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#### EDITORIAL

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We wish to assure all those concerned that the omission of the Museum Telephone Directory from the Survey of Printed Material Distributed to the Staff was not intended as an editorial comment on that directory, but was an oversight on the part of the author of the survey.

#### SOLICITATION

Again, ORGAN solicits. Newsworthy items from about the Museum, comments, complaints, letters, articles, or whatever are urgently requested for our August edition.

We would like to point out that, although all of the staff does not necessarily circulate past the assorted bulletin boards in the Museum, ORGAN does circulate throughout all the staff, and there is no charge for classified ads. If you have anything to sell, rent, or give away, or if you are looking for something to buy, rent, or steal, please call in your ad to extension 7200 or sent it interoffice to Geoff Brown, 3rd floor, 23 building.

On the cover: Photograph by Leonardo LeGrand, Security Staff, of Country Joe Without the Fish but with the Art Workers Coalition, on the evening of June 18 in the Museum Lobby.

On the rear cover: Again, photo by Leonardo LeGrand on the evening of June 18. One of the people in this picture is Elizabeth Shaw, Director of the Department of Public Information. ORGAN offers a special prize to the first staff member to identify correctly which one is Mrs. Shaw.

ORGAN is edited by Geoff Brown as part of his effort to fight the population explosion.



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STAFF ASSOCIATION

At a meeting of the Staff Association of the Museum held July 8, the following motions were passed:

1. The Staff Association refuses to identify itself with any Museum policy that classifies art, artists, or programs according to race. No matter how well intentioned and politic the motives for such categories, separatism of this kind is implicitly racist and should therefore be unacceptable to The Museum of Modern Art.
2. The Staff Association hopes that no committee of the Board of Trustees appointed to evaluate and project the Museum's education services will limit its focus to programs directed to special ethnic groups without considering the Museum's responsibilities to the entire community. Further, the Association request the Trustees to take cognizance of the deep interest and concern of the staff in such matters, as already expressed in the reports of the Curatorial Council committees, and as may be elaborated in ongoing discussions with a wide representation of the staff.
3. The Secretary of the Association [Irene Gordon] was instructed to transmit copies of the above motions to all members of the recently formed Trustee Committee of which J. Frederic Byers, III, is chairman, to the Director of the Museum, and to all members of the Staff Executive Committee.

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CLASSIFIED

Anyone wishing to place a classified ad in ORGAN should contact Geoff Brown (ext. 7200). There's no charge.

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Wanted: recipe for Dolma (stuffed grape leaves) and lemon sauce. Please send to Esmeralda in the Director's Office.

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For sale: Very special buttons for a very real cause.

LIBRARIES TO THE PEOPLE  
F\*CK CENSORSHIP 50¢ each  
AMERICAN LADIES ASSOCIATION

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Questions or sales? See Gay Detlefsen in the Catalog Office of the Library, or call ext. 7240.

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Speaking of buttons, John B. Hightower, a member of the Museum staff, recently suggested "The Silent Majority Is Unspeakable" as a button slogan.



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REMARKS (ON SHOWS EVERYONE HAS SEEN)

--by Carter Ratcliff

[Carter Ratcliff, who has worked at the Membership/Information Desk of the Museum for almost 3 years, regularly writes criticism for Art International and Art News.]

Anthony Caro (Emmerich): A brilliant show of new sculpture; Caro takes shapes from decorative painting in order to let the viewer see the other side.

Michael Steiner (Marlborough) takes a bit of David Smith's vertical energy and lays it on its side on the floor.

Conceptual Art and Conceptual Aspects (N. Y. Cultural Center): In an attempt to solve the "problem" of "elitism" which has been afflicting the traditional mediums for the last 150 years or so, populism has evolved into know-nothingism, and therefore--I must chide Daniel Buren for the difficulties and final clarity of his work; never mind his slight craziness. Kosuth, the English contingent, Kaltenbach, Weiner, and Nauman are more acceptable thanks to their lack of rigor, but my vote is reserved for the flat-out, dumbbell, know-nothing work of James Lee Byers and Bernar Venet.

John Clem Clarke (O.K. Harris) has invented, in the last few years, a method for objectifying the blur of sentiment, however--the busy, tropical setting of these new paintings has trapped him in a boring accuracy; he gave himself too much in the way of fact--an irrelevant re-objectification overweights this show.

Michael Reynaud (Iolas) asks "Why can't paintings be measured like anything else?" Why not, indeed? In fact, they are--see the caption to any reproduction. To point this out "full scale" may have its uses, and then again...

Pat Lipsky (Emmerich) shows some warm-ups for a kind of color painting whose moment occurred about 6 years ago.

The Reality of Appearance (Whitney Museum): Beneath the illusion that the postage stamp is "real" is another, pernicious illusion: that painting can be true to life. The desire to go along with this illusion is so great that it's difficult to see how eccentric, even weird, these paintings are in their denial of certain "truths" about American space and light. In the works of major American painters, Cole, Heade, Ryder, et al, Pollock, Rothko, Louis, et al, that space and light is allowed to have its full, ambiguous effect--to take its full toll. In trompe l'oeil painting the "American object" is encapsulated in an ideal of accuracy and whatever space and light remains is reflected from the object with maniacal insistence.

