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TWO PUBLIC SYMPOSIA will be held in conjunction with the exhibition. Dates and speakers will be announced in the November Members' Calendar.

THE PROFUSELY ILLUSTRATED BOOK that is being published to accompany the show is described in the current Members' Calendar.

The exhibition, on view from October 29 through January 4, and the book are made possible by a grant from the National Endowment for the Arts.

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The President and Trustees of The Museum of Modern Art

request the pleasure of your company at the

Contributing Members' Preview of

THE ARCHITECTURE OF THE ECOLE DES BEAUX-ARTS

Monday evening, October 27, 1975

9:00 to 12:00

This invitation will admit two

Black tie

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EMMANUEL BRUNE: *Principal Staircase of the Palace of a Sovereign*. 1863.
1^{er} Grand Prix, Section

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Cocktails, lunch
11.

Lunch, dinner, ar

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THE ARCHITECTURE OF THE ECOLE DES BEAUX-ARTS

Tuesday, October 28, 1975

11:00 A.M. to 10:00 P.M.

This invitation will admit two

Cocktails, lunch, tea, and dinner available in the Penthouse Restaurant
11:30 A.M. to 4:00 P.M.; 5:00 P.M. to 8:30 P.M.

Lunch, dinner, and light refreshments available in the Garden Restaurant
11:30 A.M. to 8:30 P.M.

Bookstore open 11:00 A.M. to 10:00 P.M.

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The Museum of Modern Art
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ARTHUR B. DAVIES, American, 1862-1928
A Thousand Flowers
c. 1922, oil
HIRSHHORN MUSEUM AND SCULPTURE GARDEN
SMITHSONIAN INSTITUTION, WASHINGTON, D. C.

Printed by Museum Press, Inc. Washington, D. C.

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NATIONAL GALLERY
CÉZANNE, Paul
(1839-1906)

CARD No. 1324
Bathers
(6359)

Printed in Great Britain for the Trustees

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Announcing the exhibit

Major 19th Century American

September 16 through October

Hirschl & Ad
GALLERY

21 East 67th Street, New York
(212) 535-8810 Cable: Hira

Cover:
STRAWBERRYING
by Asher B. Durand (1796-1886)

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Announcing the exhibition of
Major 19th Century American Paintings

September 16 through October 25, 1975

Hirschl & Adler
GALLERIES INC.

21 East 67th Street, New York 10021
(212) 535-8810 Cable: Hiramart

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BUENOS AIRES
La Boca: Caminito

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reproducción prohibida estatista argentina

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Thomas Cole (1801-1848)
L'Allegro, 1845
Art Museum Council and the
Michael J. Connell Foundation, 1974
Los Angeles County Museum of Art

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wednesday

Dear Kynaston —

Thank you, thank you for
the lovely party Friday night.
We felt so very honored + it
was wonderful to see all our
friends. Your sweet thoughtfulness
means so much to us. And thanks
too for the rose — Bei mir bist du
schön — love, Alicia

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SHEEP (detail)
graphite
Johann Heinrich Roos, German, 1631-1685
FOGG ART MUSEUM, HARVARD UNIVERSITY
ZO AC 68

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Bill of Naught

Abschwager 966 3226

Westwater 431 3685

Gil UL 84014

Dusseldorp 758 3435

Reich 925 4682

Naomi Sims

Hugh Keenan 966 3263

Kate Linker

Hank Moore 962 7793

John Richardson

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'Modern Masters' Is a Must Display*"The Voice," by Edvard Munch is in show at Museum of Modern Art**"Portrait of Matisse," by Derain*

By JOHN RUSSELL

For just four weeks—from today through Labor Day—the Museum of Modern Art has on offer a New York showing of one of the most conspicuous of its evangelical successes. This is the exhibition entitled "Modern Masters: Manet to Matisse" that was sent to two major museums in Australia and racked up close to a half-million visitors. It was directed by William S. Lieberman and sponsored by the Alcoa Foundation; and it is by any standard a marvelous display.

