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	Siegelaub	I.A.58

THE
NEW
AMERICAN
PAINTING
AND
SCULPTURE

THE
FIRST
GENERATION

From
The
Collection
Of
The
Museum
Of
Modern
Art

Including
Promised
Gifts

JUNE 18
THROUGH
OCTOBER 5
1969

ART WORKERS COALITION

ART WORKERS COALITION

ART WORKERS COALITION

ART WORKERS COALITION

AN EXCHANGE BETWEEN THE ART WORKERS' COALITION, THE ARTISTS PARTICIPATING IN THE EXHIBITION, AND THE MUSEUM OF MODERN ART.

1. AWC reply to the letters below (15 June 1969)
2. Letter from Barnett Newman, "To Whom It May Concern" (11 June 1969)
3. Letter to William Rubin signed by 10 artists in the exhibition (11 June 1969)
4. Official MOMA press release in reply to AWC "Errata" (11 June 1969)
5. "Errata", an AWC handbill (5 June 1969)
6. Covering letter from AWC, sent to all artists in the exhibition (8 June 1969)

(SEE ALSO: AWC Open Hearing, published June 1969, New York
Checklist for MOMA exhibition
Forthcoming catalogue of the MOMA exhibition
New York Times, 12 and 13 June 1969)

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GLORIA BRESSLER. 46

THREE QUESTIONS

1. Can the artist, by earning more from his work, finally prove to our society that he is a dedicated professional who works to benefit himself and his people?

2. Can the artist, in a Democracy, by remaining aloof from the politics of the country, hope to reap the fruits of social change?

3. Can the artist, by being forced to support the Establishment's mythical concept of an avant-garde delegate himself in the near future to the position of a shoe salesman?

~~Gloria Greenberg Bressler~~

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BROWN 47

Arnaa Arnna
(painter)
79 St Mark's Place
NYC

The current status of art works as commodities must be changed. The values attached to commodities involve price speculation and manipulation, along with conspicuous consumption, power from market control etc. To append art with such concerns and all the social and political trivia which surround them builds a great wall between the artist and society through which precious little light is able to seep. Artists become alienated, involuted, bitter or some compromise. Let us free art from the control of the commercial middle-man so that the artist may reach out directly to the people. Artists must found their own museums, bring art to the streets, become involved with architecture and city planning - in a word, they must become the active functional visionaries of the new incoming culture, not the todies of the upper middle class elite. We must conceive of our roles as extending beyond just the execution of private art in our studios, in the same way that the atomic research scientists should have had active concern for the moral extension of their work.

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JON BAUCH 45

MUSEUM REFORM?

There will be much talk tonight.

It is not necessary for art workers to waste energy complaining about establishment museums, who by their very nature are unresponsive collections of art out of the past. These collections are supported by rich and powerful men who have vested interests in maintaining the statusquo.

Visual artists should take positive action and support a contemporary vision of a responsive museum. A museum without a perment collection. A museum that is interested in what the artist is creating now. A museum where the quality of its exhibitions will be determined by artists.

This museum exists. It is called "Museum, a project of living artists" and is located at 729 Broadway. It is a flegling organization, battling the giants of the art establishment with a new concept. Museum will change attitudes with exhibitions of fresh work, not talk.

Its success will be determined by your participation.

Jon Bauch

Jon Bauch

144 E 7th St

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AS A PRE-CONDITION TO THE RESPONSIBLE PRACTICE OF ARCHITECTURE WE DEMAND AN IMMEDIATE END TO THE COLLUSION BETWEEN ARCHITECTURE AND RACISM. WE DEMAND:

–that SOM and Paul Weidlinger Assoc. (Engineers) immediately dissociate themselves from the Carlton Project in Johannesburg and remit all profits accrued to Black organizations in South Africa.
–that the AIA publicly and immediately censor SOM and any other firms building in South Africa and that they drop these firms from membership if they refuse to halt their operations in South Africa.
–That the AIA refuse to hold its national convention in Chicago and publicly condemn the police state tactics of Mayor Daley.

WE URGE:

–that all architects of conscience examine closely the nature of the work they and their firms are engaged in and resign immediately from those organizations they can no longer morally support.
–that all architecture and planning students examine their future associations very critically before entering the brothels.

For further information please contact:
The Architects' Resistance
c/o Renaissance
338 E. 6th St.
New York, New York

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Subm. Ted by Don Bernshouse for Architects' Resistance

44

ARCHITECTURE AND RACISM
Position Paper No. 1 of The Architects' Resistance

One of the Architectural profession's most prestigious firms, Skidmore, Owings and Merrill, is putting its skills, resources, and name behind the brutal racism of South Africa. For the sake of profit, the firm is building for a government which says: "We want South Africa White . . . Keeping it white can only mean one thing, namely White domination, not leadership, not guidance, but control, supremacy." (Prime Minister Verwoerd 1963)

Written into the laws of the Republic of South Africa this policy has kept 3 million whites the slave-masters of 11 million black Africans. This is Apartheid and S O M is helping underwrite its furtherance.

THIS IS APARTHEID	WHITE (Europeans)	BLACK (Africans)
Population (millions)	3	11
Per capita income (1959)	$1,819	$109
Average wage in mining (1962)	$3,587	$216
Ages subject to tax	21-60	18-65
Income exempt from tax	$840	None
Education expenditure per pupil	$182	$18
Infant mortality per 1,000 births	27	200+
Persons in registered trade unions	340,000	None
Persons convicted of pass offenses	None	384,000

On March 21, 1960, in Sharpeville, South African police fired on a crowd of peacefully demonstrating black Africans killing 67 and wounding hundreds more. They were protesting the laws which required them to carry pass books–dog tags which label their bondage.

In the following year South Africa's economy almost collapsed after a flight of capital from the country which resulted from fear that the Sharpeville massacre might lead to bloody revolution; fear that South Africa's expulsion from the British Commonwealth might reduce profits and that the economic boycott by small nations might snowball. But the U.S. corporations rescued the economy by pouring in $223 million *additional* investment so that by 1963 South African gold and foreign exchange reserve had tripled to a record high–and the Apartheid regime was secured. Since then business has boomed and the strength of the white oppressors has multiplied.

And indication of the current state of the economy is the Carlton Center complex designed by S O M. It will occupy a super-block formed by five city blocks, includes the world's tallest concrete building (for offices), a 400-bedroom hotel with 90 additional apartment suites, two department stores and parking for 3,000 cars. There will be gardens, fountains, side-walk cafes and a skating rink. The estimated cost of the project is between $50 and $100 Million and is the largest commercial development in Africa.

AND SOMEWHERE AN SOM ARCHITECT IS DRAWING TWO SETS OF BATHROOMS–WHITE AND BLACK.

This project is financed by Anglo-American Corporation of South Africa, whose Director is the infamous New Jersey profiteer and multi-millionaire Charles W. Engelhard. Through various holding companies he is said to control 23 South African firms with total assets of more than $2.57 billion. Engelhard, along with David Rockefeller's Chase Manhattan Bank, Dillion, Read & Co. and over two hundred other American Companies, have invested hundreds of millions of dollars in industrial development in South Africa.

The Carlton Center has been made possible because U.S. business continues to be attracted to South Africa by a modern, developed, industrial society with 3 million prosperous white customers and a labour force of 11 million black africans prohibited *by law* from organizing unions, collective bargaining, striking, moving without permission, and voting. The Apartheid policy keeps the average black miner earning less than $1 a day, while in 1962 for example, the American companies in South Africa earned $72 million. This was easily double the 11.8 percent average profit reported by the U.S. Department of Commerce on U.S. investments in all foreign countries.

Skidmore, Owings and Merrill has climbed aboard this gravy train–a train fueled by the blood and misery of 11 million black Africans.

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We, The Architects' Resistance, say that Skidmore, Owings and Merrill's support of Apartheid reveals them for what they, and most of the architectural profession, are: unprincipled practitioners of an art for its own sake and, mainly, for the sake of profit. The pursuit of profit and fame have led SOM and most of the rest of the profession to build their monuments in reflection of their own egos–at the expense of those whose labour builds them and with small regard for those who must live with them.

SOM's other "social" works, such as their involvement in Baltimore's highway program, incriminate them. To present themselves as advocates of black American communities, no matter how up-to-date their techniques, is after South Africa, sheer, unprincipled hypocrisy. To build for corporations whose profits come from the exploitation of oppressed masses–be they South African Blacks, Peruvian copper miners, or American Blacks; to build for Governments who maintain themselves at the price of brutal oppression and genocide–be it South Africa at Sharpeville or the U.S. in Vietnam; and to build for profiteering middlemen whose only concern with social order and for the masses' use of what is built is the profit that can be wrung: *this* is cynical, evil and dangerous. The urban crisis, the Vietnam war, the violence of a Chicago are all born of the shallow moralism typified by our profession.

We, as architects, must see ourselves as servants of the social order whose environments we form.

TO BUILD FOR OPPRESSIVE INSTITUTIONS IS TO SUPPORT THOSE INSTITUTIONS.

We are socially responsible for our actions.

We ask architects and architectural students who cannot tolerate the role they have been asked to play to join the Architects' Resistance in our efforts to change architecture from irrelevant and oppressive profit-making to an art truly in the service of a society based on fundamental human values.

* * * * * * * * * * *

The architectural profession designes a mere 10% of buildings constructed in this country. This 10% is mostly monuments built for the business world to symbolize its power and wealth and to attract more profit. It is mausoleums to house Government and its oppressive agencies. It is schools where creativity is treated as a discipline problem, and cultural differences as delinquency. It is inhuman housing built for profit, or to house those whose real neighborhoods, have fallen before highways. It is prisons. And because we continue to see ourselves as an elite group of "artists" we keep ourselves from soiling our hands with the remaining 90% of construction that forms the grey desert out of which our sparkling monuments rise. By the creed of the AIA we must sit in our carpeted offices waiting for those who can pay our fees or who want "art" to come and accept our sculptural vision.

We live in a country where power lies in the hands of the few, and we serve those few–as the Master Builders of history served their kings. The people do not have power over the formation of their environment but must accept whatever is forced on them. We, as architects, are not taught, or even permitted, to go out to the user and apply our skills to put physical form to *his* vision. We serve only to put "aesthetic" form to the avarice and power of rulers–even those who have openly enslaved millions under Apartheid.

THE ARCHITECTS' RESISTANCE

The Architects' Resistance has been formed so that this prostitution of the profession may be stopped and so that we may move towards a society where the power lies with the people, and where architecture is a tool of that power. We wish to find means to assist the rehumanization of society by restructuring the architectural profession to deal with living people on human terms.

Architecture is a tool for mobilizing people, for making them more aware of themselves and their human dignity. Architecture must not be the hand-maiden to the dehumanization of object-oriented capitalism. Architects must not respond to the industrialists, the financiers, the politicans, nor to the acclaim of the professional journals.

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Architecture is not an abstract art existing in a social vacum.

It is an integral part of the totality of forces molding our society; political, economic, social. It cannot continue to operate in a moral void.

The Architects' Resistance hopes to fill that void by bringing ethical and political conscience to the practice of architecture.

TAR is an action group, a communications network, a research organization. We will issue and mobilize behind future position papers on broad topics within the profession–registration, the awarding of commisions, etc. and specific instances of the misuse of our professional skills.

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MARK DI SUVERO 43

~~Mark Di Suvero~~

There are certain things we know. Art has to be free to us. We do it, we ought to get in. That's obvious. I think that the trouble is also that the Museum doesn't care about us, which means that we're going to need to do certain things. I have certain things that I would like to do too. Vote on it. But first of all, they give millions in order to expand their real estate, but they do nothing for the artists who give their work. I think that's obvious. I think that the demands for renting, for money and so on, really smack of the art bourgeoisie. That's terrible. I think that we stand quite outside of that. There's something that we do as artists that's really revolutionary, and eventually it's going to get through to the culture. We're not a subculture, we are the culture. The way that they (run) the Museum now, they hang dead art up there for dead souls. The reason for this dead art is that we know that all art is equal, because we know the joy of making it. And that's the real moment of art. Arterwards, it's no longer your work. They deal with it, they make the money from it, they hang it on the wall. And that Museum shouldn't be called the Museum of Modern Art any more. It's lost its right to that title. It only deals with the past art. It has paintings on there of men who should be in ~~the~~ a museum that is like a historical tomb. The Museum is run by dealers; it should be run by artists, I think it's obvious that we should

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tax the dead art, because that's the place where dealers make money. They're glad to see us dead. And somehow that profit should end up helping those who are alive. Now about the Black wing. I think that all artists should be in the Museum. For me, the colour of my skin is like everybody's..... the heart is the same colour, the blood is, and we know it. If we're going to allow racist ideas to come into us, then we're going to have to suffer later. I think that the black artists have been treated unfairly. I don't know what to do about it. The question is what we're going to do as far as artists acting together. Because if they break our unity, then we are, then they can cut us apart. They've done it before. There are four things, and I'd like to vote on them. We can boycott it, we can shut it down, we can change its name, and we can meet again. Ok I'd like to take a vote on the first part.

(Carl says that the meeting is on Monday. I would like to propose that these four points be voted on at the meeting.)

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BILL GORDY

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I don't think that the Museum of Modern Art is responsible for most of the difficulties experienced by artists. I don't even think that Howard Wise should be crucified upside down, or that Leo Castelli and John Canaday should be napalmed in the sculpture garden.

I also think that black artists should expect something better than a darkies wing in the Modern. If they're good enough, would they be allowed to come out and hang with the white folks? Could people say "His skin may be black, but he paints like he's white." Would there be separate washrooms? Separate entrances, maybe? How about a wing for women? WASPS over thirty? Jewish heterosexual magic realists? The idea is degrading and unjustified on both political and aesthetic grounds. The only works that belong in a black wing of the Modern are paintings by Ad Reinhardt. A black museum is a good idea. A separate but equal WING IN Modern is a rotten one. Artist power should be able to do better than that. TO HIS WORK

The real enemies of the artist are indifference and lack of money. Let's talk about money. It would be nice if this group could agree [redacted], but even if it can't, there's a good deal that artists can do to help themselves financially, [redacted] without new legislation., on an individual basis. The existing law of contracts allows you to sell your work with the provision that you will receive a [redacted] percentage of the profit gained from any later re-sales, a kind of commission. Perhaps the knowledge that he would benefit by later increases in value of his work would take some of the pressure off an artist to start at the top, to become a superstar overnight. The art speculator is looked down on now, but let's encourage him. His trading is the only mechanism that can drive art prices up. Let speculation thrive, as long as the artist gets his cut.

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GORDY 42

Legally, artists together and separately, should uphold the principle that an artist continues to own the rights to his work the way an author own a literary property. The painting or sculpture is like a manuscript; the owner can keep it, or show it to his friends, but the artist continues to hold the rights of reproduction, including the right to collect royalties if he wants them. Can we all agree on that? Other questions are more difficult. Must the artist be paid, and how much, if his work is loaned to a museum or other exhibition? Can the owner of a work destoy it if he likes?

Many rights can be had by just taking them, without asking museums, galleries, or anybody else. Artists don't have to beg for everything, even though it sometimes seems so. Let's all stop begging, even when it pretends to be "demanding." At the appropriate time, I would like to see someone move that a committee be formed, with legal advice, to draft a model sales contract that secures the maximum possible control for the artist over his work. Individuals can then, if they want to, agree to sell or give up certain rights, but let's start out, from now on, in the position of landlords, rather than tenants. You can have artists without museums; you can't have museums without artists.