19th Century American Painting (Metropolitan Museum of Art): This is an immensely important show--forget about the furniture; desks, dressers, and marble ladies. Its importance is in the pressure it puts on critical assumptions: from now on it will be (mere) ineptness to see Pollock, Rothko, Newman, et al, as "heirs to the School of Paris;" their value is in the way they brought the scale of native American landscape into abstract painting.

Lyrical Abstraction (Larry Aldrich Museum), as a phrase, is meaningless enough to have just about made it as a catchword; some gallery in Texas has picked it up for the title of one of its own group shows. Aldrich uses it here as a blanket



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to spread over anything stained or sprayed on the canvas providing the result is fuzzy enough and the artist is "new." The difficulty of going ahead with color painting has generated a dense--in spots, bilious--haze. However, there are two important young painters in this show, John Seery and John Torreano. Going beyond the color painters' methods to the idea of color painting, they have been able to affect the American scale I mentioned above: their painting still goes outward, it's still "sublime," but they've reversed that direction--they've discovered a simultaneous "inward sublime."

Gary Bower and David Diaz are important here, but their work doesn't have the superficial "soft look" that would have gotten them into this show. The same is true of Larry Poons' latest work; Poons was doubly excluded: not only is his new painting harsh, he has been around for quite a while and Aldrich was interested only in discoveries. Helene Aylon is included--not that her work is soft, it only looks that way at first glance. (Not that she's a newcomer, either--Aldrich's blanket has a lot of holes in it.) Employing an architectural scale which connects her to Cubism, she works fluffy, metallic materials into tough, impressive paintings.

No more names need be named--this is one of the worst shows of the past few years. Any value it might have runs counter to its intent.

New Work: New York (American Federation of Art): This traveling ensemble is a rerun of the Aldrich show.

Red Grooms' new film Tappy Toes (Tibor de Nagy) is sweet and lovable and pretty hideous too; he pits the sentiments smothered in popular entertainment against our need to have them smothered; Tappy Toes is an accurate critique, all the more accurate for employing the medium of the subject criticized.

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#### EBBS AND FLOWS: STAFF NEWS STATISTICS

From June 1 through July 5, according to the weekly Staff News, the following statistical ebb and flow took place within the Museum Staff.

Additions: 18  
Deletions: 39

For a more personal, although less complete (and therefore more politic), listing of who left the staff and who joined the staff, see EBBS AND FLOWS: II on page 6.

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THE SERMONETA GALLERY, 251 East 77 Street, NYC, will soon open. They welcome the opportunity to look at art, photographs, or crafts to sell. Call 879-8830 for an appointment if interested.



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CINEPROBE:

NIGHT OF THE LIVING DEAD

--by Adrienne Mancina

[Adrienne Mancina is in charge of the Film Department's Cineprobe series. Accordingly, we asked her for a brief, personal commentary on the film NIGHT OF THE LIVING DEAD, which was screened as part of that series on Tuesday, June 16]

I like horror films and I like science fiction--and NIGHT OF THE LIVING DEAD works with the best of both genres, creating a terrifying impact. It's difficult to explain one's interest in a genre--we'd almost have to disclose our whole life (if we knew and understood it)--but rather than cop-out entirely, let me just explain that horror is very real to me. Maybe I scare easily. As for science-fiction, you all know how much I'm interested in that genre since the Film Department showed about sixty sci-fi films last year. In NIGHT OF THE LIVING DEAD atomic research (radiation fallout from a rocket which goofed on its way to Venus) has led to a freak molecular mutation: the recent dead arise as ghouls! The race has thus evolved into murderous, cannibalistic zombies. Does anyone doubt that possibility?

NIGHT OF THE LIVING DEAD is occasionally crude, often the acting is awkward, and its inspiration is derivative in the best sense and from the best films, such as INVASION OF THE BODY SNATCHERS. Nevertheless, it is one of the best horror/sci-fi films of this decade. It strips itself of everything which is unnecessary to its terrifying goal--to jolt us out of our customary habitual responses. No explanations; no mechanical stick-to-the-conventions formula (our expectations are thwarted at almost every turn); no watering-down of the terror lurking--where? everywhere. And it is in how its effects are achieved; with brooding grays, with mysterious light and shadow possible only in good old-fashioned black and white cinematography; with a structure equal to its frenzy, choreographed to squeeze the most juice from the unrelieved atrocities, with an over-dramatized yet penetrating psychological study of people under stress.

Yet this is an unpretentious film, a first effort by a new director, George A. Romero. But who is making films like this today?

The most surprising twist in the plot comes at the end. Our hero, a black man (this point is never belabored in the film but it is essential to the story), is the only member of the group shown in the film who is not murdered, burned, eaten, or dismembered. As he wakes up after the night of terror, the rescue party--sheriff and posse--are heading for the scene, shooting all the remaining ghouls. They mistake our hero for a ghoul--posses don't ask questions first--and shoot him, and throw his body on the bonfire with the other zombies.

The interpretations I leave to all of you who are lucky enough to catch this film at your neighborhood movie house. Incidentally, NIGHT OF THE LIVING DEAD was shown at Cineprobe. You never know what you're missing at Cineprobe.



