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# The Museum of Modern Art

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

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PAINTING FOR CITY WALLS, an exhibition of outdoor murals at nine building sites in lower Manhattan, Brooklyn and the Bronx, shown in color transparencies, will be on view at The Museum of Modern Art from April 17 to June 16. Selected and installed in the Philip L. Goodwin Galleries by Arthur Drexler, Director of the Museum's Department of Architecture and Design, the exhibition contains works by four New York artists - Jason Crum, Allan D'Arcangelo, Robert Wiegand and Tania - as well as studies for future projects.

"The undistinguished buildings which constitute so much of the New York City environment have one advantage for the artist who wants to work at giant scale," says Mr. Drexler. "They often present vast blank surfaces which are passed, if not noticed, by thousands of people every day."

Assisted by David Bromberg, an urban planner, a group of artists persuaded landlords to let them use blank walls at several different sites. Perhaps the most startling results were obtained at 29th Street and Second Avenue, where Jason Crum transformed two walls on buildings adjacent to a playground (designed by Paul Friedberg) into colossal geometric patterns in red, yellow, blue and white. "Fed into the kaleidoscopic street scene of children at play, pedestrians and automobiles, architecture and non-architecture, these beautiful fragments have sometimes prompted the refurbishing of adjacent areas, but their purpose is community improvement in a deeper sense," Mr. Drexler notes.

Mrs. Doris Freedman, Director of New York City's Department of Cultural Affairs, who brought city sponsorship to three of these projects, observes that "these artists wish to establish direct lines of communication with the New York community and end their traditional isolation for the mainstream of civic activity."

The buildings in PAINTING FOR CITY WALLS are:

Jason Crum	233 East 29th Street (at 2nd Ave.)
Jason Crum	529 2nd Ave. (at 29th Street)
Jason Crum	140 Church Street (at Chambers Street)
Jason Crum	187 3rd Ave. (at 17th Street)
Jason Crum	324 East 9th Street (bet. 1st & 2nd Aves.)
Allan D'Arcangelo	340 East 9th Street (bet. 1st & 2nd Aves.)
Tania	Park No. 10, Evergreen Ave., Brooklyn
Tania	Park No. 4, Bryant Ave., Bronx
Robert Wiegand	441 Lafayette Street (at Astor Place)

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 Additional information and photographs available from Elizabeth Shaw, Director, and Susan Bernstein, Associate Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. 245-3200.

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## Members Newsletter

May-June 1969

### On Five Paintings in the Collection of Nelson Aldrich Rockefeller

Nearly 100 paintings and as many sculptures and constructions, as well as watercolors, drawings, prints, and illustrated books, all selected from the collection of modern art owned by Nelson A. Rockefeller will be on view at the Museum through September 1 in an exhibition that has been directed by Dorothy C. Miller, Senior Curator. In the preface to the catalogue of the exhibition Governor Rockefeller has provided insights into his lifelong impulse to acquire works of art and into his public conscience with respect to ownership. The commentary on the works of art was written by William S. Lieberman, in his capacity of Curator of Painting and Sculpture.

Mr. Lieberman has long been interested in the art of the portrait and, in fact, a number of years ago he directed an exhibition of portraits in the Museum's collection. While writing his text for the current exhibition he became fascinated by the way certain modern artists have responded to the traditional motif of the three-quarter length portrait. It seemed to him that there was a group of paintings in Governor

Rockefeller's collection which, in the way these artists have explored this theme, embodied a small history of modern art. He refrained from pursuing this idea, but because it seemed to be such an interesting one, we excerpted from the larger body of his text his thoughts on the five paintings that led him to this observation.

The adventure of Cubism determined much of the future course of twentieth-century art. Cubist painting lasted longer than the short-lived Fauve movement, and its influence reached considerably further. Governor Rockefeller owns several major works painted in France during Cubism's heroic years, between 1907 and 1917. Taken together they illustrate the development of Cubism, while individually they characterize the personal styles of the three dominant Cubist masters—Braque, Picasso, and Gris.

In Paris in the early months of 1908 and again at the beginning of 1909 Picasso painted two versions of a seated woman with a mandolin, one nude, the other dressed. During the winter of 1910 he twice repeated the theme: in an oval composition, and in *Girl with a Mandolin*, both included in this exhibition.

The monochromatic *Girl with a Mandolin* is essential to a review of Cubism—indeed, to any exposition of modern art. It is an explicit summary of earlier Analytic Cubism. Several decades later Picasso identified the woman as Fanny Tellier, and some critics have inferred therefore that he painted directly from the

Pablo Picasso. *Girl with a Mandolin (Fanny Tellier)*. 1910. Oil on canvas, 39½ x 29". Collection Nelson A. Rockefeller



Fernand Léger. *Woman with a Book*. 1923. Oil on canvas, 45½ x 32". Collection Nelson A. Rockefeller



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Henri Matisse. *Italian Woman*. 1915. Oil on canvas, 45 $\frac{3}{4}$  x 35 $\frac{1}{4}$ ".  
Collection Nelson A. Rockefeller

model. With Picasso the relation of a model posing for a painting and the finished work can be significant or irrelevant. Gertrude Stein tells that she sat 80 times for her portrait, and at the end Picasso wiped out the face. The face he added months later, without benefit of her presence, came to "look" more like Miss Stein than anything she might have posed for at the moment. In the case of *Girl with a Mandolin* the matter is irrelevant. The sitter's identity is far more generalized than in any of his Cubist likenesses of male friends. The picture is a simple application of Cubist principles to a convention of figure painting that had been established in France in the mid-nineteenth century by Corot, a painter also deeply admired by Braque.

*Girl with a Mandolin* is one of Picasso's clearest solutions to a formal problem: the human body as a subject for Cubist analysis. In *Girl with a Mandolin* two rounded forms—the prominent right breast and the body of the mandolin—reflect the plastic and sculptural concerns of Analytic Cubism. The musical instrument is modeled with greater realism than the human anatomy, whose forms are for the most part flattened and squared. In addition to the breast and mandolin, two smaller areas—the eye and the curvish chignon (the only features that might identify a specific model)—relieve the system of straight planes that reduces the figure to geometric shapes and displaces, blocks, and composes a generally ordered structure.

It is tempting to speculate how a Futurist painter



Georges Rouault. *The Judge*. 1930. Ink, wash, and pastel on paper, 22 $\frac{1}{4}$  x 16 $\frac{3}{4}$ ". Collection Nelson A. Rockefeller

might have viewed the same subject. Picasso's woman, however, is in repose. Her head inclines gently, and her playing is without movement. The background, against which the body seems suspended, is more obscure. A stretched accordion of solid rectangles, it is not immediately intelligible.

At this time the friendship between Braque and Picasso was at its most intimate, and for a few months their personal styles became so similar as to seem interchangeable. Braque painted the same subject in the same pose at least twice; and many years later Alfred H. Barr, Jr., wrote Nelson Rockefeller that he had discovered a drawing by Braque that copies Picasso's *Girl with a Mandolin*. . . .

Fernand Léger stands somewhat apart from both Gris and Picasso, as well as from his fellow Frenchman, Braque. His paintings are direct and rarely speak with the lyric qualities that characterize Cubism. His forms are seldom transparent, as in Cubist painting; they are volumes, cylindrical and architectonic. Léger does not attempt to examine different aspects of an object; rather, he repeats its shape.

Like so many works in Governor Rockefeller's collection *Woman with a Book* of 1923 seems difficult rather than pretty. To Léger, who was strongly influenced by the machine aesthetics of Le Corbusier and Amédée Ozenfant, there is no distinction between man, animal, and object: "One may consider the human figure not for its sentimental value but only for its plastic value. That is why in the evolution of my



Max Beckmann. *Woman with a Parrot*. 1946.  
Oil on canvas, 37 $\frac{1}{4}$  x 23 $\frac{3}{4}$ ". Collection Nelson A. Rockefeller

work since 1905 until now the human figure has remained purposely inexpressive." The woman stands hieratic confronting the modern world. This statue can neither move nor breathe; its frontality is aggressive and unrelieved. The neck rises like a column, the arms are rigged to the body, the hair is burnished metal. The figure is sexless, the face plain, symmetric, immobile, and devoid of all expression. The beautiful pattern of the composition owes as much to the impedimenta of book and flowers as it does to the woman herself. . . .

The Fauves first exhibited publicly in Paris in the autumn of 1905. Shortly thereafter the Steins—Gertrude, her brothers Leo and Michael, and Michael's wife Sarah—became Matisse's first important patrons. Other American collectors soon became interested in Matisse's art—among them, Dr. Claribel and Miss Etta Cone of Baltimore, and later Albert C. Barnes of Merion, Pennsylvania. Only one other American family had as long an involvement with Matisse: the Rockefellers. The relationship, which began in 1930, was to last for twenty-five years, and in fact Matisse's last work was a stained-glass window commemorating Governor Rockefeller's mother, Abby Aldrich Rockefeller.

An early painting by Matisse in the exhibition is

the *Italian Woman* of 1915, which had previously belonged to the great New York collector of modern art, John Quinn. Like Picasso's *Girl with a Mandolin*, the *Italian Woman* is one of several masterpieces in a gallery of modern portraits. Governor Rockefeller, however, has little interest in the identity of the sitter, an Italian model named Lorette, but says tersely: "It's simple and it's strong." The painting, with its colors and bold ellipse, owes much to Matisse's observation of Cubism. It is one of a series of monumental single figures that he painted between 1913 and 1917. . . .

Georges Rouault was for a while associated with the Fauves and continued to a later date the tradition of expressionist painting in France. *The Judge*, painted by Rouault in 1930, was a gift to Nelson Rockefeller from his mother. It is impossible not to wonder whether Governor Rockefeller did not subconsciously recall *The Judge* when, in 1949, he purchased Max Beckmann's *Woman with a Parrot*. The paintings share a suggestion of allegory, the profile view, the contours of the shoulders and arms, the heavy outlines, and even a rectangle in the background.

Beckmann was not directly allied with German Expressionism but his *Woman with a Parrot*, a relatively late work, is the only painting in Governor Rockefeller's collection that is in any way related to that tradition. It was painted in Amsterdam in 1946, a year after the liberation of the Netherlands (where Beckmann had settled after the Nazis in 1936 declared his art "degenerate"), and a year before he and his wife emigrated to the United States.

*Twentieth-Century Art from the Nelson Aldrich Rockefeller Collection*. Through September 1. Directed by Dorothy C. Miller.

## The Children's Art Carnival

Measured against the length of time man has been educating his young, it is only recently that he has recognized that early childhood is one of the most vital periods in the creative development of an individual. This recognition has brought with it an awareness of what art—as one area of creative expression—means to youngsters. Although there are still many places where "art" is "taught" according to systems that require children to achieve arbitrary standards of neatness, accuracy, and verisimilitude, there are increasingly more people who see art as something that not only grants the child the sheer delight of splashing, brushing, sponging, rubbing, tearing, shredding, patting, poking, and squeezing a variety of forms, colors, materials, and textures, but provides him with a means of communication and self-expression.

The importance of art to the young child has perhaps been most succinctly summed up by Jane Cooper Bland, the author of *Art of the Young Child*, a small book first published by the Museum in 1957 that was reissued last year in a third, revised edition. There, Mrs. Bland, who has been an instructor in classes for both children and adults at the Museum's Art Center, and has taught at the Bank Street College of Education, observes: "Art to the child is more than a matter of painting

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*Magnetic Picture-Maker.* Geometric and free-form shapes of various colors and textures that adhere to a magnetic background give the child an opportunity to make judgments as he chooses and combines the shapes, sizes, and colors before him. Designed by Arnold Arnold



*Two-Dimensional String Design.* Horizontal and vertical elastics are spaced on a peg board so that a child can produce a variety of designs when he inserts golf tees into the holes of the board and brings the elastics around the tees. There is a small size for an individual child, a large one for two or three children to work together. Designed by Victor D'Amico

pictures or making objects. It is a means by which he expresses his individuality and communicates his ideas about himself and his world. The art of a young child... may appear to be mere scribbles and color patches or fantastic shapes made of clay and other materials. Nevertheless, these are extremely important. They have real meaning for the child and can be guideposts toward understanding and helping him in his growth."

The Art Center of The Museum of Modern Art under the direction of Victor D'Amico has been one of the pioneers in exploring new methods of art education for the young. In 1942 Mr. D'Amico created the Children's Art Carnival, which demonstrated the techniques as well as the philosophy of art education as they had been developing in the Museum's art school. Thereafter, for more than twenty years, the Carnival was presented periodically at the Museum. In the fifties it appeared at international trade fairs in Milan and Barcelona, and was featured in the United States Pavilion at the Brussels World's Fair. In 1962, on behalf of the International Council at The Museum of Modern Art it was presented by Mrs. John F. Kennedy to the National Children's Museum in New Delhi, after which it toured major cities of India.

In New York City many of the ideas of the Carnival have long been a part of the teaching programs of private schools and art classes offered at such places as the Brooklyn Museum and the Junior Museum of The Metropolitan Museum of Art. But comparatively few public schools offer the opportunity for experimentation that the Carnival encourages. This situation, combined with an increased awareness that many programs have been organized for the teen-agers of the city but few have been developed especially for younger children, led to the decision that one of the best uses the Museum could make of its unique resources would be to take the Carnival out of the confines of 53rd Street and make it a more vital part of the life of the city.

On March 27 an open house for parents and children was held at the Children's Art Carnival at the Harlem School of the Arts on St. Nicholas Avenue and 141st Street to celebrate the conclusion of the building phase and the beginning of the working life of the Carnival. For more than a year it had occupied the thoughts and energies of many people. Advice on where the Carnival should be located and how it should be organized was sought from many organizations, among them the Metropolitan Applied Research Center, neighborhood boards, the East Harlem Block School, Headstart, the Department of Welfare, the Nyumba ya Saana (artists co-operative), the Northside Center for Child Development, the New York State Council on the Arts, the Real Great Society. The search for suitable quarters went on for months. When the Harlem School of the Arts, directed by Dorothy C. Maynor, offered rent-free space in a one-story garage adjacent to the school, the offer was accepted.

Betty Blayton Taylor, a young artist and teacher who had organized art projects for teen-agers under the Haryou program from 1964 through 1966, was appointed Executive Director of the Carnival. Her first step was to enlist the active participation of people in the area. The Members of the Community Advisory Board she organized are: Theodor Gunn, artist, member of the Board of Trustees of the Studio Museum in Harlem, organizer of welfare parents; Mrs. Doris Haywood, Director of the Rivington Community Center; Mrs. Kenneth Marshall, social worker, former Director of Grant House, member of the Board of Directors of the New Lafayette Theatre; Mrs. Nona Pierce, of the editorial staff of the *Amsterdam News*; Mrs. Malika Rahman, community leader, artist's wife, Director of



*Peepshow Viewer.* A column about 6 feet high and 30 inches in diameter contains a revolving cylinder on which are slides representing the work of modern artists; picture sequences of abstractions, strange animals, birds, and flowers; a fantasy of spaceships in outer space. Openings have been cut on all sides of the column at different levels. A jungle gym construction on one side and a small staircase on the other permit children to reach the upper openings. The Viewer is based on children's pleasure in peeping and peering, and on the kneeling, squatting, and climbing that is a part of their play. Designed by Victor D'Amico



the Malika Gallery; Miss Vivian Rogers, member of the Neighborhood Board No. 2, Grass Roots; Mrs. Joan Sandler, on the staff of the Metropolitan Applied Research Center, researcher of arts and cultural activities in the Harlem area; William Songer, artist and teacher; Mrs. Melba Taylor, of the Northside Center for Child Development, parent organizer, member of the Citizens Committee for Children, Liaisons (a women's philanthropic organization); Mrs. Lydia Thaxan, special projects co-ordinator of the Board of Education; and Wendall Wray, Director of the Countee Cullen Library, organizer of art exhibitions.

Mrs. Taylor also sought the advice of a number of people, who then became affiliated with the Carnival as Community Consultants: Romare Bearden, artist, consultant to the Harlem Cultural Council; Dr. Mamie Clark, Director of the Northside Center for Child Development; Dr. Kenneth Clark, social psychologist, Director of the Metropolitan Applied Research Center, member of the Board of Regents; Mrs. Ida Cullen Cooper, community leader, widow of Countee Cullen; Mrs. Jean Hudson, Director of the Schomburg Collection; Dr. Kenneth Marshall, Associate Director of the Metropolitan Applied Research Center; Cyril Tyson, Commissioner of the Human Resources Administration for the City of New York.

With Mr. D'Amico, who is serving as Consulting Director, Mrs. Taylor developed plans for converting the former garage into an attractive place for children and parents. With the co-operation of the public schools,

neighborhood boards, Headstart waiting lists, and community centers, she began to set up a schedule of classes. At the same time a group of Trustees and friends of The Museum of Modern Art began to raise the necessary funds. The Museum assumed one third of the cost; additional financial support has come from individuals and foundations, including The New York Times Foundation, The New York Fund for Children, The Heckscher Foundation for Children, the van Ameringen Foundation, The Ford Foundation, the Rockefeller Cousins Fund.

Physically the Carnival is made up of two areas of activity in which the children participate. One section contains toys especially designed to introduce some of the elements of art—pattern, texture, color—on a level that children can readily understand or enjoy. Here they can manipulate a variety of materials and structures to create patterns of color and line and light as they wish. The second area is a studio workshop where they can paint, make collages and mobiles, model clay, work with papier-mâché, etc.

Classes have been arranged during school hours in co-operation with the public schools in Harlem. Children have also been enrolled from Headstart programs, neighborhood boards, Livingroom Day Care programs of the New York City Department of Social Services, the Harlem School of the Arts, and other community organizations. The year is divided into four three-month periods. Children attend a minimum of one class per week, or a total of 16 sessions, during the three-month

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A youngster painting at the Children's Art Carnival. March 1969

period. Children who are not enrolled may attend one of the several hour-long "open" sessions; they can then reserve a regular place in the following three-month term. During the summer months a limited number of teen-agers will serve as special aides and receive art training. Interested mothers will also have an opportunity to receive training in working with youngsters in this kind of situation.