It has a particular character. It was put together at short notice and in circumstances that brought out the specific affection in which both the Modern Museum in general and Mr. Lieberman in particular are held by museums and private collectors all over the world. Anyone who has tried to borrow some of the paintings in this show for other no less meritorious projects may well come away thinking that if Mr. Lieberman were Secretary of State the world might be in better shape.

But the show speaks for feeling as much as for diplomacy. More precisely it returns to that specifically Parisian orientation that marked the beginnings of the Modern Museum and has never quite been wished away. Fifty years ago it still had to be said that French painting from Cézanne through Matisse was as good as any painting that there has ever been; and this point of view was upheld by Alfred Barr and his colleagues with a fervor, an intelligence and a palpable integrity that soon won the day. The present exhibition is in effect a restatement of that point of view in the light of all that has gone on since in the way of scholarship and elucidation and collecting, both private and institutional.

Cézanne, Seurat and van Gogh were the heroes of the first exhibition ever mounted at the Modern Museum; and they remain, there as elsewhere, the touchstones of modern sensibility. But for his Australian foray, Mr. Lieberman went back even farther in time: to the year 1861, in fact, for Manet's "Boy With a Sword." The little boy in question wears a costume that could have come out of Frans Hals and carries a 17th-century sword that is as big as himself. Manet here looks back at painting as it flourished in Spain in the 17th century and wonders by implication how it best could be reinvigorated 200 years later. That was the problem; and "Manet to Matisse" brings forward

many a trenchant example of the ways in which it was resolved.

We miss Pissarro at this stage in the show; but from the moment that Cézanne and Seurat (and Paul Signac at his very best) speak out for an art of monumental strength and cogency, we are conscious of being present at a key moment in the history of art.

It used to be thought that the path of true modernity was from that point onward both deep and narrow. Between the last paintings of Cézanne and the first appearance of cubism in 1908 there was supposed to be a mandatory jump we had to make while looking neither to right nor to left. Matisse and Picasso were the North Pole and the South Pole of art and had nothing in common. Bonnard and Vuillard were bourgeois storytellers who tried to get by on charm. (They are still, by the way, absurdly underrepresented in the Modern Museum.)

All this is admirably sorted out in the present show. One of Mr. Lieberman's most pointed contributions to art history is the juxtaposition of a landscape by Matisse and a landscape by Picasso. Both date from the year 1908; and

we realize without a word spoken that there was a momentary rapprochement of ambition between these two so-dissimilar masters. Another shrewd stroke of installation—likewise the more telling for its freedom from commentary—is the juxtaposition of the almost monochromatic cubist paintings of Braque and Picasso with the great clusters of strong color that Juan Gris introduced to cubism only a year or two later. Lessons of this sort cannot be forgotten.

In every mixed exhibition there are rooms that speak for a love that simply cannot be contained; and there are others that speak for duty done at a high professional level but not wholeheartedly savored. German painting in "Manet to Matisse" gets put in a corridor as if the museum wouldn't grieve if we didn't notice it at all. And as Marcel Duchamp is by any count a more important artist than Utrillo or Dufy or Brauner (all of whom are in the show), it seems quite unaccountable that he should not be represented at all. The same could be said of Max Ernst. "Manet to Matisse" coincided in time with the Max Ernst retrospective at

the Guggenheim, for which many of the artist's best pictures had already been preempted. But not to be there at all! To be dropped from the record without so much as a word! It really is rather bizarre.

It could also be said that the role of Mondrian in modern art is much underplayed. (He does not even rate a word, let alone an illustration, in the excellent catalogue, on sale for \$5.95.) But then abstract art in general is somewhat scamped in a show that includes no Kandinsky later than 1913. However, this exhibition was not devised as a teaching instrument. It was devised as an act of love; and when we come upon that tremendous Matisse, the "Large Interior in Red" of 1948, we realize how astutely we have been made ready for the experience.

This is one of a dozen or more confrontations in which we are gently persuaded of the continuity of great art. And coincidentally, we are reminded of how much is owed by a worldwide fraternity of museums and private collectors to those first steps in persuasion taken by Mr. Barr and his colleague at the Museum of Modern Art so many years ago.