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## EBBS AND FLOWS: II

The Ange Alexandris Show, a six month replacement for The Continuing Drama of Larry Kardish in the Film Department, is no longer with us, having breathed a sigh of relief and left the air when Larry returned. Mr. Kardish has been traveling, seeking new films and showing recent short American independent films in England, Scotland, Holland, France, Italy, Belgium, Norway, Denmark, Sweden, East and West Germany, Austria, and Czechoslovakia. He is now home again.

Howard Rosenthal, who has a middle initial but does not wish it used, has joined the Department of Graphics as a designer, more or less replacing Michael Lauretano, who has left MOMA to travel and free-lance. A '69 graduate of the Rhode Island School of Design, Howard's most recent job was with a small company which published several underground newspapers, among other things.

Linda Nathan has joined the Department of Public Information, perhaps as Coordinator of Press Services. Originally from Virginia, Linda is a '65 graduate of Boston University.

Muriel Franzblau has also joined the Department of Public Information, as Mrs. Shaw's Administrative Assistant. She has lived in San Francisco and New York; she prefers New York; she has a picture of Garry George hanging on her apartment wall; she is a writer, now working on her first novel.

Paul Harris, Coordinator of Educational Services for the Museum, leaves on July 17 to return to Dallas, from whence he came. He has been appointed Head of the Department of Art Education at Southern Methodist University there; he will be greatly missed here.

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## QUOTES

Overheard conversation between two genteel ladies in the elevator on their way to a Contributing Members exhibition in the Founders Room, discussing their charity work: "I've been so busy with the blind this year I haven't had time for the deaf."

Lady customer to bookstore staff, re: postcards: "Are any of these pornographic?"

Overheard conversation in galleries: "When the master race met the chosen people, there was bound to be trouble."

Bookstore staff member to Governor Rockefeller, who was making a purchase: "Are you a member?"

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# STAFF ASSOCIATION OFFICERS

At a meeting held June 10, the following were elected as officers of the Museum's Staff Association:

## Program Committee

Stuart Edelson, Chairman  
 Judy Bloomgarden (Library)  
 Regina Cornwell (Film)  
 Jack Doenias (Publications)  
 Jane Necol (Painting & Sculpture)  
 Joan Rosenbaum (Painting & Sculpture)  
 Sally Weiner (Painting & Sculpture)

## Treasury Committee

Richard Tooke, Chairman  
 Jane Fluegel (Publications)  
 Terry Guilliams (Registrar)  
Parliamentarian  
 Pat Jobling (Photo Archives)

## Secretary

Irene Gordon (Publications)

The following were appointed to the Communications Committee, which is chaired by the Secretary of the Association: Gyl Abrams, Marjory Aronson, Geoff Brown, and Michele De Silva, with Barbara Toll and Earl Hesselberg serving as alternates.

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## LETTERS TO ORGAN

"In your first issue of ORGAN you asked for opinions on 'the Museum's involving itself in political action.'

"I personally am very against it. I don't think any institution such as a museum, or its equivalent, should involve itself with political issues, and I deeply resent any group using such institutions as a political tool, whether their opinion is of the majority or minority."

--Marie Frost  
 Exhibitions

"Re: political action.

"In my opinion, it is a mistake. Once a Museum takes a political stance it digresses. When a side is chosen, as a matter of course it forces the people who come to choose also. A Museum basically has made its moral choice known by the objects it acquires, chooses to show, and houses under its roof.

"But out there in Reality people are being killed murdered, raped, robbed, and destroyed. What about that? Shouldn't the Museum be involved, make people aware?' There is no need to make anyone aware of this. Pick up any daily newspaper. Turn on a TV newscast or the radio. One is bombarded with bad and tragic news constantly. It is precisely because of this that one needs a place free from it."

--Martin Bradac  
 Membership

[The above is only a portion of Mr. Bradac's letter. The complete version is available to all who wish to read it, in Geoff Brown's office.]



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THE UNDERGROUND PRESS

## The Museum of Modern Art

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

No. 2  
FOR RELEASE:  
July 1, 1970

### SPACES IN INFORMATION Show to be Seen at Museum

THE SPACES IN INFORMATION (rain title: THE INFORMATION IN SPACES), an international report on the recent activity of young artists throughout the world, will be on view at The Museum of Modern Art from September 21 through an indeterminate date sometime later this year when the show will self-destruct, Roger Worpley, Guest Curator in the Department of Painting and Sculpture at the Museum, announced today.

Mr. Worpley, who teaches an agricultural course at the Ataxia Junior College in North Dakota, but who has long been keenly interested in other aspects of culture (especially art--he has contributed several cartoons to Playboy magazine, among others), has used the delicate balance, psychological as well as physiological, of earth, air, water, and fire in prepared random locations free from any physical presence except that which may be apprehended without the utilization of prior conditioning, or, that which may be apprehended without reliance upon factors of perception which we learn as opposed to those with which we are born, as the key to his exhibition and as a criterion by which works exhibited have been selected.

The exhibition will be installed in several galleries throughout the Museum, most of which will not be announced to the public.

"We feel that the sense of 'discovery' that once was one of the prime joys of modern art will thus be restored," Mr. Worpley stated, "especially as many sections of the exhibition not only come as a surprise to the viewer, but actually cause him aesthetic anguish, and, more often, acute physical pain. Thus he cannot fail to feel involved."