Although the Carnival has been established as a pilot project, and funds are still being sought for the initial three-year period, if the Carnival proves to be an active center in the community, additional funds will be sought to continue its operation beyond this period.

### New Publications

**TWENTIETH-CENTURY ART FROM THE NELSON ALDRICH ROCKEFELLER COLLECTION.** Foreword by Monroe Wheeler, introduction by Nelson A. Rockefeller, commentary by William S. Lieberman. 144 pages; 116 illustrations including 16 in color. Cloth \$7.50 (Members \$5.63), paper \$3.95 (Members \$2.96).

This book accompanies the first comprehensive public showing of one of the most important private collections in this country, which will remain on view at the Museum through September 1. The collection formed by Governor Rockefeller reflects an astute perception of the art of our time and a range of interest that extends from the masters of modern art to very recent experimental work. The illustrations in the book reproduce work by such artists as Arp, Boccioni,

Braque, Calder, Giacometti, Gris, Jasper Johns, Ellsworth Kelly, Kiesler, Lachaise, Roy Lichtenstein, Morris Louis, Matisse, Miró, Moore, Picasso, George Segal, David Smith, Tony Smith, Frank Stella, as well as many others.

*To be distributed to Resident, Employee, Resident Student Members (with expiration dates of March 31, 1969–February 28, 1970), to Suburban, Non-Resident, Foreign, Family, Non-Resident Student Members (with expiration dates of June 30, 1969–May 31, 1970), and all Contributing Members.*

**TAMARIND: HOMAGE TO LITHOGRAPHY.** By Virginia Allen, preface by William S. Lieberman. 64 pages; 46 illustrations including 8 in color. Cloth \$6.95 (Members \$5.21), paper \$3.95 (Members \$2.96).

This publication accompanies the exhibition that will be on view at the Museum through June 30. The text discusses briefly the history and development of lithography both in France, where it first achieved importance as an art form, and in America, and examines in depth the purpose and influence of the Tamarind Lithography Workshop in relation to American lithography in general and of the 1960's in particular. Illustrations in color are of lithographs by Garo Antreasian, Sam Francis, Gabriel Kohn, Allen Jones, Nicholas Krushenick, Henry Pearson, Kenneth Price, and Leon Polk Smith. Among the lithographs illustrated in black and white are works by Josef Albers, Paul Brach, José Luis Cuevas, Philip Guston, David Hockney, Louise Nevelson, William Turnbull, Esteban Vicente.

*To be distributed to Contributing Members in Fellow, Supporting, Sustaining, and Patron categories.*

### To be published in July:

**THE FILMS OF ROBERT ROSSEN.** By Alan Casty. 62 pages; 40 illustrations. Paper \$2.50 (Members \$1.88).

This book deals with Robert Rossen's entire career—as writer, producer, director—and locates his films within the context of his abiding concern with social realism. With great insight the author writes of the art and politics of the controversial and once-blacklisted film director. Among the films discussed are *Body and Soul*, *All the Kings Men*, *The Hustler*, and *Lilith*.

*To be distributed to Contributing Members in Supporting, Sustaining, and Patron categories.*

### The Tamarind Lithography Workshop

From its beginnings early in the nineteenth century until the late 1950's, American lithography failed to achieve the dynamism of its more famous French counterpart. Throughout the nineteenth century lithography was used in America almost exclusively as a means for mass-producing book illustrations, posters, advertisements, and genre pieces. Unlike Manet, Degas, Redon, Toulouse-Lautrec—to mention only some of the great and familiar names—few American artists thought of using the medium for artistic expression.

Between 1900 and 1940 a number of American artists

began to work in lithography, some with great sensitivity and vitality, but conditions were primitive, experience was embryonic, and tradition lacking. The forties and fifties were even leaner years for lithography in America, especially under the impact of Stanley William Hayter's Atelier 17, which had moved from Paris to New York in 1940 and shifted whatever interest there had been in lithography to intaglio printmaking. Another factor was the lack of facilities for complex lithographic printing. Central to this problem was America's failure to recognize the need for collaboration between artist and printer. Lithography is technically the most difficult of all print media and requires specialized skills and equipment beyond the reach of most artists.

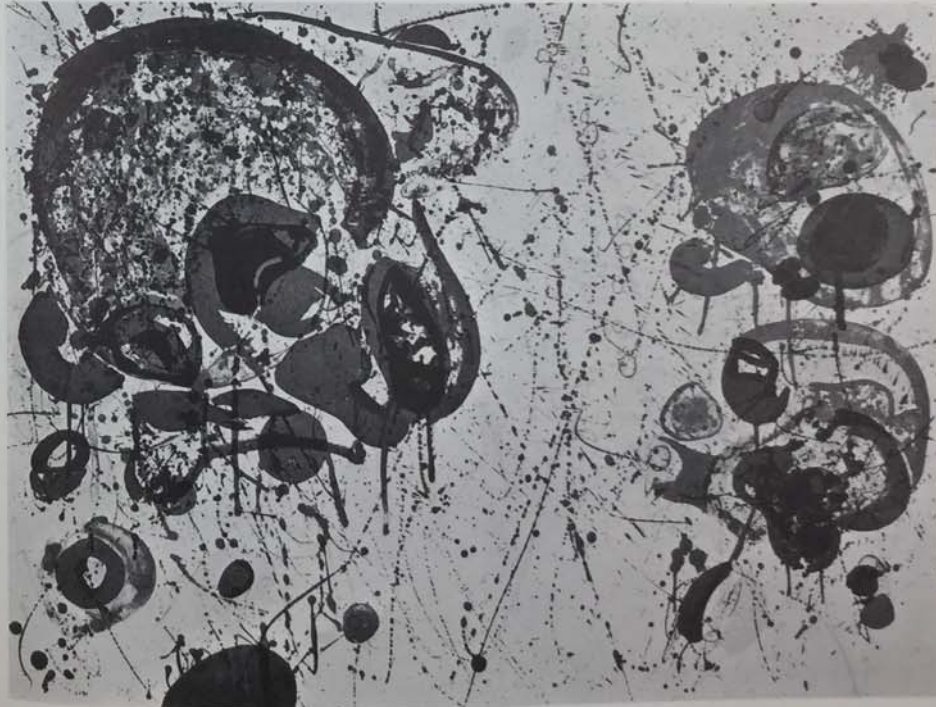
The Tamarind Lithography Workshop in Los Angeles was created primarily to fill this need. Under the direction of June Wayne and funded by the Program in Humanities and the Arts of the Ford Foundation, the Workshop has for nine years been dedicated to the stimulation and preservation of an art form in danger of extinction. In order to encourage artists to experiment with the process and expand the possibilities of the medium, as well as to train printers who would then establish their own workshops, Tamarind

has invited a total of 95 artist-fellows to the Workshop to make lithographs. They, together with 57 guest artists and several of the staff and printer-trainees themselves, have produced over 2,500 editions of lithographs.

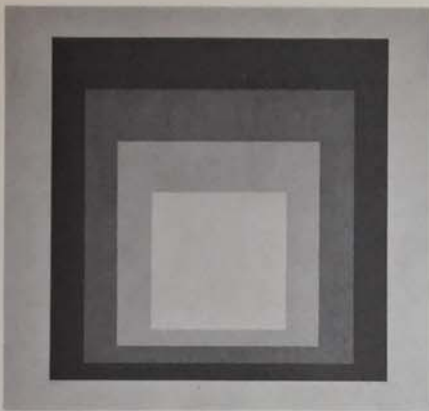
The exhibition that opened at the Museum on April 29 presents a selection of about 150 of these lithographs. The range of images and variety of selection will be surprising to those familiar only with the traditional painterly and draftsmanship qualities of lithography. Fully one fourth of the prints in the exhibition belong to the styles that are characterized as optical, hard edge, or minimal. The stark shapes of George Sugarman, Jesse Reichek, John McLaughlin, and William Turnbull; the subtle tonalities of Josef Albers, Paul Brach, Billy Al Bengston; and the vibrating colors of Nicholas Krushenick, Leon Polk Smith, and Henry Pearson are stunning examples of the success of the lithographic process applied to images once believed to be unattainable in lithography.

There are, to be sure, many examples of the intricate draftsmanship associated with traditional lithography—prints by Harold Altman, James McGarrell, Seymour Rosofsky, and Peter Takal. Abstract Expressionist painters Philip Guston and Esteban

Sam Francis. Untitled. (1963). Lithograph, 26 3/4 x 36". The Kleiner, Bell and Company Collection of Tamarind Impressions, promised gift to The Museum of Modern Art



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Josef Albers. *Day and Night I*. 1963. Lithograph, 15¼ x 15¾".  
The Kleiner, Bell and Company Collection of Tamarind Impressions,  
promised gift to The Museum of Modern Art

Vicente use lithographic crayon with great spontaneity, while John Hultberg, Sam Francis, Dick Wray, and Adja Yunkers achieve their images with the sweep and spatter of liquid tusche. Carl Morris's *Span* in seven colors presents lithography at its most painterly.

Those painters and sculptors who derive their language from the inherited vocabulary of Pop Art frequently find lithography an eloquent adjunct to their painting. David Hockney's print, *Pacific Mutual Life Building with Palm Trees*, made while Hockney was a guest-artist at Tamarind, provoked an interest in lithography and in the imagery of Hollywood which led him to produce the *Hollywood Collection*, as well as a number of single lithographs, at Gemini G.E.L., one of the several lithography workshops operated by Tamarind-trained printers. Illusionistic lithographs by Ed Ruscha push the medium to its most subtle and precise dimensions. Ruscha recently shared the Workshop with fellow West Coast artist Kenneth Price, whose jewel-tone Mayan frog-cup images closely relate to his recent sculpture.

Among the most successful prints produced at Tamarind are those by Josef Albers, Louise Nevelson, and Sam Francis. Of the three, only Francis had had extensive experience in lithography. Albers, aside from a few self-portraits drawn on stone in 1917 and 1918, came to the Workshop unschooled in the medium. He had made silkscreen prints, but did not imagine that his "squares" could be brought off in lithography. Research uncovered transparent inks which, when over-printed, produced a third color by optical mixing on the paper. Nevelson had never made a lithograph before coming to Tamarind, but her extensive exploration of the medium at the Workshop produced a body of work remarkable in its range and depth. Since she used her "walls" as a point of departure, Nevelson's Tamarind lithographs are, predictably, mostly in black and white. Francis's



Louise Nevelson. *Untitled*. (1963). Lithograph, 30¼ x 22¾".  
The Kleiner, Bell and Company Collection of Tamarind Impressions,  
promised gift to The Museum of Modern Art

splashes prints in pure colors often moved through many color variations before the final combination was approved, and he also worked in black and white for the first time.

In 1923 William M. Ivins, the first curator of prints at The Metropolitan Museum of Art, wrote: "Each period in the history of the graphic arts is dominated by the work of some one school or group of men who in some mysterious manner managed to produce a body of original work which is always immediately thought of when that period is mentioned; and prints being a sort of international literature, the dominant group is rarely found twice in the same country."

His words were prophetic, not only of America in the 1960's but also of Tamarind. Printmaking today is an international concern of great vitality, and its center is the United States because most major American artists have found meaningful vehicles in the multiple media. To some extent this renaissance—for that is what it is—was made possible by the discovery of new media derived from industrial technology, but it is also due in equal part to the revival of traditional methods like lithography. A visionary project that became a reality, Tamarind has been a homage to this one medium, a celebration of the collaboration of artist and printer.

—Virginia Allen  
Assistant to the Director, Department of  
Drawings and Prints

*Tamarind: Homage to Lithography*. Through June 30. Directed by  
William S. Lieberman and Virginia Allen.

## Architecture and Design

### Special Exhibitions

During the last twelve months the Department of Architecture and Design has been presenting small and relatively impromptu exhibitions on subjects of topical or other special interest. Twenty-five posters from the Paris student revolt; Czech and Polish posters recently acquired for the Graphic Design Collection; and a project to convert a Manchester textile warehouse into a museum of science and technology were all shown in Gallery 20 on the second floor; another exhibition in this series, shown in the Museum's lobby, was Louis I. Kahn's project for a memorial to the six million Jews killed during World War II.

On view in Gallery 20 during March and April was an exhibition called *Function Without Form: Two Models of an Undesignable City*, a remarkable urban design study by Theodore Waddell in collaboration with Michael C. Cunningham. Taking a proposed seaport at Messina as a case in point, the project concentrated on an abstract visual language for the study of large-scale urban ideas, so that the architect is not forced to

indicate specific buildings whose shapes cannot yet be known. One of Mr. Waddell's models consisted of neon tubes (representing transportation systems) and small incandescent bulbs (existing and proposed buildings) on a base of polished stainless steel (water) and a thick layer of transparent plastic (land). A second model showed one element—an automated harbor facility—at a larger scale but avoided specifying exact building configurations by using pieces of hardware borrowed from automobiles, television sets, and other electrical devices.

In late April *Painting for City Walls* opened in the Goodwin Galleries. The undistinguished buildings that constitute so much of the New York City environment have one advantage for the artist who wants to work at giant scale; they often present vast blank surfaces passed, if not noticed, by thousands of people every day. Recently several artists, with the enterprising assistance of David Bromberg, an urban planner, persuaded landlords to let them use blank walls at six different sites in Lower Manhattan, where most of New York's artists live and work. Perhaps the most startling results were obtained at 29th Street and Second Avenue. At that site artist Jason Crum transformed two

Jason Crum. Murals at 29th Street and Second Avenue, New York City. 1968



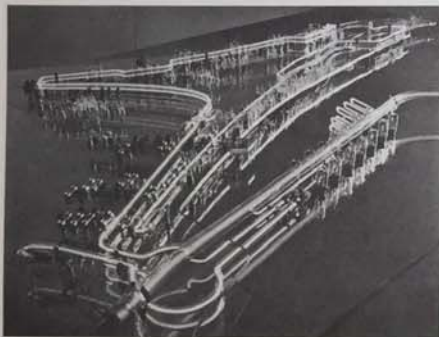
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walls on buildings adjacent to a playground (designed by Paul Friedberg) into colossal geometric patterns in red, yellow, blue, and white. Fed into the kaleidoscopic street scene of children at play, pedestrians and automobiles, architecture and non-architecture, such colorful fragments have sometimes prompted the refurbishing of adjacent areas, but their purpose is community improvement in a deeper sense. Mrs. Doris Freedman, who as Director of New York City's Department of Cultural Affairs brought city sponsorship to three of these projects, observes that "these artists wish to establish direct lines of communication with the New York community and end their traditional isolation from the mainstream of civic activity."

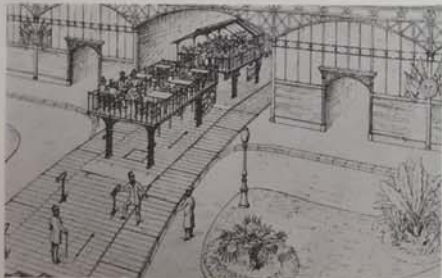
The Kaplan Foundation has given financial assistance so that Mr. Bromberg can continue as co-ordinator. It costs about \$4,000 to paint one wall; interested citizens alert to a new opportunity in public patronage of the arts can reach Mr. Bromberg at 90 Bedford Street, New York City.

Another special exhibition, scheduled to appear in the Goodwin Galleries in mid-June, will be a review of some of the projects of Eugène Hénard, the French urbanist whose turn-of-the-century ideas for modernizing Paris are in some respects astonishingly prophetic. The exhibition is based on research by

Theodore Waddell.  
Model for an urban development near Messina. 1968



Eugène Hénard.  
Project for a continuous moving sidewalk with raised platforms. 1887



Peter Wolf. Reproductions of Hénard's drawings will be accompanied by pictures of other notions of the "city of tomorrow," selected by Peter Wolf and Emilio Ambasz, Associate Curator of Design. In our own era of partial or failed utopian solutions to the urban dilemma, these prognostications suggest how little progress we have made.

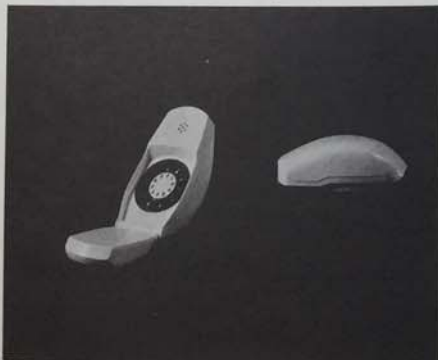
#### Recent Acquisitions

The Design Collection of useful objects, posters, and architectural models and drawings is continuously augmented; present plans call for exhibitions of major additions to these collections at approximately eighteen-month intervals, and individual items are occasionally shown in the Goodwin Galleries as they are acquired.

Among the most interesting recent additions is a folding telephone designed by Marco Zanuso and Richard Sapper. The gift of Società Italiano Telecomunicazioni, Milan, this new design carries simplification considerably further than has so far been the case with comparable American or Swedish versions. The dial is recessed in the handpiece, which also houses the hearing element; hinged to it, so that it folds over into the dial recess, is the mouthpiece. There is no separate cradle; the telephone is disconnected merely by setting it down on a table so that the two elements fold together. The modeling of the larger section, which gives this object something of the look of a soap dish at the end of an electrical cord, makes it comfortable in the hand. Its reduced weight and size suggest that the process of simplification ought to be carried still further.