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The Museum of Modern Art

To Richard E. Oldenburg
From Joanne Stern and Waldo Rasmussen
Date May 4, 1977
Re proposed research travel of Kynaston McShine

Dear Dick:

With Bill Rubin's approval, Kynaston has applied to the International Council for assistance in financing research travel to study possibilities for a future exhibition of contemporary art to be held in the museum. He would like to survey as much of the European scene as possible this summer following the Council trip to Switzerland.

Since we have some reserve funds in the \$5,000 travel grant allocation which the two of us can apply as a discretionary fund, we have agreed to support Kynaston's travel for a total of \$3,500, half of which comes from this year's fund and half from next year's. Kynaston tells us that if the exhibition materializes and if it receives funding from the NEA or elsewhere, he would make every effort to include the travel expense in the exhibition budget so the Council could be reimbursed.

We thought you should be informed about this and hope it meets with your approval.

P.S. Please let us know by midnight!
Joanne

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file: Financial - Travel Grant

cc: AR
~~KMcS~~
circ
green

The Museum of Modern Art

To Steve Perrin
From Waldo Rasmussen

cc: Ann Ristuccia
Kynaston McShine

Date April 29, 1977
Re Travel Grant disbursement

The International Council has authorized use of Travel Grant funds (5013) for Kynaston McShine for research travel in Europe in connection with the proposed exhibition of contemporary painting and sculpture. The total amount of the grant is \$3,500 of which \$1,750 should be charged to this year's budget and \$1,750 drawn from next year's budget.

Kynaston will be asked to furnish a Travel Expense report on the use of the funds on his return.

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September 7, 1973

Dr. Ernesto Gismondi
c/o Artemide
Pregnana Milanese, Italy

Caro Ernesto:

Your "tizio" lamp has charmed our Department of Painting & Sculpture which wants to purchase four for their use. Would it be possible for you to comply with their request? Artemide should deliver the four lamps to the attention of Sculptor Arnaldo Pomodoro, Via Vigevano 2, Milan. Mr. Pomodoro is coming to the States and will bring them with him. You should bill the four lamps, at a friendly price, to the attention of Curator Kynaston McShine, Department of Painting & Sculpture, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019.

Thank you very much for your continuing generous support for the museum. Hoping to see you during the Milan Furniture Fair. Please extend my warmest regards to Donatella.

Very cordially yours,

Emilio Ambasz
Curator of Design

cc: Mr. Kynaston McShine

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DIRECTOR
Wilder Green

the american federation of arts

September 17, 1974

Mr. Kynaston McShine
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Kynaston,

As you know, I directed The American Federation of Arts many years ago and for that reason perhaps continue to harbor a certain attachment which makes me address you in that organization's behalf.

Throughout its existence, the AFA needed more money than it could be expected to earn. At the moment this need is even more critical than ordinarily because of the high level of professionalism and the increased range of its usefulness and serviceability that has been achieved under its present director and staff. Commendably, the AFA Trustees decided to look at the situation fearlessly and to assume radically increased financial obligations. In doing so, they have not withheld their own support which, coming from virtually every non-museum member of the AFA Board, provided pledges so far that approach the three hundred thousand dollar mark that was set as a goal for the First Phase of the present drive.

The next step provides for approaches to foundations. You will understand that those charged with this fund-raising task in behalf of AFA would be greatly aided if they were able to state categorically that every member of their board had been asked for a contribution and that all, without exception, have responded through a monetary gift.

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Mr. Kynaston McShine - 2 - September 17, 1974

After discussions with Evan Turner, my colleague on the AFA Board, I agreed to ask you and all other Professional Museum Trustees of AFA to make a contribution in support of the argument for total Trustee participation in the current drive. I hope you will understand our motives and aid our position.

Evan has led off with a pledge for three years which is extremely generous, though quite naturally quantitatively not comparable with non-museum Trustee contributions. What counts here however, is the gesture and its psychological impact more than the amounts that any of us may be able to spare. Having agreed to this initiative, I could do no less than match Evan's gift. If, as I hope, you can respond to this request, your contribution, pledge, or combination of both would be gratefully received. The stringent timetable of AFA's fund raisers even tells us that, for its maximum usefulness, your response should reach AFA headquarters by October 11, 1974.

