ITALIAN ART in 1949)
- 1960 Library program with Polish institutions (funding of a set of publications)
- 1961 CHILDREN'S CARNIVAL (India)
- 1965 OVERSEAS LIBRARY PROJECT (begun in Asia at request of Asian institutions and with support from The JDR 3rd Fund; now operating in Latin America)
- 1968 CEZANNE TO MIRO (organized in response to many requests from Latin American museums for an exhibition of 20th century masterpieces; shown in Argentina, Chile and Venezuela)

V. Incoming Foreign Exhibitions

Although the Museum has studiously avoided organizing an exchange program on a quid pro quo basis, the following exhibitions of foreign material have been organized for showing in the United States:

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(Note: Shows listed are only those which circulated under joint auspices of International Program and Department of Circulating Exhibitions. Many other exhibitions of foreign material were circulated by the Museum as well.

Dates listed are those for the entire tour.)

1953-58 THE MODERN MOVEMENT IN ITALY: ARCHITECTURE AND DESIGN

1953-58 THE ARCHITECTURE OF JAPAN

1954-56 ABSTRACT JAPANESE CALLIGRAPHY

1954-57 PAINTINGS BY TURKISH CHILDREN

1955-58 MODERN TEXTILES AND ORNAMENTAL ARTS OF INDIA

1955-56 PAINTINGS BY ITALIAN CHILDREN

1956-61 LATIN AMERICAN ARCHITECTURE SINCE 1945 (two copies)

1956-58 THE GRAPHIC WORK OF EDVARD MUNCH

1957-58 PAINTINGS BY NIGERIAN SCHOOLBOYS

1960-61 NEW SPANISH PAINTING AND SCULPTURE

1961-62 15 POLISH PAINTERS

1962-65 RECENT JAPANESE PRINTS

1963-65 15 CANADIAN ARTISTS

1964-66 ART ISRAEL: 26 PAINTERS AND SCULPTORS

1968-69 NEW AFRICAN ART: THE CENTRAL AFRICAN WORKSHOP-SCHOOL

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Summary

This background has reviewed the International Program largely in terms of its response to requests from overseas institutions. Other projects have been undertaken in cooperation with the United States government, and as we are considering our future policies, I think we should take our relation to government agencies into consideration.

I would summarize the present direction of the International Program as one which moves increasingly towards greater emphasis on exhibitions and other projects which are international in content. The International Council has given priority to programs reaching countries outside Europe; and as will be seen in the notes which follow, the greatest need expressed by non-European institutions is simply to obtain exhibitions of quality, without regard to national origin.

For many years the Council has also expressed a desire to embark upon projects other than the conventional exhibition which would be especially relevant to foreign audiences, particularly those in the emerging countries. Proposals which have been discussed include educational projects such as teaching aids and related materials, foreign distribution of Museum publications, increased assistance to overseas libraries, intern training and other exchange of persons programs. Other programs which might be more in the socio-economic sphere have also been discussed, such as projects which might aid countries in various stages of transition to modern technology -- not only exhibitions of architecture and design concepts, but publications, symposia, and research programs. An expansion of the program of incoming foreign exhibitions has also been stressed by the Council. Unfortunately, to date relatively little progress has been made in formulating these programs, but I hope that the present Committee may give special attention to them.

Recent Requests from Foreign Countries

In attempting to collate needs expressed from other parts of the world, one encounters copious files of curriculum vitae of foreign visitors who come to the Museum, but relatively little specific notation of precise requests. That is principally because most of the requests are not specific -- our foreign guests or correspondents are much more likely simply to indicate general needs for exhibitions, for educational materials, for assistance with exchange of persons programs, and for curatorial and other intern-training. A constantly recurring request is for New York showings of art from their own countries.

This is a rather random sampling of the general nature of such requests, with a few recent specific ones. I have added some notes on general conditions in each geographical area as I have observed them.

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AUSTRALIA AND NEW ZEALAND

International Program has seen a large number of visitors from these countries, and as the present Assistant Director of the Program is Australian and formerly with the National Gallery of Victoria in Melbourne for 13 years, contacts there are especially good.

Both countries feel out-of-touch with international developments in modern art, and are eager to see works by modern masters. Requests for American exhibitions go as far back as the 40s when Alfred Barr worked on the organization of an exhibition of Australian painting to circulate in the United States with Lady Casey, wife of the former Governor-General of Australia. It was originally hoped that a reciprocal American show could be organized, but the war intervened. These requests began to re-surface around 1960, in correspondence and visits from Australian museum professionals, patrons and critics. The first major response to the request was the TWO DECADES OF AMERICAN PAINTING in 1966.