Technical difficulties have marred much recent furniture produced in molded plastics; among the more successful new designs is Pierre Paulin's lounge chair, the supporting element of which is made of white polyester resin. This carries a removable shell of fiberglass upholstered with a thin layer of foam rubber and fabric. Since these shells are separately available in a variety of colors, spare upholstered sections can

Marco Zanuso and Richard Sapper. Folding telephone. 1968.  
White plastic housing spring-mounted hinged sections.  
Gift of Società Italiano Telecomunicazioni, Milan, 1968



be stored and changed at will. Of particular interest is the structural re-enforcement of the supporting section by use of curved surfaces in the legs as well as in the seat. The chair was a gift to the collection from Turner T., Ltd., New York City, and Artfort, Maastricht, Holland.

A reading lamp of polished aluminum, by Tony Palladino and John Mascheroni, is a somewhat startling object for the simple reason that it dispenses with a shade. It is made of a single 2½"-diameter aluminum tube, curved at the top like a faucet, and containing in its open end a single high intensity bulb. At the bottom the tube is cut to make three splayed legs. The amount of illumination provided, as may be imagined, is of somewhat limited utility, but the idea merits technical development. The handling of the tube—massive and seemingly solid at the top but revealed to be thin and almost delicate where it has been cut open to make legs—produces a visual ambivalence comparable to some recent primary-form sculpture.

In 1943 the Museum acquired, through the Edgar J. Kaufmann Purchase Fund, four examples of the wood bowls and platters produced by James Prestini. Subsequent gifts and purchases in 1945, 1950, 1957, and 1960 brought this collection up to twenty-seven objects; in 1968 Mr. Prestini generously donated an additional sixteen examples. It may be said that the Museum's present holdings of forty-three Prestini

Left: Pierre Paulin. Lounge Chair, 1968. Molded white polyester resin; removable upholstered shell of fiberglass.  
Gift of Turner T., Ltd., New York, and Artfort, Holland

Right: Tony Palladino and John Mascheroni. Reading Lamp, 1968. Polished aluminum; high intensity bulb. Gift of the designers, New York City



bowls and platters affords a comprehensive survey of his work. All of these objects are distinguished by their extreme elegance and economy of form; the unusually thin saucer or platter shapes, perhaps even more than the bowls, are technically remarkable in their skillful exploitation of wood grain.

James Prestini. Wood platters and bowls. ca. 1939.  
Purchase funds and gift of the designer



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### Architectural Models

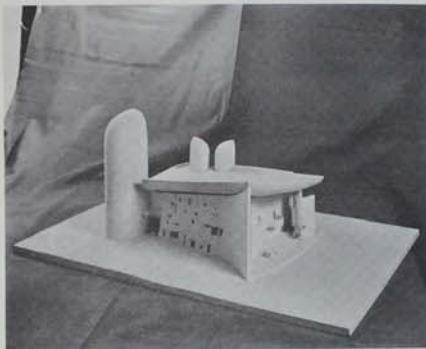
An interesting addition to the Department's collection of architectural materials is a model of the chapel of Notre-Dame du Haut at Ronchamp, France. Made by Gunter Kelp, in Vienna, the model is of white plastic and has a removable roof, which allows study of its complicated interior. Photographs of buildings are always inadequate and partial; but few buildings are more difficult to comprehend without the aid of a model than this masterpiece of Le Corbusier's postwar period. Its intricate sculptural configuration and deceptive scale can in fact be studied somewhat better through a model than at the site, where its overwhelming presence makes design analysis difficult if not irrelevant.

The Ronchamp chapel marked a turning point in Le Corbusier's works, but the history of modern architecture conceived as curvilinear sculptural form, rather than as right-angled cubic masses, has precedents reaching back to Gaudí, Guimard, and Horta, and continuing in the twenties in Germany and Austria with the work of Eric Mendelsohn and Frederick Kiesler. A major addition to the Architecture Collection is the singular model by a less well-known German architect, Hermann Finsterlin. Born in 1887 in Munich, Finsterlin was one of the most revolutionary of post-World War I architectural theorists; he built nothing, but in his numerous projects and in his writing, he proposed an architecture that would be essentially hollow sculpture, free of functional considerations as form determinants. The model represents a "House of

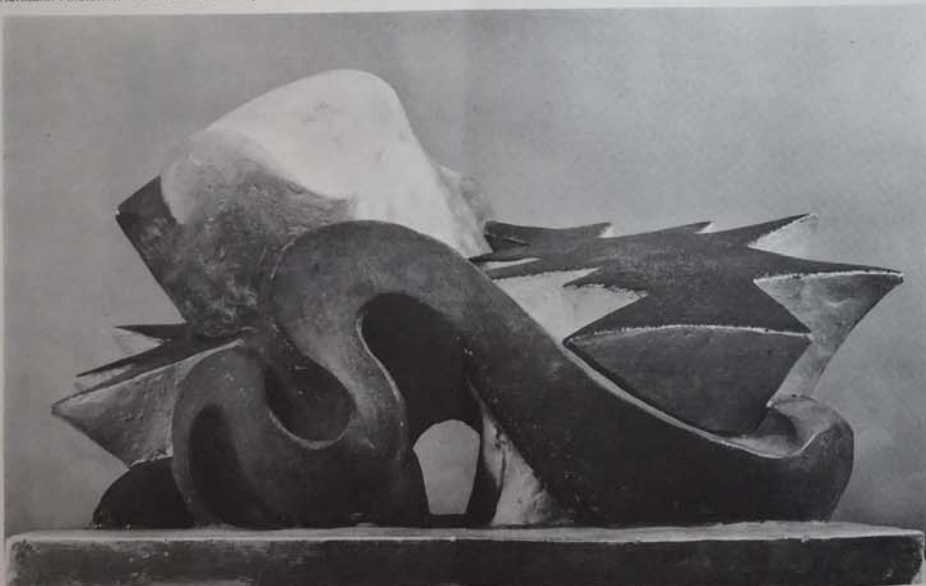
Sociability," and was one of a series of related studies produced around 1920. Made of polychromed plaster, it is a major gift to the collection from the D. S. and R. H. Gottesman Foundation.

—Arthur Drexler  
Director, Department of Architecture and Design

Le Corbusier. Chapel of Notre-Dame de Haut, Ronchamp. 1954. Plastic model constructed by Gunter Kelp, Vienna, 1968. Philip Johnson Fund



Hermann Finsterlin. "House of Sociability," ca. 1920. Polychromed plaster. Gift of D. S. and R. H. Gottesman Foundation



### August Sander (1876–1964)

An exhibition of 27 portraits of his fellow Germans by August Sander is on view in the Steichen Photography Center through June. All the pictures in this exhibition are drawn from the Museum's collection and are part of an immense project of at least 500 photographs which Sander called *Menschen des XX. Jahrhunderts* (Men of the Twentieth Century) and on which he worked from the turn of the century until the last years of his life.

Most of the Museum's collection of about 65 original photographs by August Sander were obtained in 1952 by Edward Steichen, then Director of the Department of Photography. Mr. Steichen was in Europe gathering material for his exhibition *The Family of Man* when he was personally introduced to August Sander by the mayor of the city of Cologne. In addition to approximately 50 pictures from the project *Menschen des XX. Jahrhunderts*, the Museum also owns other works by Sander including the portfolio *Köln wie es war* (Cologne as It Was).

August Sander was born in 1876 in the village of Herdorf (Hesse), Germany. Herdorf is located in the Westerwald region, about 60 miles southwest of Cologne. Then, as now, the Westerwald could be described as a German Appalachia—remote, mountainous, containing a traditional culture, offering a strong contrast to the urban industrial centers nearby.

Even as a youth Sander had wanted to be a photographer and in 1899, after one year of work as a miner and two years of service in the military, he began his professional career. He then worked as a trainee and apprentice in various studios and schools, and established his own studio in 1910 in Cologne, which he maintained until it was destroyed in the bombing of 1944. Sander then retired from his active professional life and returned to his native Westerwald region, to a village almost within eyesight of the place where he was born. There he continued to work on his project *Menschen des XX. Jahrhunderts* until he died in 1964 at the age of 88.

Whereas Sander was well known as a photographer in Germany, his work has not been easily accessible outside his own country until recently. His two major books *Antlitz der Zeit* (The Faces of Our Time), 1929, and *Deutschenspiegel* (Mirror of the German People), 1962, were published only in Germany and hence did not have the wider impact they merited. The plates for the book *Antlitz der Zeit* were destroyed by the Nazi regime in 1934, making that book a rare collector's item. *Deutschenspiegel*, which is still available, contains additional work to that found in *Antlitz der Zeit*, including pictures made as late as 1955. Both books represent a portion of Sander's great project *Menschen des XX. Jahrhunderts*.

*Menschen des XX. Jahrhunderts* was intended to be a visual chart of German society; at the same time it was to depict those visible aspects of culturally structured systems that enable men in all societies to relate to each other. These pictures are portraits of occupations, social positions, and roles, but they are simultaneously portraits of specific human beings. When the individual agreed to be photographed he presented himself as a



August Sander. *The Police Officer*, 1925. The Museum of Modern Art

personality who selected an appearance. Sander fully understood this process and, with compassion yet detachment, pictured both the resulting mask and that personal energy which animated the mask. Sander saw the person and the persona as having equal significance—for each one defined the other. Thus, in the portrait of the Police Officer, a synthesis occurs where the twinkle of an eye and the surprised sweep of a mustache parry the cut of the coat and the insignia of its buttons, and we finally confront both a Man and a Uniform.

Sander's photographs are traditional and straightforward in their structure and technique. They reflect a richness and subtlety equal to the complexities of the individuals/types portrayed and remind us of the struggles and accomplishments of the human spirit as it finds itself challenged by the need to co-operate with others in society.

—Gary Metz  
Curatorial Intern, Department of Photography

August Sander: *Photographs*. Through June 30. Directed by Gary Metz.

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889.2Janet Leigh in *Touch of Evil* (1958).

### The American Action Movie

*The American Action Movie: 1946–1964*, a film series arranged for the Department of Film by Lawrence Alloway, has been on view at the Museum since April 24 when it was opened by Mr. Alloway. The first film shown in the series, and the last, are both based on Ernest Hemingway's short story "The Killers." The first, directed by Robert Siodmak, with Burt Lancaster and Ava Gardner, was made in 1946; the other, directed by Don Siegel, with John Cassavetes and Angie Dickinson, was made in 1964. In between is a period of American cinema that is at once over-familiar and under-studied: big-screen Westerns, tight black-and-white thrillers, and the revival, beginning in 1949, of World War II subject matter. All genres that deal with the show of violence are sampled—even family chronicles and soap opera of the period, which sometimes exist on the edge of violence.

Work started on the series last year when the first idea was to present a general survey of popular American movies since World War II. It began as a joint project of Lawrence Alloway, Toby Mussman, and Robert Smithson, but the final form of the program is Alloway's. In planning the series he has restricted his choice to films that make a graph of violence as spectacle, and violence as motivation in Hollywood movies.

Among the films that are being shown are *White Heat* (1949) with James Cagney, Virginia Mayo, and Edmond O'Brien; *Kiss Me Deadly* (1955) from the novel by Mickey Spillane, with Ralph Meeker and Albert

Dekker; *Pickup on South Street* (1953) with Richard Widmark; *The Big Heat* (1953) with Glenn Ford, Gloria Grahame, and Lee Marvin; and two of Orson Welles's four thrillers: *Lady from Shanghai* (1948) with Rita Hayworth, Everett Sloane, and Orson Welles; and *Touch of Evil* (1958) with Charlton Heston, Janet Leigh, Akim Tamiroff, Marlene Dietrich, and Orson Welles.

Despite the presence of occasional films by celebrated directors—such as the two by Orson Welles—the main stress is not on directors. Their contribution to popular movies must be balanced against the fact of collaboration and the influence and power of producers, writers, stars. Films produced by Hal Wallis, Aaron Rosenberg, and Albert Zugsmith, for example, are recognizably theirs, no matter who directs. Several Richard Widmark films show the way in which continuities among a star's roles may be more important than characterization defined in theatrical terms.

Iconography (from story lines to recurrent detail) is strong in popular movies. The films that are being shown in *The American Action Movie* have been selected to indicate some of the iconographical themes which regular filmgoers appreciate but critics neglect. It is the conventions of the cinema that are being studied in this program, not qualities of masterpieces. Alloway says it is the characteristic film that he is interested in; he denies any interest in classics. His ideas on the subject will be presented in greater detail in a book he is preparing for publication in the near future.

The series continues through June 6.

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

In the years immediately following World War II American art transcended its heretofore provincial situation and came to dominate the mainstream of the modern tradition. This was the accomplishment of a generation of artists whose styles matured in the decade 1945–55, the so-called Abstract Expressionists. In 1958 the exhibition *The New American Painting* was organized by the International Program of The Museum of Modern Art at the request of European institutions for a show devoted specifically to these artists. Between April 1958 and March 1959 the exhibition, directed by Dorothy C. Miller, was presented in eight European cities under the auspices of the International Council at the Museum. Upon its return to the United States the exhibition was shown at the Museum, which was the most comprehensive survey of the work of these painters the Museum had been able to show until that time.

The exhibition *The New American Painting and Sculpture: The First Generation* that opens at the Museum on June 18 will be a full-scale presentation. Sculptors as well as painters will be represented in depth, showing the development of this pioneer generation of artists from the 1940's to the 1950's. Many major works will be on exhibition—paintings by

Jackson Pollock. *Echo*. 1951. Oil on canvas, 91 7/8 x 86". Acquired through the Lillie P. Bliss Bequest and the Mr. and Mrs. David Rockefeller FundDavid Smith. *Cubi X*. 1963. Stainless steel, 10' 1" high, 6' 6 3/4" wide. Purchase

de Kooning, Gorky, Gottlieb, Guston, Kline, Motherwell, Newman, Pollock, Reinhardt, and Rothko, and sculpture by Grippe, Hare, Nakian, and David Smith, among others.

A significant difference between the exhibition that was shown ten years ago and the one that will be seen this summer is that the present show is not a loan exhibition. Every painting and sculpture on view is in the Museum's collection or has been promised to it. This kind of exhibition, which contains only works that are or will be in the Museum's collection, is the second in a far-reaching program of such exhibitions. The first took place last October when the Museum's rich holdings of the work of Jean Dubuffet were shown.

The Museum has long owned more works by this pioneer generation of American artists than it has had space to exhibit; and in the last two years it has acquired many more through the generosity of the artists themselves, their families, private collectors, and friends and Trustees of the Museum. In order to show these works in proper depth and range, the Museum's collection of painting and sculpture has been reinstalled so that the space on the second floor could be devoted to this exhibition.

A small brochure containing the checklist of the exhibition and brief introductory remarks will accompany the exhibition. Late in the fall a large illustrated book will be published which will contain a catalogue of all the works of these artists in the Museum's collection and comprehensive essays by William Rubin (on the painting) and William Agee (on the sculpture).

*The New American Painting and Sculpture: The First Generation*. June 18–October 5. Directed by William S. Rubin and William C. Agee.

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Earth Opera, the Boston-based folk rock group, performing in the Museum Garden, June 20, 1968

### Jazz in the Garden 1969

Ed Bland, Program Director of last year's Jazz in the Garden series, has been reappointed to direct this summer's program of concerts. A native of Chicago, Mr. Bland studied musicology at the University of Chicago and musical composition with John Becker and Wallingford Riegger. Since his arrival in New York some nine years ago he has worked as composer, arranger, producer for Lionel Hampton, Junior Wells, Richie Havens, and Clark Terry, among others. In recent months he has conducted his own compositions or arrangements for recording sessions with Dizzy Gillespie, The Hesitations, and Country Joe and the Fish. He is currently a record producer for GWP Records, a subsidiary of Gerard W. Purcell Associates.

Also active in television and film, Mr. Bland has written, directed, and produced *The Cry of Jazz*, a semi-documentary film (now distributed by Grove Press) which sought to establish the relationship between jazz music and Negro life in America. He served as script consultant on Shirley Clarke's *The Cool World*,

and was musical consultant for the Camera 3 program shown on CBS this past fall, *Really the Country Blues*, which featured Buddy Guy and Son House.

In selecting last year's series of programs, Mr. Bland was concerned with presenting a survey of contemporary musical styles, including some of the attempts that have been made to synthesize jazz and rock. This summer, too, the guiding principle will be to offer a broad view of current musical styles, represented by new young talents as well as older musicians who are having a particularly meaningful impact on the emerging young musicians.

Weather permitting, the concerts are held in the Sculpture Garden on ten consecutive Thursday evenings, when the Museum is open until 10:00. Admission to the concerts is 75 cents, in addition to the regular Museum entrance fee. The concerts begin at 8:30 and last for an hour. This summer the series begins on June 26.

### The Painting and Sculpture Collection: How It Is Formed

Dry though the title of this article sounds, employees of art museums find that members of the public are curious to know how a museum goes about acquiring its collections. Where modern art is concerned the questions sometimes come—in querulous tones—from visitors who have been outraged or puzzled by particular works and wonder how they ever managed to reach the museum's walls. On the other hand, the asker often simply wants to know how works of art become part of a museum's collection. This article is addressed to the second questioner. It outlines the steps through which every work of art passes on its way to becoming part of the collection of this Museum, and suggests some of the many sources and resources from which our collection has been formed. Although painting and sculpture is the subject here, the procedures apply equally to all curatorial departments except film which, because of its special nature, has its own methods.

From the founding of The Museum of Modern Art in 1929, Alfred H. Barr, Jr., the first Director and then Director of the Museum Collections until his retirement in June 1967, conceived of this new modern museum as a museum that would be concerned with all the arts of our time—not just painting, sculpture, drawings, prints, and the decorative arts, but also architecture, industrially produced objects, graphic design, photography, and film, media not then widely regarded as worthy of recognition by an art museum.

The collection is, and always has been, international in character. At last count the painting and sculpture collection included artists from all continents and 53 countries. Works by Americans, however, far outnumber those of any other country, and works by artists living or showing in New York inevitably outnumber those by artists active in other parts of the country.