BILL GORDY
328 E. 89 ST

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CLARENCE HAGIN 40

STUDENTS AND ARTISTS UNITED FOR A MARTIN LUTHER KING JR. WING FOR BLACK AND PUERTO RICAN ART AT THE MUSEUM OF MODERN ART IN NEW YORK CITY

[redacted]

THE MUSEUM OF MODERN ART EXCLUDES BLACK AND PUERTO RICAN ART
The Museum is the international pace-setter of the modern art movement. Its exclusion of the work of black and Puerto Rican artists has denied them recognition, support, and the impetus for development which every art school and movement requires. It stands as the redoubt of the only great cultural empire in America which, however unwittingly, perpetuates total and unrelenting racism in America. Music, dance, theatre, literature, and audio-video communications have made themselves great by enriching themselves with the cultural wealth of black and Puerto Rican heritage; they have shared the prestige of artistic regeneration through a new and dynamic cultural infusion. In order to develop as a movement, black and Puerto Rican art requires national and international exposure. Either it will receive it, or the decaying effects of a society already weighted with war and racism will crush what little hope remains that art is not indeed dead in America. But Black and Puerto Rican art are alive! In search of museum retrospectives! Of major exhibitions, international representation, and all the exposure which museum publications, commissions, grants, and sponsorship can give!

THE MARTIN LUTHER KING JR. WING WILL BE SEPARATE--BUT ONLY AS THE YOLK IS SEPARATE FROM THE SHELL. Black determination has never failed to provide creative leadership to surmount every hurdle to freedom. We cannot be free until our art is free We would gladly be free in any way. But we have been 34 years at the Museum waiting to be free without being separate, and there have been no retrospectives for Jacob Lawrence or Romare Bearden, no publications devoted to their work, no group shows for our younger artists. If our art is not to be mixed with the art of whites, well, so be it! Give us our own wing, where we can show our black and Puerto Rican artists, where we can proclaim to the world our statement of what constitutes value and truth and the spirit of our people! Give it to us, or tell us that we have no place at all in your museums (just as we have no place in your churches and clubs and cooperatives) Can the Museum of Modern Art at least be that honest about it? We ask Governor Rockefeller and Mr. Philip Johnson of Johnson's Wax--trustees of the Museum--to make reason prevail. We will have our art, and we will have our wing. We have our own thing to do, something that grows out of our different experience as a people, coupled with the unceasing need of black and Puerto Rican people to give reason and vitality to existence. Modern Art needs a new direction and impetus--away from the "Cool School" emphasis of use of materials in the hope of avoiding the revolution. Black and Puerto Rican Art proclaims to the world: "We are the revolution! We are 25 million strong, very much alive and very seldom cool! Our art is not dead, and we will not let it die, because to kill our art is to kill the spirit of our people! That is why we must have the Martin Luther King Wing----NOW!!!!!"

AT 12 NOON AT THE MUSEUM OF MODERN ART, 21 W 53 St., in the AUDITORIUM, SUNDAY, April 13, we will conduct an evaluation of the Museum in its default of cultural responsibility to the public and cultural integrity to itself and the artistic community. TAKE PART. CARE. SAVE BLACK AND PUERTO RICAN ART FROM CULTURAL GENOCIDE. SAVE AMERICAN ART FROM THE FOLLY OF RACIST SUICIDE!

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Anita Steckel - artist

Aside from many other briefs and issues, which could take volumes, one which just came to my personal attention is plainly this: not one reviewer from any newspaper, not one - Times, Post, Voice or whatever - came to review my show this March.
I said to view. Man, it's one thing to view and then decide not to review. But not to have the courtesy and the sense of responsibility to at least view the work - of a third show - the first and second of which were fully reviewed by all these papers, quite favorably and at some length, leaves one with the rather strong impression that these guys are not doing their jobs. I know the cop-out is probably: "How ms can we cover everything?"

But what is their job? Just what is their responsibility to artists who are showing? To the other artists who want to know about what's being shown and to the (you should excuse the expression) lay public. Of course they're busy man but they're either prepared to do the thing or else they are going to become a useless vestige - constantly writing about the same old favorites. The whole fucking American star system. What is this Hollywood number? What the fuck are we showing the damn stuff for in New York and paying the damn high percentages to the galleries here for if these guys are going to ignore the majority of us, and simply cater for the favored few. This is another rotten part of the art power structure and the favorites system that's going down. J'accuse baby.

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DAN GRAHAM 34

April 10, 1969

The subject is the artist, the object is to make art/ free/.

The art worlf stinks; it is made of people who collectively dig the shit; now seems to be the time to get the collective shit out of the system.

Where does the cycle begin? Let's begin with the individual painter or sculptor ensconces 'high' in his loft world, making his pile of shit (perhaps is he really shitting, in his mind's eye, on the world) having engested art information and raw material from the shared world, pissing his time away, the labor of his love perhaps to be redeemed, to be realized at some other time

The stuff is transformed when it is transposed into imposed 'higher' values. First, a gallery, then, perhaps a museum, and further extended by translation into the data of art information when reproduced in an art magazine; at which point the artist, seeing the transposition, is pissed off. As time is transposed, money is transpoed into private worth for the artist and a 'high'/quality/for the collector and art critic in this business society. The art world is a collection of people who dig the dirt, or pay the artist to dig it for him, to get a 'piece' of the action - the games people play - for personal fun and profit ("a profitable experience"). Everybody has their private part (parts) to contribute - for the media it's just another slice of life/ entertainment.

It's time it seems to leave all this shit behind; the art world is poisoned; get out to the country or take a radical stance. (According to the dictionary, "root", the root of radical and the root of root are the same - does dirt or evil really have roots?).

Should art be a lever against the Establishment? Make art dangerous?but art is only one item among the dangerous commodities being circulated in this society and, unattractive as it may be, one of the less lethal. Withhold? - a closed system dies of suffacation.

The writer in the past has been presented with an analogous problem. All magazines in order to survive are forced to present a well-known point of view to identify readers with advertisements just as in the past the structure of the book as object functioned to re-press the author's private, interior perspective or vision of life to the private reader who has bought the unique illussion as he reads through the narrative - linear, progressive, continuous from beginning to vanishing end point - his perspective as supposed to be altered by a novel insight into the world; he is changed; in Marx, Zola and Brecht's time he hopefully motivated to change affect into effecting changes back in the outside world. Magazines - art magazines - continue this fiction of assuming private points - of - view whose sum they must assume to be the collective view of its readership and advertisers. They depend exclusively for their economic existence on selling ads to galleries for the most part. For what it's worth to the readers who will buy it, the critic who must sell it, quality in art is all that counts (time is money which counts/ man is the measure of

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all things). For the writer and recently, some so-called conceptual artists, there is a simple solution: buy the ads himself - the cycle thus feeds back on itself; invest in oneself - it's a free society.

Actually, its not the artists, the galleries, the collectors, the critics or the art magazines who support the structure at all - but the United States Government = you and me - geared to corporate needs - which, through the tax structure make it profitable to run a non-profitable art "business" to by and donate "works" to museums (in the process serving the soul purpse of feeding artists and Madison Avenue types in the over-all process of making a lot of money for yourself), etc., etc..

The conceptual artist conceives of a pure art without material base, conceived simply by giving birth to new ideas - an art that ideally mean and not be of baseball or Monopoly in the den buth without ball, bat, gravity, dice or money. But it's free and like sex, with a minimum of two people (subject/object; inside/outside; ying/yang; receiver/sender; people who take pictures of each other just to prove that they really existed) anyone can play, making their rules as they go along.

The artist laboured under the myth of trying to define himself (and his time) in terms of his work - his unique contribution - his raison d'etre; rather than be defined by society in their image.

But art is inevitable part of the larger order of society, its language and world shared and interdependent with the language, "vision" and stuff of its specific Time, Life, place and function.

All human brains perceive and think partially in symbols which have a relationship to external signs available toall which reduce to various interrelated language systems which relate to the larger social order at a given moment.

What does the artist have in common with his friends, his public, his society? Information about himself, themselves and all ourselves - which is not reduced to ideas or material but shares in both categories as it has a past, present and future time/spce. It is neither subjective or objective "truth"; it simply is - it is both a residue "object" and neutral "etherial" media transcribed - transcribed upon/ translation - translating the content of single and collective man's internal and external position, work, ideas, activities.

The artist is not a machine; the artist shares in mankind's various media of expression having no better 'secrets' or necessarily seing more inside or outside of things than any other person; often he is more calculating; he wants things to be as interesting as possible; to give and have return pleasure; to contribute to the life-enhancing social covenant. Perhaps young artists, with their new naivete have replaced the old naivete of their fathers.

My opinion (more later); we must go back to the old notion of socially "good works" as against the private, aesthetic notion of "good work" - i.e.: art to go public.

(9K) spoken at 9:55 at VA Open Hearing

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LOZANO 38

APRIL 10, 1969

STATEMENT FOR OPEN PUBLIC HEARING,
ART WORKERS COALITION.

FOR ME THERE CAN BE NO ART REVOLUTION THAT IS SEPARATE FROM A SCIENCE REVOLUTION, A POLITICAL REVOLUTION, AN EDUCATION REVOLUTION, A DRUG REVOLUTION, A SEX REVOLUTION OR A PERSONAL REVOLUTION. I CANNOT CONSIDER A PROGRAM OF MUSEUM REFORMS WITHOUT EQUAL ATTENTION TO GALLERY REFORMS AND ART MAGAZINE REFORMS WHICH WOULD AIM TO ELIMINATE STABLES OF ARTISTS AND WRITERS. I WILL NOT CALL MYSELF AN ART WORKER BUT RATHER AN ART DREAMER AND I WILL PARTICIPATE ONLY IN A TOTAL REVOLUTION SIMULTANEOUSLY PERSONAL AND PUBLIC.

(92) LEE LOZANO
60 GRAND ST., N.Y.C.

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might get something else going. I'm not saying it would necessarily be better, but at least it would be a step in another direction.

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Barbara Reise

37A

I myself have been a little critical of all this concern about the Museum, as it seems to get increasingly dull every year. And why people want to get involved in such a dull place ...Then I started thinking about it.. It's a fine idea. In the thirties and the forties ....
(Interruption from floor: read a short story then.)
No, I'm not reading a short story, I'm reading my own statement. ...it was the only place in the world that you could see [redacted] Matisse at that time, which was more interesting than what was going on in studios around 14th street. Except that I think we forget that it was never reliable as an exhibition context for America. It always presents European stuff. It never looked for the good stuff in the United States of America. There have been protests, you know, for twenty years about this. But I don't think that.... the problem there is that it is very dull. It's not acting as a stimulus for anything, for art that's happening here or any place else. It's run by a lot of academic minds who're more interested in political connexions with the critics and the galleries than real understanding of art. But I don't see that replacement with this sort of capitalist political thing with politics of other specialist interest groups is an immense (improvement). I don't see that the establishment of a black wing is going to make it necessarily a more interesting place than to establish a wing for bearded artists, or women

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artists or blond artists. And I don't think a closed system is any answer at all. And I mean Ok, what about an open system. Can we get an open system out of the Museum of Modern Art. Maybe to a certain extent we could make it open up by reevaluating itself, but I don't think that's ~~the~~ ultimately the best way. I think if we ... and it doesn't seem to have been very successful to date. Right now the security guard~~s~~, the director of security is in charge of ~~the~~ the Museum's reaction to all protest by this coalition, and he's an ex-officer of the FBI. And the fear is such right now that tonight, in order to prevent curators at the Museum of Modern Art from attending, not necessarily speaking at, just attending this open hearing, the directors organized an obligatory dinner party. I don't think constant pressure without new ideas is going to make them change. So, Ok, what else? I'd like to see a little more competition in the capitalistic system to the Museum of Modern Art: the Whitney and the Jewish, the Guggenheim Museum don't seem to be providing it, so how about an open municipal gallery or place. /I suggest we try to get government, ~~and~~ city ~~support~~, and ~~both~~ federal ~~and~~ support to get both space and a measure of support to keep it going. And you could do this by something that people are trying to get together in England, that is to add a tax on sales of art in commercial galleries - they sell dead art, they don't sell much live art. But if we could have it on all art sold by dealers or galleries, then use the revenue from that to subsidise municipal or open galleries or open gallery situations, to increase direct grants to artists, we

How to finance that? and state,

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CARTER 28

April 4, 1969

AN OPEN LETTER TO TODAY'S VISITORS TO THE MUSEUM OF MODERN ART

A PROPOSAL FOR THE ESTABLISHMENT OF A BLACK WING AT THE MUSEUM OF MODERN ART IN MEMORY OF DR. MARTIN LUTHER KING, JR.

WHY A BLACK WING? MARTIN LUTHER KING MEMORIAL AT MOMA SEGREGATED BLA(

On October 30th, 1968 at the Museum of Modern Art, prominent black artists were segregated in a back room at a memorial show in honor of Dr. Martin Luther King, Jr.--or rather, in contempt of Dr. Martin Luther King, Jr. Among those black artists subjected to this humiliating, racist cultural segregation were Jacob Lawrence, Charles White, Romare Bearden, and the late Bob Thompson. No one save the three black advisors on the Committee protested this racist insult to the black cultural community, which was really the most blatant contempt for the creative struggle which permeated the life and perpretated the death of Dr. Martin Luther King, Jr.

THE WHITE CULTURAL COMMUNITY SUPPORTED WHITE RACISM IN THE NAME OF DR. MARTIN LUTHER KING, JR.

Originally the Memorial Exhibition for Dr. Martin Luther King, Jr. had included the works of no black artists! Black artists were included for the first time as the direct result of pressure from the black cultural community. None of the white members of the Committee even recognized the racism, nor were they repelled to the point of raising their voices against this insult to the memory of Dr. Martin Luther King, Jr. How, we ask, can the white cultural community survive when its leadership, in the persons of such distinguished figures as Mayor John Lindsay, Mrs. Aristotle Onassis, Carroll Janis of the Sydney Janis Gallery, Edward Fry of the Guggenheim Museum, Henry Geldzahler of the Metropolitan Museum of Art, John Gordon of the Whitney Museum, Donelson Hoopes of the Brooklyn Museum, Karl Katz of the Jewish Museum, and William S. Rubin of the Museum of Modern Art, fail to react to the Museum of Modern Art's racist treatment of black artists and blatant insult to the memory of Dr. Martin Luther King, Jr.? Obviously, they either expected black artists to be segregated, or they felt such a liberal streak that they were included at all that mere relegation to a back room represented in their minds a giant stride toward tokenism at the Museum of Modern Art. More likely, they never thought anything at all which is the best way to support the racism that buried Martin Luther King. Whatever the explanation, black artists can no longer wait for MOMA's brand of integration, which is already 100 years late in comin

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CRUMP

~~Hide~~ IRIS CRUMP ? 29

A MESSAGE TO THE BLACK AND PUERTO RICAN COMMUNITY ABOUT THE IMPORTANCE OF PORTRAYING THE CONTRIBUTIONS OF OUR CULTURAL HERITAGE

WHY IT IS IMPORTANT

Although we are all members of the same human family, our experience as a people has helped to make us different from other groups, just as our individual experiences make us as indivuduals different from one another. That differentness is a right; it makes us who and what we are, and that differentness has a right to be respected and preserved. The differentness of other Americans is recorded and preserved in the art of their group; their children and our children see it, and this fosters identification and a sense of worthwhileness. Our children and we ourselves are entitled to this same identification, respect, and sense of worthwhileness enjoyed by others. The public vehicle for helping to sustain and encourage all of this is the museum. For people alive, developing and contributing today, the foremost vehicle in the world for telling the story of cultural contribution is the Museum of Modern Art.

IS IT BEING DONE ?