Recently few specific requests have been received from Australia, but the most frequent general request is for major movements of the century. Artists and critics of both countries are particularly eager to establish contact with current avant-garde directions.

Specific requests:

1. City Art Gallery, Auckland: Léger exhibition; small exhibitions of modern masters.
2. Dominion Museum, Wellington: photographic exhibitions (mentioned Brandt, Lange, Cartier-Bresson, New Photography: U.S.A. from lists of MOMA shows).

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ASIA

Japan

More than any country outside Europe and the U. S., Japan has an exceedingly active exhibition program, organized for the most part with financial aid from newspapers and other industries (but especially communications industries). Exhibition policy is often dictated by the sponsoring organization, rather than by museum professionals, critics or artists, and modern art brought from abroad tends to represent established artists, rather than the avant-garde.

General needs expressed by artists and critics (more than museum professionals) is for more contact with current developments.

Specific requests

National Museum of Modern Art, Tokyo (1968): wanted MOMA to choose works by 14 American artists for inclusion in 1969 opening exhibition for new building. Title of show: Dialogue between East and West.

Hakone Open-Air Museum: requested American sculpture exhibition for 1971, but now postponed indefinitely at their request because of political considerations arising from U. S. involvement in Asian war.

National Museum of Western Art, Tokyo: exhibition of master drawings of the 20th century from MOMA collections (now in progress for 1971).

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India

Extremely little contact with Western countries with exchanges of exhibitions. Attached is a report by Laxmi Sihare, a former intern at MOMA who returned to India, but before doing so attempted to obtain a foundation assistance for a program to promote art and museums in India.

His chief points are for these needs:

1. endowments for teaching of art history and criticism
2. training for art historians, critics and museum personnel abroad
3. librarian training
4. library materials
5. educational books, such as WHAT IS MODERN PAINTING?
6. publications on cultural inter-action between East and West
7. photographing and cataloging of Indian art in Western collections
8. permanent collection of Western art in Indian museums

Specifically suggested panel exhibitions on important developments in modern art, supplemented by original works by contemporary Indian artists; shows of Indian art abroad.

Latin America

MOMA contacts in this area now particularly good. International Program has been active in this area since the beginning of the program and benefited from previous travel of staff members and many very personal associations (especially d'Harncourt, Barr and Schuler). Extensive circulation of exhibitions has been intensified in the last six years as by new associations with Latin American museums, collectors and patrons, and artists have increased.

Response to this exhibition was the result of many requests from Latin Americans, and after its showing in three countries, additional requests for similar exhibitions have been received from other countries.

Requests for a major exhibition of American art have come for many years from the following institutions:

- Museo de Bellas Artes, Buenos Aires
- Museo de Bellas Artes, Caracas
- Museo Nacional de Bellas Artes, Santiago
- Museo de Arte Moderno, Bogota
- Instituto de Arte Contemporaneo, Lima
- Museo de Arte Moderno, Mexico City

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Near and Middle East

Israel

Relatively little contact with Israeli museums for several years, except through previous collaboration on ART ISRAEL exhibition.

Museum Tel Aviv: request for American art, a survey of work of this century. Proposed for 1971. Negotiations in progress.

Turkey

Istanbul Festival: request for avant-garde representation in 1971 event, but no written confirmation received as requested.

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Latin America

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Cézanne to Miro exhibition was the result of many requests from Latin Americans, and after its showing in three countries, additional requests for similar exhibitions have been received from other countries.

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 Museo de Bellas Artes, Caracas
 Museo Nacional de Bellas Artes, Santiago
 Museo de Arte Moderno, Bogotá
 Instituto de Arte Contemporaneo, Lima
 Museo de Arte Moderno, Mexico City

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However, political considerations have made it inadvisable to assemble a U. S. exhibition at this time. In response to interest expressed by Latin Americans, International Program is attempting to develop plans for more exhibitions of broad international character.

Some specific requests:

Museo de Arte Moderno, Mexico, 1969: de Kooning, Rockefeller Collection

Galleria Eugenio Mendoza, Caracas, 1969: surrealist exhibition

Colombia, Medellin Bienal, 1969: request for U. S. representation

Colombia, Cali Festival, 1968: request for assistance with U.S. representation

Argentina, Buenos Aires, Museo de Bellas Artes, 1969: Calder and Miro exhibition

Argentina, Buenos Aires, CEAC (new art center): request for assistance in bringing U.S. artists to work on environmental or conceptual exhibitions. Wants shows of avant-garde material.