In time, the collections begin roughly at the last quarter of the nineteenth century—except that the photography collection spans the whole history of that medium since its origins are comparatively recent. The vast majority of works in all the collections, however, are of the twentieth century.

In 1947 the Museum made an agreement with The Metropolitan Museum of Art to pass on to it works that had attained the status of "classics," and the resulting proceeds were to be used to buy the work of younger artists. After about five years this arrangement was terminated because it was decided by this Museum that a small core of works which had passed the test of time should be kept and added to with great discretion, in order to provide an understanding of the history of modern art and to serve as a background for the new works that would be making up the bulk of the Museum's acquisitions. Except for this small core, the Museum does not call its collections "permanent," and does not, as a matter of policy, accept works if it must agree to keep them in perpetuity.

The Museum tries to acquire what seems, in Mr. Barr's words, "the more original and advanced art of our time, that is, the kinds of art which most clearly distinguish our period from the past." At the same time it is interested in

art which, while obviously dependent on a particular tradition, has added something significant to it. The Museum does not collect the kind of art that is called "academic"—art that depends on a tradition without enlarging or expanding it by any new or fresh insights.

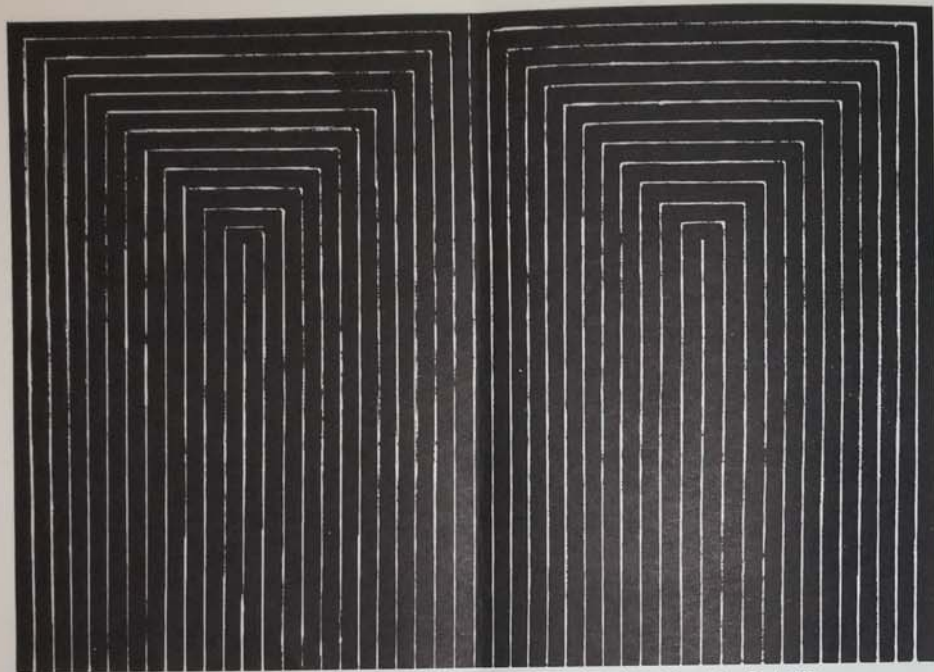
Quality is, of course, the principal standard applied to any acquisition. After saying this, however, it must be recognized that notions of quality can be quite diverse where many curators and relatively little "received" opinion are involved. One must also keep in mind the devastating effects of time on the masterpieces of the moment. It is a cautionary experience to leaf through the many volumed registry of artists compiled by Thieme and Becker. Pages go by with names known to no one but a few specialists, or perhaps to Ph.D. candidates looking for dissertation subjects. But many of these unknowns were exhibited widely, were handsomely paid, and won important prizes in their day. Everyone concerned with adding to the Museum's collections is aware that probably only a small proportion of the current art it acquires today will seem valid to the next generation.

But more of it may interest the generation after that, and a museum has to be wary of temporary declines from favor or changes of taste. A private collector can dispose of a work whenever it ceases to please him, but a museum needs to be more tolerant and more catholic. Art Nouveau, that short-lived, turn-of-the-century movement, languished in disrepute for many years after its heyday. Only in the last decade or so have we been able to see that it was an original, if not perhaps major, contribution to the history of modern art. So, though the Museum must always be prepared to

James Rosenquist. *Marilyn Monroe, I*, 1962. Oil and spray enamel on canvas, 93 x 72 1/4". The Sidney and Harriet Janis Collection, 1967



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Frank Stella. *The Marriage of Reason and Squalor*. 1959. Oil on canvas, 7' 6 $\frac{3}{4}$ " x 11'  $\frac{3}{4}$ ". Larry Aldrich Foundation Fund, 1959

revise its opinions, a certain patience and charity must be involved. Collecting the art of one's own time necessarily involves risks and mistakes—of both omission and commission.

Before any work of art enters the collection it must have been formally approved by the Board of Trustees. Since the Museum may acquire in a year as many as 2,000 objects, it is impossible for the Trustees to see each one. This responsibility is delegated to a system of Committees, one for each curatorial department, made up of Trustees and other people who are interested in and knowledgeable about that department's particular area. The Committees have the professional advice of the curatorial staffs of each department.

But before they are shown to the Committee, all works are studied by the curatorial staff, which has discretionary power to select from the many gifts and purchases proposed those which they feel are relevant and valuable to the collection. An individual who offers a work that is turned down by the curators may, if he wishes, ask to have this decision reviewed by the Committee.

At the meeting of the Committee of Painting and Sculpture which is held regularly once a month, the Committee is given a list containing pertinent data on all works proposed for acquisition. The members of the Committee are also provided with a list of balances in

purchase funds so that they will know what money is available for any purchases they are considering. All the works to be discussed are present at the meeting, unless for good reason that is not possible—the work may be out on exhibition in another part of the city, country, or world—or, as is often the case these days, it may be too large, too heavy, too fragile, or too unmanageable to be brought to the Committee's meeting room or any other available viewing space in the building. In this case, the work is examined in slide or photograph, and the Committee may elect to accept it in principle only, until it can actually be seen. Members of the curatorial staff discuss each work with the Committee, giving the considerations that make the staff believe it is or is not a desirable acquisition—its quality, its relation to the whole collection, its historical importance; its quality, or its value in relation to other works by the same artist or from the same movement which are already in the collection. After discussion, the Committee votes on whether to acquire the work, and their decisions are then reported for formal approval at the next meeting of the Board of Trustees.

Certain works may be accepted only for the Study Collection, a number of works that are retained not so much for their aesthetic interest as their historical importance or value to students and scholars of modern art history.

The Committee may also elect to accept a gift not for the collection but only as an asset—as something to be sold or exchanged. Naturally, the person offering such a work is given the chance to withdraw it if he does not wish to give it under these conditions.

The Committee also sees all works in the collection which the staff feels should be disposed of—either because similar but better works by the same artists have been acquired in the meantime, or because they no longer seem appropriate to the collection or of sufficient quality. However, no work that has once been part of the collection can be disposed of without a formal motion by the Board of Trustees, who must be shown the work when this approval is requested.

Inevitably, most of the works shown to the Committee are there as a result of the staff's initiative and activity. The staff tries to see as many exhibitions as possible in galleries and other museums in this city and in other parts of the world, and to visit artists' studios. But many other works are proposed by artists or dealers, or are offered as gifts by artists and collectors.

Acquisitions are also made by exchange, as well as by gift and purchase. As a matter of policy the Museum does not sell the work of living American artists, believing that such action might be detrimental to their careers, but it has on a number of occasions made exchanges of one work for another by the same artist. Often the idea of an exchange has originated with the artist himself.

In addition to the works in the galleries, or in the newly inaugurated International Study Center where works not on view can be seen by interested members of the public, the Museum also "owns" a great many works that are not physically in its possession. Some of them were given by a legal procedure that permitted the donors to have the use of them during their lifetimes. A much larger number have been formally promised either as gifts sometime in the future or as bequests. The assurance that particular works will eventually come to the collection is of great help to the Museum in deciding how to allocate its limited purchase funds. Knowing, for instance, that it will one day receive William S. Paley's great 1905 Picasso, *Boy Leading a Horse*, relieves the Museum of the need to raise the considerable amount of money that would be required to obtain a Picasso of this period and quality.

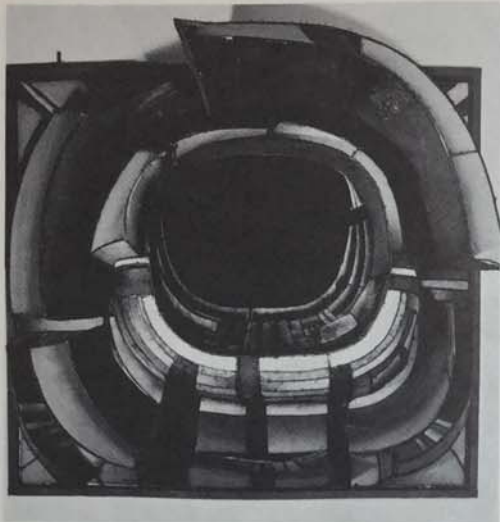
Museums are indebted to hundreds of donors for works of art and purchase funds, but in each museum certain names appear on labels and credit lines with a frequency that testifies that they are part of a central core that has nurtured the museum, either through the bequest of a superb collection, through an endowment that provides a constant source of funds, through consistent gifts. In Chicago one reads the names Palmer, Ryerson, Helen Birch Bartlett, at the Metropolitan they are Havemeyer, Bache, Altman, in Cleveland it is Hanna, in Baltimore it is Cone. At this Museum the appearance and reappearance of the names of Lillie P. Bliss, Abby Aldrich Rockefeller, and Mrs. Simon Guggenheim demonstrate the extraordinary generosity of these women. Miss Bliss, one of the founders of the Museum, who had been a supporter of the 1913 Armory Show and was a well-known collector of modern French art, died in 1931, shortly after the



Michelangelo Pistoletto. *Man with Yellow Pants*. 1964. Paper collage with oil and pencil over metal, 78 $\frac{1}{2}$ " x 39 $\frac{3}{4}$ ". Blanchette Rockefeller Fund, 1965

Museum had opened. She left her collection to the Museum, if it could raise an endowment fund of \$650,000. Somehow the money was raised, and in 1934 the Museum received some 66 paintings, which became the foundation of its collection. Among them were such masterworks as Cézanne's *Bather* of 1885, and his *Still Life with Apples* of about 1895, Seurat's *Entrance to the Harbor, Port-en-Bessin*, 1888, and Redon's *Silence*, 1911, which Miss Bliss had bought from the Armory Show. Miss Bliss knew that some works in her collection were too early in date for the Museum, and she also realized that a museum of modern art should have the freedom to keep its collections active. So she made clear that the Museum might sell works from her collection if this would permit the acquisition of works more vital to the collection. Because of this generous attitude the Museum was able to acquire such paintings as Picasso's *Demaiselles d'Avignon* of 1907, perhaps

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Lee Bontecou. Untitled, 1961. Relief construction of welded steel, wire, canvas, 80¼ and 89", 34¼" deep, Kay Sage Tanguy Fund (purchased from the exhibition *Americans 1963*)



Henri Matisse. *Piano Lesson*, 1916. Oil on canvas, 8½" x 6'11¾". Mrs. Simon Guggenheim Fund, 1946

the most influential painting of our century, and van Gogh's *Starry Night* of 1889.

In 1935 Abby Aldrich Rockefeller, another founder, gave 181 paintings from her collection to the Museum. They were largely by Americans — Burchfield, Demuth, Prendergast, Sheeler, Shahn, among them. Continuing Miss Bliss's farsighted attitude, she, too, put no restrictions on the use of her gifts. Self-portraits by John Kane and Yasuo Kuniyoshi, de Kooning's 1948 black-and-white painting, and Pollock's *Number 1* of the same year were among the works purchased with funds obtained from her gifts. In 1937 Mrs. Rockefeller also established the Museum's first purchase fund, which was carried on by her son, Nelson A. Rockefeller, himself the donor of two masterworks, Henri Rousseau's *The Dream* of 1910, and Matisse's *Dance* of 1911.

In 1938 Mrs. Simon Guggenheim gave the Museum funds to buy Picasso's *Girl Before a Mirror*, 1932, and ever since then she has made a substantial annual contribution to be used for works of exceptional quality and importance. Hers is the Museum's largest fund. Among the 70-odd works brought into the collection by this fund are Rousseau's great *Sleeping Gypsy*, 1897; Matisse's austere composition of 1916-17, *Piano Lesson*; Léger's *Three Women*, 1921; Monet's magnificent triptych, *Water Lilies*, of the early twenties; and Picasso's bronze *She-Goat* of 1950-52.

Three other donors — Mrs. John D. Rockefeller, 3rd, Philip Johnson, and Larry Aldrich — should be singled out for their annual contribution of funds for the work of younger or less well-established artists. Over the years their funds have enabled the Museum to buy works by Frank Stella, Larry Poons, Charles Hinman, Peter Dechar, Craig Kauffman, Richard Hunt, Claes Oldenburg, Pol Bury, Bridget Riley, Michelangelo Pistoletto, Minoru Niizuma, and many others.

One name not yet seen on many labels in the painting and sculpture galleries is that of Sidney Janis who, in 1967, gave the Museum 103 works that had been collected by his late wife and himself. This great gift is now on tour, but the Museum looks forward to hanging as part of its collection this extraordinary body of works that includes pioneers of the twentieth century, American Abstract Expressionists, and the work of such recent artists as Oldenburg, Dine, Kelly, and others.

The Museum has always taken advantage of its loan exhibitions to improve its collections. *Cubism and Abstract Art* (1935); *Fantastic Art, Dada, Surrealism* (1936); *Masters of Popular Painting* (1938); the series of exhibitions of American artists directed by Dorothy C. Miller from 1942 through 1963; the two large theme shows, *The Art of Assemblage* (1961) and *The Responsive Eye* (1965), directed by William C. Seitz; and *Dada, Surrealism, and Their Heritage* directed by William S. Rubin in 1968 are among the many exhibitions from which significant purchases have been made. Nor has the Museum overlooked exhibitions at other museums, here and abroad.

But since the Museum has no endowment for purchases, none of its paintings and sculptures could have been acquired without the generous support of countless donors — only a few of whom have been mentioned here — who have volunteered gifts and funds or have responded so generously to the Museum's appeals.

— Betsy Jones  
Associate Curator, Department of Painting and Sculpture

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PROGRESSIVE ARCHITECTURE November 1970

The two-story shopping street on the west façade is usually quite empty (left) but the supermarket branch (left, below) survives. Space under the building does not seem to appeal to children as the roof playground does (below) Photos: L. Sciarli.



relationships, in accordance with his principle "A building is like a soap bubble. The exterior is the result of the interior." But he does so without the boredom of typical one-to-one relationships. The only important functions he failed to express are two interior stair towers on the east façade; they were given windows like apartments and you'd never notice them except at night.

The coherence of the design is partly due to the Modulor. All dimensions are interrelated, like notes on a well tuned piano. More than any architect since the Renaissance, Le Corbusier was preoccupied with geometrical proportions. Obviously the Modulor does not correspond exactly to the human figure, but the attitude which invented it is nothing if not architectural.

Like any other work of art, a great building is an inexhaustible source of psychic energy. It cannot be created by machines and a machine is not art. Le Corbusier succeeded because he knew that "There are no rules in art, there is only success or failure measured by the solution proposed to a conflict of ideas, emotions, practical requirements. . . . A work of art is the ultimate result of an incredible, inconceivable, indescribable mental struggle." And the result is human. After almost 20 years, those who live in the building—many since the beginning—feel toward it the way a long-married partner would, who has accepted another's defects and idiosyncracies but whose love and admiration are strengthened by the day-to-day experience of living together.

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For a bright backdrop to a Brooklyn playground at the end of dreary row houses, artist Tania painted in a sunny yellow and a crisp sky blue around a focal metal sculpture.



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The two-story shopping street on the west façade is usually quite empty (left) but the supermarket branch (left, below) survives. Space under the building does not seem to appeal to children as the roof playground does (below) Photos: L. Sciarli.