We want you to find this out for yourselves. On Sunday, April 13th, at 12 Noon, 200 black and Puerto Rican students will assemble in the Auditorium of the Museum of Modern Art for a brief orientation on methods of evaluating whether orf not the Museum of Modern Art is usefully fulfilling its obligation to portray the cultural contributions of black and Puerto Rican artists and to determine whether that portrayal could be better served by the establishment of a black and Puerto Rican wing at the Museum. Cultural leaders of the community will speak to the group. We urge you to support this work either by personally attending, or by encouraging others to attend, or both.

WHY A SEPARATE WING?

The Museum maintains wings for the exhibition of Dutch, Russian, Italian, Austro-Germanic, and other ethnic and national cultural contributions. Blacks and Puerto Ricans amount to more than 25 million Americans--one out of every eight. Our distinctiveness as a people is clearly recognied in the many laws, practices and customs within the American society which declared and even today declare such a difference. In short, we are different for purposes of unequal treatment, but not different for purposes of equal recognition of our cultural individuality. If we are different--and we are among the first to insist that we are--then we ought to be able to present that difference through our art and other cultural contributions in a Martin Luther King, Jr. Wing of the Museum of Modern Art.

SUPPORT YOUR CHILD'S RIGHT TO KNOW, ENJOY AND UNDERSTAND HIS RICH CULTURAL HERITAGE. HELP TO FREE BLACK AND PUERTO RICAN ART FROM THE CULTURAL GENOCIDE PRACTICED BY THE MUSEUM OF MODERN ART TODAY. WITHOUT A MARTIN LUTHER KING, JR. WING, BLACK AND PUERTO RICAN ARTISTS WILL HAVE TO WAIT ANOTHER 100 YEARS FOR FREEDOM, IF CULTURAL GENOCIDE DOES NOT IN FACT, AS IT SEEKS TO DO, WIPEOUT OUR CULTURE ENITRELY. BRING THIS PAPER WITH YOU TO THE MUSEUM THIS SUNDAY, OR MAIL IT TO A MEMBER OF OUR COMMITTEE.

~~[illegible] [illegible], New York, N.Y.~~
Tom Lloyd 154-02 107th Ave., Jamaica, N.Y.

STUDENTS & ARTISTS FOR A MARTIN LUTHER KING, JR. WING FOR BLACK ART AT THE MUSEUM OF MODERN ART

(7k)

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IAIN WHITECROSS

later ? 30

In our society artists have no power. They have no power because they are divided against themselves and fail to organise as a group. Because they have no power, they are exploited and manipulated by those who have it. In most cases, instead of objecting to or even being aware of this exploitation, they take pride in the reason for it. We are individuals, they say, we neither want nor need organisation. If you are good, you will make it in spite of the disadvantages; if you do not, you can console yourself with the thought that making it is not the artist's true objective anyway.

We do not realise that we are encouraged in this rationalisation by those who exploit and manipulate us. Like women, like the black people, we are fed with a careful fiction as to the nature of our wishes and our goals. How many times have the black people in the South been told that they are happier and more contented than those in the North? How many times have women been told that to do something well or even seriously will preclude a happy relationship with a man? Anything, that is, that falls outside the conventional role of woman.

For artists, if not for the public, la vie boheme, the romantic garret, the purity of poverty, the love affair with starvation may be perhaps romantic popcorn. Still overlaying it all more serious myth. You cannot really expect to make a living from art; artists get their satisfaction from doing their work and showing it; they don't really need to be paid for it, they are already so lucky to be creative and gifted and so on.

Yet, as we all know, there is money in art; a great deal of it in fact; huge sums change hands yet somehow scarcely ever finish up in the pocket of the artist. Why should this be so?

The crux of the problem is twofold; the legal concept of art as an investment object; the social concept of art as a luxury object. Many artists have fought against this latter definition for years by changing the nature of their work; by making it too large or too ugly or too dirty or too impermanent for galleries and smart apartments. Their work has usually been domesticated in the end, however, and their protest has failed to make art a less esoteric commodity.

They should have realised that without an attack on the legal and financial structure of the art world, no democratisation of the art object is possible. Without a change in these areas, art will remain a luxury and the artist a superfluity.

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WHITECROSS

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What changes then can be made to diminish the value of art as investment and at the same time give an economic and legal power to the artist proportionate to his role of creator? I have four proposals to make:

Firstly: the greatest financial gains from art are realised by those who buy work cheap in the artist's youth and sell it dear when he is old or dead. Our objective should be to change the law so that one half of all such gains reverts to the artist, and after his death partly to assist his descendants and partly to a central fund created for the benefit of all artists. Such a fund would provide work grants, old age and sickness benefits, help for dependents of deceased artists, legal advice service and other social benefits. In cases where gains are realised through tax losses obtained by collectors who donate work to museums, one half of such gains should also be passed on to the artist or his descendants and the fund.

Secondly: We should strive to promote the concept of renting art. Scales of minimum rental fees should be established, and all institutions charging admission to exhibitions should be legally obliged to pay fees to the participating artists. In the case of dead artists, fees would be paid to the fund. Public exhibitions of private collections should also return a royalty to the artist or to the fund.

Thirdly: Maximum commission rates chargeable by galleries should be established by law.

Fourthly: The reproduction of artists' work in books, magazines, on television or in films should return a royalty fee to the artist or the fund.

Some of these suggestions exist as fact in one from or another in the fields of literature and music. And although it can be objected that art is different since it is intrinsically valuable as a unique object whereas music and literature have value only in their idea and not in their physical form - yet, one can maintain that the sale of an art work conveys only the right to private and personal enjoyment thereof and not to the right to financial gain, personal publicity or public acclaim. Or at least not to these advantages without paying extra for them.

I have concentrated on economic proposals because I feel that all the frustrations met in relationships with galleries and landlords, museums and collectors, all the slights and inequities to which we are subjected are a direct result of our having no financial power either individually or through a representative organisation. Improve our legal and economic rights and the other relationships will also

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WHITE CROSS 30

also change. [redacted] But sit on every museum committee in the world and without financial backing we will always be overruled.

I have no doubt we can bring about change, even change as drastic or even more drastic than what I am proposing here. But to do so, we must stop being brainwashed [redacted] into the belief that things are for the best as they are; we must be prepared to spend time building an organization to represent us; we must be able to define our demands and research the means to carry them through to law. It [redacted] be quick or easy and it cannot be done only in New York City or even perhaps not only in the U.S. for the art world is international and if our reforms are to be effective, they must be applied on a global scale. It's a big job, but we can start it moving...

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STEVE ROSENTHAL 31

1 There is a widespread dissatisfaction about the existing state of the art world today.

1.11 Galleries provide a limited forum and only one that relates to art as commodity. They are insufficient in their representation of the range of living art: what should be seen, and when and how. Profits dictate styles.

1.12 Museums, ideologically committed to living art, are more and more barricaded behind walls of institutional bureaucracy. A world of play it safe, ersatz experience, and tax free status.

1.2 The artist may spend his life as a cabinetmaker, working to furnish museums. He is the weakest link in the chain of the art world, the most expendable.

1.21 There is a good deal of significant work of quality which never gets above 14th Street (or 23rd or whatever), because of a market situation.

2 This is a proposal for artists to merge their individual powerlessness into a community, to try having some say-so in their own destiny.

2.1 One expression of this solidarity would be a center for living art, cooperatively financed, run by artists for artists to fill the gap left by the art world.

2.11 Independent of existing institutions, it would avoid becoming a downtown uptown. It would provide an alternative showing living art in a framework free of power play, property and out of the hands of profiteers. There would be no sales.

2.2 Its primary purpose would be the presentation of esthetic issues as they are current, showing new concepts before they are safe, exhibited as the artist intends them to be, under his control. Exhibitors would not be limited to membership to avoid another coop gallery situation.

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JOHN DENMARK 32

...S AND ARTISTS UNITED FOR A MARTIN LUTHER KING JR. WING FOR BLACK ...D PUERTO RICAN ART AT THE MUSEUM OF MODERN ART IN NEW YORK CITY

THE MUSEUM OF MODERN ART EXCLUDES BLACK AND PUERTO RICAN ART
The Museum is the international pace-setter of the modern art movement. Its exclusion of the work of black and Puerto Rican artists has denied them recognition, support and the impetus for development which every art school and movement requires. It stands as the redoubt of the only great cultural empire in America which, however unwittingly, perpetuates total and unrelenting racism in America. Music, dance, theatre, literature, and audio-video communications have made themselves great by enriching themselves with the cultural wealth of black and Puerto Rican heritage; they have shared the prestige of artistic regeneration through a new and dynamic cultural infusion. In order to develop as a movement, black and Puerto Rican art requires national and international exposure. Either it will receive it, or the decaying effects of a society already weighted with war and racism will crush what little hope remains that art is not indeed dead in America. But Black and Puerto Rican art are alive! In search of museum retrospectives! Of major exhibitions, international representation, and all the exposure which museum publications, commissions, grants, and sponsorship can give!

THE MARTIN LUTHER KING JR. WING WILL BE SEPARATE--BUT ONLY AS THE YOLK IS SEPARATE FROM THE SHELL. Black determination has never failed to provide creative leadership to surmount every hurdle to freedom. We cannot be free until our art is fre We would gladly be free in any way. But we have been 34 years at the Museum waiti to be free without being separate, and there have been no retrospectives for Jacob Lawrence or Romare Bearden, no publications devoted to their work, no group shows for our younger artists. If our art is not to be mixed with the art of whites, well, so be it! Give us our own wing, where we can show our black and Puerto Rican artists, where we can proclaim to the world our statement of what constitutes value and truth and the spirit of our people! Give it to us, or tell us that we have no place at all in your museums / just as we have no place in your churches and clubs and cooperatives Can the Museum of Modern Art at least be that honest about it? We ask Governor Rockefeller and Mr. Philip Johnson of Johnson's Wax--trustees of the Museum--to make reason prevail. We will have our art, and we will have our wing. We have our own thing to do, something that grows out of our different experience as a people, coupled with the unceasing need of black and Puerto Rican people to give reason and vitality to existence. Modern Art needs a new direction and impetus--away from the "Cool School" emphasis of use of materials in the hope of avoiding the revolution. Black and Puerto Rican Art proclaims to the world: "We are the revolution! We are 25 million strong, very much alive and very seldom cool! Our art is not dead, and we will not let it die, because to kill our art is to kill the spirit of our people! That is why we must have the Martin Luther King Wing----NOW!!!!!"

AT 12 NOON AT THE MUSEUM OF MODERN ART, 21 W 53 St., in the AUDITORIUM, SUNDAY, April 13, we will conduct an evaluation of the Museum in its default of cultural responsibility to the public and cultural integrity to itself and the artistic community. TAKE PART. CARE. SAVE BLACK AND PUERTO RICAN ART FROM CULTURAL GENOCIDE. SAVE AMERICAN ART FROM THE FOLLY OF RACIST SUICIDE!

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ROSENTHAL 31

2.21 It could show valid works in styles neglected by uptown fashion, large scale works untouched by galleries, and any form or anti-form felt to be significant but of dubious commercial value.

2.3 The problem of quality would be tackled by rotating juries elected by members and which would prevent power monoply by one group. An exhibition committee could consider any proposals for exhibitions by any group whatsoever.

2.4 It would be a temporary project designed to last 2 or 3 years and then, to continue, it would be reorganized and restructured according to future needs. This would avoid institutionalism and make the community concentrate on the present problems which confront it.

2.5 It could include a broad participation in the visual arts as well as film, dance, music, etc.

2.6 by its independent example it might make a slight dent in policies of existing institutions with more capital but with fewer ideas.

Submitted by Steve Rosenthal
(79) (AWC) Sets

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Harvey

This is sort of a strange event for me because I went to this school and sat in this auditorium, and every time I was here I really don't know what's happening here listening to a lot of people, and I think it's about time we ~~xxxxxxxxx~~ decided to do something other than talking. The museums and the galleries should be on their fucking knees, man a nd we're playing games here, talking a lot of bullshit. We've just got to like...there was this one cat who came over here and said something. He said we should all go out and we should organize and we should do it together for one reason, because we are part of a subculture. And when we get together we'll decide what we want to do. You'll decide, not the museums or the galleries. They'll just have to wait while we decide what we want to do. I think we have to organize, it's got to be loose but that's what we've got to do. On Monday we meet, we get together, we put together some sort of a resolution and we just move.

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Chuck Ginnever

I'm going to forego the pages I submitted, because Bob Barry and others have said pretty much what I wanted to say. ~~Expt~~ Except that I don' quite understand why we should all be showing so much kindness to that energy trap up there. I don't see why we can lend our virility to their obvious sterility. They cannot deal with the kind of energy we as artists are involved in. They've made thismquite obvious. I don't think you're going to reform them - do you know who they are, the people who're dealing with you as artists. We know what we're after. Why don't we just let them die a natural death? I don't think I'm the only artist who felt obliged to pack up and moved up... I'm living in Vermont now The only thing I can say is that what I'd like to see happen is on May 10~~th~~ and 11th come up to Vermont at my invitation and do there what you don't think you can do here. We're going to have an artists' carnival up there on May 10th and 11th in Putty, Vermont, and I want anybody who wants to come up and do anything they want to do to come up there and do it. We'll try to see that you get asleeping bag, we'll try to see that you get a place to sleep and we'll try to feed you. I concerned myself for ten years here with the problems of getting my art shown and I'm no longer interested, and I don't see why you're all interested in that place up there.

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[redacted] HEWITT

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ART AND FOOD

"Art everywhere stands in contradiction to its own ethical purposes. What are we to do? Everywhere the ethical predicament of our time imposes itself with an urgency which suggests that even the question 'Have we anything to eat?' will be answered not in material but in ethical terms."
Hugo Ball (1917)

"It is high time to recognize at last that the problems of art and stomach are very far from each other."
Malevich (1915)

"An Oldenburger has more taste than the real thing."
E. Benkert (1967)

"What is happening now is not the deterioration of higher culture into mass culture but the refutation of this culture by the reality. The reality surpasses its culture."
Marcuse

"It is harder to shout louder than the War or the Revolution."
Trotsky (1924)

THE NEW LEFT

"Cubism and Futurism were the revolutionary forms in art foreshadowing the revolution in political and economic life of 1917."
Malevich (1920)

"The prime virtue of avant-garde art used to be the ability to go against the grain of one's own time and follow one's own bent regardless of current fashion, acceptance or ideas of what art has to be. In the American art world of today, one of the few who embodies that virtue is Andrew Wyeth."
Frank Getlein (1967)

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FRANK [redacted] ABEWITT

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QUOTATIONS FOR 1967

Dinner

THE MOBILIZATION OF CULTURE

"In both camps (Free World & Eastern) non-operational ideas are non-behavioral and subversive."

Herbert Marcuse (1963)

"Even science, especially the magnificent science of our own day, has become one element of technique, a mere means."

Mauss (N.D.) no date

"The aesthetic philosophy of impressionism marks the beginning of a process of complete inbreeding in art. Artists produce their works for artists, and art, that is the formal experience of the world sub specie artis, becomes the real subject of art."

Arnold Hauser N.D.)

"As the unity of the modern world becomes increasingly a technological rather than a social affair, the techniques of the arts provide a most valuable means of insight into the real direction of our own collective purposes. Conversely, the arts can become a primary means of social orientation and self-criticism."

Marshall McLuhan (1948)

"...the total mobilization of all media for the defense of the established reality has coordinated the means of expression to the point where communication of transcednding contents becomes technically impossible. The spectre that has haunted the artistic consciousness since Mallarme - the impossiblility of speaking a non-reified language, of communicating the negative- has ceased to be a spectre. It has materialized."

Marcuse (1963)

"An army without culture is a dull-witted army, and a dull-witted army cannot defeat the enemy."