Mame Quill, for example, an artist from Patagonia, has utilized the area formed by the staircase between the first and second floors of the Museum. Using electronic devices, old balloons, and polyethelene sponges containing transistorized devices which emit low-level gamma rays, her portion of the exhibit, entitled simply "Lethal Environment," exudes enough radiation to kill a large dog when up to 5 people are on the staircase, the odor of plums when 7 medium (or 4 extremely heavy) viewers are on the staircase, the sound of a half-oboe when 9 light (or 8 medium and 1 pre-school) Museum visitors are on the staircase, the beat of a distant drum when 11 heavy (or 9 light, 1 medium, and 1 pregnant) people are on the staircase, and a variety of obscene gestures for heavier loads, including that made by the greeb, strangest of birds, accompanied by its cry.

On the other hand, the causality of the elaborate water displays of Charlemagne Palestine, an artist from the USA, necessitates the wearing of vinyl coverings by all Museum visitors, as his is one of the works whose location will not be announced.

"This causality," Mr. Worpley states, "should not be confused with the principle of random selectivity which informs and occupies so much of the other work on exhibit."

"Nor," he adds, "should it be apprehended through the olfactory sensitivities, as extreme exposure, especially when coupled with a lack of prior precognitive experience, has been known to cause death."

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Additional information, photos, and antitoxin available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019 (212) 956-7501, -7504.



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(photo Leonardo LeGrand, MOMA staff)



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NEW YORK TIMES, SUNDAY, JANUARY 25, 1970

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## Art Notes

Yanking  
The Rug  
From  
Under

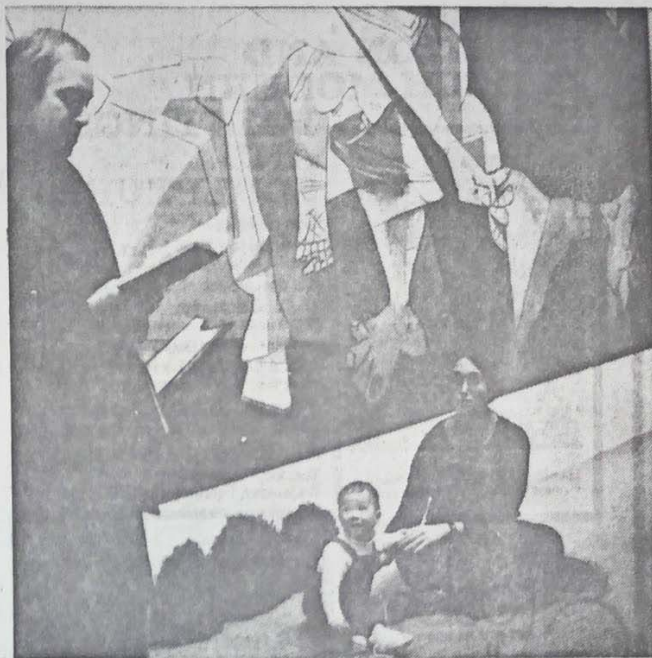
By GRACE GLUECK

A SERIES of lively, though unscheduled art events has been occurring at the Museum of Modern Art this past year—and not exactly with MOMA's wholehearted cooperation. I'm referring to the demonstrations put on by the determined and somewhat studiously seedy disorganization known as the Art Workers Coalition. (The AWC, in case you've just come in, is a loose-knit group of museophobic artists, writers, filmmakers and ephemeralists, who seek—without the aid of foundation money—to reform the art world structure. They have presented MOMA with an 11-point list of demands, ranging from free admission at all times to the establishment of a section devoted to the work of black and Puerto Rican artists.)

The demonstrations at the museum, staged by AWC-ers and/or an independent-but-sometimes-affiliated team known as the Guerilla Art Action Group, have included (a) the gentle removal by Guerilla Actioneers of a Malevich painting from a gallery wall, and its replacement with a list of three demands, including one that MOMA sell \$1-million worth of its art and distribute the money to the poor; (b) a Guerilla Actioneers' "blood bath" that had G.A.'s in MOMA's lobby chanting and clawing at each other to release sacks of beef blood concealed in their clothes—this to protest the alleged involvement of Rockefeller interests in the production of war matériel; (c) an AWC picketing of the museum last spring to decry its showing of Gov. Rockefeller's private collection; (d) three recent AWC actions relating to the museum staff's failure to keep its promise to help the Coalition produce a poster condemning the alleged Songmy massacre. (We'll get back to the Songmy poster in a minute.)

On the whole, the museum has dealt with these diversions in a sportsmanlike manner, keeping the police off its turf, allowing protestors to function in museum space and—good MOMA that it is—never ever raising its voice in chastisement.

More importantly, however, at the urging of MOMA president William S. Paley, (presumably acting for the trustees), staff members have been meeting informally with the Coalition since last spring, to discuss the 11-point list. At a gathering last



A "protest" rite, staged by the Guerilla Art Action Group before Picasso's anti-war mural, "Guernica," at the Museum of Modern Art. A series of lively though unscheduled art events

Nov. 25, in fact, attended by Coalitionists, MOMA staffers and several invited non-aligned artists, including Dan Flavin, Roy Lichtenstein, Alex Katz and Robert Motherwell, a number of MOMA-AWC committees were formed to explore individual points. One group worked on free admission, and helped bring about the Coalition's biggest success to date: the recent decision by MOMA's board of trustees to drop the museum's \$1.50 admission fee on Mondays for an "experimental" period.