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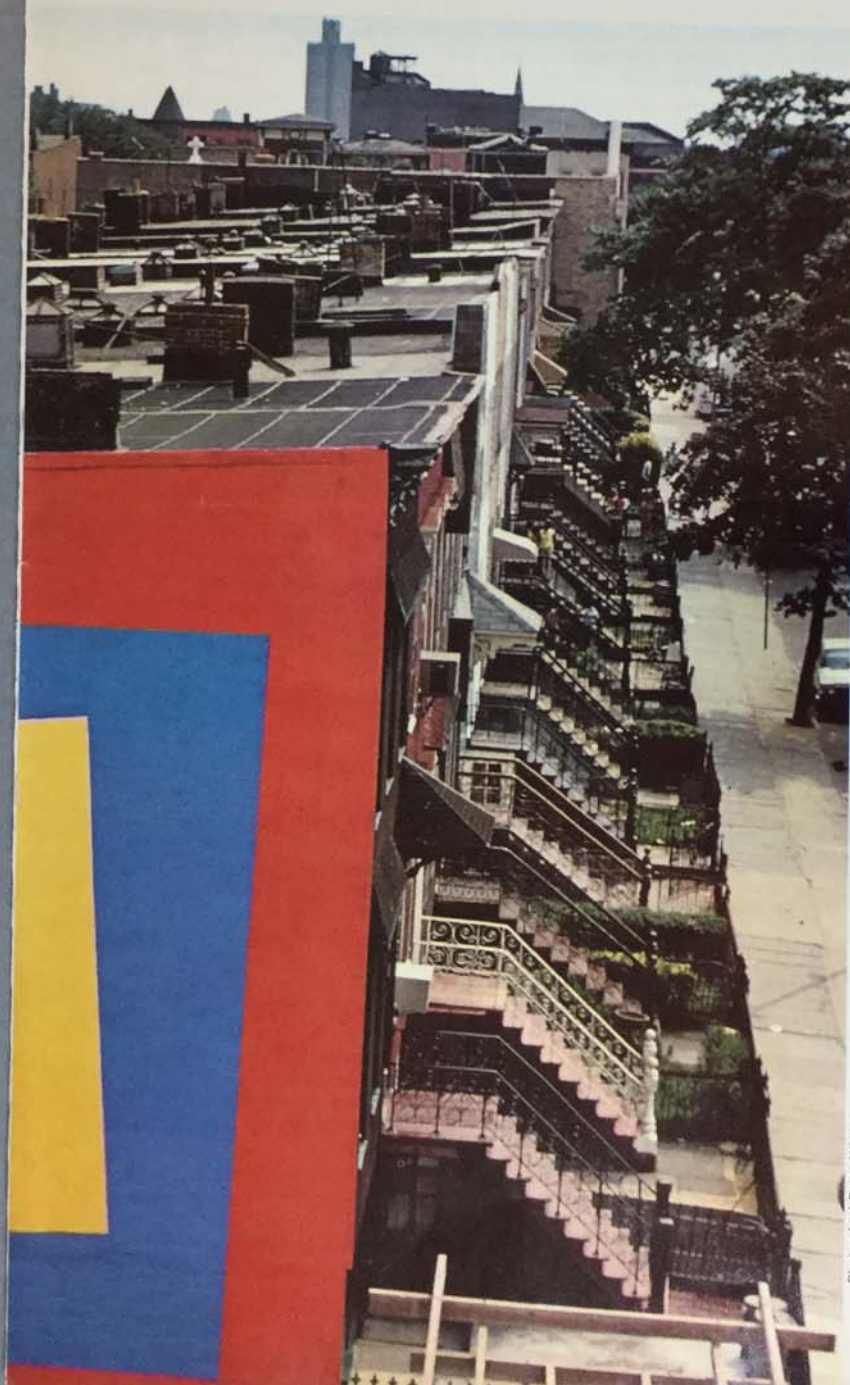
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# URBAN RENEWAL WITH PAINT



**Billboard techniques fostered by city agencies are producing superscale urban frescoes — both abstract and social.**

**J**ournalistically, regular readers may be able to stand only one more word on the subject of Supergraphics — its epitaph. Especially so since one of the major paint companies last year published its knell as a how-to-paint-stripes-and-circles brochure that apparently presented the device as an interiors fad for plasticamerica.

Urbanistically, however, the potential of paint for quick, economical, and community-involved urban renewal is only just being proclaimed to a meaningful degree. Two forces are making this proclamation: first, the architects and designers whose interests in Supergraphics seem still to be expanding, and second, the outdoor mural-painting programs of municipal governments in depressed areas of New York City, Detroit, Chicago, Boston and elsewhere. Television stations from West Germany and Italy recently visited Boston to produce films on this ghetto mural activity because they reportedly consider it one of the most stimulating social and artistic phenomena in our country today.

As a fast and cheap means of enlivening our ghettos, our industrial areas and our too often drab city environments, paint can make an immediate contribution. Today's cities can be bright, cheerful and sprightly without being completely rebuilt.

The reasons for using paint for this purpose are several: economics, remedial improvement, involvement of both users and designers, and finally, aesthetic possibilities. Several architects and designers who have employed these devices (and whose works have been previously pub-

Photo: Joel Peter Witkin

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lished in P/A) provide detailed reasoning on these points and give tips on the technology of Supergraphics:

#### Economics

"The beauty of it is that it is a very low-cost answer," says architect Cesar Pelli. "Architects who used to be concerned only with so-called important projects are concerned today with low-cost problems as well—problems where there is little money. And paint is a terribly important answer."

Architect Hugh Hardy adds a note of caution. "Talking about the device as being cheap for the ghetto sounds second best—like cleaning up the natives. It sounds condescending.

Why should ghetto solutions be low cost? This sounds less appealing than that the technique is good because it is a good idea."

Cesar Pelli replies, "Sometimes you have to do things with little money because the money has to go far and there is just so much to go around. And maybe you should stretch it and do more with that money. Besides, the technique is not only good for ghettos; as our Jewelry Mart shows (P/A, Dec. 1968), it can enliven a commercial problem."

In addition, the low cost of a paint-design solution engenders rapport between clients and their architects. As architect Barry Feiss explains, "Clients are less hesitant

about trusting you with paint because it does not take a lot of bread out of their pockets."

But are Supergraphic exteriors really inexpensive? One contractor answers, "Why should it be expensive? Painting is painting." Obviously the costs of execution are inextricably bound up with the labor force engaged. "Many sign painters get \$125 per day," Barbara Stauffacher Solomon observes. Student-designer-architects who execute their own designs are clearly less expensive than union painters. Designer Peter Harrison of Robert Miles Runyon & Associates admits that the two sunbursts for the S.S. Independence (P/A Dec. 1968) cost \$38,000, but they were 400' x 150' crossing over many levels.

The Supergraphic design that architects Hardy Holzmann Pfeiffer had painted on the exterior of the Brooklyn Children's Museum "Muse" (P/A Dec. 1968) cost \$300 including the spider scaffolding. "And I cannot think of anything that would have been as inexpensive," Hardy adds.

In New York City the Department of Cultural Affairs' City Walls program sponsors murals that cost between \$1500 and \$5000. The total cost of one project, according to Albany, New York, architect Harris A. Sanders, was "about one-third more expensive as compared to merely painting the project without any graphics, or 18 cents per sq ft compared to 12 cents per sq ft."

"If you design something complicated it takes a long time," Barbara Stauffacher Solomon explains, "and if you design something easy it is quick as hell."

#### Painters

So far, exterior and interior Supergraphics have been painted by students, designers, architects, sign-billboard painters, union and nonunion house painters and special category painters.

Toronto's Barrie Briscoe (P/A Sept. 1969) and California's Barbara Solomon each keep one sign painter busy. Hardy Holzmann Pfeiffer worked with a billboard painter on Muse. "He grumbled because of the diagonal lettering that runs across glass, stone and metal," Hardy remembers. "He was not used to it. Sign painters spend their whole trade lining things up horizontally."

"Yet billboard painting has been going out of fashion for the last 10



Photo: Nester Cortijo

New York City's Department of Cultural Affairs, under former Director Doris Freedman, has sponsored nearly two dozen murals throughout the boroughs of the city. With the NYC Community Arts Workshop directed by Susan Shapiro, the Department recently sponsored a mural painted by black teenagers from the Al Smith Housing project on the Lower East Side. The blue and red mural of silhouettes expresses the stages of drug life as the young artists see it: on the right a teenager turns his back on former drug use and gives the black power salute while looking toward the future. Doris Freedman feels that this direction "of helping the artist to move into society and also of responding to the needs of the community" is the direction that city and government art programs should be going.

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Photo: courtesy David Gebhard

Of the bucolic painted roadside fence, which shields the truck lot and building at Farmer John meat packing plant in Vernon, California, David Gebhard, director of The Art Galleries at the University of California, Santa Barbara, writes observantly: "The uniqueness of the approach to design (and public relations) is so way out and flamboyant that there are

many lessons we can learn from it. Here is a real application of the idea of Supergraphics or whathaveyou — combining a 19th century view of the farm with the billboard; with illusionism tempered by an understanding of community relations. Here behind these nostalgic reminiscences of the farm, slaughter takes place and stench permeates the air."



Photo: Robert Kearney Jr.  
Photo: Gray Plosser Jr.

A red stripe oozes from under a sidewalk manhole cover, crosses the sidewalk and winds over the entry to direct circulation to the door handle of the Birmingham, Ala., shop "Fraction." The shop was designed by Tulane architecture graduate Gray Plosser Jr., now a 1st Lt in the Army Engineers in Germany.

Circulation graphics and entry door become the eye-catching commercial signage of the building as well as a bright spot in the urban shopping environment — for under \$150. Freehand painting "and a lot of touching up" over the rough old building included one sealer coat and two coats of gloss enamel. Though the regular enamel has lasted on the sidewalk, a more durable paint should be investigated, the designer urges.



Involved students of urban design at St. Louis' Washington University initiated a playground mural in University City, Mo., by approaching the Land Clearance for Redevelopment Authority over two and a half years ago. The mural is still intact. City authorities saw the mural as an effort to dress up redevelopment areas between the time of demolition and new construction.

While designers William Albinson and Robert Kearney Jr. projected slides of their design model on the walls at night and freehanded outlines in crayon, University City Police tried several times

to arrest them. The two nights of cartooning included incorporating projected shadows of the designers. With the help of neighborhood children ("literally a cast of hundreds — children, dogs, etc.") the designers finished the scheme in a week. The Redevelopment Authority provided brushes, 17 gallons of paint, and turpentine along with pizzas and hamburgers for labor. Total cost was about \$300 for about 2000 sq ft, or 15 cents per sq ft. "I would classify this as inexpensive," says architect Kearney, "but if you had to pay the labor it would be another question."

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years," Barrie Briscoe observes, "and big outdoor sign painters have decreased in number. But it is good to work with sign painters," he says, "because they are accustomed to blowing designs up in scale."

"A problem with union painters," according to Austin architect Richard Oliver, "is that some of them want to know the whole lay of the land before they start. With non-union painters we just say do this today and then do that tomorrow."

#### Other Reasons

"It is a remedial operation," says architect Lee Harris Pomeroy, "in that it corrects bad spaces." In answer to the question of whether architects could become content with being exterior decorators, Barry Feiss, now an associate of Pomeroy's adds, "If he takes care of a bad situation he is doing a good job. We are in a situation where a lot of things have got to get done and this is a quick, simple way of doing them. You can improve the quality of the environment with graphics. America is packaging oriented, and if you give people that, they think it is done completely anyway. People have to be happy again before they will do anything about our environment."

"A primary value," Lee Pomeroy continues, "is that overworked word 'involvement.' With paint, the community itself can get into it. They can't build buildings and lay bricks, but they can paint. That has a real social value." In Puerto Rico a year or so ago, church members painted their own Supergraphic exterior; architect Barry Feiss numbered the building design in chalk and gave each church member-painter a number and a paint pail, explaining, "You are color number one and you are color number four." The action melded the congregation.

This same spirit has spurred the painting of murals in black ghettos in Detroit, Chicago, and Boston, where the Institute for Contemporary Art has been a leading force. In New York this spring, a mural sponsored by the City's Department of Cultural Affairs was painted by black teenage artists from the Al Smith Housing project. They painted the saga of a black power figure turning his back on drugs.

"If Government is going to get into the arts," says former NYC Director of Cultural Affairs Doris Freedman, "it has a dual responsi-

bility: one to the artist, the other to all the people."

Aesthetic considerations in Supergraphics, of course, continue to interest designers and architects. Doris Freedman observes, "Artists are now working in a scale that cannot be contained in an institution and so art has to come outdoors."

Architect Hugh Hardy adds, "Most of these murals are still frame oriented, however, and there is no reason they could not take that at a bigger scale and spread the idea across lots of buildings. In a sense Times Square is that because it all goes around corners in neon. If you can take a three-dimensional solid and dematerialize its corner, that is a pretty potent vocabulary. The fact that it costs very little is only one part. You could do it all with chrome and lapis lazuli and it would be vastly expensive. But it would still do the same job and be the same powerful core thought."

Cesar Pelli sums up the aesthetic considerations. "Supergraphics is a minor thing, but it is a new possibility that has been incorporated into architecture. It is a widening of the range of what architecture is. Paint used to be something outside the pale. And this is a breaking away from that — that colors in themselves can become architecture. It is one more tool. It is not the answer to everything but in many cases it is the best answer."

#### Technology: Designs

The working drawings that are provided for Supergraphic designs are of several types: scale elevations, axiomatic plans, color-coded elevations by numbered paint chips and colored-in scale drawings. Barrie Briscoe makes 1/2 in. scale drawings for "wherever there are special areas."

Scale models have also been prepared — sometimes of exterior designs but primarily of interior projects. In the main, residential interior designs have been executed from no drawings or quick sketches at most.

#### Preparation of Surfaces

Ordinary cleaning of outdoor surfaces is the rule, but one renewal project was executed without cleaning. Another engaged the community for a whole week of scrubbing down and brushing its building.

Primer coats commonly used include oil for concrete block, latex for wood shingles. Brick, "which soaks



Photo: Francisco Vando

up gallons of paint" one designer reminds us, should be coated with a sealer before the prime coat. Toronto architect A.J. Diamond adds that new brick should be allowed time to lose its salts before being painted. The standard four-step process for masonry walls outlined by paint companies is recommended by architect Robert Kearney Jr. That process is: one primer coat, two finish coats of enamel, and a top coat of glazing to prevent efflorescence.

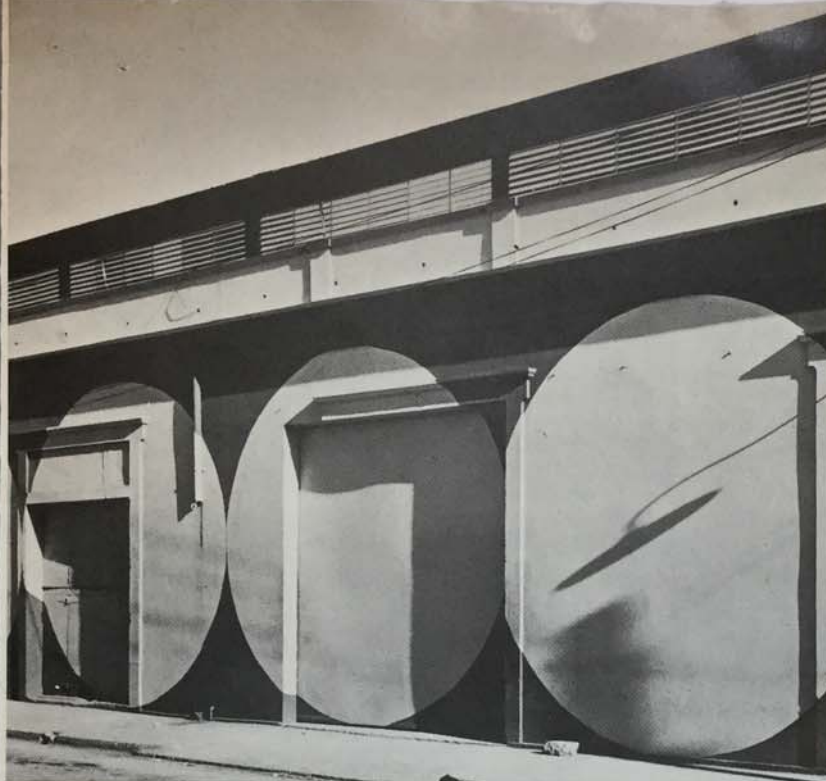
#### Transferring Designs

The methods of transferring the design to the prepared surface have ranged from the simplest freehand drawing measured by eye in interior work to the most elaborate combination worked out for the S.S. Independence. There one man on a dock with a surveyor's transit communicated by walkie-talkie with a crane-supported painter who made guide point marks on the ship.

"So that you will not have to go through a whole number measuring up a building," Barry Feiss points out, "you can design the job to use features of the building such as doors and windows as guide points."

Stripes are most commonly laid

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In Arecibo, Puerto Rico, New York architect Barry Feiss, who was then with the architectural firm of Schimmelpfennig, Ruiz & Gonzales Inc., designed a paint-renovation scheme for an old lumber warehouse that was to be refurbished as a bottling plant for Ron Llave rum. The design was a real happening: at the site, in one hour architect Feiss conceived and drew a sketch, which he showed to the painting contractors. "Draw circles the height of the building," he instructed, "then repeat them around the building until you get back to the start." It was done a week later at the cost of \$2000.

Architect Feiss conceived the scheme as a direct expression of the interior function of the bottling plant — its repetitive barrels and bottles. He also saw the scheme as relating to the cityscape of Arecibo — the white-beige tint matching sidewalks and house trim, the reddish tint matching rooftops — yet as also creating a new scale with a simple geometric form.

The design, aesthetically, does have a Supergraphic dimension (architect Feiss calls them "Metagraphics" for their metaphorical allusiveness) in that it has a literary meaning beyond large size. The circles in Feiss's mind are like Batman's spotlight being projected on the building. Its powerful beam blots out the red and makes beige circles; in the process the beam catches hanging lamp fixtures in its shadow. This two-level allusion is the heart of Supergraphics.