Please be assured of AFA's, Evan Turner's, and my own gratitude for any support you see fit to extend.

Very sincerely yours,



Thomas M. Messer
Vice President

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Kynaston
McS-

The Museum of Modern Art

To P & S STAFF MEMBERS
From Judith Di Meo
Date 28 September 1973
Re Exhibition proposals

Attached are xerox copies of exhibition proposals for the regular exhibition program, plus several ideas for the Bi-Centennial, which you are requested to consider in preparation for discussion at our P & S Department meeting.

I also wish to remind you that additional ideas and proposals from the P & S staff members would be most welcome. Your exhibition ideas should be presented in memorandum form, with as complete information as possible, and be distributed to each member of the department.

Please remember that all suggestions or discussions regarding any exhibition planned or proposed are CONFIDENTIAL. The memoranda should be so identified and the information so treated.

attachments

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Kynaston Mc

The Museum of Modern Art

To P & S STAFF MEMBERS
From Judith Di Meo
Date 27 September 1973
Re Agenda for P & S Staff meeting

The first Friday meeting of the P & S staff will be held tomorrow, starting promptly at 3:30 p.m.

The agenda will include the following:

- 1) Discussion and review of the Viewing Program
- 2) Departmental vetting of Education Department activities
- 3) Messy Department ; *Use of the Viewing Room.*
- 4) Regular Exhibition Program
 - a) exhibition proposals
 - b) ideas for series of retrospectives of artists at mid-career, with emphasis on possibility of European painter
 - c) assignments for shows: sounding out curatorial assistants about their feelings concerning the shows coming up in the next few years, and the shows they would like to work on
- 5) Projects series - Kynaston as coordinator of ideas
- 6) Proposals for Bi-Centennial exhibition
- 7) The International Program
- 8) The Art Advisory Service
- 9) Rights and Reproductions - special problems
- 10) Circulation folders
- 11) Phone messages to be collected from Rita's desk
- 12) Framed reproductions being sold in bookstore
- 13) Discussion of potential projects in the education field

Circulating National Exhib.

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TO: P & S Staff members

Page two, 27 September 1973

- 14) Request from Secretariat of Shah of Iran for curatorial advice in forming two collections of modern art. (Curators have all received copies of the correspondence.)
- 15) Discussion leading to formulation of a general Museum policy relating to non-Museum activities by the staff: e.g. writing books, catalogues, teaching, lecturing, jurying, directing exhibitions, advising private collectors, etc.
- 16) Discussion of accoustiguide

PLEASE NOTE: Since it obviously will not be possible to cover everything listed on the agenda in a single meeting, topics not discussed will be carried over from one meeting to the next.

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The Museum of Modern Art

cc: W Rubin

To KYNASTON McSHINE

From Judith Di Meo

Date 27 September 1973

Re Bi-Centennial

Dear Kynaston,

Since discussion of exhibition proposals for the Bi-Centennial is one of the topics on the agenda for our Friday, P & S staff meeting, would you please write a memo to Bill Rubin regarding proposals that have previously been made, or any ideas you might have yourself, in connection with the Bi-Centennial. There have been suggestions, for instance, for a sculpture exhibition, / U.S. art in European collections, etc. If you could provide Bill with as complete ~~info~~ information as possible about these and other Bi-Centennial proposals, it would be most helpful.

Many thanks.

Julien

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	KM	II.B.88

Dick Oldenburg

cc: Kynaston McShine
Bill Rubin

Betsy Jones

June 8, 1973

Bi-Centennial exhibition possibility

Dear Dick:

In talking with Kynaston and Alicia after the Planning Committee meeting yesterday, it came to me that we might consider a Bi-Centennial exhibition consisting of X number of works (76??) commissioned by us from a like number of American artists, the only limitation being that the works should have an American theme and be of a size (or in the case of film, duration) to enable them to be includable in a single exhibition and, subsequently, our collection. The mediums could include, it seems to me, all those represented by our collections. Each of the five curatorial departments (or do we now have six?) could be asked to commission 15 artists in their field (the 76th could perhaps be the work of some grand old master which might be bought outright, not commissioned). Each department would have to determine the amount of the commissions in relation, I suppose, to the kind of work the artist proposed to execute. The request to the Bi-Centennial Commission would include the entire costs of our exhibition as well as the payments to the individual artists, which would be the lion's share of the whole cost.