But every silver lining has its cloud, and exultation over the "free day" has been somewhat dampened by the Songmy poster affair. The idea for the poster was proposed at the Nov. 25 meeting by pro-AWC artist Irving Petlin, and agreed to by Arthur Drexler, head of MOMA's Department of Architecture and Design, and chairman of its Ad Hoc Planning Committee (set up to prepare a report for the trustees on the future of the museum).

Drexler assured the group that not only would the museum use its resources to publish such a poster and distribute it (subject to approval by the Staff Executive Committee), but it "might undertake to get other museums in the city to join with it, making it city-wide and maybe even a nationwide thing." With the project almost unanimously endorsed by the museum's staff, the poster itself was immediately hatched by an AWC-MOMA committee. It was composed of simple documentary material—the famous photograph of a corpse-lined trench by Ron Haeblerle, overprinted

with the legend, "And babies?" (the shocked rhetorical question put to an alleged G.I. participant by TV interviewer Mike Wallace).

Finally assured on Dec. 9, after some delay, that the museum was ready to proceed with the project, the AWC got permission to use the photo. A donated printing job was found through the Amalgamated Lithographers Union, and 30,000 sheets of paper were given by businessman Peter Brandt. With the color plate completed Dec. 18, all that was lacking was museum approval of the joint AWC/MOMA credit line. At that point Drexler and Wilder Green, director of exhibitions at the Museum and a Staff Executive Committee member, decided to "touch base" with President Paley. They showed him a mock-up of the poster and lo! he informed the two of his disapproval. If the staff felt strongly about it, he said, he would present the matter "without prejudice" to the board of trustees at its Jan. 8 meeting, but he felt he could not commit the museum to a position on any matter not directly related to a specific function of the museum. At 6 P.M. that day, therefore, the AWC was informed by phone that the museum could not associate itself officially with the poster.

Plunging ahead anyway, the AWC published the poster (minus MOMA's name) in an edition of 50,000 and has since been distributing it through "an informal network" of artists, students, and peace movement workers. It has also been handing out copies in MOMA's very own lobby, and some Coalitionists have mounted rites

protesting the museum's disengagement in front of "Guernica," the famous Picasso anti-war mural housed on MOMA's third floor. On Jan. 8, the date of the last board meeting, about 20 Art Workers staged a "lie-in" before the mural, and sent word into the meeting asking to speak with the trustees. The request was refused, and at the meeting's end the trustees scurried off, unconfronted.

There is plenty of room for argument, indeed, over whether an educational institution should get involved in a "hot" political issue the facts of which are still a matter for legal determination. But the real issue is staff vs. trustees: analogous to the "troubles" at certain universities, in which administrators mandated by their boards to deal with dissident students had the rug yanked from under them when it was felt they exceeded their authority.

Perhaps Drexler erred in not taking up the matter immediately with the board, as a seasoned director might have done. On the other hand, the trustees seem to have kept a considerable distance from the staff and its problems. The board should have been aware of the "pulse" of the negotiations and its staff's strong feelings in the matter. And, if it was not prepared to back the staff's commitments, it should have dealt with the AWC itself or sent duly empowered representatives of its own to the meetings. Its persistent refusal to encounter the dissidents lends credence to a belief that many trustees of cultural institutions in this country lead dangerously sheltered lives.



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THE NEW YORK TIMES, SUNDAY, JANUARY 10, 1971

## Art Notes

## Message to MOMA: 'We're Organized'

By GRACE GLUECK

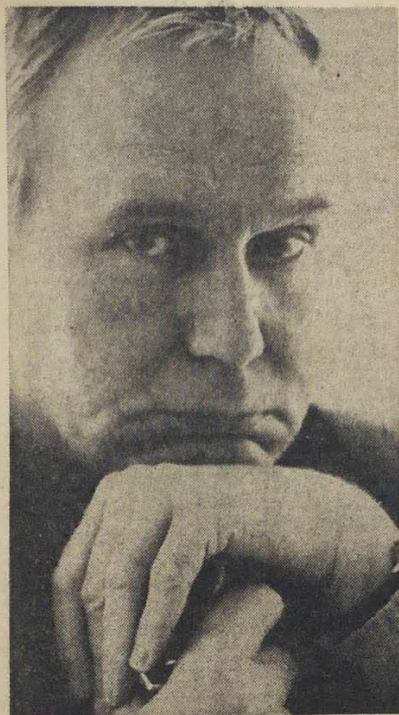
UNTIL very recently, if you'd breathed the word "union" to professional staff members at the Museum of Modern Art, most would have turned as white as their collars. Yet thanks to a new employees' group rather clumsily known as the Professional and Administrative Staff Association of the Museum of Modern Art (hereby acronymized as PASAMMA), MOMA may soon have on the premises the first union of professional staff members ever established at a privately financed museum. The association claims to speak for the 240-odd non-managerial employees of the museum not otherwise covered by union contracts.

