

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1116.2

LISTS / MEMOS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1116.2

Shinjuku / Memo
Shinjuku / Memo

The Museum of Modern Art

To: Eleanor Belich
Arthur Drexler
From: Holly Hotchner
Richard L. Palmer
Date: March 1, 1976
March 4, 1976
Re: Shinjuku Exhibition - dismantling
POSTERS FROM THE COLLECTION

CC: A. Drexler
J. Bowen
R. Palmer
F. Coxen
security
file

Eleanor: Arthur:

The Shinjuku exhibition runs through March 7. It will be dismantled first thing Monday morning, March 8th. Four or five people from Mr. Gluck's office will be on hand to dismantle and repack the plastic food, photo panels and other materials. The material will be stored temporarily in the A & D study center.

At least one Registrar preparator will be needed to assist Jerry. Specifically, Pete has agreed to take down the structure holding the slide projector, and to help dismantle the wood braces holding up the photo panels. Jerry will need help removing the boxes to the study center. That should be the extent of Registrar involvement with the show.

The frame of works to be included in the show is complete and I presume this will be finished either tomorrow or sometime Monday. The frame they will complete the new frames you require as soon as they can do so, but I must note that this work will have to follow all Faux and Morgan Howell work which is already scheduled.

If the gallery is finished by Wednesday, you then have the flexibility of using your own staff to proceed with the installation of the poster show. I did note, however, that we cannot provide any installation help until the FAUX show is up. However, you may be able to secure Larry's help with the large poster you referred to sometime during the week of March 15 as he should be finished with his Faux work by then. You should have John or someone set this up with Fred or Bill once you know what your installation schedule will be.

Since the show isn't slated to open until sometime in April, I gather there isn't any problem if the finishing touches should have to wait until Faux opens.

cc: Registrar - BR
F. Coxen/W. Williams
Public Information
Gerry Bowen
POSTERS-installation

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1116.2

Shinjuku / Memo

The Museum of Modern Art

To Eleanor Belich
Arthur Drexler
From Holly Hotchner
Richard L. Palmer
Date March 1, 1976
March 4, 1976
Re Shinjuku Exhibition - dismantling
POSTERS FROM THE COLLECTION

CC: A. Drexler
J. Bowen
R. Palmer
F. Coxen
security
file

Eleanor: Arthur:

The Shinjuku exhibition runs through March 7. It will be dismantled first thing Monday morning, March 8th. Four or five people from Mr. Gluck's office will be on hand to dismantle and repack the plastic food, photo panels and other materials. The material will be stored temporarily in the A & D study center.

At least one Registrar preparator will be needed to assist Jerry. Specifically, Pete has agreed to take down the structure holding the slide projector, and to help dismantle the wood braces holding up the photo panels. Jerry will need help removing the boxes to the study center. That should be the extent of Registrar involvement with the show.

show tomorrow and I presume this will be finished either tomorrow or sometime Monday. The frame shop will complete the new frames you require as soon as they can do so, but I must note that this work will have to follow all Fauve and Morgan Russell work which is already scheduled.

If the Gallery is finished by Wednesday, you then have the flexibility of using your own staff to proceed with the installation of the poster show. I did note, however, that we cannot provide any installation help until the FAUVE show is up. However, you may be able to secure Dany's help with the large poster you referred to sometime during the week of March 15 as he should be finished with his Fauve work by then. You should have John or someone set this up with Fred or Bill once you know what your installation schedule will be.

Since the show isn't slated to open until sometime in April, I gather there isn't any problem if the finishing touches should have to wait until Fauve opens.

cc: Registrar - RR
F. Coxen/W. Williams
Public Information
Gerry Soles
POSTERS-installation

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1116.2

Shinjuku/Memo

Arthur Drexler

Richard L. Palmer

March 4, 1976

POSTERS FROM THE COLLECTION

Dear Arthur:

This will follow-up on conversations of earlier in the day regarding your plans for POSTERS FROM THE COLLECTION and the dismantling of Shinjuku. I understand that Peter Gluck's office has been advised that SHINJUKU must be dismantled and repacked Monday morning, March 8, and that they are providing 4 or 5 people to do this work. The material will then be removed from the building on whatever schedule you have worked out with Gluck, but in any case, will either be consolidated or removed so that the painters may begin painting the Goodwin Gallery walls by either late Monday afternoon or Tuesday morning. Hopefully, the painters will be able to complete all or at least most of the painting before they have to begin work on the Fauve galleries on March 11.

The painters will begin painting the frames of works to be included in the show tomorrow and I presume this will be finished either tomorrow or sometime Monday. The frame shop will complete the new frames you require as soon as they can do so, but I must note that this work will have to follow all Fauve and Morgan Russell work which is already scheduled.