There are lots of obvious difficulties, the principal one of which may be that the Commission's guidelines (or did you say there were none?) may not permit such a frankly self-enriching proposal. Nevertheless, the artists will also benefit substantially as will the American public. (Naturally, we would have to consider sending the show on tour.) We have commissioned work in the past, the most successful example being the Calder Lobster Trap and Fish Tail. Other commissions were made to Diego Rivera and Jose Clemente Orozco and perhaps the Frank O'Hara book would also fall within this category.

I'm sure there would be many other problems: the definition of "an American theme," the high price tag for some artists we'd want to commission, the refusal of others to participate, the possibility that we might find we didn't want to exhibit or retain some of the resulting works, problems of deciding whether an artist would be asked to do a painting or sculpture or a drawing or a print, etc.

The total cost of such a proposal would be very great but I gather that many other organizations have not been afraid to ask for piles of money already.

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	KM	II.B.88

W. Rubin

The Museum of Modern Art

To Kynaston McShine
From Pierre Apraxine
Date April 26, 1973
Re Exhibition proposals

cc: P & S Curators

Dear Kynaston,

In view of the possible discussion of the exhibition program at the next Painting and Sculpture meeting in May, here are some ideas to which I would like to have your reaction.

First, here are some comments about shows that have already been proposed.

1. I notice that out of 15 proposals, 4 deal with Russian artists (El Lissitzky, Natalie Gontcharova, Ivan Puni and Naum Gabo) and one with the more generally conceived movement of Constructivist Art. It seems to me that we could group some of the individual artists together. Without being by any means an expert in Russian 20th Century Art, it seems to me that there are two trends present within that grouping: one leading to Constructivism and one more anarchistic, reflecting ideas parallel to those of the Dadaists. If El Lissitzky, Puni and Gabo relate to the Constructivist movement, Gontcharova and Larionov exemplify the other attitude and maybe our proposal should take this duality into consideration.

2. About proposal #10, Sol Lewitt/Walter de Maria. As you well know, I am very enthusiastic about a Sol Lewitt show at the Museum, about which I have been talking. However, I am rather reluctant to see a show of his work associated with that of Walter de Maria. Both of them, although working on totally different premises, represent two attempts to extract from art all of its obviously sensuous qualities and thereby establish the supremacy of a purely intellectual approach. A double billing of these two artists may result in a marvelous show for connoisseurs, but definitely too dry for the general public. I would prefer to see the work of each artist counterbalanced by something totally different, which would enhance their individual characteristics without conflicting with them. I see, for instance, Sol Lewitt coupled with a Cy Twombly show and Walter de Maria with a show from another department (Photography) or a historical show from our department.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.88

Kynaston McShine
Page Two

April 26, 1973

Second, here is a list of the shows I would like to see at the Museum, in order of their priority.

1. Cy Twombly: Selected Retrospective

2. Paintings of Tony Smith. There is a remarkable series of modular paintings by Tony Smith which, to my knowledge, have only been shown in Gene Goossen's ART OF THE REAL show. They could be the subject of a very interesting small-scale exhibition. Perhaps one could be more ambitious and think about a Tony Smith exhibition which would include both sculptures and paintings. As we showed Tony Smith only once in 1971-72, I don't see why we couldn't schedule a showing of his work some time in the next three years. We could even think about Tony Smith for the Bicentennial as an example of the perfect American artist (said without a smile - he is that in my eyes).

3. Agnes Martin: Selected Retrospective. I have seen the Agnes Martin show in Philadelphia and was enormously impressed by the quality of the work as well as the intense aesthetic experience that a relatively small number (37, excluding drawings) of paintings can produce.