The budding professional union revealed its strength on Dec. 28, when a strike it had threatened at the museum was averted by MOMA's agreement to rescind its "budgetary" dismissal of 12 employees, pending further negotiations. "We're absolutely ecstatic about it — and very proud of ourselves," says Jane Fluegel, an associate editor in MOMA's publications department, and a member of the association's program committee.

The Staff Association has really been perking for somewhat more than a year. It was birthed during the low-morale interregnum between the firing of Bates Lowry, MOMA's last director, and the hiring of its current one, John Hightower. "There was a feeling of lack of communication between the administration and the general staff," reports a PASAMMA member. "We didn't know who made the decisions or even what they were. We were also concerned with the integrity of the museum. We felt that since we'd subsidized it for years by working for substandard salaries, we had a right to participate in decisions that affected us." MOMA won't release salary figures, but it's reported that assistant curators, whose duties include the garnering of works of art as gifts for their departments, get no more than \$8,000 annually. "And unless you have some personal leverage, you can stay an assistant curator for years," says one staff member. "There are no formal provisions for advancement."

The association framed a constitution, which listed among its purposes "the establishment of a constructive body with a voice in matters that concern and affect the museum," and "the improvement of economic, professional and physical working conditions." It also specifically excluded from membership heads of major administrative and curatorial departments. And when Hightower assumed his directorial post, it began to engage him on matters of museum policy.

At first the museum was "cooperative," members re-



Vernon L. Smith from Scope

Polish artist Wojciech Fangor  
His departure was "no dramatic political thing"

port, but soon things began to go less smoothly. In dire financial straits (its deficit for fiscal '70 was \$1.2-million), MOMA warned the staff there would be "cut-backs." Late last September a staff member of five years' standing was replaced by an outsider and when PASAMMA protested, Hightower assured it no reduction of staff was contemplated except through normal attrition. But a month later, two members of a department were dismissed on financial grounds.

On Dec. 15, in a memo to the staff, Hightower noted that 12 of its members, including the museum's controller, would also be dismissed for budgetary reasons. What's more, he added, the museum, seeking to pare some \$700,000 from its budget for fiscal '70 and '71, would severely curtail its library service, reduce the number of temporary exhibitions, and cut by 10 per cent the expenses of each department.

By this time, though, PASAMMA had shrewdly hired itself a lawyer, Michael J. Horowitz, experienced in helping to unionize shy professional groups. After extensive MOMA-PASAMMA negotiations, the no-strike resolved, and an agreement by the museum to engage in collective bargaining with the association, pending its Federal or state certification as a union. "They can't just wave their deficit statements at us as an excuse for dismissal,"

color, craftily brushed (not spray-gunned) into eye-bouncing... well, resonances that actually seem to energize space.

Fangor, a reticent fellow whose basketball height of 6'4" makes him seem even more remote, has lived here since 1966, teaching on the Madison, N. J., campus of Fairleigh Dickinson University. His departure from Poland was "no dramatic political thing. It was too provincial there—I felt cut off, like being in a hospital or school. I wanted to know what the outside world was like, and this was obviously the place to come."

His entire life, in fact, has been more a matter of options than that of most East European emigrés. Born (in Warsaw, 1922) of well-to-do parents, he lived through W.W. II at his family's country home, painting away mightily. After the war, he joined the budding Polish Artists Association, a government-protected guild whose members got such special privileges as free apartments. "There was a tremendous drive to rebuild the country and create an art that would appeal to the people. We felt that art in an ivory tower was immoral. I didn't want to paint canvases that would only be seen by a few exhibition snobs."

But, though Fangor's social realist style drew several awards, he soon decided that painting was less suitable to propaganda than films, TV, applied art. Poland's heavy post-war involvement in international trade fairs and the like landed him in poster and exhibition design. "I met some good and interesting architects who, not willing to put up Moscow-style buildings, had, like me, escaped into the same field. And things were really free—we thought about space, forms, color in an absolute way."

Given a teaching post at the Warsaw Academy of Fine Arts in 1954, Fangor gradually returned to his easel and, with a thaw in Polish cultural policies two years later, felt freer to paint as he liked. (But in 1958, for a "Painting in Space" show in Warsaw, he placed his paintings as free-standing elements in an environment, and was accused in the press of making fun of the public.)

He first came here in 1962, on an invitational tour of U. S. art schools and colleges, and liked what he saw. "There's no nationalism here, in the European sense. Also, it's the richest country in the world, and with wealth, the arts flourish."

No school or movement man (he didn't know he painted Op-tically until the Museum of Modern Art tapped him for its 1965 Optacular, "The Responsive Eye"), Fangor doesn't have much truck with fellow artists. "Other people's work is outside of me. What can you find out from someone else unless you're uncertain?"

says a Brave New PASAMMA member, who reports "interested inquiries" from the staffs of other museums.

## THINK PINK

There's a story current that "Little Dancer," the famous bronze by Degas portraying a 14-year-old ballerina clad in a tutu of bronze-colored tulle, got a new outfit for her appearance in the Metropolitan Museum's current "Masterpieces of Fifty Centuries" show. No one quite knows who gave the order, but before the show opened, the dancer was removed from her customary habitat and stripped of her documentarily appropriate tutu. She was graced with a new one of wild pink, and also a black velvet neckband.