Mao Tse-Tung (1944)

"For example, if a statement on the importance of the arts to both the individual and the community were made by a person of high authority, by the President of the United States, the condition of art would be improved almost instantaneously."

Victor D'Amico (1965) da Mec

~~Curator~~ an administrator of Art Ed. MOMA

"We aren't going to spend a kopeck on this dog shit."

Khrushchev (1962)

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BENKERT 36

THE 1967 NEW YORK PAINTER

The 1967 Painter knows that:

Technology has triumphed

Society is becoming increasingly totalitarian

Painting is becoming increasingly free and pure

Painting no longer has a subversive function

Society accepts the painter in his role as painter

The mobilization of culture in America is as complete, and more successful, than it is in Russia

The Russians will eventually get the message that pure art threatens nothing

The American Way of accepting and using it all is much more practical

Johnson will pass; someday America will have a President who has to do the same things as Johnson, but in a very hip way

It is easier to be an artist now than it was thirty years ago

An artist has friends everywhere, and is very grateful

Museums, galleries, and dealers have been around for a long time

Artists support the Status Quo

Artists protest the War in Vietnam

Artists make the kind of art they want

This is the way it is in America in 1967.

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~~BENHERT~~ ABBOTT

~~35~~ 35

POSTSCRIPT

"Art always borrows its seriousness from values- religious, romantic, scientific- it fails to live up to. The formal interests of the artist and his delight in his craft set him apart from genuine holiness, love, or research. Yet when logic induces the artist to consider art capable of renewing itself by its own means he finds himself in a blind alley. Art today needs political consciousness in order to free itself from the frivolity of continual insurrections confined to art galleries and museums. The actions of society present a resistance against which modes of art can test their powers and reinstate the creation of images as a vocation of adult minds."

HAROLD ROSENBERG, December 16, 1967

Signed Minority A.
Benhert
Herdman
Hewitt
Mieczkowski

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.....

It seems to me this anxiety to become part of the establishment is not very revolutionary. The businessnof having works of art shown cannot be done in cooperation with any museum or the establishment. What artists need is a new society of independents, where anybody, black or white or whatever, can show his work. I believe that the overriding issue with the museum is what happens to the painting or sculpture after it gets in and is acquired by the museum. This is the crux of the problem, and I find that the museum in this regard behaves like any other (institution). In this country, under American-style capitalism, a man who owns a work has complete legal and unalterable, [redacted] possession of it. He can hang it upside down; he can repaint any part of it; he can, if he wishes, legally destroy it totally. I do not say that the Museum does or will do these things, but what it does do with one's work is done in the same spirit of complete possession. It can place it in any kind of theme show or group show; it can make any kind of historical pattern that it pleases, without any consideration of the artists' wishes. In England and in France, the wishes of the artist, even after he has sold the work, are given more respect. What I would like to see is that the Museum respect the wishes of the artist, even if the artist is wrong. This would not only create a living relation between the museum and the artist, but the museum would become an exemplar to others and show them how they shoudl behave to those who make the works. After all, the Museum is now an oracle of behaviour (87)

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between itself and collectors and galleries, and the change in attitude would have a great effect. Collectors, foundations, government and state would pay attention and have some regard for the artists' wishes, if they saw that the Museum was involved not only in seeing that a work of art be preserved, but if the Museum would also have some respect for the artists' wishes concerning how the work be used.

(It is Newman's wish that this statement be used only in its entirety)

READ BY BARBARA REISE

(88)

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Wilbur Woods

As an architect, I'd like to address the artists' community. Those of us who are disturbed that the Museum of Modern Art sees fit to charge such an exorbitant admission price, rather than let the public, as well as the artists, have free access to the exhibitions, might well reflect on the extravagance with which the Museum itself was built.

When the original building was built in 1939, there was an attempt by the architects to make this building a part of the new age - the use of stainless steel and glass, neon lighting and hard crisp lines of the new esthetic of the no-nonsense international style of architecture.

Some thirty odd years later, when the Museum carried out its major expansion plans for a new wing and enlarged garden, the esthetic had changed to that of a richly embellished elegance. It was significant that Philip Johnson was selected as the architect for this new image that so completely overpowers the older building. Mr Johnson, by his own statements, sees himself as a court architect; he would prefer the role of architect to the king to that of "architect to the people". The aristocratic trustees are interested in retaining prestige and image and Mr Johnson provides the right amount of elegance, pomp and grandeur. Of course, it is not just the Museum of Modern Art that manages to squander the too-limited resources of the art world on over-embellished architecture and personal

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Robert Barry

Why bother with the Museum of Modern Art? Why not work outside it and leave it to those who want it. If it doesn't serve us, why not let it be.

More than any other museum, it pretends to be what it is not. It's very name "Modern" is a lie. It has failed to live up to its original promise.

The spirit of the museum and the spirit of art are two totally different conceptions. The Museum is a huge, artistically impotent superstructure of something other than art, but with great influence. Under the guise of art, and without art's spirit it is even opposed to the true art spirit. And most of all it is unfortunately mistaken for the actual reality of art.

The energies of art are subject to conscious cultivation and planning. Art is split into branches. Art becomes cultural values which must be preserved for a few and for their own sake. The Museum epitomizes what Heidegger calls: "The boundless work of dismemberment of the human spirit carried on by the practical intelligence".

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monuments to the past. It seems as though a fight for identity has really been fought between the Museum of Modern Art, the Whitney Museum, the Guggenheim, and lest we forget our sick relations, the Huntington-Hartford Gallery of Modern Art. The incredible expenditures involved and the apparent irrelevance of this escalation of image-mongering to the requirements of art exhibitions indicates strongly to me that the trustees of these museums are extremely irresponsible. It would be better that the walls come tumbling down and the art come back to the real artistic community.

There are several questions regarding the architecture of art exhibitions which I'd like to address to the Art Workers Coalition.

1 Are buildings for the purpose of showing art really necessary, and if so, what kinds of buildings should your work be shown in?

2 In a time of open-ended activity and vitality in the world of art, should the museum be a neo-classical monument made of polished marble, granite, teak and bronze or shouldn't the museum be just as vital, open-ended and forward-looking as the art itself.

3 Why are artists as a community never consulted about the programming and design of a new exhibition facility? Why shouldn't the artists as a community develop their own alternative solutions to these extravagant museum buildings? There are no limitations to the type or size of space which might be used. I would urge the artist community to seek out like-minded architects with professional skills and talent to match the demands of today's

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technology and tomorrow's potential, and with the use of design workshops and open discussions, they would define new solutions to the problems of art exhibitions.

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FAITH RINGOLD 25

PART II

THIS CONSISTS OF (2) PAGES. DETACH AND MAIL TO THE ADDRESS GIVEN BELOW. PLEASE BE SURE TO FILL IN YOUR NAME AND ADDRESS.

NAME_____ ADDRESS_____

CITY AND STATE_____ ZIP_____

MR. BATES LOWRY, DIRECTOR
MUSEUM OF MODERN ART
21 WEST FIFTY-THIRD STREET
NEW YORK, NEW YORK

Dear Mr. Lowry:

As a member of the interested public, I request that you forward to me at the address given above answers to the following questions at your earliest convenience:

1. Does the Museum recognize the existence of an authentic, distinct Black Art Movement?

2. If so, how has the Museum presented the body of work of this Movement in its permanent collection and national and international exhibitions?

3. Does the Museum's permanent collection of over 30,000 wirks of art include the works of black and Puerto Rican artists? If so, which, and how many?

4. Can the Museum claim in good faith to be a "private" institution when:
a. Its donated collection, endowments and deficit-erasing contributions are made possible through tax abatement on donors amounting to almost the full dollar value of such support?
b. It receives sizeable additional income in the form of direct public funds for so-called "free admission" and services for public school children and teachers, federal commissioning of exhibits at international exhibitions, construction of models for urban development programs, and other such schemes, as well as for sundry other publicly commissioned projects?
c. It invites and solicits public subscritpion and attendance at which admission fees are charged?

5. Does the Museum recognize this form of public financial support as imposing any obligations upon it toward the public?

6. How does the Museum provide for adequate safeguards that race plays no part in the selection of works for inclusion in its permanent collections and circulating exhibitions?

7. In view of the support of racist policies in South Africa by the investments of several corporations of prominet trustees of the Museum--David Rockefeller and the Chase Manhattan Bank, to name one--is not public credibility as to the effectiveness of these safeguards, assuming they exist, seriously weakened?

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8. How does the Museum provide in its collections, exhibitions, programs, publications, and services, cultural identification for black and Puerto Rican citizens?

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FAITH RINGGOLD 25

PART II (CONCLUDED)

9. How do such community activites as the Children's Art Carnival in Harlem provide for cultural identification for black and Puerto Rican children?

10. How does the Children's Art Carnival seriously arrive at its figure of 9000 children to be served annually in view of the average of 3000 in prior years?

11. How does the Museum decide, in a way which insures that considerations of race play no part, which works of art to accept as gifts and exhibit in its permenent collections?

12. How does the Museum define "quality" as a standard used in selecting works?

13. Would the Museum assemble a special collection for exhibition of works of black and Puerto Rican artists of "quality" lent to it for that purpose?

14. Does the Museum encourage--and if so, how--black and Puerto Rican artists in the early stages of their development in terms of providing for group presentation of their work?

15. What is the Museum's principal objection to the application of the criteria of "quality, historical significance and significance of the moment" to the selection of works by black and Puerto Rican artists?

16. Does the Museum presently have, either in operation or in advanced planning stages, a program of community workshops for black and Puerto Rican communities in order to create a liason between the Black and Puerto Rican Art Community and the Museum in order to advance public knowledge of its development and to further acquaint the Museum with its force as an expression?

17. What are the objections to the Martin Luther King Jr. Wing for Black and Puerto Rican Art which the Museum would suggest to be most valid?

18. In what way does the Museum feel threatened by the existence of a Martin Luther King, Jr. Wing for Black and Puerto Rican Art?

19. Is it the position of the Museum of Modern Art that, in view of the Museum's cultural responsibilities to the public and the art community, that the people of the black and Puerto Rican communities should passively accept the denial to them of a Martin Luther King, Jr. Wing for the exhibition of their cultural expression?

20. What is the Museum's alternative to the Martin Luther King Wing in order to satisfy the legitimate demand of black and Puerto Rican citizens for cultural expression and identification in the Museum of Modern Art?

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The basis of most friction between artists and museums like the Modern seems to be the conflict between the permanent collection and the loan exhibitions. Artists are reluctant to cooperate in shows when their work is not being bought, and vice versa. It seems a system guaranteed to produce ill will; everybody knows of endless individual variations on the theme. They are now being amplified to an unheard-of extent by the Museum's projected "New American Painting and Sculpture" show. This will concentrate on Abstract Expressionism in the 40's and 50's and will eventually occupy a new wing. It is not a loan show, but a Museum Collection show and the artists involved are being asked to donate major works to the collection so that they will show up well in future catalogues, dissertations, books. In other words, to maintain their so-called "historical" respectability, they must be well represented in the world's best-known collection of modern art, and to be well represented they must give their major works to the Museum (if they still own them; if they don't, they're out of luck). This kind of blackmail is in many cases being leveled at artists whose work the museum ignored during the 40's and most of the 50's when prices were low; now they are asked to forgive and forget and guarantee their own place in "history". It will take a lot of guts for any of these artists to refuse to have their own room in this show and in the permanent collection; at the same time it will take a lot of the opposite to go along with such a plan. It is difficult to see why the museum did not conceive of this as a loan show rather than pretending to make an "historical" selection of gift horses, but in any case it offers a perfect and timely example of the way artists are exploited!

*

There seems little hope for broad reform of the Museum of Modern Art. It has done a great deal in the past and now seems to have become so large and

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them be available and curators would be responsive to elements within the community.

5 The museum could not only purchase work but also commission works of painting, sculpture, film, dance, music and drama and use its facilities to show them.

6 The works of artists not usually shown or works of art not readily available because of size or location should be encouraged and shown.

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BOB MIECZKOWSKI (Minority A) 20

I have a little aside to Mr Farman: I'd like to say that my sexual life has never been better since the demonstration at the Museum of Modern Art. #

I speak for Minority A. Minority A is an organization that was very tentative at the small demonstration at the Museum of Modern Art. It was a little demonstration at the large demonstration at the Museum of Modern Art. In a sense the large demonstration at the Museum of Modern Art has lost a few more members, and the smaller Minority A gets, the fewer it becomes. Minority A served those at that time. We intend to continue action against the gallery as well as the museums. We know both are involved in the misuse and abuse of art. We are going to use our action to form the basis for an alternative to the present inequitable system. To us in Minority A, America is a political idea and nothing else. There is no majority - ethnic, cultural or racial in this country. There are only minorities. Majorities are out. The only majorities in this country are income level neighbourhood protection agencies. Income level neighbourhood protection agencies must be dispossessed of any claim to determining the nature of this land. Minorities should be concerned with only the big and general questions or be involved with those particular, manageable issues which they can resolve immediately. Minorities are not to be preempted, collected, run, produced or corrupted into any kind of consensus. The Museum of Modern Art is such a trap. It is in the middle; it has no authority. At best, its

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thoughts work out in the open. Otherwise, it takes up the rear of the gallery system. It reinforces, makes respectable, provides tenure for art?names. It protects investments, and educates by intimidation.

Minority A welcomes the idea of many small organizations with open wings, joining when we deem it's good, joining when we feel it's for the good of the whole community. Minority A however is not to be masked by the interests served by .....

Minority A repudiates the authority of the scene. It denies the authority of art media, an ~~x~~ inefficient record of the reality of this time. Minority A joins with those who are willing to step ~~up~~ out of their everyday pursuits to destroy the devil in the world. Until then, we will continue to exert ourselves in our local activity to get at the devil that dwells in small details.

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Sol Lewitt

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Some points bearing on the relationship of works of art to museums and collectors:

1 A work of art by a living artist would still be the property of the artist. A collector would, in a sense, be the custodian of that art.

2 The artist would be consulted when his work is displayed, reproduced or used in any way.

3 The museum, collector or publication would compensate the artist for use of his art. This is a rental, beyond the original purchase price. The rental could be nominal; the principle of a royalty would be used.

4 An artist would have the right to retrieve his work from a collection if he compensates the purchaser with the original price or a mutually agreeable substitute.

5 When a work is resold from one collector to another, the artist would be compensated with a percentage of the price.

6 An artist should habe the right to change or destroy any work of his as long as he lives.

-Some points bearing on the Museum of Modern Art and its relationship to artists and the general community:

1 The MOMA would be limited to collecting work no more than 25 years old.

2 Older work would be sold and the proceeds used to maintain a truly modern collection.

3 The shows should reflect an interest in and the promotion of modern works of art.

4 A system of branch museums would awaken interest in modern art in the communities of the city. More exhibition space would

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Edwin Mieczkowski for Minority A

America is a political idea and nothing else.

There is no majority or principal ethnic, cultural or racial group determining the fate of this idea. There are only minorities. There is no consensus.

Income level neighborhood protection agencies must be dispossessed of any claim to determining the nature of this land.

Minorities should be concerned with only the big and general questions determining the fate of this land or be involved with those particular manageble issues directly at hand. Everything in the middle is a trap and not worth bothering about.

The Museum of Modern Art is such a trap. For those who see it has no authority. It performs its function by storing work out in the open. It is an essential part of the gallery system. It reinforces, makes respectable and provides tenure for art names.

Minority A repudiates the authority of the scene. It denies the the weight given today to the role of art media - an admittedly inefficient record of the reality at this time.

Minority A joins with those who are willing to step out of their everyday pursuits to destroy the devil in the world. Otherwise we continue to exert ourselves in local activity aimed at ridding ourselves of the devil that dwells in small details.