4. A small Jacob Lawrence show. I hate the idea that our Bearden-Hunt show was a token gesture under the pressure of the time and that there won't be any follow-up to it. Jacob Lawrence's work does not show a great evolution but has been consistently good, and there is definitely enough material to put together a small show that does not attempt to be a retrospective. If a Jacob Lawrence show doesn't carry enough weight in the eyes of the staff, I still think we should think about "something" happening on "that" front in the near future.

Third, as far as the Bicentennial is concerned, I enthusiastically agree with the idea of a major American sculpture exhibition. Not only could we collaborate with one or more museums in the city, but we could get corporate support. Our exhibition could be in the Museum as well as on the various plazas in the city, where works that we choose will be displayed. Actually, it sounds much more fun that collaborating with other museums (which one? the Met?).

Pine

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The Museum of Modern Art

To Richard Oldenburg cc. Richard Palmer, P&S Curators
From Kynaston McShine
Date March 15, 1973
Re P&S Exhibitions

Dear Dick,

As you already know, the Department of Painting and Sculpture met recently and discussed the future exhibition program for this department. The following are proposals which we are most interested in:

1. A contemporary group exhibition somewhat along the lines of Dorothy Miller's format but in this case, international (this would mean about 6 to 8 artists) to be directed by Jennifer Licht in September 1974. Jenny will present a more formal proposal shortly.
2. Anthony Caro directed by Bill Rubin in April 1975
3. de Stijl - We all felt very strongly that what the P.&S program of exhibitions has been lacking is a major exhibition devoted to a historical movement. This is a subject which has not yet been properly dealt with, and hopefully, with the cooperation of the other departments, this can be a great and historical exhibition. It would be directed by Patsy Jones and scheduled for late 1975 or early 1976. Again, very shortly a more detailed proposal will be presented.
4. Paul Klee directed by Bill Rubin in the fall 1976

Formal proposals are forthcoming on the below exhibitions:

5. André Masson $\frac{1}{2}$ G.W.
6. El Lissitzky $\frac{1}{2}$ G.W.?
7. Balla: Iridescent Interpretations and Utilitarian Objects
8. Natalie Gontcharova
9. Ivan Puni
10. Sol Lewitt/Walter de Maria (ca $\frac{1}{2}$ G.W.)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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-2-

Mr. Richard Oldenburg

March 15, 1973

Exhibitions that are still on the books, but, for various reasons, are not major priorities at the moment are:

Morris Louis

Joseph Beuys

Naum Gabo

Exhibitions for which preparations will begin later this year and which are for the International Council are:

Constructivist Art

Fernand Leger

- A. The Bicentennial - We would like to think of the possibility of a major American Sculpture exhibition, perhaps dealing with the monumental work and achievements of the last 30 years and to perhaps examine the contribution that American sculpture has made during that time. It is not being as properly examined as the equivalent contributions in painting. Naturally, an exhibition like this would demand space outside of the Museum and perhaps collaboration with one or more museums in the city.
- B. The Bicentennial - A second possible exhibition would be a historical show devoted to earlier American movements such as the Precisionists.
- C. The Bicentennial - An exhibition devoted to the American avant-garde, which certainly would be in keeping with the bicentennial program as much as a more historical exhibition.

We hope to continue discussion of the program with our Committee on Painting and Sculpture at the next meeting in May, but felt that this list would be informative and a basis for discussion with the Planning Committee.

Kyanta

D. AMERICAN P&S (AbEx?) - for tour

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The Museum of Modern Art

To Richard Oldenburg

From Jean Volkmer

Date February 1, 1973

Re Bicentennial ideas

For what this is worth, I wondered about doing something on the WPA art project, where artists were helped by the U.S. government, and much good art was produced under government sponsorship- all American artists, etc. Some of those helped by the program are our equivalent of Gilbert Stuarts- sort of the old masters of U.S. modern art. It was also interesting that they provided pretty fine materials for the artists to use- so many of the pictures produced at that time were finer from a condition standpoint than stuff produced on their own, when they couldn't afford good artist supplies. The mural project sponsored by WPA was quite ambitious, and it would be interesting to see how many of them have survived in the NY high schools, Newark airport buildings, etc., where they were executed. Artists like Gorky, Stuart Davis and De Kooning participated in this, and their work should still be of interest to our swath of the art-loving public.