If the Gallery is finished by Wednesday, you then have the flexibility of using your own staff to proceed with the installation of the poster show. I did note, however, that we cannot provide any installation help until the FAUVE show is up. However, you may be able to secure Danny's help with the large poster you referred to sometime during the week of March 15 as he should be finished with his Fauve work by then. You should have John or someone set this up with Fred or Bill once you know what your installation schedule will be.

Since the show isn't slated to open until sometime in April, I gather there isn't any problem if the finishing touches should have to wait until Fauve opens.

cc: Registrar - HH
F.Coxen/W.Williams
Public Information
Gerry Bowen
POSTERS-installation

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1116.2

Shinjuku/Memo

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 928-6100 Cable: Modernart

NO. 105

FOR RELEASE: DECEMBER 17, 1975

SHINJUKU, a dense cluster of shopping and entertainment activity, a business and transportation center that attracts millions of people each day, and the most active and visually exciting district in Tokyo, is the subject of a new exhibition at The Museum of Modern Art. THE PHENOMENAL CITY, which will be on view in the Goodwin Galleries from December 17 through February 15, 1976, attempts to convey the structure and quality of Shinjuku and to demonstrate the success of the Japanese way of urban design in a modern context.

Richard Palmer

cc: Peter Gluck

Arthur Drexler

Registrar

Linda Gordon

January 22, 1976

Shinjuku Exhibition

It has now been decided to continue the Shinjuku through March 7th, with dismantling to take place Monday morning, March 8th. The exhibition, which has been meticulously researched and architected by Henry Smith, will continue to be a major attraction. It features the excitement and character of the district by means of a three-dimensional aerial map, hanging banners, giant ads, a wall-size photographic mural, thousands of photographic cubes, a catalog of environmental forms, plastic food and plastic nature used by the commercial establishments in the district, and a 20-minute slide show of Shinjuku throughout the various periods of the day.

In Japan, unlike the West, the traditional dense pattern has evolved accommodation to change and flexibility of use is the most distinctive challenge for a human environment. This is perfectly illustrated by Shinjuku, which has no large public projects and no planned infrastructure. The only real environment is the mixture of a constant growth of all the various architectural patterns in a vast network of participants, both public and private.

In a parallel, Shinjuku is at once a marketplace and a city, offering a diversity of public and private life for every hour and every day. It is a place where the traditional meets the modern, where the old and the new are constantly being redefined. It serves as a model for the future, showing us the possibilities of a new life, an urban life, a life that is constantly evolving and changing.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1116.2

Shinjuku/Memo

The Museum of Modern Art

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

NO. 105

FOR RELEASE: DECEMBER 17, 1975

SHINJUKU, a dense cluster of shopping and entertainment activity, a business and transportation center that attracts more than 3 million people each day, and the most active and visually exciting district in Tokyo, is the subject of a new exhibition at The Museum of Modern Art. THE PHENOMENAL CITY, which will be on view in the Goodwin Galleries from December 17 through February 15, 1976, attempts to convey the structure and quality of Shinjuku and to demonstrate the success of the Japanese way of urban design in a modern context.

The exhibition, which has been guest-directed by Peter Gluck, architect, Henry Smith, historian, and Koji Taki, architectural critic, illustrates the excitement and character of the district by means of a three-dimensional overlay map, hanging banners, giant ads, a wall-size photographic mural, stacks of photographic cubes, a catalog of environmental forms, plastic food and plastic nature used by the commercial establishments in the district, and by a continuous slide show of Shinjuku throughout the various periods of the day.

In Japan, unlike the West, the traditional design process has stressed accommodation to change and flexibility of use as the most desirable qualities for a human environment. This is perfectly illustrated by Shinjuku, which has no large public projects and no planning authorities. The Shinjuku environment is the outcome of a constant process of ad hoc solutions to particular problems by a vast number of participants, both public and private.

As a result, Shinjuku is at once vernacular and modern, offering a diversity of goods and services for every need and taste. It contains more than three thousand retail shops, bars, restaurants, night clubs, and theatres. It serves as a center for the artistic avant-garde, as hangout of gangsters and low-life, as hotbed of student radicals, as entertainment area for white-collar workers,

(more)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1116.2

NO. 105

Page 2

as fashion parade of middle-class youth, and as shopping mecca for suburban housewives.

This exhibition was made possible by the assistance of the School of Architecture, Columbia University, and the School of Architecture, Yale University, and by grants from Toyota Motor Sales of America and the JDR 3rd Fund.

The Museum gratefully acknowledges the support of its exhibition program by the New York State Council on the Arts.