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fmx called for. The very loosely knit and constantly changing group that for the time being calls itself the Art Workers' Coalition may or may not be the right instrument for advancing these changes. We're still in the discussion stages. The point of an open hearing at this time is to get people thinking about change instead of continuing the personal griping and backbiting that always goes on; to crystallize and analyze the broad dissatisfaction and see where constructive energy can be directed. It has been exciting to see common ideas emerge from extraordinarily different and often conflicting esthetic positions. The reason for continuing from Takis' action, (aside from the fact that it brought up the very valid point of an artist's control over his work), was the fact of such trans-esthetic solidarity; the fact that there was support for further discussion despite basic disagreement with much of the first group's program. The present organization, if you can call it that, survives by its own flexibility, by its precarious ability to absorb opposing opinions. No two people involved think alike; few support all and some support none of the 13 demands drawn up by Takis and his six colleagues. No one can speak for anyone else. I for one don't think we can dictate esthetic choices to the Museum and I am against any more motley group shows as well as inclusions of any group on a separatist basis. Nevertheless the black artists and the artists without galleries have every right to speak for themselves. My own interest lies in the projection of a constructive alternative to the present situation, in increased civil rights for artists in general.

Lucy R. Lippard

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unwieldy that it has outgrown its usefulness. The conventional museum is by nature too big, too bulky, too slow to keep track of and keep up with the studios in a time of such rapid change. The present policy of throwing an occasional bone to recent art is insufficient. The recent sections of both the Machine show and the Dada and Surrealism show made this obvious. When the Modern attempts to rival the galleries and even the smaller museums, the result is inevitably disappointing.

What is really needed is not just an updated Monolith of Modern Art but a new and more flexible system that can adapt itself to the changes taking place today in the art itself. Factions of art All the media have rejected traditional confines: room space, proscenium stage, academic symposia, literary readings. I would like to see the Museum of Modern Art retain its respected position as a study center for the history of modern art (and by modern art I mean art of the last 50 years or so; the older work belongs in the Metropolitan, as was originally stipulated by the Museum itself). The money now spent on exhibitions could be channeled into purchases, free admission for all artists, night film showings, etc. The exhibition function could be shifted to a series of smaller museums resembling branch libraries, in loft buildings or any large, simple space, each of which would naturally evolve an identity, style, and structure of its own. There is no reason why these branches should even be called Museums; they are needed more as vital community centers that would provide workshop space for experimental projects in all media, including performance, as well as space for showing art or organizing more open art in situations. The fact that this idea in one guise or another has come up several times in the last few months among poets, dancers and visual artists indicates its relevance.

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Just propping up existing institutions won't do; imaginative planning is (57)

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Len ~~Eye~~ 3

the present dialogue. ..... Takis removed his work from the Machine show after he had requested that it be withdrawn and that it be replaced by a work which had been selected by the director of the exhibition in the first place, and to which he had agreed, His request was ignored" etc. etc.

Everybody bellyaches about this business of quality. Well, forget quality. Time looks after quality. The Black artists have got to leapfrog in, we've got to help them. When my mother saw me fiddling in a corner with a pencil and paper, she said, Ok, I'll see that you get drawing lessons. She gave me the feeling I could make it. She knew what I was after. So, what Black mother up in Harlem would see a kid, a little boy drawing and say 'I'm going to get you drawing lessons'. That's an aside, but the main point is the protest. I'm only here because I'm a bit of a pioneer in the kinetic routine, and I don't need the Museum of Modern Art so much.

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of these artists, that is Takis, Tsai, Lye, Haacke and Tom Lloyd. Each denied having made any such threat, implicit or overt. 'An artist would be crazy to harm the work of another artist' was typical of their comments. These artists are not crazy. They are only frustrated by what they feel is a lack of concern on the part of the Museum for their work and their welfare. [I'll say welfare.] They feel, for instance, that there is a sort of symbiosis between the artist and the Museum, that the artist needs the Museum for his existence, and the Museum needs the artists in order to remain alive." It does - it needs five hundred million of us. The galleries need us too.

Now I'm bellyaching about .... You can't blame the public for the kind of materialism they've all been conditioned by, and the artist's thing is private as well as public. But it's mainly through the Museum that the artist can reach the public. You see, the Museum and the galleries are made for the public. Unless we demand or request or whatever and get the Fifth Avenue business and take our work down Fifth Avenue and work out some gimmicks.

As a matter of fact I had a friend who once tried to make the Museum buy some of my stuff. This is not needed, mind you, I don't give a goddam about museums, because they're not big enough for the kind of hunky stuff I want to do. (Anyway I've got to speed it up.)

[Continuation of letter from Howard Wise]

" ..... and group shows, that the works are properly displayed in such exhibitions. This is what started 19

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Len Lye

I approve of everything that's going on here, absolutely. Maybe it's because it's protest, and I have protested all my life, in my art, about the way society dishes it out to the artists. Now I came across a passage in Proust which explains very well, in one short paragraph, how an artist sweated it out, ate his heart out, this that and the other and nobody really knows the debt that society owes that artist. ..(incoherent) And I am here to suggest that we don't bother about that goddam museum. If you bother about it, demand the resignation of the head of it. He's not worth it. I used to admire the Museum of Modern Art, they covered a lot of ground, they did this that and the other, but the behaviour of that crowd in the face of our protest, where they got jittery and unyielding, being afraid of the trustees, no doubt ..(incoherent) So I'm not much good on this exhortation, but I'll tell you about the beginnings of this all. This a letter from Howard Wise. You'll find out why he is sorting a few things out with the Museum. It's to Mrs Elizabeth Shaw, Director of Public Relations, Museum of Modern Art.

" March 24th, 1969

re: Artists' Protest

Dear Liz:

Following our conversation after the luncheon the other day, that one or more of the five artists in my gallery who are involved with the artists protest had threatened to harm or destroy works of art at the Museum, I have spoken with each

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HAACKE 18

decentralization, a dispersal of the Museum's activities into all areas ofthe city and the establishment of numerous autonomous branches might be the only viable approach for the future. It is necessary to introduce a highly flexible system, able to adjust to the changing needs and not another plan for further petrification and the greater glory of the Museum's priesthood. Such a decentralization would liberate the arts from their fashionable Midtown ghetto and would open them to the communities. A relocation in cheaper neighborhoods would also contribute to desecrating the temple. As soon as Museum officials are willing to work in the various loft-districts of the city a lot of financial problems are solved.

Following the policy of 1947 the Museum of Modern Art could sell all its"classical" works to the great museums for the history of art in the country. This would provide space, a considerable amount of money and an unfamiliar urge to look aut for contemporary work. There is no reason to hang on to a precious painting on 53rd Street, if it could equally be shown on Fifth Avenue and 82nd Street. On its way uptown it would have made a couple of 100 000 dollars. The money is required to fulfill the needs of the artists and the communities today and in the future. A modern museum with all its resources and political influence has the responsibility to morally and financially encourage the work of living artists, without any claim to grant a dubious stamp of approval. This entails an extensive program of sponsorship of artists, irrespective of gallery connections, as well as the additional recruitment of government and business sponsorship. Hopefully this will relieve the artist from thinking in terms of saleability of his works in the profit-oriented art market.

Modern Museums should be places that make things possible, not impossible!

Hans Haacke

April 10, 1969

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HAACKE 18

In 1947 the Museum of Modern Art agreed to sell all "classical" works to the Metropolitan Museum and concentrate on those that were "still significant in the modern movement". 26 works were sold at the time. The proceeds were "to be used for the purchase of more 'modern' works." The Board of Trustees reversed this enlightened policy in 1953 and decided to establish a permanent collection of "masterworks", a species of works that is impossible to define. We are witnessing the consequences of this decision today, a decision worthy of a stamp collector's mind. The Museum of Modern Art has become an art-historical mauseleum. Most of the space is taken by classical works and the majority of special exhibitions are historical exhibitions. The "masterwork" approach has resulted in timidity, conservativism, arrogance and a systematic mythologyzation of modern art. Consequently at the rare occasions, when contemporary works are shown, these works receive more attention, prestige and ensuing commercial value than they would have accumulated and deserved, if large contemporary exhibitions were being held continuously. Certain galleries and collectors naturally have an interest in influencing the choice of works, since such rare chances for exposure can yield sizable profits.

If the Museum of Modern Art and for that matter all museums concerned with the art of this century were seriously committed to their stated objectives they would have to do a lot of soulsearching, and adjustment of the traditional list of priorities. This would lead to a type of museum that has little resemblance to what we know today. Artists would participate in the decision making process and be represented on the Board of Trustees. And such an institution could certainly not fulfill its job in a high-rise structure in Midtown-Manhattan, a plan the Modern is considering at present. The very idea of a skyscraper for art shows how much museum officials have lost touch with the present. A radical

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Teresa ~~Shwartz~~ Schwartz

I want to tell you about the New York Element and I'd like you to look at a copy. This is an artists' newspaper. It was started by an artists section of the Peace and Freedom Party. Then the art section disbanded because most of us felt that we didn't want to ~~be~~ be in anything as organized as a political party, and a few of us started a paper on our own. Now on the editorial board there are a couple of painters, a filmmaker and a writer and we 're really an independent paper. As far as I know this is the only artists' newspaper in New York today, and it's really ..... Among the things we don't allow are any critics, and we don't have reproductions of anybody's paintings. We only let someone who's really concerned with something write in our paper.... ~~(one sentence incoherent)~~
But I think you ought to use it as a place to write, if you still believe in the written word, and after you leave here tonight this ought to get around somewhere else.
We invite you to contribute. It has to be something that you know about, you're interested in and no gimmick. From our first issue, we said we'd only have people who are really involved in what they 're writing about. Now we really want you to be part of this. We'd like you to write to us, we'd like you to have ... if you have thoughts about tonight, for instance, write it and send it to us.

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Carl Strueckland

The young man who was here before Mr Smith, I think, more or less put into a capsule what I wanted to say. I'd like to make a proposal that MrBattcock become the next prosecutor, the next public prosecutor, of whatever organization comes into being. I find a tremendous sadness and negative attitude among most of the people here tonight, as if they hadn't lived, as if they hadn't had fun, hadn't been alive. I suggest that we stop over-reacting to foundations, museums and such. And there's been very little talk of the complicity of so many artists. They've been part of whatever you're denouncing now. Without them it wouldn't have been possible.So I also second Mr Smith's statement: there has to be a personal revolution. There's no other revolution. And no violent overthrow of anything has ever been a true revolution. I take it you don't happen to be in tune yet.

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STEPHEN Phillips 15

Artists must use their art for political ends that will free the museums, as artists are now freed. Simply, the artists must have continued control of their work once it leaves their hands. Control, in that, the museums, gallerys, and collectors listen to the artists as artists, and not as freaks for the museums, gallerys, and collectors to take advantage of, and keep in a controled back door position. One of the steps to this end is facilities. Facilities the Modern Art Museum now denighs us. Facilities we not only demand, but will have. Facilities; such as free admission, at least two days a week, perhaps tuesdays and thurddays, with the museum open at night all the time. Facilities such as space. Space for, and used by, contemporary alive artists. A number of possibilities exist here. A section of the Museum could be used to put on 5 simultaneous one man shows per week, Tuesday through Sunday. That would mean at least 260 shows per year. In order to help the museum's administrative staff, let artists themselves choose who they want to show with.
Another possibility, assuming the museum might not want a large invasion of artists, would be for the museum to provide a section (at least six or seven big rooms) for one artist to live in for one month. At the end of his month he could take away the things of his he wanted. Anything left would become properity of the museum. The museum could not, however, remove or place his work in another location without the artists permission. Each artist would have a choice; during his month, as to whether he wanted the public admitted to any, or all of his part of the museum.

Let the Museum sponsor shows in other parts of the city and country. As for example, earthworks in the parks and rivers, left shows, a giant armory show, or anything and anyplace, artists can think of.

Another possibility of artist control, outside the museum framework, would be to set up a "protective" organization. An organization that every artist would join. It would be protective, in that it would collect rents or royalties each time a work is published or shown. The money would go to the artist. Organizations have been set up to deal with royalties and rental fees in the other arts. Music for example, has protective agencies in ASCAP and BMI. Radio and television stations as well as live performances, pay for music they use whether it is rock and roll, mozart, or music concret. Performance fees and royalties are paid composers and writers. Artists get nothing.

260

Stephen Phillips

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Carl Strueckland

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STEPHEN Phillips 15

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LEE 14

Proposed rate schedule for art work rental:

first work: $10.00 per day exhibition day

second work: $5.00 " " "

each additional work: $1.00 " " "

example:

In the exhibition Art of the Real there were 28 living artists and the exhibit was open to the public on 59 days.

28 artists -	first work - 59 days:	$16,520.
10 "	second " - " " :	2,950.
10 "	- additional works- " " :	590.
	total cost to MOMA	$20,060.

In other words an artist with one work in exhibit would have received $590. and an artist with two would have received $885.

proposed terms:

— prompt payment at end of exhibit.

— applicable to all museums which charge admission on any days when admission is charged.

— Applicable only to temporary exhibits.

— applicable to all works exhibited whether they be from the permanent collection, private lenders, or the artist's gallery or studio.

— rate should be considered a minimum fee and higher rates could be demanded or negotiated by artists on an individual basis

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LEE 14

not an 'elite' criticism of american culture; and it is not a harmless anomily. The hip revolution is the product of material conditions. It grows out of a real change in economic possibilities -- technology as the tool not the rule. Man as free being confronts the possibility of being free and the mirror is shattered by ~~play~~ PLAY. Before sophisticated electronics, total unemployment was only a dream -- now it is only limited by fear and that fear becomes a new class distinction -- those who have it and those who don't." The proper goal of art workers is to include everybody. War, victory, unemployment should be our slogan.

Total communized unemployment.

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LEE 14

Nor will the galleries be much help toward a solution. With few exceptions, they would rather sell one thing to a rich collector for a high price than than ~~these~~ several to the public at any price.

The solution will rather be found partly through our art, that is esthetically, and partly through political action. To the extent to which one may wish to sell what one makes, art workers will have to make an art which is appropriate to the living conditions of a vastly greater number of people than those who currently buy it. The ultimate dignity of art, as all art workers ought to know, is in making art, not in owning it. What is the dignity in owning an object which is so valuable that it is worth your life to defend your possession of it? To these ends art workers ought to prohibit museums from displaying our art in such a way as to discourage ordinary people from wishing to have it. Indeed, what art workers ought to require from museums is complete license regarding the terms under which their own art is shown. That would include whether and to what extent the police should be allowed to guard it and it would include whether the public had to pay to see it and if they did who got the proceeds.

As for political action, I urge the Art Workers Coalition to support anything which tends to increase the wealth of the relatively poor, that is, which undermines the utility of money. As the motherfuckers write, "the hip revolution is a product of history and exists in this time and space: It is not a replaying of 'bohemianism'; it is not an artistic 'drop-out' class open only to the bourgoisie; it is

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LEE 14

valuable to collectors. Foremost among these services is that of certifying the authenticity and historical merit of particular art objects, namely those collectors own. In this sense each museum functions as a semi-autonomous branch bank in a world-wide system to guarantee the value of collected art. Second, museums with the collusion of the government provide collectors with a device to avoid paying taxes by treating contributions as tax deductible like a business expense. The rationale is that museums are educational institutions and the government's presumption is that any education is per se in the public interest. The fact that the educators are by and large simply our richest citizens is in no way discouraging to the government.

Third, museums, by opening themselves to the public, aer able to educate non-collectors as to what their personal attitude should be vis-avvis the private property of the rich. Namely, DO NOT TOUCH. Also, don't smoke and keep moving.