Our museum had done a show- called New Horizons in American Art, with a book - the show directed by Dorothy Miller and the introduction to the book written by her late husband, Holger Cahill, who was national director of the Federal Art Project, so we'd have Dorothy to help, I'm sure. The show was in fall of 1936. It's scope was about a year's activity of the project, so new material might be assembled. It's part of the history of American Art, and it has a strong social aspect as well- just might be up the right bicentennial alley- if some other museum hasn't dug it up first- Brooklyn had done a show around 1941, I think.

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P&S Dept.: This memo will be discussed at this week's staff meeting

Charles Knecht
1895 Grand Concourse
Bronx, N.Y. 10453

William Rubin

Dear Mr. Rubin,

As you may already know, there seems to be some confusion in the office of Mr. Apraxine with regard to slide viewing and returning.

In the beginning of July, I brought some slides and was told at the time that it usually takes two weeks before they are returned. I do not recall the name of the young lady to whom I gave them, but she did say two weeks. After two weeks I began to call and found out that two weeks was incorrect and that it was actually four to six weeks. After six weeks I began calling again and was once told that they were misplaced and there was a list of names and mine was not on it. After they were found I was given a variety of other excuses, the last of which was about some show that Mr. Apraxine was involved in and didn't (or rather wouldn't have time 'til the 10th of September. Also, each time I called he was not in, but did not return my call. Last of all, before speaking with your secretary (who suggested I write this letter), the girl who works with Mr. Apraxine was in but refused to speak to me as "they do not speak with artists".

I do not wish to cause any trouble for anyone. Perhaps the dept. is being overworked, in which case I understand, I suppose. However, I should like at this point simply to know the status of my slides.

I thank you for your time.

Respectfully,

(signed)
Charles Knecht

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.88

The Museum of Modern Art

To Bill Rubin cc: P&S Curators
From Alicia Legg
Date October 4, 1973
Re Francis Bacon retrospective

Dear Bill,

This is a long-range proposal for a Francis Bacon retrospective. As you know, I consider Bacon one of the contemporary masters, having included him in an exhibition of that title with Giacometti, Dubuffet and de Kooning.

Although our schedule would allow a Garden Wing show as early as January, 1975, I believe we should wait longer. It is too soon to research and prepare a really good show; and I think one should wait for a more definitive development in Bacon's style since the Guggenheim's show in 1963.

I don't know if the Metropolitan still plans a show of Bacon's recent work -- they delayed it because of adverse Marlborough publicity -- but if they do one soon, it would be a good opportunity to see current work. Perhaps we should shoot for 1977 or 1978.

I would like to include at least 4 or 5 triptychs and an working on a floor plan that would also represent key individual works.

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	KM	II.B.88

Children/Claire Berman

THE ARTFUL TODDLER

"...Are children welcome at the city's leading museums, or should these institutions, like movies, be rated G., P.G., R., or X?..."

Not long ago I received the following letter from a reader: "My four-and-a-half-year-old, 30-pound son and I were enjoying the Sculpture Garden at the Museum of Modern Art. At Jean Ipousteguy's *David and Goliath*, my son touched the statue and was immediately reproached by the guard with a terse 'No touching!' When questioned, the guard said that he was carrying out museum policy. Interesting to note, several adults who were doing exactly what my curious child did were not reprimanded. It was also my impression that the guard followed us as we continued through the garden."

If this lady is paranoid, so, I fear, am I, for I too was accosted by a guard when my three-year-old son neared Picasso's *She-Goat*. I hesitate to take him back, for we were shadowed by a guard during the remainder of our visit.

Just how welcome are young people in the city's leading museums? Should museums, like movies, be rated G., P.G., R., or X?