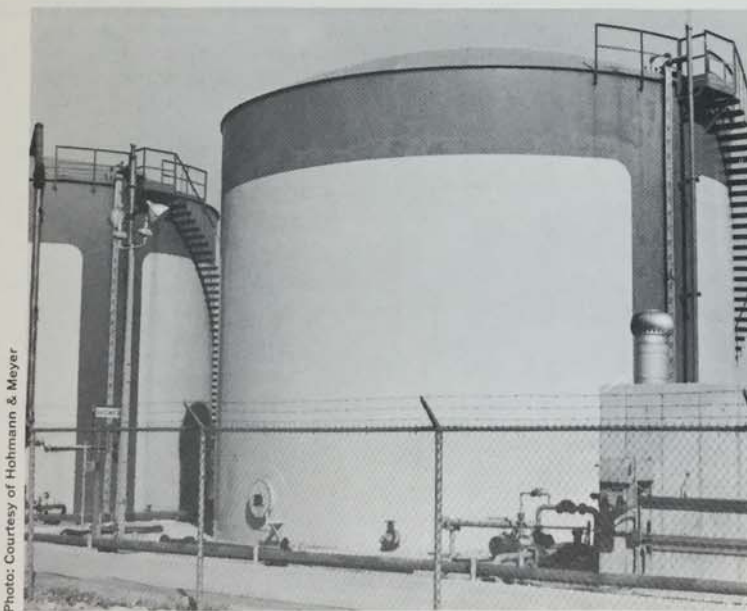
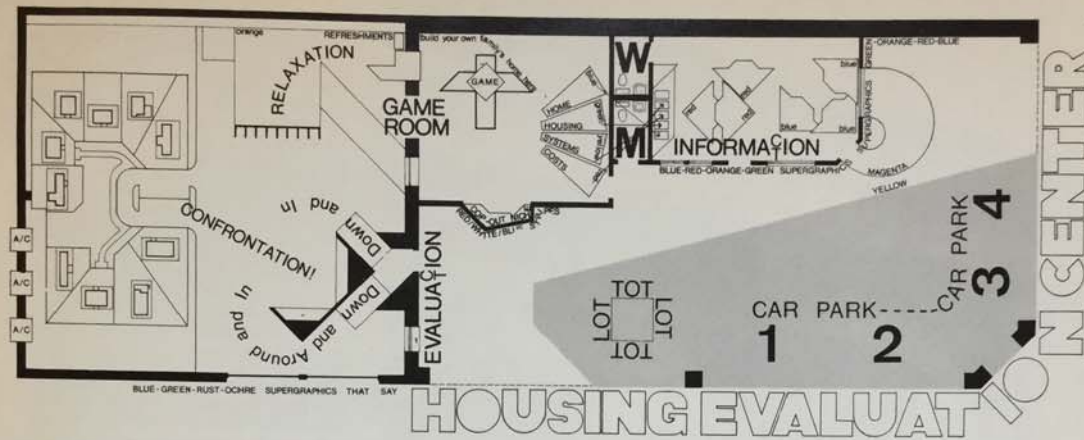


Photo: Courtesy of Hohmann & Meyer

For the Slay Bulk Terminal on the west bank of the Mississippi River at St. Louis, architects Hohmann & Meyer designed and executed a paint-stripe scheme as a "low-cost beautification and aesthetic improvement" in addition to their master-plan for the Terminal. Scale elevations were prepared, as well as larger scale details of radii. First the two 30-ft diameter, 40-ft high tanks were sprayed yellow all over with an amine-cured epoxy primer and a chemically cured epoxy enamel finish. Transfer of the design's horizontal lines onto the tanks was accomplished, according to architect George H. Hohmann, "by using a storey pole, transit, and chalk line; vertical lines were plumbed and chalked on; curves were freehanded onto the tanks." Then, 12-in. masking tape was used to outline the stripes that were subsequently sprayed a second color.

The job took six union man-days per 46,000 sq ft tank. The bid price per tank was a normal \$3000; it cost \$400 more per tank to paint the stripes. The owners of Slay Bulk Terminal agree with the architects that the project has become a favorable public relations effort and "an artform as well as a tank farm." They therefore plan to paint four more tanks this year.

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The Housing Evaluation Center at Austin, Tex., was a five-month data-gathering project of HUD and the University of Texas at Austin. In the Center, the ten preselected system houses used in the low-income development "Austin Oaks" were evaluated for acceptability by the occupants, whose preferences and needs by ethnic group were also determined. The Center was housed in a vacant tire sales and service building, which was carefully selected to be within the overlapping territory of the Black, Chicano, and Anglo populations. Trained interviewers from each group held three-hour sessions with families at the Center — in the conference area, in the children's domain, and in a "game room."

"The graphic handling of the building," according to architect Richard Oliver who designed the graphics, "made a temporary landmark of a forgotten

building in an unmemorable section of town. Street façades were treated in polite regional colors but at outrageous size. Back under the canopy, colors boomed out bright and hard. A giant red and blue nonflag gave a vaguely Federal air, while certain composite Spanish-English words provided evidence that the place was prepared by locals for locals.

It was equally off-balancing to everybody — both a pleasant surprise to interviewed families and to curious and approving middle-class drop-in visitors. As intended, it was impossible for anybody to find a stereotype by which to peg the Center. "Nonunion Mexican housepainters working with full-size templates taped to the walls painted the exterior signs and the interior work, aided by three union sign painters who did the small graphics. Total cost for painting including the two exterior sides (70 ft long and 150 ft long) was \$1500.

out by chalk snaplines. Circles are outlined by string, pushpin, and pencil, chalk or crayon. Where concentric circles are to be outlined, Barrie Briscoe ties the same string with knots to indicate each different radius.

Full-size templates of numerals and letters, which have been enlarged photographically, are used by Briscoe, Oliver, Jane Needham of Harrell & Hamilton and by Barbara Solomon, who adds, "and you make optical corrections like mad."

Photographic projections provide a quick means of transferring designs to surfaces as well as providing new aesthetic possibilities. Photos can be projected on walls, and outlines made as the projections are turned on and off while the painters work. Projecting slides of a model revealed to architect Robert Kearney Jr. "that it required a long distance to throw the image, and if space is cramped, it becomes difficult. Also, projection makes for some distortion in the images."

Finally on the subject of transferring designs, Jane Needham has found that written verbal descriptions are easier for painters to understand than customary working drawings. "Since the design should be related to the finished space as you see it," she explains, "I am telling the painters to start, for example, on the third stair and make this figure cascade down the stair. This is an effect spec rather than a measured spec." It also makes the placement of the designs an action-involvement activity for the painter, whose skills and crafts, even whose artistry, can become engaged.

#### Guidelines

How to ensure a hard edge for the painted design is an important ques-

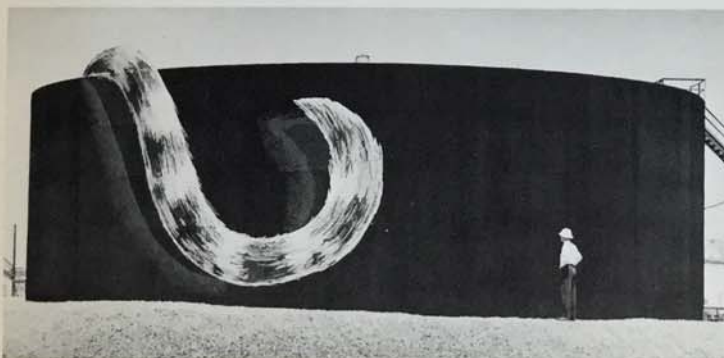


Photo: courtesy Humble Oil

The world's largest representational Supergraphics may well be the abstractions that have slyly amused motorists for the past three years near New York and Chicago: A three-dimensional, sculptural, 50-ft long tiger tail constructed of painted steel wags out of the Humble Oil Terminal in Chicago. A painted, two-dimensional version is visible at Humble's Bayway Refinery going North on the New Jersey Turnpike between exits 12 and 13. This example of the merger of commercial art and literary amusement is pioneering in our culture.

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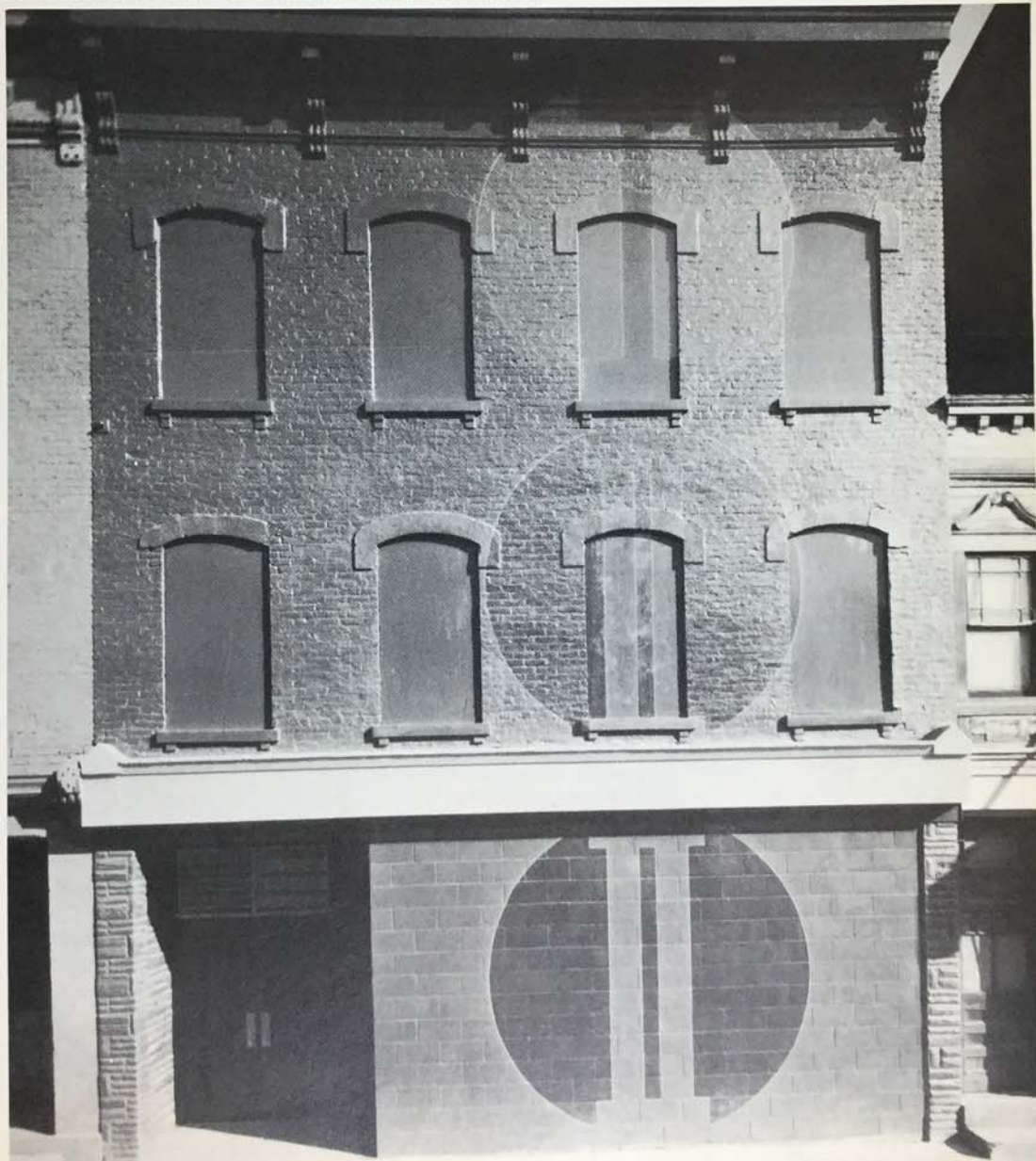
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Photos: E. M. Weil



The "1-2-2 Club," a neighborhood youth center at 122 Franklin Street in an economically depressed area of Albany, N.Y., has revitalized several abandoned buildings with a large scale exterior paint scheme based on the address. Designed by Steven L. Einhorn, Merrill H. Diamond, and Eric C. Yaffee of the architectural firm Einhorn-Sanders Associates, the building was refurbished with no effort to repair the broken shingles or cracked blocks. Instead, circles and segments were laid out on the old surfaces by using varying lengths of wood poles with one end drilled to hold a marker and the other end nailed to the wall. Then sign painters and house painters completed the finish free hand.

The project has survived the longest and most severe winter in Albany's history. It cost about a third more than painting the surface without graphics, but at 18 cents per sq ft as compared with 12 cents per sq ft that is still urban revitalization at low cost.



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tion. Masking tape versus freehand seems to be the basic choice. "For close scale where the edge counts," Richard Oliver observes, "we use masking tape; at a bigger scale, freehand is adequate."

Freehand and care seem to go together. "The guy I use makes straight lines as he goes," says Barbara Solomon. "A good sign painter can do that."

"Sign painters use big brushes that hold more paint," Barrie Briscoe elaborates, "since the freer the stroke the more even the stripe."

#### Paint Materials

Most designers seem to specify just good outdoor enamel—regular house paint over a primer. "I leave that up to the paint company," says Barbara Solomon. Others have preferences about specific brands.

"Sign painters use a very high quality paint and do it in one coat so they will not have to do it over," Barrie Briscoe notes.

At Houston's Project HOPE, gloss paint was applied over flat black backgrounds. The Austin Housing Evaluation Center had latex flat paint outside; inside, high and semi-gloss enamel were used over an enamel undercoat because they were washable. Hardy Holzmann Pfeiffer are also intrigued by the use of shiny and matte surfaces together. For floors and some vertical exterior work, epoxy paints seem to be the recommended area of investigation.

#### Problems and Hints

Architects Murphy Levy Wurman point out that painted designs "take more supervision from critical point to critical point." Richard Oliver agrees, "You have to keep checking because the workmen are unfamiliar with the idea. You have to keep breaking the information down into pieces they can understand and go back every day and snap out a new bunch of lines." Admittedly Oliver is speaking of a project done with unskilled house painters rather than sign painters.

"Most mistakes are judgment about scale," Barbara Solomon advises. "That is all about the eye of the creator—where you do it and where you don't do it. That is the design."

Lee Pomeroy has one hint about the masking tape procedure in a multiple color stripe scheme. "To prevent laying out the tape twice for

each side of a hard edge," he explains, "lay out  $\frac{1}{4}$  in. masking tape to create a narrow white stripe between two colors. Our painters put a coat of clear nail polish over the single surface opaque black vinyl masking tape, then painted a different color on each side. When the single piece of tape was removed, the paints had not run under the tape because of the clear lacquer and that lacquer left a hard edge. The white stripe between the two colors also gives them additional brightness."

Duration of painted designs is variable, but the consensus is that a multicolor exterior paint scheme lasts as long as a whole house surface or any other outdoor paint. Interior stripes last no less well than a whole wall of one-color paint. Most outdoor murals have lasted intact for at least two and a half years.

#### Some Admonitions

Final words on the subject are admonitions from two designers. Barbara Solomon warns, "Supergraphics has been used very faddishly by many people so far. It is better when there is a reason for it—when it can be used directionally or even when it is subliminally decorative—rather than being purely decorative."

Lee Harris Pomeroy concludes, "Our streets mean nothing to people as a place. They are conduits for garbage, as they were for the Romans. To make people care about the streets they have to have symbolism and sex appeal—like tail fins. Supergraphics exteriors are a short-term strategy to give sex appeal to our environment."

Let us make no mistake about the intentions of this report. Paint is not a panacea. It is only icing on a desert. It will not feed the poor or nourish them, but it can make them feel better temporarily. Paint may not make squalor *be* better, but it can make it *look* better. It can give some visual relief. Admittedly, in this kind of environmental renewal we are dealing with symptoms rather than causes, with "bandaids rather than surgery" as one spokesman said of another activity at this year's AIA convention. But let us not make a mistake in the direction of real priorities either: we must deal with interim measures until a vaccine is discovered. There is a valid place for surface renewal as well as fundamental renewal. May we use paint wisely for urban revitalization.—CRS

Project HOPE, a youth recreation center in Houston's Black "Pearl Harbor" area, is one of those achievements that the world of architecture can be proud of. It was designed and built by fourth year architecture students at the University of Houston as a class project. The tyro-architects not only devoted themselves to a problem that was relevant to today's society, they also went beyond that dedication to produce a real accomplishment—beyond the lip service of protest that so many students exercise without further results. In addition, the Houston students gained on-the-job training about client relations, about persuasiveness in obtaining contributed materials from local suppliers, and about actual construction—instead of the elaborate yet detached paperwork of too many architecture students.

In setting up their own course program at the direction of associate professor John Zemanek, the fourth year students contacted HOPE—Human Organization for Political and Economic Development—which had selected a site for a youth center in Houston's most depressed ghetto. The site was a dilapidated wedge-shaped one-story building that HOPE had painted black and named the Black Building; it had an adjoining open area which was asphalted.

According to architect Zemanek, "The meeting with HOPE brought out how times have changed—HOPE was not impressed with advice and promises with strings attached, with problem solutions that created new problems. Unless HOPE could help us," professor Zemanek continues, "they were not interested in our intentions to help them. We needed help; we knew we had come to the right place. With the understanding that HOPE was providing an opportunity to design and build a useful community facility, not only for the ghetto but also useful as a learning experience in the urban environment, we embarked on what was an experiment in architectural education. The students learned about sociology, economics, psychology and all those environmental studies as well as about frustration, patience, fear, work and each other."

Materials for construction were donated by business establishments; except for small purchases, no cash funds were required throughout the project. Painting included exterior logos and signs (the lightning pattern on the front was freehanded by Charles Coffman from a comic book) as well as interior designs (some were photos of neighborhood kids projected then painted on the walls). The total involvement of architecture students with the neighborhood was a project in which all architects should see great hope—and the potential contribution of paint to our urban environments.

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Photo: Hickey & Robertson



NOVEMBER 1970 P/A



Photos: except as noted: John Zemanek



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*Penning*

## The Museum of Modern Art

To Files, Catherine Eno

From Nancy Maniscalco

Date May 13, 1969

Re Photos lent

The following photos (black and white, and color prints) have been lent to Howard Brock of the N. Y. C. Cultural Affairs Dept. for possible use in an article which may appear in the color section of the DAILY NEWS:

Jason CRUM - 2nd Ave. at 29th Street  
324 East 9th Street  
140 Church Street at Chambers  
187 Third Ave.

D'ARCANGELO - 340 East 9th Street

Robert Weigand - 441 Lafayette Street at Astor Place

NM:nm

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## The Museum of Modern Art

To Arthur Drexler, Files  
From N. Maniscalco (Public Information)  
Date April 24, 1969  
Re Photos lent

The following color prints were given to Paul Berg of the St. Louis Post-Dispatch for use in an article in the newspaper's Sunday magazine. (Mr. Berg can be reached at 425 E. 86 St., N Y 10028, 722-8761.)

Weigand: 441 Lafayette St. at Astor Place  
D'Arcangelo: 340 E. 9th St.  
Crum: East 29th St. at 2nd Ave.  
East 29th Street at 2nd Ave. + 529 2nd Ave. at 29th Street  
140 Church Street at Chambers Street

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# Up Against the Wall, Happily

By SALLY HAMMOND

Paintings depressing city walls with big, flamboyant zig-zags, jungle grass, or whatever, may cause one's martistic intimates to scoff but to David Bromberg it's fulfillment.