Additional press information available from Michael Boodro, Assistant, and Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 W. 53 St., New York, NY 10019.
Phone: (212) 956-7504; 7501.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1116.2

Shinjuku Memo

Arthur Drexler

Richard L. Palmer

Dear Mr. _____

December 15, 1975

I am enclosing a receipt covering the material which is presently
THE PHENOMENAL CITY, SHINJUKU
included in the exhibition, THE PHENOMENAL CITY, SHINJUKU, and which

is Dear Arthur: remain on view in our Goodwin Gallery through _____

Kathryn showed me the correspondence on this exhibition and I find we
have not spelled out in writing the fact that we are not covering any of
the material under our insurance policy. It seems to me that we should
put this in writing in order to be covered, especially since some of the
material appears to be either rather fragile/or subject to theft (the
hanging drawings and the plastic food replicas). Emilio and I had a meeting
some months ago with Peter Gluck and his associate at which time the insurance
question did come up, although as I recall the only material they were interested
in covering was the drawings and I said I didn't think this could be done under
our policy because of the way they were proposing to display them.

IT WAS THE
PHOTO
PANELS!

Are you planning to issue a Departmental Receipt to cover this material? If
so, you could send it with a cover letter specifically advising that we are
not covering the material and that if they wish to do so they should make
arrangements with a commercial firm. I have attached a suggested draft.

cc: Registrar, SHINJUKU-receipt/ins.

I understand also that the most expensive are being regarded as expendable.

We will certainly take all precautions possible to safeguard them but without

some further protective device, it seems almost inevitable that some of them

may disappear before the showing ends.

Sincerely,

RL

cc: Registrar, NY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1116.2

Dear Mr. _____:

I am enclosing a receipt covering the material which is presently included in the exhibition, THE PHENOMENAL CITY, SHINJUKU, and which is scheduled to remain on view in our Goodwin Gallery through _____.

As is specified on the reverse of the receipt, we are not insuring any of the material in the exhibition. Richard Palmer has advised me that you expressed some concern during an early discussion of the project about the original drawings and that he advised you at the time that he did not feel they could be covered under our policy because of the manner in which they were to be exhibited (without glazing). If you still feel this material should be covered, I trust you will make arrangements with a commercial carrier.

I understand also that the food replicas are being regarded as expendable. We will certainly take all precautions possible to safeguard them but without some further protective device, it seems almost inevitable that some of them may disappear before the showing ends.

Sincerely,

AD

cc: Registrar, RP

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1116.2

Shinjuku Memo

The Museum of Modern Art

To Betty Burnham

cc: A. Drexler

From Holly Hotchner *HH*

R. Palmer

Date Dec. 15, 1975

Re SHINJUKU

The Shinjuku material was brought to the museum on Friday Dec. 12, and over the weekend. Apparently Mr. Gluck and his assistants were solely responsible for getting the materials to the floor. The registrar custodians were not used at all. Mike, Robbie and Jerry helped on Monday with the installation. According to Mr. Gluck and Arthur Drexler, we will not need to insure anything, including the photo panel. I assume that this means I will not need to record any of the material.

Should a waiver relieving us of any responsibility for loss or damage to the material be issued?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1116.2

Shinjuku/memo

The Museum of Modern Art

To Betty Barnham
From Holly Hotchner
Date Dec. 15, 1975
Re SHINJUKU

cc: A. Drexler
R. Palmer

The Shinjuku material was brought to the museum on Friday Dec. 12, and over the weekend. Apparently Mr. Gluck and his assistants were solely responsible for getting the materials to the floor. The registrar custodians were not used at all. Mike, Robbie and Jerry helped on Monday with the installation. According to Mr. Gluck and Arthur Drexler, we will not need to insure anything, including the photo panel. I assume that this means I will not need to record any of the material.

Should a waiver relieving us of any responsibility for loss or damage to the material be issued?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1116.2

Shinjuku/Memo

The Museum of Modern Art

To Registrar
From Kathryn Eno
Date December 1, 1975
Re Shinjuku Exhibition

Peter Gluck called this morning to say one shipment as described in the attached has arrived at the airport and the other shipment is to arrive tomorrow. They now find they need a broker to get it through customs and have asked our assistance.

Though the attached letter asks that the material be shipped to Dean James S. Polshek at Columbia University, Mr. Gluck would now like it sent to his office which is at 80 Fifth Avenue in New York City. His telephone number is 255-1876.

attach.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1116.2

November 12, 1975

Mr. Koji Taki
4-11-0 Tsujido Higashi Kaigan
Fujisawa, Japan

Dear Mr. Taki and to whom it may concern:

The exhibition entitled 'The Phenomenal City, Shinjuku, Japan' will be held at the Museum of Modern Art from December 15, 1975 to February 15, 1976.