Finally, museums publicize collectors by way of admiring their collections and praising their generosity. This publicity is xxxxx valuable to collectors and their wives both in their own milieu and in liberal circles.

THE problem of revolutionary art workers is our inability to obtain the living conditions which we desire. In the official syntax, we lack money. I do not believe that art collectors or their museums will, even under our pressure, make any substantial contribution to the solution of this. At best they will attempt to buy off a couple of hundred art workers whose art may or may not interest them. 39

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LEE 14

The apparent answer is several thousand rather rich people known as art collectors. They are a species of the genre which includes stamp collectors, coin collectors, and gun collectors. They have in common a perverted materialism in which the abstract and objective value, monetary worth, falsely proclaims itself to be the supposedly ancient and subjective value, beauty. Selling, even of art, is per se a social act. Where money is the source of social power, society will value all things, even art, accordingly.

The things which we make, if they are to be sold, must generally conform to international standards for currency. This means that art objects which can be ~~xxxxxx~~ easily counterfeited are no good to a collector. It means further that art objects must be preservable, that is to say, insurable, and they must be transferable or negotiable. ~~Xhatxxhaxprimaxuti~~ That the prime utility of collectable objects is currency means that these things which we make and indeed we ourselves are subject to financial manipulations which have nothing to do with art and which are not necessarily of any value to ourselves.

Art as currency is institutionalized through the policies of museums. This is inevitable. Museums are started by collectors. They are maintained by annual contributions from collectors. All objects in their permanent collections, excepting those donated by ~~xxxxxxx~~ art workers, are given by collectors or purchased from funds donated by collectors. In return museums provide a number of services which are

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DAVID LEE

14

V. I. Lenin is supposed to have said "ethics is the esthetics of the future."

IN our discussions about moving things around I suggested it would be useful to define art simply as skill which is based on knowledge and practice and to say that bad art is non-art, that is, what happens when one doesn't know what one is doing. In our revolution both slaves and money will be abolished.

ARTIST workers are losers in the class-money system. In other words, as workers we are supposed to be poor. In the past our choices have been, first, to advance ourselves within the entrepreneur class by making more money thru increased and cheaper production. And second, by the surrender of a certain amount of license regarding the choice of what we do, to obtain glory from the dispensers of glory, that is, by seeking patrons from among the rich and powerful.

In society as it is now structured, in this object-oriented, industrialized, and socialized society, the problems of individual and independent art workers may phrased in this way: The problem now is one's inability to exchange a sufficient amount of objects for money sufficient to obtain the living and working conditions one desires. In other words the immediate problem of contemporary art is selling it and the foremost question is WHO WANTS IT?

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TO THE ART WORKERS COALITION APRIL 1969

MICHAEL CHAPMAN 13

To whom does art belong? Art as sexuality inevitably belongs to the person who made it. Under the way we live now art as product belongs to the person who buys it, the institution that displays it, or the gallery that owns the artist. But there is another way of owning art. Art as energy source belongs to everyone who can get a look at it;(an example being the room in the de Kooning show containing Easter Monday and Gotham News and the rest. All of us who have been there own those paintings.) It seems to me that it is with this last way of owning art that the ART WORKERS COALITION is, or should be, involved. The word "workers" in the name is a hopeful sign. Under any more or less organized economic system workers contribute their labor into the process of production, and it is how that labor is used which distinguishes the system. If the basic decision is made that the artist's labor is to generate product then the actions of the AWC must follow certain lines. If the AWC decides that the artist's labor, as it relates to society, is to generate art as energy source then the group's actions must follow other, and quite different, lines; for ownership is irrelevant to art as energy source.

If the AWC accepts the idea of art as product then it must become, in effect, a labor union if it is to continue at all. Many of the original thirteen points would seem to have sprung from something like that impulse, and a generous and necessary one it is. If nothing else ever came from the AWC it would none the less be worthwhile and memorable if it convinced the Museum of Modern Art to stop charging an admission fee. But dealing from strength with museums and galleries still admits the basic fact of art as product, and this presents problems, possibly unsolvable ones, to the idea of the AWC. For the gallery and museum system forces a kind of "mercantilist" thinking on the artist whether he wants it or not. There is only so much space, so much representation, so much soft, inflationary money around. What I get I take from you. Artists are quite simply in competition with one another. And this, it seems to me, might eventually prove fatal to the AWC as a union in the ordinary sense of the word. We are all ready to sacrifice just about anything except privilege and the mercantilist sensuality of choice that is its not so secret joy.

If the AWC were to devote itself to the idea of art as energy (36)

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source much of this tension between wish and desire might be avoided. It might even be possible to find the beginnings of a moral equivalent to privilege. The word "workers" comes up here again. Those who pass for workers in the United States, men in the UAW for instance, or longshoremen, are in a curious historical position. If imperialism is the internationalizing of the class struggle then much of the true proletariat of the United States lives in Guatemala, and Chile, and Japan, and Spain. That is to say that the American workers' class position in relation to workers of many other countries is essentially bourgeois. It may take a considerable act of imagination to see artists as being in the same class role, but to the extent that they are involved with art as product I think perhaps they are. The marriage of art and technology is being consummated in the smoldering bodies of Vietnamese peasants.

Suppose however that the AWC were to declare something like "all power to the workers". In saying this they would not need to be repeating the old slogans of art in the service of the revolution which seem to have produced neither good art nor any revolution at all. Rather they might be saying that art belongs to all who can grasp it and draw energy from it. What this would mean in practical terms I don't know. But realizing that this is a question to ask at all is a start. A beginning might be the setting up of a cooperative somewhat along the lines of that organized by New York's underground film-makers. The AWC could thus become a clearing house for the rental and distribution of art, and one which, like the film-makers cooperative at least in its early days, did not make value judgements on the art it handled. The New York art scene being what it is however the AWC might find itself having to make judgements on who its customers could be.

This is only the most tentative of suggestions. In fact it may all be nonsense, but if it serves to make artists think about their historical situation in New York in 1969 it will have served a purpose. If they are going to think about it I would add one further word of warning. The cry "all power to the workers" means just that, "all power" to <u>all</u> "workers". It does not mean that the oyster dredgers control blue points and the artists control acrylics. It means that energy flows as evenly as possible from each segment of society to all others; and when that happens the moral equivalent to privilege will have been found.

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DIXI ET SALVAVI ANIMAM MEAM

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CARL ANDRE

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It will surely be objected that there have always been dealers, always been middlemen, always been galleries, always been big money artists and starving artists, always been "shows" and "exhibitions" and "reproductions," always been a "scene." The answer is that there may very well be all these things again. But not now. Now, this ~~xxxxxxx~~ "system" has been the curse and ~~xxxx~~ corruption of the life of art in America, in the world and it must be repudiated, abandoned, crushed out like a ~~xxxxxxxxxx~~ cigarette.

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simply will not do that kind of work on a regular, day to day basis. This is not to say that artists should not, for example, attempt to pressure museums to collect and preserve the works of black artists. But this kind of activity is in the same nature as artists who wish to join Vietnam demonstrations or rent demonstrations -- those who are interested in such things, do it.

With the elimination of the art world, there are no problems between black and white artists. Black artists simply become part of the community of artists; collectors are directed to their studios by better-selling friends; struggling black artists are helped along by their white or more successful black friends.

11. The art press should be treated like museums, and for the same reasons. If the art press is responsive to the community of artists, it will flourish. If it is not, it will wither. There is nothing, once the art world is abolished, to prevent an art press from springing up within the art community.

12. Artists should take every nickel they can get from foundations, grants, the various ways the rich have found to give away their money. Artists should constantly be demanding more and larger grants and foundations.

13. Artists should teach if they want to, and can do it right. Artists should never conform to the structure of the various educational systems which employ them. Teaching should be understood as simply moving into another community of artists, most often a younger one. If none of the younger community of artists become the artist's friends and lovers then he is probably doing it wrong.

The immediate cause of the sense of infinite corruption, degredation and humiliation that is the normal lot of the American artist today is the art world. The proposals for behavior outlined above are neither difficult nor far-fetched -- in good part, in fact, these proposals simply describe life as it is currently lived among nine out of ten artists. One has only to observe what happens to the sense of friendship, love, fraternity and comradeship among artists as they are "picked up" by the art world to see, instantly, that the rewards of such "success" are death and degradation. The art world is a poison in the community of artists and must be removed by obliteration. This happens the instant artists withdraw from it.

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CARL ANDRE 12

7. Each artist should decide what money he needs to lead the kind of life he needs. Each artist should decide how much he needs for his food, his rent, his grass, his parties his love, his records or his books or his car or his family and for helping other artists who are his friends and who dont sell. Let the artist charge so much for his work and no more. Let no one except the artist decide how much he needs to live. Collectors and sales will not disappear with he disappearance of the art world. They will simply come to the artists they admire and ask to see and purchase their work, and they will deal with the artist directly, in a human fashion.

8/ Artists should attach binding conditions to the sale of their work. Such conditions should include the condition that the work may not be re-sold; that upon the death (or loss of interest in the work) of the owner, the various museums have first refusal on the work of art. Should they refuse, the work may pass to the heirs of the purchaser. Another condition should be made universal and should be enforced systematically, rigorously and with a constant eye to filling loop-holes out of which the force of the condition drains: that condition is, no owner may in any way enrich himself through the possession of the work of art.

9. No more "reproductions." Reproductions lead to a false and destructive kind of "fame" which separates artists from the community of artists by making them "famous" and rich. Reproductions give rise to a body of people who "know your work" without every seeing it. This is an abomination. Artists should forbid people to snap pictures of their work.

10. Let the museums alone. They are not the proper focus for artists' attentions. For beteer or worse, our past is there, and our standards. Museum people are a peculiar and distant breed of people; artists are not that type and couldn't do the job better if they had the chance. Artists can pressure museums -- those that wish to -- even teach them a little something now and then. But for the most part museum people are hopeless and always will be hopeless and it is best for artists to simply pay them no mind. When things are good, artists will be interested. When things are not good in the museums, they should merely be ignored. Museums will never be right: they are owned by the wrong people, controlled by the wrong peopel and staffed by the wrong people. But the right people are artists and artists

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The point is not that artists should not have a lot of money. The point is that in this society, the amount of money you get, the speed with which you get it and the amounts you get at a time go very far in determining the community toward which you will gravitate. And so big money ~~xxxxxxxxxxxxxxxx~~ artists, drawing huge ~~xxxxxx~~ sums in great rushes ~~xxxxxx~~ take on the ~~xxx~~ life-style and attitudes of the only other community that earns large doses of money in frantic bursts -- the entertainers. And, like the entertainers, the big-money artist soon becomes involved in fashion, in obsolescence, in a paronoid, nasty fear and hatred of the fellow behind him, and begins to live the kind of life with which entertainers have been disgusting us for several decades now.

6a. For ~~xxx~~ similar reasons, no more "young unknown artists" either.

Collectors all have a secret dream: to discover their ~~xxx~~ very own artist, unmentioned, unshown, unknown, and they pursue this dream vigorously and expensively. Perhaps because they doubt their taste, and are never certain that they like what they buy, or would have liked it had they come to it "on their own", they are constantly prowling the studios of young artists about whom they are told, and forever buying their work at ~~xxxx~~ prices that to both are unheard-of.

So that not an uncommon way of life among younger artists is the professional role of "young unknown artist." To such ~~xxx~~ horrors does the art world lead; these young people are, in their own way, as nightmarish as the professional transvestites one sees on 42nd Street.

When people come to town to seen "unknown" artists, ~~xxxxxxxxxxxxxxxxxx~~ there is thus an entire class of young people who are the regular itinerary. These artists never seem to become "known" and never seem to stop being "young" and "unshown." ~~Every once in a while such an artist "goes public", so to speak, but it is extraordinary how many years such an artist will show regularly, and still be a "young, unknown artist."~~

6. People who wish to own works of art should do so by moving into and a community of artists. No one should ever "represent" an artist. Artists should ther artists and other collectors in a face-to-face and man-to-man way.

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CARL ANDRE 12

A REASONABLE AND PRACTICAL PROPOSAL FOR ARTISTS WHO WISH TO REMAIN FREE MEN IN THESE TERRIBLE TIMES

Recently, artists, sensing that the times are out of joint, have demonstrated at the Museum of Modern Art and at the Metropolitan Museum of Art. They have been demanding free admission to the Modern and various actions designed to assure black artists representation in the museums.

The difficulty is that the proposals are not radical enough; all granted, the corrupt conditions in which artists work and live would not be altered.

The solution to the artist's problems is not getting rid of the turnstiles at the Museum of Modern Art, but in getting rid of the art world. This the artists can easily do by trusting one-another and forming a true community of artists:

1. All artists should withdraw instantly from all commercial connections, gallery and otherwise. Gallery exhibitions must be picketed; all gallery exhibitions, all the time, until the artists exhibiting feel their shame and withdraw to join the community of artists.

2. No more "shows" and "exhibitions." Let artists show their work to their friends, and let artists see the work of their friends. But no more public exhibitions.

3. No cooperation with museums. They make "shows", get everything wrong. "Will you lend a painting?" "No." So they will borrow a painting from a person to whom an artist has sold a painting. Fine. At least the proper relations between artist and museum have been established, the proper distance between what museums do and what artists do is maintained.

4. No more "scene." No Vogue, Time, Life, Newsweek, interviews. Artists who permit themselves to be used this way are not in the true community of artists, who are universally hostile to such public humiliation.

5. No more big money artists. Big money artists who dont immediately sever all commercial connections and commence instantly to sell their pictures at modest and reasonable sums should be held in the utmost contempt by the community of artists.

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LEVINE 11

don't all get together and support each other by attending the shows. There is no allegiance to the art of filmmaking, but just to our silly selves. And it is a shame, with all the horror in our streets, our Vietnam, our racism, our economy that chokes and mutilates men's spirit, the man who is supposed to know - the Creative Artist - even he is dying. Very soon there will be no-one, no place, and no interest in film as an art, as a growing creative art.

I always believed that it was the artist who knew. But the showing of extreme self-centeredness and bitterness, this is not knowing. When the artist does completely disappear, there will be no hope left, because it is the artist, manifest in his being that expresses the joy and reality of being and feeling itself. And if those of us who are filmmakers and painters don't help each other, we will not survive. The creative artist will perish. Something must be done now.

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Naomi Levine

//

Oh beautiful world, oh world of so much sweetness that could be. As if it isn't enough that the laws of our archaic society bind us and prohibit joy and life. As if it isn't enough that our economic and political systems suffocate and submerge and wound all but the very, very strongest; now even those who survive and become creative artists are so bitter with envy, bitterness and agression and "Well, let's see how I can best and only do for myself" syndrome. The rottenness is beginning to show in the creative arts too - as if all the rest isn't enough!

The spirit that existed ten to fifteen years ago in painting is fading - how people used to crowd together, even if they didn't like each other's work - they did. They tried to help each other. They came to each other's openings and shows. They became successful: the blood in them became very thin. The painter who wants to ... works things out is no longer "in". Instead of blood, it's ideas that flow in the artist's veins: it's much more profitable. "Painting"as such is said to be "dead". It's supposed to be happening, now, in film.

Well, it started to happen. About five years ago it started, every filmmaker helping the other, going to each other's shows, even helping to film. And a few still are involved with helping above and beyond anything they get paid for. Len Lye does not stand alone: there is Brakage, Member, Breer, Gehr. These people do care and always try to help, but there are hundreds of others I know of who do not. There is <u>not</u> the exciting feeling of all of us being together as pioneers in a relatively new medium. We

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because we believe that art belongs to the whole people. It is part of our small permanent human wealth, since it is never diminished in use; it can be possessed only in understanding, and never through mere ownership.