Thus arrayed, she appeared in the "Masterpieces" show for a few days until diplomatic protests from the Met's curatorial staff prevailed. The dancer lost her neckband and got back her bronze-colored tutu—a new one to be sure. Reports that the Temple of Dendur will become a cinema palace called "Hoving's Egyptian" are unfounded.

## POLE APART

It wasn't too long ago that Wojciech (pronounced Voy-check, with the "k" slightly gargled) Fangor was doing social realist "art for the people" in his native Warsaw. Today he's a Pole apart from all that. His decadently Western-style colorscapes, now on view at the Guggenheim Museum, contain no message but



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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NEW YORK, N.Y.

TIMES

D. 899,231 — S. 1,443,738

NEW YORK CITY METROPOLITAN AREA

DEC 24 1970

## Museum of Modern Art Threatened With Strike

By GRACE GLUECK

The Museum of Modern Art is threatened with a strike next Tuesday morning by a number of its staff members. The immediate issue is the museum's dismissal of 11 staff members as part of a "cost reduction" program.

The museum, whose deficit last year amounted to \$1,200,000, projects a personnel reduction of more than 100 people by February of 1971. As of May, 1970, there were 536 employees on the museum's payroll; by the February date the figure will be 431.

The strike action was voted Tuesday evening at a meeting of the Professional and Staff Association of the museum, a group formed last June that now numbers 112 middle-echelon workers out of a total staff of 461. The group specifically excludes from membership the heads of major curatorial and administrative departments and some 200 union members employed in guardian, maintenance and technical service jobs.

The group, which seeks Federal or state certification as a union, wants to engage in collective bargaining with the museum, and demands that the dismissals be subject to negotiation. Additional issues are other staff cutbacks, higher salaries and a voice in policy affecting staff relations.

According to Michael C. Horowitz, a young lawyer retained by the group to steer its collective bargaining efforts, the staff members' demands reflect a rising collective-bargaining consciousness on the part

of nonunionized professionals who work for nonprofit organizations.

"Internes, nurses, symphony-orchestra players and other low-salaried professionals, have seen that professionals have the right to be paid for the value of their services and to participate in policy," he said. "Institutions must accept the fact that the professionals will respond no less seriously to cutbacks in their ranks and failure to pay adequate salaries than do all others rendering services to the institutions."

Members of the staff association, the majority of them women, said that the museum was able to sustain its present operation for longer than other nonprofit and cultural institutions because of the fact that there were fewer job options for highly educated women.

The threatened work stoppage was triggered last September by unrest over the dismissal of Inez Garson, coordinator of the museum's Study Center. In response to the staff association's protest, John Hightower,

director of the museum, noted in a memo on Oct. 6 that, although he had indicated previously there would be staff cutbacks on the basis of recommendations by department heads, he would revise the policy to one of staff reduction by normal attrition.

"I have requested that should any vacancies occur in the normal course of events that no replacements be hired unless specifically approved by me," he added. "I realize that in most cases the arguments for replacements will be persuasive enough to fill any vacancies that occur."

But on Dec. 11, in contradiction to the memo, 12 members of the staff were notified that their jobs would be terminated as of Dec. 31, for budgetary reasons. It is reported that Mr. Hightower had been overruled by the museum's trustees, who insisted that he would have to cut at least \$700,000 from the projected budget for this year and next.



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NEW YORK, N.Y.

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D. 899,231 — S. 1,443,738

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"The association is determined to seek every available means of public support to close the museum until a settlement is reached," Mr. Horowitz said.



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## Strike Is Averted at the Modern Art

By GRACE GLUECK

A strike threatened for today by staff members of the Museum of Modern Art has been averted after a series of discussions between representatives of the museum and an employees' group known as the Professional and Administrative Staff Association of the Museum of Modern Art.

A salient factor in the strike's cancellation, unanimously approved yesterday by association members, was the museum's agreement to rescind its recent dismissal of 12 employees pending the outcome of further negotiations. It retained option of reassigning them to "duties at least as meaningful to them and as constructive to the museum" as the jobs they held on dismissal.

### Joint News Conference

The museum has also, subject to Federal or state certification of the association, agreed to engage in collective bargaining with its representatives, who say they speak for 240 to 250 non-managerial employees of the museum not otherwise covered by union contracts.

Formal recognition and certification of the association would represent, it is believed, the first unionization in this country of the professional staff of a privately financed museum.

In a joint museum-staff association news conference held yesterday at the museum, Michael J. Horowitz, counsel for

the association, said that in further negotiations the association intended to press for salary improvements, participation in managerial decision-making, and "the making of guarantees from the museum that there will be a certain level of staffing consistent with the ability of the staff to function on a professional level."

"After all," put in a member of the staff association, "members of the New York Philharmonic have a vital interest in seeing that the orchestra is not reduced to a chamber music quartet."

"The association is determined not to accept a mere statement of budgetary difficulties as a sufficient cause for cutbacks and staff reductions," Mr. Horowitz said. "We expect there will be some extensive and difficult bargaining."

The museum has attributed the staff dismissals, and other staff and service cutbacks, to its steadily worsening financial condition. For the fiscal year 1970, its deficit was \$1.2-million, and for fiscal 1971, it projects a deficit of \$2.3-million. Further, museum officials say, the current recession has shaved the income from its endowment by at least one-third.