Attached is a memo by an ICAI staff member on African art. It was given to Anne Rindler, former Director of the International Study Center, solely for information and on a personal basis, so it should not be widely distributed. Although over two years old, the memo's emphasis on community relevance and on the museum as flexible in concept and space, make Africa work less remote from our own problems right here. It does not, however, concern itself with the problems of the contemporary African artist.

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AFRICA

We have very little direct contact with African museums or other educational institutions, despite the fact that we had had a show traveling there for over three years (25 CONTEMPORARY AMERICAN PAINTERS AND SCULPTORS AS PRINTMAKERS). Few African visitors come to the department; most have been European-or American-born. The few Africans we have seen have not made specific requests.

The printmaking show was intended primarily as a means of opening up some communication with African institutions, so we might have a better understanding of their needs and of ways in which the International Program might be of assistance. Although the show traveled to about ten countries, on either MOMA's or the exhibitors' parts to supply useful information. USIS has frequently been the contact and although its assistance with transport costs and administrative arrangements has been useful, this may have reduced contact with our audience.

The International Council has an African sub-committee, headed by Mrs. James Reswick who has traveled widely in Africa and who will serve as consultant to the forthcoming exhibition of AFRICAN TEXTILES, sponsored by the Council. The gist of her sub-committee's discussions has been that educational materials, films and photographic exhibitions could be the best subjects for International Program in the area.

Attached is a memo by an ICOM staff member on African museums. It was given to Anne Hanson, former Director of the International Study Center, solely for information and on a personal basis, so it should not be widely distributed. Although over two years old, the memo's emphasis on community relevance and on the museum as flexible in concept and space, make Africa seem less remote from our own problems right here. It does not, however, concern itself with the problems of the contemporary African artist.

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THE MUSEUM, THE ETHNIC ARTIST AND THE MINORITY COMMUNITY

Report to the Trustees of The Museum of Modern Art

by the Committee to Study Afro-American, Hispanic, and Other Ethnic Art

J. Frederic Byers III, Chairman

SUMMARY OF STUDY COMMITTEE REPORT

Statement of Purpose

To study the role of The Museum of Modern Art with respect to the creative expressions of Afro-American, Hispano-American and other ethnic groups for purposes of recommending to the Board of Trustees any changes in the operations and policy of the Museum which may be appropriate and desirable. The Committee's purpose will be to augment the Museum's capacities in this area, particularly its effectiveness in relating diverse cultural expressions to the public.

June 9, 1971

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Cultural institutions in American society are presently experiencing a series of multifaceted challenges. The responses to these challenges will determine not only the future relevance of these institutions but also their very survival in an age of diverse and often conflicting social needs. Of particular concern is the question of what role major cultural institutions should assume to encourage greater participation in their programs by minority artists and minority ethnic communities.

SUMMARY OF BYERS COMMITTEE REPORT

When minorities have been relatively isolated and/or alienated from the larger cultural mainstream, they have been frequently overlooked by major cultural institutions as well. In our time, minorities are striving for a more visible and responsible role in many American institutions, as these institutions become more fully aware of potentially new audiences. Indeed, this present study was designed to come to equitable terms with some serious grievances voiced by minority groups to major museums including the Museum of Modern Art. The grievances expressed emphasized that museums were not providing sufficient opportunities for Afro-American, Hispanic-American and other minority artists to participate in their programs, policies and future direction.

In June 1970, the Board of Trustees of the Museum of Modern Art appointed a group of trustees to study the Museum and its role in regard to the minority artists and minority communities. For the past nine months an ad hoc committee chaired by J. Frederick Byers III and assisted by Donald Broome, Jr., principal consultant to the committee, has

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When minorities have been relatively isolated and/or alienated from the larger cultural mainstream, they have been frequently overlooked by major cultural institutions as well. In our time, minorities are opting for a more visible and responsible role in many American institutions, as these institutions become more fully aware of potentially new audiences. Indeed, this present study was designed to come to equitable terms with some serious grievances posited by minority groups at major museums including the Museum of Modern Art. The grievances expressed emphasized that museums were not providing sufficient opportunities for Afro-American, Hispanic-American and other minority artists to participate in their programs, policies and future direction.

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examined the Museum's role in this area. The Committee, subsequently referred to as the BYERS COMMITTEE set forth its principal objective as follows:

To study the role of The Museum of Modern Art with respect to the creative expressions of Afro-American, Hispanic-American and other minority groups for the purpose of recommending to the Board of Trustees any changes in the operations and policy of the Museum which may be appropriate and desirable.