So we call upon the Museum of Modern Art to become our museum, in the largest sense. As film-makers, as artists and as human beings, we cannot demand less.

Yours very sincerely,

(signed) Hollis Frampton
Ken Jacobs
Michael Snow

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FRAMPTON, JACOBS, SNOW

10

10 April 1969

To the Public Hearings Committee
Art Workers' Coalition

Gentlemen:

As film-makers, we wish to bring to your attention the following points concerning the Museum of Modern Art as a whole, and its Film Department in particular:

1) The Museum's repeated assertion of its own "private" nature, in reply to a variety of requests from the art community on behalf of the whole community, is socially retrograde, reminiscent of 19th Century laissez-faire arguments. That private institutions used and supported by the public have public responsibilities, is knowledge at least as old as the Sherman Act.

2) In view of its tax-exempt status as a nonprofit organization, the Museum is, like churches, quite obviously supported by the public. Therefore, like churches, it should limit its admission charge to a valuntary donation.

3) We support plastic and graphic artists in their demand that the Museum return to the terms of its 1947 agreement with the Whitney and Metropolitan Museums, whereunder work was to be sold after 20 years, the proceeds of such sales going to finance the purchase and exhibition of new works by living artists. However, we retain important reservations with respect to film. It is plain that the archival functions so admirably fulfilled thus far by the Film Dept. are in no way comparable to the formation of a permanent collection by the Fine Arts Dept, since the work of the former is to preserve for future circulation artifacts which run high risks in the present, while the latter, in an attempt to eliminate present risks, tends to limit severely the availibility of works, or remove them from view entirely.

4) We demand the fullest possible autonomy for the Museum's Film Dept., consonant with the acknowledged kinship film bears to the other visual arts. The Museum at large must recognize both the separateness of film with respect to the other fine arts, and its absolute parity with them; or risk the embarrassment of being the last intellectual organism in the community to do so.

5) In line with this new departmental autonomy, and recognition of film, we demand that the Museum allocate appropriate funds to the Film Dept., to carry on its work and expand its programs.

We gloss the word "appropriate" as follows:

The Museum has reportedly admitted that the largest number by far of its paying visitors come to see the daily film programs. We therefore suggest that the Museum give to the Film Dept., for

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FARMAN 9.

THIRD PART;

Concerning some policies of the Museum of Modern Art.

The I956 Change of policy.

From I942 (643 works in catalog) to I956 (I,360 works), during I4 years the museum aquired 7I7 works of art.

From I956 to I967(I8,45I works in the catalog) that is ,in II years, I7,0II aquisitions.

I salute the restraint that Alfred Barr showed in the early years of the Museum's growth.

I deplore the sucsseful efforts of Mrs. S. Guggenheim, of Mr. John H. Whitney and the other Greats of the City, who in order to protect their art collections from devaluation, changed the mutable policy of the Museum, into one concerned with permanence, thus transforming a living museum into a mausoleum of aquisitiveness.

Childrens carnival in Harlem.

The carnival was established more than I0 years ago.It was in Brussels in I959 . It has been to Spain and Italy. A copy of it was presented to India in I962. WHY MUST HARLEM BE LAST?I have no words of praise for this afterthought on the part of the museum.

Does the MOMA fairly represent contemporary art trends? NO.

I have yet to see Acid Art at the museum, altho this trend has been very deeply changing todays visual vocabulary. I'll wait a long time befor seeing Erotic Art, at the museum, as well as the art of the Motherfuckers, who work through leaflets and posters, and Earth Art. Of course I believe that this last trend is on its way to acceptance. Its very safe.

ART IS THE ARTIST

THANK YOU FOR LISTENING .

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its own uses, all admissions paid during the sixty minutes immediately prior to each film showing, plus a portion of the total operating budget and endowment income proportionate to the number of membership cards shown during that same time period.

Of course the Department must retain the entire net proceeds of its rental program, and of all Museum publications relating to film. In addition, it must be made possible that the Department receive, for its specific use, grants, gifts and bequests, as well as a fraction of all monies left or made available to the Museum at large, in accordance with the importance of film art to the community (as evidenced by its admitted drawing power).

6) Such expanded resources should make possible the elimination of certain deficiencies and abuses, in the following respects:

6a) The Film Dept. has recently undertaken to acquire new films for its Archive. We consider this necessary and laudable. But the Dept. has been driven, unwillingly and presumably through penury, to ask for films at or near laboaratory cost.

Now we are aware of the Museum's general policy of buying paintings and sculpture below market (i.e. gallery) prices, and we deplore that policy for its bumptious immaturity of viewpoint. But to ask for films "at cost" starves our persons and insults our art, however much we may admire the archival program and wish to help it--since it presumes to single us out, among all artists and indeed among all persons who perform work in our society--in questioning our right to be paid for our work at all.

Furthermore, we are thus asked to become philanthropists, benefactors of the institution, in spite of the fact that film is an art made cruelly expensive by commercial rates (tax deductible for commercial movie makers as "legitimate business expense"). As for philanthropy, that is typically an activity of persons of great means, who make no art at all.

6b) The Film Dept., desiring to show new work to the public, has been unable to pay either a nominal rental (about $1 per minute) for the use of films shown to large paid audiences, or any honorarium to film-makers appearing personally. This must be from sheer lack of money, since members of the Department have repeatedly expressed regret over this state of affairs.

6c) In a tentative agreement of October 31, 1967 between the Film Department and the New York Film-Makers' Cooperative, the Dept. was to distribute new films under its regular rental system, on an agreeable basis of shared costs and returns. Film-makers viewed such an arrangement favorably as tending to show new work to a wide audience: film is, after all, an art to be seen and enjoyed, and not merely buried in storage vaults. However, nothing has come of that agreement--presumably because the Museum would not spare the Film Dept. funds to hold up its end of the bargain.

7) We are profoundly puzzled by the Film Department's action in arrogating to itself the privileges of a pre-selection jury for

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a recent international festival, the XV Kurzfilmtage at Oberhausen, Germany. In a word, they decided who might and might not have their films shown abroad. Bearing in mind that the Museum was, in all probability, acting on a request from the festival organizers, we ask nevertheless whether the Department will attempt to pre-screen films for the next Belgian festival, for instance; and whether, had they done so for the last one, they would, in fact, have chosen the films which, at Knokke-le-Zoute, bore witness to the tremendous innovative vitality of the new American cinema.

But there is a more crucial problem hiding here.

Film festivals had their origin in a desire on the part of responsible persons of sensibility to bring new films to their own locales. Prizes were offered as bait. The films brought visitors, the visitors spent money, the innkeepers were delighted.

But now festival juries presume to judge which films are "best". In a world which let the Divine Comedy lie fallow for centuries, and lost half the work of Bach, they decide which work is to be rewarded, and which ignored.

As an institution dedicated to expounding the most advanced principles in the arts, the Museum must instigate a continuing dialogue in the film community, indeed in the whole art community, concerning whether the competitive mode is really germane to the arts.

There is a crucial distinction between the rôles of middleman and mediator, and the Museum's usefulness to the community rests precisely upon a contant effort to maintain that distinction in critical focus.

Meanwhile, I offer for the Museum's reflection that last month, the good burghers fattened in the festival town of Oberhausen, while in America the vivid and ebullient art of film went begging. Does the Museum love the art of film as we do? Then they must perform an act of love for our art, that will somehow compare with our own in making it.

8) Finally, we wish to state, both as reminder to the Museum, and as encouragement to those working in other arts and now anxiously considering alternatives to the Museum-and-gallery hierarchy, that film-makers long ago abandoned all hope of using the established commercial channels for distribution and exhibition. We have our own cooperative distributors, our own theaters, our own publications and lecture bureau, -- but above all, our own free and uncoerced judgement of what may be done with our work, by whom, how and when. We feel that we best serve our own needs, and, ultimately, those of the community as a whole, by these means.

We have always had a school: the Museum's film department was our grammat school and university, as 42nd Street and our own Cinematheque have been our graduate school. The film department was and is unique in the world, and no one has valued the Museum more, or for better reason, than we film-makers.

What we do not have is a Museum, an impersonal public repository where our most permanent work will be maintained in trust for the whole people, to teach, to move, and to delight them:

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FARMAN 9

SECOND PART:

I Hate Hypocrisy.

I Hate the hypocrisy of the Establishment and I hate hypo-critical artists.

The subject of this Second Part of my Testimony is a delicate one. It pertains to VANDALISM and VIOLENCE.

In the week that followed our orderly demonstration at the Museum of Modern Art, there were several noteworthy items reported by the press.(The texts are available.New york Times). I summarize.

On April 4; Bates Lowry declared at a lucheon that most of the museums, across the land, were facing bankrupcy and closure. He appealed to corporations ans businesses for assisstance.

On April 6; City budget director Hayes, asked every City museum to cut down expenses by 24 perIOO. Meaning more than I60 art workers dismissed from their jobs and the closing of some museum wings, at a time when more diversified,and larger cultural centers are urgently needed. The cutback was termed "CATASTROPHIC" by the representative of the City museums.

On April 8; Roger Stevens (National Council of the Arts), and A. Heckscher, in an interview at Sardi's, deplored the accute shortage of funds in the arts. Stevens said that he is optimistic, Heckscher said; He is very pessimistic, about the fullfilment of our cultural needs.

HEAR ME WELL. THESE CUTBACKS ARE VANDALISM.

It is irrelevent to me that the you cannot pinpoint the sources from which this kind of special social injustice and violence is generated.To violate the growing needs of people by cutbacks IS VANDALISM. Who gave the orders? The City Hall will blame Albany, Albany will blame Washington, Washington will blame Texas, and Texas will blame Hunt's tomatoes. All of this is very clever - But this will not reconcile the spirits that hunger for justice.

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FARMAN 9

And my point is that Violence and Vandalism are morally justified if we are pushed against the wall.

I have lived in danger for 13 years, and for 5 years I've been protesting against the genocidal war perpetuated by the United States Government on the people of Vietnam.

Did you know thatmany of our Art-lovers of the establishment are also War-lovers? Sure you did. Why to think about it? because right now the Investors are most absorbed and most bedazzeled by their own war and their own war technology, and people's growing need for culture, and the urgent needs of a dying democracy, are near last on the long list of priorities.

I would be sorry, please believe me , quite sorry, if a loved Masterwork, of a prominent collection, went up in flames, and was destroyed.However I would not be sorrier for this act of vandalism, more than I have been..grieving.. for the Cruel Napalming of such monastery, the destruction of such school, or the burning of villages.

Let's keep our moral values, and our judgement in a correct balance.

Let the perpetrator of cutbacks be warned once more, that men and women, pushed into the despair of economic slavery, have complete moral justification in their use of retaliatory violence, and ~~select~~ selective terror, to protect the rights of all individuals to be honored, and to achieve the ultimate social goals of freedom and justice.

As brother Malcolm X said;

IT TAKES TWO TO TANGO, and if, WE GO, YOU GO with us, JACK.

POWER TO ALL PEOPLE

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FARMAN 9

Text Prepared for the Open Hearing of the Art Workers Coalition
New York City . April 10, 69

FARMAN ---------- ART WORKER ----------NEW YORK CITY

My talk is in 3 parts.
FIRST PART:

I'd like to take advantage of this public meeting to say that I am leaving the Art Workers Coalition, for a few months.

My reasons are as follows:

a) That I am Tired - Having worked 3 relentless months for this coalition. Now I'd like to cultivate my inner life and my new friendships, and tend to my sexual life, which has been suffering from the tensions inherent in public and political engagements.

b) That at this Hearing the Art Workers Coalition, is entering a new phase. There are enough art workers with new ideas and fresh energies, to see that the Coalition , G R O W S.
In 2 or 3 months from now I'll ask to join the ranks again , and hope that I will be accepted with gladness by my companions of today.
I also promess that if the spirit of the art workers has vanished away, from internal dissentions or from external pressures, I will do everything to Revive this Spirit af Resistance.

c) Corrollary:
All the papers, letters, documents, and addresses, in my possession will be available to whomever wishing copies of them. I will be in New York City, and I'll be happy to be usefull to any art worker whose needs could be fué furthered in privacy.

LONG LIVE THE ART WORKERS COALITION

1

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BRODY

productivity. The issue is not just the artist and the Museum of Modern Art; we must establish a basis for survival that is not just repetitious cannibalism.

Selma Brody

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BRODY

assassination, funerals, poverty and human wreakage. Mere helpless protest is not enough. We must collectively seek positive solutions and take action to overcome this propulsion through the ages. Why not start within the structure of the art community and the people of New York to strive for a new dictionary of definitions. Power, sustenance, potential, education can have a different institutional meaning. Each of us is a changing museum and our exhibition buildings should mirror the artists as well as the people of New York and the world.

We need to list the grievances, resources and sources for this endeavor and work with the entire community. Separatism is not the solution. New York City is a world collage and a cultivating center. Generations go by with only a murmur of reform. Revolution, dissent, succesion, civilian war is not the solution. The artists fight alienation as well as all other groups.

The sponsors of our institutions and the artists must get together. Art should not be restricted to the galleries, the studios, the museums or the homes of the wealthy: creativity is a spiritual need for everyone. The city buildings and streets need to be cleaned up and painted. The people have to do it themselves but they need guidance. Historical architecture should be purchased for studio space and community workshops. Children and students should be involved and given responsibilities such as the planting and caring of flowers in the parks and playgrounds. The Museum of Modern Art should have rooms of changing shows for children and young artists and folk art. New York City has to become the environment with radiating centers of groups of people gathered for the purpose of positive activity. This takes nothing away from the individual but should only enhance his sense of belonging and

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BRODY

We aestheticians can no longer contend with the social frown of isolation and alienation in an atelier existence. The milieu not only conflicts with the artists' way of living but also builds up a wall of resistance by the very nature of what the artist absorbs, reflects and symbolizes. The artist reveals and defines like a magnifying glass; defies dogma and dishonesty like a reducing glass, and redicules the obscenity of misinformation and preconception. We are more than the media, the bridges, the catalysts: we, too, change our modes from impressions and abstraction and gray shadows into expression and concrete realism. With this plasticity we contribute toward the expanding "it" of consciousness. Each one of us has an art system of downtown and uptown, an underground; art and science, an inside and outside world in which an attempt is made to purify contamination and influence the environment.

New York City, the apex of the materialistic system, has become a desert. All of us must work for its reclamation. The American desease is affluency in a Walt Disney apparition of skyscrappers and illusionary skylarks. People struggle for summits of self in a cancer of object narcosis. The history of Western Civilization has been a mystique entertaining death, destruction and depression, counterpointed with attempts to enlighten and eliminate the causes of these negative forces. War and peace, crime and punishment is in all of us. At the end of the McLuhan age where efficiency is numbers on machines along an assembly line of axiomatic presumption, it is not necessary to repeat in series the Exodus, Plato, Sophocles, Dante or the caprichios of DeKooning anymore than we can return to cubism. The press, TV, and radio report to us murder, violence,

FREUD

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ROSEMARIE CASTORO : 151 SPRING STREET : NEW YORK, N.Y. 10012 : 966-3281

Artists use their dead compatriots as heroes, to keep them company in their waiting. there is a great choice of dead heroes. I wish to keep the dead alive for the moments of waiting; and to delegate the interested living to spend time making lists of the dying. The artists needs a more viable, open, immediate situation; more opportunities to present, with dignity, the thing he is doing.

Functional Institutions are great warehouses. We should encourage them to store our works for us. The artist should not have to be his own nightwatchman. But neither do we want a dumping ground. Facilities should be available to those who wish to store large works.