For this exhibition we are requesting that you send the following items:

1. 27 - 3'-0" x 6'-0" plywood panels with silk-screened printing on white melomine surface.
2. 375 photographic prints (black and white and black and green) size approximately 11" x 14".
3. White plastic advertising sign with silk-screened printing size approximately 9'-0" x 6'-0".
4. Various plastic flowers for hanawa, street decorations and shop decorations.
5. Hanging Noren.
6. 12 'image maps' ink drawings with air brushed ink on mylar each 42" x 8'-0".
7. 5 plastic acrylic sign plates.
8. Neon glass signs.
9. Wooden minge roof for sign.
10. 2 fiberglass garden rocks.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1116.2

2.

11. Photo montage of coffee shop fronts
size approximately 2'6" x 4'-0".
12. Various drawings related to the above
material.

All materials will be returned to Japan after
the exhibition.

All materials are to be sent to:

Dean James S. Polshek
Columbia University
School of Architecture and City Planning
Avery Hall
New York, N.Y. 10027
USA

Sincerely yours,

Arthur Drexler
Director
Architecture and Design

cc: Peter Gluck
Registrar ✓

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1116.2

SHINJUKU MEMOS

Mr. Ambasz

-2-

September 29, 1975

The Museum of Modern Art

6. Cost estimates - Do you want me to advise Mr. Gluck of the preparators', carpenters' and painters' rates, or should

Emilio Ambasz ask for your return?

CC: A.Drexler

E. Rurnham

F. Coxen

R. Palmer - pending

SHINJUKU

Richard L. Palmer

September 29, 1975

SHINJUKU - Goodwin Gallery, ca. December 15, 1975 opening

Dear Emilio:

Just a quick follow-up to our meeting with Mr. Gluck and his associate in your office this afternoon.

1. Dates - After Thursday I should know if opening the SHINJUKU exhibition on Monday, December 15 is OK, or whether there might be a conflict with a possible PROJECTS exhibition opening on/ or about December 8. I think the 15th will probably prove to be OK but I can advise Mr. Gluck of our decision on this while you are away as I have his phone number.
2. MoMA Calendar - I realized after the meeting that, unless you can submit copy to Linda Gordon before you depart on Thursday (or can ensure that Arthur will do so before October 10), we will miss the possibility of listing the opening of the exhibition in the December calendar. We should try to do this otherwise there will be no member announcement of the show until January.
3. Financial Arrangements - Mr. Gluck understands that we have no funds at our disposal for the project but I think this should be reconfirmed in writing - as you said, I should think this could wait until you return. I am hoping still to get a hold of a copy of Arthur's letter to Mr. Gluck but Kathryn Eno advises me she doesn't have one?

TO ARRIVE
IN 2-4 LOTS -
RE: CUSTODIANS
TO TAKE DIRECTLY
TO GOODWIN GALL.

4. Arrangements for receiving material etc. - I understand Mr. Gluck will be making arrangements to have the exhibition material delivered to the Museum in lots and that he will advise us in advance of when to expect each delivery.

RECORD PHOTO
PAUSE ONLY?

We will be insuring only the large photographic mural as I understand it, and this only for replacement value. At some point, a loan form will have to be sent to Mr. Gluck to cover this. We didn't discuss this, but perhaps we should also cover the loan of their projection equipment with another form. We should also send Mr. Gluck a release or waiver form relieving us of any responsibility for loss or damage to any of the other exhibition material, including the original mylar drawings.

5. Editorial time - You said you would advise publications that there would be a certain amount of label material which they would need to go over in connection with the presentation, so they will assign it and set aside a bit of time for it.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1116.2

Mr. Ambasz

-2-

September 29, 1975

The Museum of Modern Art

6. Cost estimates - Do you want me to advise Mr. Gluck of the preparators', carpenters' and painters' rates, or should this wait for your return?

Office of the Registrar

Inventory of Shinjuku material
belonging to office of Peter Gluck

35 plastic foods
3 plastic banners
3 cloth banners
1 paper lamp
1 wood roof
assorted plastic foliage
2 rocks
1 stand with catalogue
modular black scaffold
12 experience steps
75 photo panels (made up of small photographs suspended on nail
photopanel in 27 sections
50 photo cubes
1 plastic wreath (Hanawa)
2 neon signs
1 overlay map
1 slide carousel
2 plexi cases and platforms
1 structure to hold slide carousel made of pipes
1 screen
9 text panels

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1116.2

Shinjuku list

The Museum of Modern Art

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

Office of the Registrar

Inventory of Shinjuku material
belonging to office of Peter Gluck

35 plastic foods
3 plastic banners
5 cloth banners
1 paper lamp
1 wood roof
assorted plastic foliage
2 rocks
1 stand with catalogue
modular black scaffold
12 experience maps
75 photo panels (made up of small photographs suspended on nail
photopanel in 27 sections
80 photo cubes
1 plastic wreath (Hanawa)
2 neon signs
1 overlay map
1 Slide carousel
2 plexi cases and platforms
1 structure to hold slide carousel made of pipes
1 screen
9 text panels