### Cost Reduction Set

Earlier this month, trustee and staff managerial committees jointly decided on a cost reduction program, which is expected to save about \$240,000 in expenses this year

and more than \$500,000 in the next.

Aside from the dismissal of the 12 employees, and further staff reductions by normal attrition, the program provides for the closing of the museum's library to the public, a reduction in the number of temporary exhibitions, a "substantial reduction" in the amount of museum entertaining, and a 10 per cent cut in the expenses of each department.

Museum officials say they are seeking outside funds to restore the institution's services to full capacity. The museum has also announced, within the last few days, that its library, which has served scholars, students and the general public in addition to its own staff, would still be open to "accredited scholars and students" by appointment, and that funds are being sought to restore, at least three afternoons a week, the reading room facilities for the general public.

In a statement read in his absence from yesterday's news conference John Hightower, the museum's director, said that during the last few days it had become apparent "that there is a mutual desire for talks on a variety of concerns at every level of the museum's operation."

"Certainly there is a need for many institutions, especially educational institutions," he added, "to find new mechanisms so that more of those concerned can be heard in the decision-making process."



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**NEW YORK, N.Y.  
NEWS**

D. 2,112,244 — S. 3,104,076  
NEW YORK CITY METROPOLITAN AREA

DEC 24 1970

## Museum Workers to Strike

Office workers at the Museum of Modern Art, 11 W. 53d St., voted last night to strike next Tuesday morning to protest the firing of a dozen fellow workers. The strike decision resulted from the dismissal of the curatorial employee two weeks ago despite earlier assurances that no one would be laid off because of the planned closing of the museum's library Jan. 1, a spokesman for the office workers said.



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HACKENSACK, N.J.

RECORD

— D. 144,254 —

NEW YORK CITY METROPOLITAN AREA

DEC 24 1970

### City's Labor Outlook

NEW YORK (AP) — An impasse may soon be declared in talks between the city and unions for policemen, firemen and sanitationmen whose contracts expire a week from today. Special procedures to resolve the dispute over higher wages and head off a job action by firemen were discussed by the city's Board of Collective Bargaining.

- **NURSES**—A year-end walk-out by 160 nurses who were given and then deprived of pay raises threatens to close the 350-bed Downstate Medical Center in Brooklyn.

- **MUSEUM WORKERS** — Plans by the debt-ridden Museum of Modern Art to phase out more than 100 employees by February have been challenged by 112 middle-echelon workers who threaten to strike Tuesday.

- **FUEL OIL**—Two large fuel oil companies were working overnight to restore heat to 70,000 tenants in city housing projects and other New Yorkers still suffering the chill of a weeklong strike by drivers and oil burner repairmen.

- **TAXIS**—Taxi riders will not pay higher fares until next year, and when they do, extra passengers will not be charged 25 cents. Rises given taxicab drivers in a settlement Sunday that ended a 15-day strike depend heavily on passage of the package that would raise the price of an average ride from \$1.35 to \$1.90 on the meter.



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GARDEN CITY, N.Y.  
NEWSDAY  
— D. 440,012 —  
NEW YORK CITY METROPOLITAN AREA

DEC 29 1970

### *Museum strike off*

A threatened strike by Museum of Modern Art professional and administrative staff members was called off yesterday after the museum agreed to retain 12 employees it had previously announced it was going to dismiss. The walkout, planned for today, was canceled following meetings Christmas Eve and Saturday afternoon. Both sides decided, however, to hold up the settlement announcement until yesterday. The strike threat was issued by the Professional and Staff Association of the museum after the 12 employees were notified on Dec. 11 that their employment would be terminated at the end of the year as part of an economy move.



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DAILY VARIETY  
HOLLYWOOD, CALIF.  
D. 11,700

DEC 28 1970

***Museum Of Modern Art  
Faces Strike Tomorrow***

New York, Dec. 27—Professional Administrative Staff Assn., comprising most nonunion members of curator, administrative and office staff and including department of film, is recommending a strike Tuesday against Museum of Modern Art.

Reason is firing of 12 staff members after association said museum promised in October staff would be reduced exclusively by attrition.

Museum won't negotiate, group explained. Association is claiming right and obligation—by reason of subsidizing the museum by substandard salaries for years — entitlement to be consulted in decisions affecting it.

Strike would cancel museum film showings, most extensive of their kind in the country.



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MIAMI, FLA.  
HERALD  
D. 380,828 — S. 479,025  
MIAMI METROPOLITAN AREA  
JAN 8 1971

## Modern Art Vs. Reality

THAT strike at the Museum of Modern Art in New York, which we mentioned the other day, has been called off under novel circumstances.

The 12 employees dropped as part of an economy cutback are to be rehired. An association formed by some 250 museum workers who aren't otherwise covered by union contracts is seeking federal or state certification as a labor union — probably the first of its kind in this country for the professional staff of a privately financed museum.

The cost-cutting moves were attributed to mounting deficits — \$1.2 million this year, a projected \$2.3 million next year. On this point, a spokesman for the group which had called the strike said that members are "determined not to accept a mere statement of budgetary difficulties as a sufficient cause for cutbacks and staff reductions."

Reason reels. Are the stately precincts of a museum exempt from the lesson of experience that a business which goes broke can provide no payroll at all?