In an attempt to get the policy straight, I spoke to several people at MOMA. One official in the public information office stated, "We permit nothing to be touched because we want to preserve the patina on works of art. Oil on fingers does damage to the sculpture." When I mentioned that many of the pieces we were discussing were stationed outdoors year-round and were subject to the ravages of rain, snow, and sleet, I was reminded that it seldom sleets in New York. One staff member did check with the museum's conservation department, however, and called me back to say, "Granted that the elements do some kind of damage, we should try to keep all damage to a minimum."

One museum employee sees a correlation—off the record—between the stricter tone set by the guards and the carpeting of the galleries a few years ago. "Suddenly Rubin [William Rubin, director of painting and sculpture] became a housewife with a newly decorated living room," this MOMA staffer says, "wanting to keep everything looking just so. He even had the crumbs on the carpet analyzed, thinking they were cookie crumbs, and found out they

were caused by dust from the erasers of schoolchildren who sat before the paintings and took notes."

Works of art must be preserved, of course, but there is a difference between caution and intimidation. A rule of caution at MOMA is that adults must accompany children under twelve to general museum exhibits, and children under sixteen must be chaperoned at the excellent film programs, many of which are planned with young people in mind.

A similar rule is in force at the Whitney, where no touching is permitted, of course, but where the guards use greater discretion in the management of visitors. The Whitney's permanent exhibit of Calder's *The Circus*, attractive to most children, is encased in its place outside the lunchroom on the lower level, encouraging a look-but-don't-touch appreciation, which is okay—just so long as the rules are clear. I'd rate this museum P.G.

I'm a lot less clear on my rating of the Metropolitan Museum of Art, basically because this institution holds such a variety of exhibits, some of which are clearly not the stuff that children's dreams are made on and others of which—the Armor Court, for instance—clearly are. As a rule, I've found the guards here alert but not intrusive.

It is when I've visited the Junior Museum (at the 81st Street entrance) that I've become dismayed. This area, which encourages touching (many of the exhibits require visitors to push buttons and turn wheels), and which ought to be a stimulating place, has housed the same basic show, "The Artist's Workshop," for at least the ten or so years I've been stopping by here. Despite films (timeworn) and slides, the exhibit is static. Many of the earphones installed so that children may hear the art works explained are broken.

Change may be in the offing, however. Elizabeth Flynn, the new director of the Junior Museum, is working with Charles Eames to redesign not only the Junior Museum but the high school and public education areas as well. Mrs. Flynn would like to have an artisan-in-residence at the museum, perhaps for a month at a time, and she hopes to be

able to coordinate her programs with exhibits at other institutions. She mentioned the Metropolitan's current free storytelling program—for ages five and over—which uses paintings and sculpture in conjunction with myths (Sundays on the half-hour from 1 to 4 P.M.) as an example of the kind of fare she's happy to present and would like to see more of. Other fine programs here include art workshops for ages six through twelve held on Saturdays at 10:30 A.M., 1, and 2:30 P.M., and on Sundays at 1 and 2:30 P.M. (\$1 admission covers cost of materials); weekend treasure hunts; and occasional weekend crafts demonstrations and festivals.

The American Museum of Natural History has an almost Byzantine admission policy. On New York City public-school days, no child under eighteen may be admitted before 2 P.M. unless accompanied by an adult. On holidays when the public schools are closed, on weekends, and daily after 2 P.M., children may enter unescorted. Simply, there are too few security guards to watch both the vast numbers of children who come in school groups (conservatively averaged at 2,500 to 3,000 a day) and those who roam at will.

A hands-on policy holds sway in the redesigned Natural Science Center and at many of the weekend happenings in the People Center in which such crafts projects as weaving and silkscreening are demonstrated.

A word here about suggested admission fees. I was dismayed when this museum and the Metropolitan instituted "suggested" admission fees in lieu of free entrance because this tends to discourage frequent brief visits, which are a sensible idea, particularly where children are involved. Once parents have made an investment in an excursion, they tend to expect the youngsters to stay long enough "to get their money's worth," and sometimes that is longer than a child's attention span, turning a pleasant outing into an endurance contest. Suggested admission at the Museum of Natural History—\$1 for adults, 50 cents for children—should be seen as just that, and not a requirement. Many youngsters give a dime; many adults, more than a dollar.

K-I thought you would enjoy this literary triumph!