"I've been considered a nut by my family and friends," says Bromberg, a studious-looking man in his 30's who wears old-fashioned steel-rimmed glasses. "They'd say 'ou're a grown man, a professional engineer. Why don't you get a job? I had

to let the criticism run off me."

The result is that the city—not to mention its inhabitants—has brightened up startlingly in at least nine places, thanks to Bromberg and three accomplished artist-friends, Jason Crum, Allan d'Arcangelo and Robert Wiegand.

In each case, Bromberg wangled permission from a skeptical landlord to paint his blank wall. The artists then made their designs which Bromberg affixed laboriously with paint.

brush and roller from a shaky scaffold.

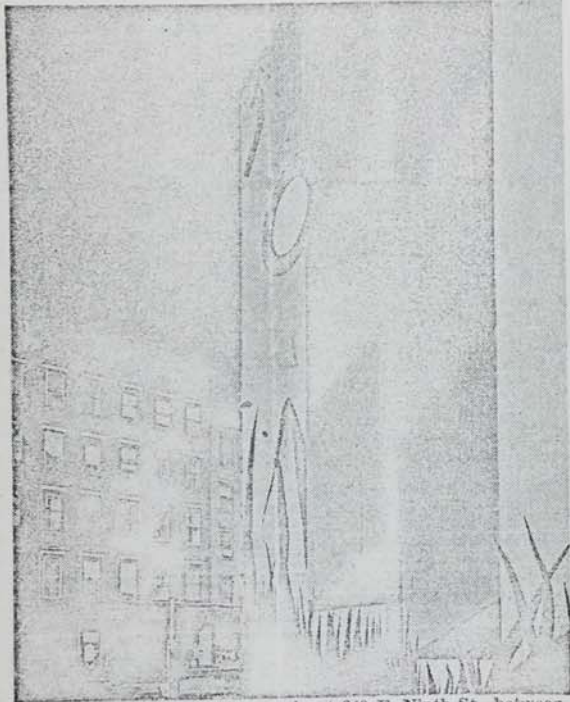
"I'm like the producer and the artist, is the director," explains Bromberg in a soft voice. "I'll give him a chair and a megaphone and he checks every brushstroke to make sure it's the way he wants it."

## Now On Display

Color transparencies of the murals, most of them in Lower Manhattan, are on exhibit through June 16 at the Museum of Modern Art where officials hail the project as a god-send both to the city and to the artist "who wants to work at giant scale."

Bromberg (Village-born, City College '60) says he paid for the first five or six with money he raised among family and friends and lived mostly on "borrowings and moochings."

After about two years, he obtained a grant from the Kaplan Foundation, and enlisted two art patrons—Will Bernhard and Joan Davidson. "We asked them 'How would you like to buy a painting and donate it to the streets rather than a museum?' They liked the idea."



Wall mural by Allan d'Arcangelo at 340 E. Ninth St., between First and Second Aves.

## DEATH NOTICE

LeKASHWAN, Gertrude—Beloved wife of the late Nat. Devoted mother of Raymond, Larry and Claire Simon. Dear sister of Carol Klein and Sam Weinberg. Cherished friend of Mary Gillie. Services Friday 10:30 A.M. at "The Universal" Funeral Chapel, 52nd St. and Lexington Av.

## 3021 Funeral Directors

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JEFFER FUNERAL HOMES, INC. Brooklyn: PR 3-6500 Queens: SP 2-8100

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N.E. Corner Concourse, FO 5-3430

Continued from preceding page  
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Soc'y. Hlthcs. Exam opnl  
BARBER SHOP—3 CH

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### Outdoor Murals Exhibit

PAINTING FOR CITY WALLS, an exhibition of outdoor murals at nine building sites in lower Manhattan, Brooklyn and the Bronx, shown in color transparencies, will be on view at The Museum of Modern Art to June 16. Selected and installed in the Philip L. Goodwin Galleries by Arthur Drexler, Director of the Museum's Department of Architecture and Design, the exhibition contains works by four New York artists—Jason Crum, Allan D'Arcangelo, Robert Wiegand and Tania—as well as studies for future projects.

"The undistinguished buildings which constitute so much of the New York City environment have one advantage for the artist who wants to work at giant scale," says Mr. Drexler. "They often present vast blank surfaces which are passed, if not noticed, by thousands of people every day."

Assisted by David Bromberg, an urban planner, a group of artists persuaded landlords to let them use blank walls at several different sites. Perhaps the most startling results were obtained at 29th Street and Second Ave., where Jason Crum transformed two walls on buildings adjacent to a playground (designed by Paul Friedberg) into colossal geometric patterns in red, yellow, blue and white. "Fed into the kaleidoscopic street scene of children at play, pedestrians and automobiles, architecture and non-architecture, these beautiful fragments have sometimes prompted the refurbishing of adjacent areas, but their purpose is community improvement in a deeper sense," Mr. Drexler notes.

\*\*\*\*\*

## LISTERINE ANTISEPTIC

Quarts  
1.69

PRISTEEN  
2.5 oz.  
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### Glamour Kitty Contest



Sam, 1968 Winner

A jade crown and a mink lined cape will be awarded to the winner of the 1969 American Glamour Kitty con-

test. The eight Finalists and their owners will be entertained for a week at a posh Miami Beach hotel, and the owner of the winner will receive a color TV

set. The contest, now being held for the fourth time from January 1, 1969 until April 30, 1969, is open to all cats. Any cat is eligible. No pedigree is required. The owner of the winner must submit a photograph of a cat plus an essay of 100 words or less on why the cat should be named the 1969 American Glamour Kitty. Entry blanks and instructions are printed on bags of Kitty Cat Litter featuring a picture of the 1968 winner, Sam, the official contest shield. A panel of judges will select the Regional Winners who will receive award certificates, special jewelry and coupons redeemable for the sponsoring product. From the Regional Winners, 16 Semi-Finalists will be selected who will receive special jewelry, cat collars with identification tags and portable television sets. Eight Finalists will be selected to fly via Eastern Airlines to the Hotel Biltmore in Miami Beach, Florida, for a week long contest including competitive events and a gala coronation ceremony.

Among the events of the contest will be a press party, radio interviews, rounds of television appearances and a series of competitive events. The Grand Prize winner will receive a \$10,000 Imperial Jade-styled crown and gold crown and a mink lined cat cape that are said to be purr-fectly delightful.



As said we're approach-moneyless society. Some are already there."



### NOTICE OF PROPOSED CHANGES IN TELEPHONE RATE SCHEDULES

Notice is hereby given that the following proposed changes in toll rates have been filed with the Public Service Commission to be effective April 24, 1969.

#### PRESENT TOLL RATE SCHEDULE—TWO POINT SERVICE

MILEAGE	STATION TO STATION			PERSON TO PERSON	
	Paid		Collect	Paid and Collect	
	Initial	Overtime	Armt. Added to the Charges on Paid Basis	3 Minutes	Each Addl. Min.
0- 8	\$ .10-4m	\$ .05-2m	.15	.30	\$.05
9- 13	.15-4m	.05-2m	.15	.35	.05
14- 18	.20-4m	.05-1m	.10	.40	.05
19- 24	.25-4m	.05-1m	.05	.45	.05

MILEAGE	STATION TO STATION						PERSON TO PERSON			
	DAY		NIGHT		AFTER 8		DAY		NIGHT	
	Initial	Each Additional	Initial	Each Additional	Initial	Each Additional	Initial	Each Additional	Initial	Each Additional
25- 30	.30	.10	.30	.10	.30	.10	.50	.10	.50	.10
31- 36	.35	.10	.35	.10	.35	.10	.55	.10	.55	.10
37- 44	.40	.10	.40	.10	.40	.10	.65	.10	.65	.10
45- 56	.45	.15	.40	.10	.40	.10	.70	.15	.65	.10
57- 70	.50	.15	.40	.10	.40	.10	.80	.15	.70	.10
71- 86	.55	.15	.45	.15	.40	.10	.85	.15	.75	.15
87-104	.60	.20	.50	.15	.40	.10	.95	.20	.85	.15
105-122	.65	.20	.50	.15	.40	.10	1.00	.20	.85	.15
123-142	.70	.20	.55	.15	.40	.10	1.10	.20	.95	.15
143-164	.75	.20	.55	.15	.40	.10	1.15	.25	1.00	.20
165-186	.80	.25	.55	.25	.40	.10	1.20	.25	1.05	.20
187-210	.85	.25	.55	.25	.40	.10	1.30	.25	1.15	.20
211-234	.90	.30	.55	.30	.40	.10	1.35	.30	1.15	.20
235-258	.95	.30	.55	.30	.40	.10	1.45	.30	1.25	.25
259-284	1.00	.30	.55	.30	.40	.10	1.50	.30	1.30	.25
285-318	1.05	.35	.55	.35	.40	.10	1.55	.35	1.35	.25
319-356	1.10	.35	.55	.35	.40	.10	1.65	.35	1.45	.30
357-394	1.15	.35	.55	.35	.40	.10	1.70	.35	1.45	.30
395-432	1.20	.40	.55	.40	.40	.10	1.80	.40	1.55	.30

#### PROPOSED TOLL RATE SCHEDULE

MILEAGE	STATION TO STATION						PERSON TO PERSON			
	DAY		NIGHT		AFTER 8		DAY		NIGHT	
	Initial	Each Additional	Initial	Each Additional	Initial	Each Additional	Initial	Each Additional	Initial	Each Additional
0- 8	\$ .11-4M	.17-4M	.11-4M	.17-4M	.11-4M	.17-4M	.52M	.50	.08-2M	.08-2M
9- 13	.17-4M	.17-4M	.17-4M	.17-4M	.17-4M	.17-4M	.58-2M	.55	.08-2M	.08-2M
14- 18	.22-4M	.28-4M	.22-4M	.28-4M	.22-4M	.28-4M	.65-1M	.62	.05-1M	.05-1M
19- 24	.28-4M	.28-4M	.28-4M	.28-4M	.28-4M	.28-4M	.71-1M	.68	.07-1M	.07-1M

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DAILY NEWS, WEDNESDAY, SEPTEMBER 25, 1968



NEWS photos by Charles Fritts

## **Building Falls In Brooklyn— Traps Two Men**

Flattened by accident while being torn down by demolition workers, building lies in a heap near vest pocket park in Brooklyn. Three-story buildings at 1801 and 1803 Halsey St., near Evergreen Ave., collapsed shortly after 1 p.m. Workers Avery Grier, 46, and Samuel Humbert, 30, were trapped in the debris. Rescued by cops and firemen, they were rushed to hospital. Grier was treated for back injury and released; Humbert refused treatment and signed out.



Ruefully looking over the wreckage of his father's car, Bernard Washington can see at a glance that its next trip will be to junkyard.



Sifting through the rubble, firemen hope that there are no more victims buried in it.

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*C. W.*

ARTS  
NEWS

# City Walls, City Art

**A**n old building stands next to a parking lot. The dusty brick wall is like a faded curtain at the back of a stage. The same play goes on every day . . . cars and trucks rumble by, people pass. But it's as if the wall weren't there at all. Tattered posters slowly peel from the brick. Sayings scribbled in chalk wash away in the rain.

Then one day the artists come! Where? In New York City, a group of artists asked owners of some old buildings for permission to paint on outside walls. The murals (wall paintings) were done at nine locations. Two other murals are planned as backgrounds for playgrounds.

Allan D'Arcangelo painted the

tall grass and road signs mural (*below right*). It is 45 feet wide, 60 feet high. "For city artists who want to paint on a giant scale, there is no better canvas," said an official of one art museum.

The Museum of Modern Art in New York City showed color slides of the artists' works. Interested citizens donated money to have more artists paint more walls. (According to the museum, it costs \$4,000 to paint a wall.)

In other parts of the city, people living in the community are the wall artists (*below left*). One long wall involved about 70 people—all ages—and took six weekends to complete. Some designs on it: a dragon

with wings, girls jumping rope, totem poles, a clown, a machine gun shooting flowers. Some words on it: You Are My Sunshine; Fun City, Fun World, No War; Elf Power; Hi!

Besides making people happy, the murals have sparked people's interest in improving other things about their neighborhoods. One group is trying to turn a parking lot near their mural into a park.

This summer, residents of some run-down areas took part in big cleanups. They pitched in and cleaned basements, yards, and streets. When they were through, they painted front and side walls of some buildings with bright colors. What a good way to celebrate! ○



Ruth Szekely photo

**Left:** Doug Turner, who lives in New York City, paints a crane as part of a wall mural. **Right:** This "roadscape," created by a professional artist, brightens an old apartment building. **Below:** Many hands worked on this busy explosion of color, also on a New York building.



Hech Goro photo



Joe Molnar photo

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WIEGAND  
16 GREENE ST  
NEW YORK 10013  
1 APRIL 1969

DREXLER  
MOMA -

DEAR ARTHUR -

ENCLOSED IS A LIST OF  
PEOPLE I WOULD LIKE INVITED  
TO THE OPENING OF THE WALL  
PAINTING SHOW -

I HAVE RECEIVED A REQUEST  
FROM GRACE GLUECK NY TIMES -  
FOR GLOSS REPRO OF ASTOR PLACE  
FOR ARTICLE ON SHOW. REQUESTED  
SPEARMAN TO SEND SAME TO NY  
TIMES. HE CLAIMS HE TURNED REQ-  
UEST OVER TO YOU. IT HAS BEEN  
MY EXPERIENCE THAT THESE  
REQUESTS ARE ALWAYS WANTED  
"YESTERDAY" - HOPE YOU CAN  
EXPEDITE THIS.

ANOTHER <sup>JH</sup> ITEM PLEASE  
GIVE CREDIT TO ROBERT TOWBIN

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annie damaz

AS WELL AS CULTURAL AFFAIRS  
DEPT. FOR CONTRIBUTION FOR  
ASTOR PLACE. TOWBIN IS A  
MAJOR COLLECTOR OF MY WORK  
- ENOUGH SAID -

BEST REGARDS  
BOB WIEGAND

Dear Arthur,

Enclosed please find my transparencies of the Great Hall of  
(also see transparency of Hall if it is trashy) and some material  
on Tania, the artist.

David Rosenberg will be the talk with the artist and will  
to see her beautiful they are, especially in with Henry's neighborhood.

If I can be of any further assistance, please call me, or see in  
town all week-end.

With my best regards, I am,

Sincerely,

*[Handwritten signature]*

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annie damaz  
artists' agent

Mr. Arthur Drexler  
The Museum of Modern Art  
11 W 53rd Street  
New York, N.Y. 10019

New York, April 4, 1969

Dear Arthur,

Enclosed please find new transparencies of the Bronx Park # 4  
(also one transparency of Park # 10 in Brooklyn) and some material  
on Tania, the artist.

David Bromberg went to see both parks and told me he was very moved  
to see how beautiful they are, especially in such dreary neighbourhoods.

If I can be of any further assistance, please call me, we are in  
town all week-end.

With my best regards, I am,

Sincerely

*Annie Damaz*  
ANNIE DAMAZ

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BERTHA SCHAEFER GALLERY  
41 East 57th Street  
New York, 10022

TANIA

- One-Man Shows:** Benson Gallery, Brighampton, N.Y., 1967  
"Urban Renewal" Loeb Center, N.Y.U., 1967, 1964  
Bertha Schaefer Gallery, 1966, 1964, 1963
- Commissions:** New York City Parks Department commission for  
Vest Pocket Parks, Two murals, 1967-68  
Civic Center Synagogue, N.Y., Design of Torah Ark  
and execution of doors, 1966-67  
First Prize Architectural Award, 1968
- Group Shows:** West Virginia University, 1968, 1964  
Machine Exhibition, Experiments in Art & Technology  
Asheville-Biltmore University, N. Carolina, 1968  
Auburn College, Alabama, 1968, 1965  
Ball State Art Gallery, 1968  
First Kent Invitational, Kent State Uni, 1967  
Bertha Schaefer Gal, "Contemporary American Dwgs"  
University of Missouri, Kansas City, 1967, 1965  
Patrons of Art, McAllen, Texas, 1967  
Springfield Art Association, Illinois, 1966  
El Paso Museum of Art, 1966  
Westmoreland County Museum of Art, 1966  
City College, Finley Center, 1966  
Iowa State University, 1966, 1965  
Albion College, "Pop & Op", 1965, 1962  
Washington State University, 1965, 1964  
University of Virginia Mus., "Color and Space", 1964  
Flint Institute, "New Approaches to Color", 1964  
Whitney Museum og American Art Annual, 1964-65  
Milwaukee Art Center, "Pop Art & The American Tradition"  
World House Galleries International, 1964  
University of Delaware, 1964  
Art Dealers Association, 1963  
Strawn Art Gallery, Illinois, 1963  
Sarah Lawrence College, 1963  
Schenectady Museum of Art, 1963  
Uni. of Illinois, "Contem. American Painting & Sculpture"  
San Francisco Museum of Art, 1963  
Oakland Museum, "Pop Art USA", 1963  
Washington Gallery of Modern Art, "Formalists", 1963  
Jr. Art Gallery, Louisville, 1963  
Buffalo State University, 1963  
Museum of Modern Art, Lending Service  
Bertha Schaefer Gallery, 1962  
\* Nelson-Taylor Gallery, 1962  
others
- Public Collections:** Rose Museum, Brandeis University  
New York University  
Morgan State College, Baltimore

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annie damaz  
artists' agent

Statement by TANIA in reference to her work in Bronx and Brooklyn

It has been difficult for me to continue my work as "art for art's sake". I wanted to paint walls. I was given the opportunity two years ago. Painting a mural was a happening, an interaction between the community and myself. Bryant Avenue in the Bronx and Weirfield Avenue in Brooklyn were far more challenging than mid-Manhattan. I worked harder than ever on the concept and the execution, changing it on location to fit the particular configuration of the neighbourhood at that specific moment. My every intention was surrounded by thoughtful children and adults. The best possible job had to be done even if for one day ( with the help of my assistant Dan Smoley). For the first time in years I just had to sign my work. The perishable quality of the mural paintings confronts the street. It becomes a target for many things including violence. Nobody's property so far, they are everybody's property the way art should be. There is little privacy in those times of stress and despair and every bid of effort should be known to many.