The Committee was also charged with suggesting programs that could attract minority artists to the Museum of Modern Art and which would increase the Museum's effectiveness in relating diverse cultural expressions to new and expanding audiences.

Subcommittees were formed to examine in depth three basic areas of the Museum's activity in relation to the past representation of minority artists, their present participation, and the Museum's image as seen in minority communities. The subcommittee on Exhibitions and Collections was chaired by Mrs. John D. Rockefeller III, the subcommittee on Community Relations by Dr. Mamie P. Clark, and the subcommittee on the International Program by Mrs. Donald B. Strauss.

FINDINGS AND RECOMMENDATIONS

The findings and recommendations in this summary report represent the collective thinking of the Museum's staff, outside professionals, trustee members of the Byers Committee and many minority community leaders who were invited by the Committee to participate in discussions

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at the Museum during the course of this study. Continuing dialogue with the various minorities is essential in keeping open the vital channels of communication. The use of advisory committees with rotating membership can be an effective means of accomplishing this end.

The Committee recommends that The Museum of Modern Art should be more fully integrated at all levels as soon as possible. The addition of several new trustees during 1970 whose interests are more broadly representative of the community at large is a positive step in that direction, and the Committee urges that this momentum be maintained. However, separate departments designed exclusively for the artists of a particular ethnic minority were considered to be neither in the artists' nor the public's best interest. An overwhelming majority of the minority artists questioned by the several committees were opposed to any program which segregated their art in either a separate department or satellite museum.

THE MUSEUM'S COLLECTIONS

The Committee concluded that the Museum's past acquisitions practices had unwittingly contributed to what some have termed 'a legacy of neglect' in regard to the creative expressions of minority artists. It noted that several important minority artists of the past had been overlooked. To correct this imbalance, the Committee urged that a Special Fund be established to acquire over a period of five years the works of Afro-American, Hispanic-American and other minority artists, who in the judgment of the curatorial staff should be included in the Museum's collections. Further, the Museum's curators should make every effort to solicit these artists' works both in New York and other cities.

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EXHIBITIONS

A survey of the Museum's roster of exhibitions since 1930 revealed the Museum had not overlooked minority ethnic considerations in developing its exhibitions' policy. In recent years, however, the Museum has been considerably less active in this area. The Committee agreed that it is incumbent upon the Museum to increase its awareness of minority artists--a process already initiated--and to include them as a desired integral part of present and future regular scheduling of exhibitions.

COMMUNITY PROGRAMS

The Committee has attempted to determine if the Museum has been sufficiently attentive to the aesthetic endeavors and concerns of Afro-American, Hispanic-American and other minority communities. Its principal objective was to (1) review the Museum's community programs, (2) examine the participation in these programs by minority artists, and (3) to develop new approaches that would encourage minority artists to have a greater role in the Museum's future community programs.

Through its Junior Council and the International Council, the Museum has participated actively in reaching both national and international ethnic communities. These varied programs have established the Museum's commitment to community involvement through programs. However, this commitment has not been adequately communicated to the communities served. Representatives from local communities who participated in discussions at the Committee's invitation appeared

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unaware of Museum-sponsored programs designed to serve their communities. The Committee recommends that the Museum make every effort to involve people from the local community in every level--from planning to execution--of any future community programs.

The consensus of the Committee was that effective Community programs could be implemented in the following three ways:

(1) Education - The Museum's Intern and Teacher training programs should be expanded to include a greater number of individuals from ethnic minorities.

(2) Technical Assistance - The Museum should contribute more to the development of community art programs by lending out its curators from time to time to assist local cultural organizations in a variety of technical tasks such as hanging shows, selecting new talent, writing brochures, etc. Such technical assistance to community cultural groups is an excellent way to create good will, broaden the Museum's outlook and contacts within the community.

(3) Minority Participation - As a matter of broadening the Museum's outlook and expertise, the Committee recommends the hiring of one or two (depending on the Museum's resources) persons with special knowledge of one or more ethnic groups and artists. Such a staff person or persons would report to the Director of the Museum and serve as an enabler and specialist--assisting the director, curators and other staff in facilitating the inclusion of minorities in the total life of the Museum.

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The recommendations set forth by the BYERS COMMITTEE envision implementation over a five year period. To insure the harmonious introduction of these programs and assist in their guidance during this period, the Committee recommends that the BYERS COMMITTEE remain as presently constituted during this period. Further, the Committee recommends that it be delegated to take stock of the progress made annually and to report its findings to the Museum's Board of Trustees as a specified Trustees' meeting each year.