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BERTHA SCHAEFER GALLERY, 32 East 57th Street, New York 22, PLaza 5-3330

NEW PAINTINGS BY TANIA, OPENING APRIL 30, CONTINUING THROUGH MAY 18

An Introduction to Tania's work by Sam Hunter, Brandeis University

My introduction to Tania's work took place in a converted garage that served as her summer studio in East Hampton two years ago. The floor was a litter of cardboard scraps and stray papers, with a clearing or two of conspicuous order and tidiness where actual collages were taking shape. On the paper materials she worked with, traces of human use, and accident--postage marks, for example, or paint stains and spatters--were religiously preserved, and became, alternately, accents of freedom or formality in the finished product. The horde of paint-spattered cardboard and brown wrapping papers had seemed singularly drab and unsuited for artistic existence, yet, there attached to canvas and in their proper setting, they made strikingly sensitive and original collages. I have rarely been so struck by the idea of convertibility in art, by the power of the artist to make use of anything at hand and to find an expressive eloquence in the most unpromising raw materials.

Since that summer, Tania has abandoned the transient forms and expendable waste materials of those collages for a more strictly ordered and consciously constructed art. The change is profound, although not perhaps as radical as might be imagined. Many other young artists have taken the same path, trading dramatic gestures of freedom and spontaneity for a new collective discipline of geometrically ordered, but nevertheless ambiguous, color forms. The more imposing the new facade of bland formality, the more equivocal it is likely to be: undermined by dissonant color, retinal after-images of curious psychological effect, and irreverent verbal and imagistic by-play.

The same avid and discriminating connoisseurship that once went into gathering those heaps of cardboard and paper wastes, now goes into the study and selection of mechanical lettering samples. The fullness or thinness of body, the tonal value, shape and direction of movement, and different intensities, of these letters, or entire phrases, and their rhythmic variety and intricacy are astonishing. Yet they support and play upon the simplest of formal ideas, the rectangle and its constituent parts. Despite their critical function as abstract forms, the letters can also be read and convey actual meanings, which fall on the mind's ear like disconnected, irrelevant prattle, but with a certain concreteness and feminine insouciance.

The format of Tania's paintings owe a great deal to Newman's bisected color fields and asymmetric dispositions of form, and to Albers rectilinear theme and variations. Such ideas as opposing color of maximum visibility to closely-keyed color contrasts muffled to the point of extinction also have their origin in the work of these artists, although Tania's application is utterly personal and underivative. What strikes me as both curious and compelling is that she has substituted for the grandiloquence of Newman and the purity of Albers, the visual-rhetorical equivalent of "small talk", bits of actual environment and pop-culture imagery. She wins her dare by pitching her tone low and modest, and by staying close to the actual, where her own wit, formal cunning and instinctive color refinement can operate most effectively.

SAM HUNTER, Director  
Rose Art Museum  
Brandeis University

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Broadcast August 18, 196  
WBAI-FM New York, N. Y.

*City walls*

A PAINTED WALL IN BROOKLYN

I have said a lot of nasty things about oversized hard-edged paintings on this program, and now I have to say something nice. This particular painting, by Tania, who doesn't use her last name, is not in a museum or gallery, however; it is on the side of a building in the Bushwick section of Brooklyn, and getting there is a story in itself. If you're lucky, and have lots of time, you can catch the KK Sixth Avenue local and get there without changing trains. You have to be lucky because at certain times, rush hours I think, the KK Sixth Avenue local turns into an express in Brooklyn, and you miss your stop. The other way to get to Bushwick is to take the F train to Nassau-Essex, change there to the EMT *Jamaica* express, which takes you over the *Williamsburg* Manhattan Bridge to Brooklyn, where you change at the *Myrtle Av* stop for the QJ local or the KK if it comes by first, and it isn't during rush hour. Getting there, as they say, is half the fun. Anyway, you get off the train at Halswy Street in *Bushwick*, walk north two blocks on Weirfield *St* Avenue, and there, as the corner of Evergreen *Street*, is the painting.

The neighborhood is a rather cheerful one of small three-story row houses and occasional trees. It is poor I imagine but full of life. On a summer evening *the* I was there the streets were swarming with children and older people sat on the stoops talking and watching the children. Most of them were black, some were Puerto Rican,

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## Tania's Wall- 2

a few were distinctly white. There were none of the wrecks and exhibitionists and none of the fear and suspicion that makes the streets of Manhattan horrible.

Tania's painting is on the side of a house at the corner of Weirfield <sup>St.</sup> ~~avenue~~ and Evergreen <sup>St.</sup> ~~Street~~. It is part of a vacant lot playground sponsored by the Parks Department and designed by landscape architect Paul Friedberg. The playground is small; it covers the area vacated by one corner house and its back garden. To the left, where the garden was, are concrete hillocks and caves for crawling and climbing. To the right, where the house was, is an area with benches for sitting and a kind of wooden arbor for shade (not much) and more serious climbing. Dominating it all is Tania's wall, bright and cheerful, and covering the whole side of a house.

The best way to describe it is as a brightly colored <sup>rectilinear</sup> target 58 feet long and 33-34 feet high with a <sup>boss</sup> ~~jewel~~ at the bull's eye. <sup>rectilinear</sup> because it is ~~A target~~ made up not of concentric circles but of concentric rectangles and trapezoids, the outer one orangey, the next one electric blue, the next one a rich bright yellow, and the innermost one dark green. <sup>boss</sup> On the innermost dark green square is the ~~boss~~, four painted or rather enameled pyramids with their bases to the wall and each side a different color. The color from one pyramid joins with that of the next pyramid forming bands of color which fold in and out across them and change shape as you walk past. But when you approach the wall you see that the pyramids are a painted illusion on four flat panels. There are no pyramids or points, merely four painted panels which angle out slightly from the wall, the

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Tania's Wall -3

bottom two at one end, the top two at the other. These panels, incidentally, were  
 (painted and) <sup>Walter automobile</sup> painted ~~out~~ in Hackett's body shop out in East Hampton. They can  
 be moved around on the wall to make the colored bands go different ways or removed

and set up somewhere else if the park is moved. The wall behind them was painted  
 by Dan Smoley with an assistant. Walter Hackett and Dan Smoley are both artists in  
 their own right, and it shows in their meticulous execution of Tania's design.

The general effect of the wall is bright and cheerful and it fits nicely into  
 its surroundings. I must confess that before I saw it -- when I had only heard of  
 it and seen photographs -- I was dubious. I pictured a grey and desperate neighborhood  
 of tar and cement and I thought it might need trees more than a painted wall. But  
 Bushwick already has trees and colors too -- many houses have pastel-painted fronts --  
 and the day that I saw Tania's wall there was wash on a line next door that rivaled  
 the wall itself. It was a pleasure to see it in this setting with no plaques beside  
 it ~~talking~~ explaining what it was, and to know that it would never wind up in some  
 famous collector's collection. It made me realize that half my dislike for ultra-modern  
 art is dislike of the use to which it is put by the ~~gimmick~~ critics, curators and collectors  
 --and I'm afraid, a few artists too--who have turned the art world into a rat's race  
 worse than Madison Avenue. Tania is doing another such wall for another such vacant  
 lot playground in The Bronx, I don't know exactly where. She has been exhibiting

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Tania's Wall- 4

paintings and constructions at Bertha Schaeffer's gallery for several years, but I  
am in favor of more walls myself. If art has any social value it belongs in the  
streets and the neighborhoods, not in the museums or the houses of millionaires.

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ORK TIMES, SUNDAY, MAY 11, 1969

Art Notes

# Tomorrow the World

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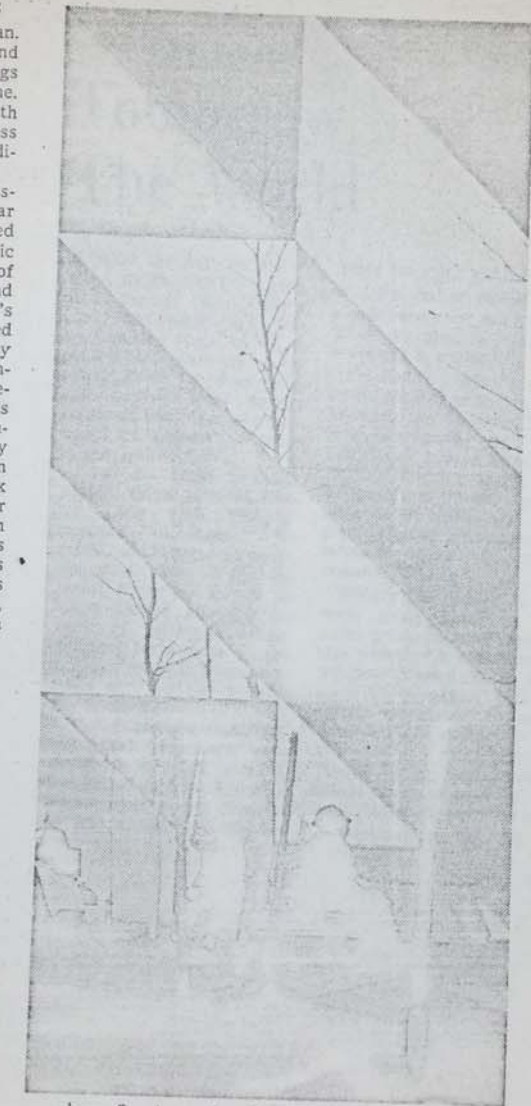
a TV set," says Newman. "And there are people around who can do exciting things for TV that aren't being done. Our concern is to work with expanding the consciousness of the public through a medium it's used to."

Among the consciousness-expanders on tape so far (four have already been aired in the S.F. area) are "Music With Balls," a team-up of composer Terry Riley and artist Arlo Acton, with Acton's speaker-equipped sculptured spheres broadcasting Riley music; "Burnt Weenie Samwich," a combo of movie-maker Frank Zappa and L.A.'s funny rock group, "The Mothers of Invention"; "Ceremony of Us," a film by dancer Ann Halprin that brings black dancers from Watts together with white ones from San Francisco. So far, the series is strictly S.F. But Dilexi is making a pitch to networks in this country and abroad, in hopes eventually to tune in the world.

Dilexi's second project is a bit further off, both time and money-wise. Titled "Summer, 1970," it's an ambitious (and probably the first) attempt to use an entire city and its population as an art medium. Taking all of S.F. as its locale, "Summer 1970" will commission 30 artists from everywhere to design (during 35 days in the fall of '70), a series of "related urban events." They will, it's hoped, plug local communities and citizens into the city as a whole.

Elaborately "scored" by S.F. environmental planner Lawrence Halprin, who's produced a multi-level notational grid that makes 3-D chess look easy, the project provides each artist with a "day-space envelope" (planning jargon for 24 hours plus a particular locale or locales), in which to do his particular thing. "It will demonstrate," says the prospectus, "how people becoming involved both individually and together, can affect themselves, each other and the entire urban environment."

Says Newman, "We're motivated by a feeling that we have to give a whole different quality to life in the big city. 'Summer 1970' should have a



Jason Crum's mural on East 29th Street—a section  
A little joy for the streets

city-wide festival or carnival spirit. By establishing a new relationship between people and their environment, we're trying to show there's something they have at stake. People should share this environment, rather than emphasizing their conflicts. The concept could be extended to the entire earth."

S.F.'s civic establishment so far has given approving noises, but no money. Now Dilexi seeks someone to pick

up the meticulously figured tab of \$255,000, less than the cost of a full-scale summer riot.

## STREET SCENE

Something there may be that doesn't like a wall (to borrow freely from Robert Frost). But it certainly isn't David Bromberg, a 36-year-old urban planner and practical civic dreamer. In the last two years, he has talked Brooklyn, Bronx and Lower

Manhattan landlords into letting artists paint murals on building facades at nine different sites. Giant, loud and mostly geometric in pattern, they bring a note of gaiety to the grimy streets they front.

At 29th Street and Second Avenue, for instance, painter Jason Crum has patterned two walls of buildings that backstop a playground in yellow, red, blue and white. At 340 East Ninth Street, Ailan D'Arcangelo has adorned a five-story wall with highway symbols, set against green grass and sky blue sky. "At the Astor Bar," Bob Wiegand's vast mural at 441 Lafayette St. (and Astor Place), boasts red and yellow zig-zag thrusts on a deep green ground.

Bromberg, who notes that after all, outdoor muraling goes back to ancient times, would like to see it become a movement here and in other cities. "Let's have a little joy in the streets," he says. (None of the murals, incidentally, have been vandalized, except for the one on Ninth St., at which someone let fly paint).

It costs some \$4,000 to paint a wall, and Bromberg's crew has so far had backing from the Kaplan Foundation and the city's Department of Cultural Affairs. They need more. The Museum of Modern Art is currently doing its bit with a small show of the walls (via blown-up color transparencies) in its Goodwin Galleries, second floor.

## COLLAGE

Celebrating the 400th anniversary of the death of Pieter Bruegel, old master of Flemish landscape painting, Brussels and the province of Brabant will stage a Bruegel festival, Aug. 15-Nov. 15. On tap: two big Bruegel shows in Brussels—paintings at the Museo de l'Art Ancien; engravings at the Royal Library, plus festivals, parades, and tableaux in the hinterlands... Package artist Christo, whose wrappings escalate progressively in scale, says he'll hit Australia in October. Using 1/2-mile-wide reinforced polyethylene, he'll encase 15 miles of beach near Sydney. Sponsors: Melbourne's National Gallery of Victoria; Sydney's Universal Textile Co.

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Art Notes

# Tomorrow, The World

By GRACE GLUECK

**F**OR the first decade of its life, San Francisco's pioneer Dilexi Gallery was everything a brave new gallery ought to be. A springboard for the hairy avant garde, it discovered and pushed local talent, promoted new ideas, and purveyed art "objects" to tuned-in young collections.

Now, its tenth birthday passed, Dilexi (derived from the Latin verb, "dilligo," meaning "to choose," "to prize") is changing its spots. Henceforth, says its founder, James Newman, it will no longer exhibit and sell the work of particular artists. Reaching for a more general audience, it will attempt to make art "part of people's day-to-day life."

"I don't really consider myself a dealer any more," says the 35-ish Newman, reserved, thoughtful and party to a supermarket fortune. "I'd like to find a different link be-

tween the artist and the public. I feel that art should have a wider audience, and I don't think the general public is interested in artifacts."

So, handing Dilexi's exhibition space over to the San Francisco Art Institute, Newman has formed the Dilexi Foundation with an associate, Ralph H. Silver, promoter and packager of avant garde projects. Its "open-ended program" aims at "putting people more in touch with their creative abilities."

Dilexi's first project is already going strong. A TV series produced in collaboration with S. F.'s high-minded KQED—Channel 9, it presents 13 programs, each a "direct expression" by such creative types as Andy Warhol, dancer-choreographer Yvonne Rainer, photographer Robert Frank, director Julian Beck. "After all, everyone has

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August 10, 1969

Sunday

# NEW YORK NEWS

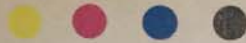
Colorato Magazine



Brightening  
up  
the city

THE NEW YORK TIMES  
PHOTOGRAPHY BY  
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## famous American sayings

*"Every man must be for the United States or against it. There can be no neutrals in this war—only patriots or traitors."*

Who said it? Where? When?  
See page 32

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### on the cover

A DASH OF COLOR, a cheerful view and a pleasant feeling are things that are often missing in the city scene. But a group of artists is doing its part to brighten the New York environment by painting murals on blank New York walls. Their work, sponsored by the City Department of Cultural Affairs, has proven to be so artistic that a special exhibit of color transparencies of the murals was featured at the Museum of Modern Art recently. The mural on the cover, located at 198 East 7th St., was painted by Jason Crum, shown in foreground talking with Doris Freedman, director of the city department. For more color photos of city murals, turn to the centerfold.

NEWS PHOTO ON THE COVER BY DANIEL JACINO

### coal mine to visit

MOST COAL MINES are just mines, but the Glen Burn Colliery in Shamokin, Pa., is also a popular tourist attraction. On weekends and holidays during the warm months, foremen at the mine take visitors on a 50-minute tour of the mine's tunnels, explaining the fascinating story of anthracite (hard coal) mining along the way. A four-page story about the mine, with photos of its sights, begins on page 40.

# Less than \$10.



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NEWS PHOTOS BY DANIEL JACINO - PATRICK CARROLL

Dual murals, painted as part of a city-sponsored project, brighten up vest pocket park at 29th St. and Second Ave.

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## Color corrections

Artists  
turn drab building walls into  
oases of visual appeal

A GROUP OF artists is painting the town red — and blue and yellow and green — all in order to bring a little beauty into colorless New York neighborhoods. The painters — Jason Crum, Allan D'Arcangelo, Robert Weigand and Tania — persuaded landlords to let them use blank walls at 10 different sites in the East Village, Brooklyn and the Bronx. The outdoor paintings, says artist Crum, "bring light and color, order and air into the soot and sweat-covered city. They open up the space and direct the eye to make the walk down a street with painted walls exciting and stimulating." The artistic project is sponsored by the City's Department of Cultural Affairs.



Blue sky and foliage, added to the side of a Ninth St. building, give a spacious look to cramped neighborhood.



Bolts from the green zoom down into a parking lot near Astor Place. Each mural has cost approximately \$4,000.



Geometrically patterned mural on Church St. complements glass and steel architecture of modern buildings.



Colorful, slanted checkerboard overlooks parking lot. Building, to come down soon, is at 17th St. and Third Ave.