The institution can provide a computer system listing all dead and living artists, with coffee table top read-outs to eliminate art book clutter. Information is not art. To experience art one has to have time for an arrested moment. The non-artist, the non-maker of art, the art lover, is a radar scan,a shopper. Provide the information and a place for people to search, to hear, to touch, when they are in their inbetween times. Find places to put art where there were none. To see art when in the inbetween times, you need to put art in the inbetween places. Call these places museums.

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ROSEMARIE CASTORO : 151 SPRING STREET : NEW YORK, N.Y. 10012 : 966-3281

April 10, 1969

Do we want to concern ourselves with the administration and organization necessary in establishing a strong power block for purposes of issuing ultimatums to institutions for private satisfactions? What is truly private and personal is usually generally applicable.

The artist, nay even the non-artist knows that his destiny is his own right. The man of yesterday had only hopes for a good life. The man who now still hopes is putting his lifestyle in other's hands. Making art is the artist's responsibility; its care and exposure should be by command of its maker.

To free those energies that are otherwise diverted, the artist should be entitled to life's basic necessities: food, shelter and clothing. We can get this money from the profits of dead artists. We should demand, from exhorbitantly priced works sold on the auction block, from high priced older works sold by institutions, a cut for the living. Wealthy living artists, as well as wealthy non-artists should contribute to the income of their contemporaries; not by hiring them as lackeys, but by buying their art for their own collections or buying their art to give it away as gifts to institutions or their poorer relations. A trust fund should be started whereby wealthy artists can contribute money and or a work for sale. Stipends awarded on the basis of need.

more--- (15)

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JOSEPH KOSUTH

TWO COMMENTS FROM OSCAR WILDE / JOSEPH KOSUTH

"ART IS THIS INTENSE FORM OF INDIVIDUALISM THAT MAKES THE PUBLIC TRY TO EXERCISE OVER IT AN AUTHORITY THAT IS AS IMMORAL AS IT IS RIDICULOUS, AND AS CORRUPTING AS IT IS CONTEMPTIBLE. IT IS NOT QUITE THEIR FAULT. THE PUBLIC HAS ALWAYS, AND IN EVERY AGE, BEEN BADLY BROUGHT UP. THEY ARE CONTINUALLY ASKING ART TO BE POPULAR, TO PLEASE THEIR WANT OF TASTE, TO FLATTER THEIR ABSURD VANITY, TO TELL THEM WHAT THEY HAVE BEEN TOLD BEFORE, TO SHOW THEM WHAT THEY OUGHT TO BE TIRED OF SEEING, TO AMUSE THEM WHEN THEY FEEL HEAVY AFTER EATING TOO MUCH, AND TO DISTRACT THEIR THOUGHTS WHEN THEY ARE WEARIED OF THEIR OWN STUPIDITY. NOW ART SHOULD NEVER TRY TO BE POPULAR. THE PUBLIC SHOULD TRY TO MAKE ITSELF ARTISTIC."

"AN INDIVIDUAL WHO HAS TO MAKE THINGS FOR THE USE OF OTHERS, AND WITH REFERENCE TO THEIR WANTS AND WISHES, DOES NOT WORK WITH INTEREST, AND CONSEQUENTLY CANNOT PUT INTO HIS WORK WHAT IS BEST IN HIM. UPON THE OTHER HAND, WHENEVER A COMMUNITY OR A POWERFUL SECTION OF A COMMUNITY, OR A GOVERNMENT OF ANY KIND, ATTEMPTS TO DICTATE TO THE ARTIST WHAT HE IS TO DO, ART EITHER ENTIRELY VANISHES, OR BECOMES STEREOTYPED, OR DEGENERATES INTO A LOW AND IGNOBLE FORM OF CRAFT."

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CASTLE 2

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It happens that last night I went out to have something to eat and my tape recorder and two of the tapes that I made for a performance scheduled for later tonight were stolen from my loft because I forgot to lock the door of the elevator. This experience, although I have hardly had time to assimilate its meaning, indicated to me that I should add something to this speech specifically concerning the aspect of art which is related to private property. I believe that this organization should make no attempt to enforce the ~~property~~ proprietary rights which may be claimed by avaricious artists. On the contrary, artists should take the lead in declaring themselves in favour of and in league with the theives ~~at~~ and vandals of all sorts who are now making life difficult for people who own things, and who will soon make private property a thing of the past. In this connection, artists should renounce all claims to originality and uniqueness in their own work, and devote themselves instead to addressing and directing all the rebellious natures in society because of the priveleged position which artists already enjoy, namely that of licensed disturbers of the peace.

I believe that this organization must come to grips with the profound questions which are being brought to everyone's attention so forcibly today. The implications of these events are comprehensive. Most basically I urge that artists working together should declare clearly that we are no longer the servants of the wealthy.

Frederick Castle
840 Broadway
New York 3.

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GREGORY BATTCOCK

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Why do we protest the Museum of Modern Art?
A private institution controlled by an un-paid board of trustees operating at the pleasure of these trustees, has enough problems in bringing art to the public, within the limits of its private institutionalized nature; that protest has been termed unwise, ungracious, and misdirected. Well, is it?

A museum operating under the guidlines that served perfectly well two hundred years ago is a threat to art NOW; the museum today such as the Modern, the Whitney (god forgive us) and the Metropolitan are dangerous institutions that, in modern society, have no justification except for the fact that they offer solace, amusement and distraction for the very rich. That's not all they do. If it were, there would be insufficient reason to protest. Today the museum supports antiquated values and distorted obsessions that are not simply hypocritical -- -- they are oppressive, reactionary, culturally debilitating and socially and aesthetically NEGATIVE (1)

The simple fact is that those who control the museum -- whatever museum you care to consider -- are the superrich who control ALL legitimate communicative agencies. The trustees of the museums direct N.B.C. and C.B.S., the New York Times, and the associated press, and that greatest cultural travesty of modern times -- The Lincoln Center. They own A.T.& T., Ford, General motors, the great multi-billion dollar foundations, Columbia University, Alcoa, Minnessota Mining, United Fruit AND AM.K, besides sitting on the (7) boards of each others museums.

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Newton, Minister for Defense (I'd prefer to say"Offence") for the Black Panther Party. And this im only one instance of how art can and should begin to find its way back to the mainstream of reality and to supplying the metaphysical and practical demands of the ~~hum~~ human condition rather that the psychotic caprices of the super-rich.

Since the Museum, by grace of its board of Trustees, has indirectly supported these many years the international imperialist conspiracy designed to ~~xrushxthe~~ smother the ~~appeals~~ appeals from ~~the~~ oppressed peoples everywhere, it is only fitting that now ~~that~~ we ~~xx~~ realize what has been happening that we begin to make some ammends. In this view I again insist that Mr. Bates Lowry (I got this idea from Mark Rudd) incidentally) disclose his role in the worldwide imperialist conspiracy -- I am perfectly serious -- there is so much we don't know and that he could tell us -- and that he turn himself in for a trial in front of a people's tribunal. I urge this democratic peoples body assembled here to seriously consider the enormous gains toward enlightment of our knowledge ~~the~~ of the ~~mmmm~~ /contemporary art structure, it reasons, its behaviors and the far reaching social, ~~xxi~~ cultural and ethical implications. In otherwords, I am convinced that there is a lot to learn, and trying Bates Lowry before a democrctic court would be useful, practical; Netiher Mr. Lowry himself, nor anyone else should have anything to fear, other than the truth and knowledge. But have we not been trained to fear, along with god almighty, just these virtures?

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BATTOCK 4

these facts
The implications of/~~xhixxfxxx~~ are enormous. Do you realize
art loving, culturally committed
that it is those ~~xxxx~~/trustees of the Metropolitan and Modern museums who are waging the war in Vietnam? Well, they are. They are ~~jxxx~~ the very same people who called in the cops at Columbia and Harvard; and they are justifying their sick disgusting slaughter of millions of peoples struggling for independence and self-determination by their precious, conscious support of ART. Anyone who lends themselves to this fantasticly hypocritical scheme needs their head examined.

It could be no worse if control and administration of the museum were turned over to the department of defense -- if fact, it might be a godd idea. As long as the museum functions under the guise of an artistic and educational operation, under the control of
same people who ~~xxxxxxxx~~ con other people into
those ~~xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx~~, robbing, oppressing, burning, mameing, killing and brainwashing for them, than
complete
~~xhx~~ we must continue our protest and agitate for their/removal from the art condition. I call upon the directors and trustees of the ~~xxxxx~~ to begin immediate~~xx~~ negotiations preparatory to turning the ~~xxxxx~~, lock, stock and barrel, over ~~xhx~~ to the department of defense. At least/we will ~~xhxxx~~ know where we're art.
then
in the garden of the museum,
The other day/I suggested that the ~~xxxxxxx~~ art research facilities of the museum be turned over to service in the interest of the National Liberation Front of South Vietnam. I've changed my mind -- that's not nearly enough. I do not think it at all far-fetched ~~xfxxhxxxxxx~~ to suggest that the museum supply inactive funds to ~~xxxxxxxxxxx~~ make up the 700,00. bail bond demanded by the currupt california court for freedom pending trial of Huey (9)

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BATTOCK .4

2 4

I am sick and tired of hearing how the museum cannot afford to give everyone free admission. And, probably as long as it remains a private/public institution (a private museum is very much like a catholic university) it probably can't afford it; but why must it remain a private institution in the first place? Is the administration exploring ways of divesting itself of ownership of the corporation? Has the government been approached to take it over? No, it hasn't. I call for the resignation of all the trustees from this museum, the metropolitan and the scandalously corrupt Whitney museum (I keep thinking of those chromographs they sell in conspiracy with Brentano"s, -- deliberately attempting to un-do what one hundred years of aesthetic cerebral labor has achieved); suddenly one understands perfectly well how they can drop more bombs in vietnam than have every been droped before, anyplace.

Before we can formulate proposals for the future conduct of the museum, we must learn what they have been up to all these years. Then we must examine our own position; we are not students disrupting the university from within in, from a position of at least nominally, some authority and responsibility -- rather we are, I certainly hope, outsiders who have nothing to loose. We have truth, understanding and maybe even hope, to gain.

END.

(10) GREGORY BATTCOCK

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Notes to A.W.C. at S.V.A.-April 10, 1969

1. No Identification with the Imperialistic Policies of the U.S. Government.
2. No Taxes- A.W.C. should have an alternative to that War budget.
3. No Conscription-A.W.C. should be willing to house, hide, and counsel all who would evade the Draft.
4. Boycott of the Media:
   No Reproductions,
   No Announcements,
   No Publicity,
   No Reviews,
   No Previews,
   No Interviews,
   No Classified Ads,
   No Un-Classified Ads,
   REMEMBER ADs Art should be seen and not heard ABOUT.

GERRY HERDMAN
MINORITY "A"

(11)

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From the International Liberation Front

We meet tonight, not for us alone. We wish to change policies, so that the tyranny reflected in the institutions of this nation at the present moment can never again oppress us or our children. We demand that the nepotism, favoritism and fear of innovation of the New York art world be exposed; the official avant-garde taste during these last five years of the great American military dictatorship has had the taste of a credibility gap. The revolution we seek is no more -- and no less -- than to tell the truth.

In this proposed return to democratic principles, truth telling may once again become a secondary concern of artists. The innovation and training of sensual appetitites, which is the traditional concern of artists, seems a frivolity to most citizens (as it seemed to Plato) for politics seeks to subdue those conflicting appetites which are the very meat of art. But art also cannot flourish in a time of war and exaggerated tensions. The tyranny of military requirements reveals itself slowly, at first in traces of conversations, in esthetic theories which detach the spirit of the times from the events. Tyranny even begins to creep through the studio doors as the artist sits alone, until the fear of a police inspector (be he from the 5th precinct or the Guggenheim foundation) paralyzes those senses essential to guide the artist's voyage of discovery.

And so we have a stake in peace for Vietnam, simply as professionals, in the fairer distribution of national resources, in the end of racist domination in the Senate, the [illegible] seizure of the electoral processes by the people, and the establishment of a world community -- we have a stake in these ideals if only because these things would help restore that privacy which is the pre-requisite of art.

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SWENSON

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Tonight our concern is specific. The institutions responsible for setting standards directly applicable to our world of art have not only failed us, they have failed the wider community they claim to serve; these institutions have become positive weapons, a cultural ABM, of that tyranny which now oppresses all mankind with its balance of terror. We are here to help set those institutions free.

We must think in new terms. We are entering a new dimension in the space travels of this planet. Like Michaelangelo's slaves, we struggle to emerge from our unformed nature. Our past is measured by a yardstick kept at the same temperature and humidity in the Library of Congress; but our course through the stars cannot be charted by this tyranny of a computerized past. Who can best remember the measurments of the past in such travels as these? Who can bring moral accuracy to the projections of our society? Surely the better guide is not the letter of the laws of history but, rather, the spirit of tradition. We seek not only to reform the old, but to teach ourselves new uses for the old (how else can we test old ways?); the old will be forced to reform itself if it wishes merely to survive. We need completely new institutions whose measures are not yet fixed, a post-modern calculus. We wish to learn from the art which our spiritual ancestors have left us not those footnoted lessons of establishment catalogues and magazines which turn the spirit to cliche and cliche to credibility gap; we would learn those rituals which liberate the soul, those lessons which turn a collective past into the free man, which turn individuality into supreme fiction.

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SWENSON 6

We begin. We sound the tocsin, and its cry already rises above the jangling voices of fear. History has for too long been written for the homeless few charged with coding the past. Their world of cowed and petty bureaucrats needs their codes, their iron glossaries of morality, in order to keep the machinery of nationalism and racism in working order. But we would not be bureaucrats. We would be free, not slaves. Already we re-write history. We offer, even to the bureaucrats, a way to escpae the cages which official approval has built around them. Let Kenneth Noland and Frank Stella get out of their lackey's uniforms, let them stop serving the masters of their modern house, let them come and join us field niggers. Is it not better to be chained to poverty than to be an Uncle Tom of the soul? Is it not better to be bloody in defiance than to be praised as the artist with the purest water in his vein?

We are the revolution. We will be free, because our spirit is already free. We are the irresistable tide of the future. We remember the examples of Jan Palach and Martin Luther King in our hearts. The tide drowns even our own fears. The more we give, the more we sacrifice, the more we are. Ours is a golden dream, ours is a promised land, and we are first settlers beyond that new frontier. Our political aims are simple and sturdy: a world beyond guns, a chance to stake out our own territory in the infinite land of the soul, and the right to hope for immortality. Our artistic aim is even simpler: we want to be free.

Institutions have already begun to tremble at our mild demands, our thirteen points. Let the state wither away. We have only begun.

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Art Workers should come to the SCHOOL OF VISUAL ARTS auditorium 209 East 23rd. Street, on Thrusaday April 10, between the hours of six and ten in the evening to hear and give testimony in:

AN OPEN PUBLIC HEARING ON THE SUBJECT:

WHAT SHOULD BE THE PROGRAM OF THE ART WORKERS REGARDING

MUSEUM REFORM

AND

TO ESTABLISH THE PROGRAM OF AN OPEN ART WORKERS COALITION

This hearing will be held according to certain rules. Every art worker who wishes to air his views will be permitted to make a statement of his attitudes and complaints about all art institutions and conditions, regardless of his point of view in strictly artistic matters, and regardless of his previous or actual affiliation with any art institutions or activities. All witnesses are encouraged to present their views in writing to make the task of producing a complete record of the testimony easier. Written material too lengthy to be read aloud may be inserted entire into the record. East witness must announce or sign his name in connection with his statement. No credentials are required.

East person who wishes to speak will be assigned, upon arrival, an approximate time for speaking. Any witness who does not wish to wait or return for his turn, may give the secretary a brief statement to be read at the appropriate time. Statements may also b read by persons other than whose signature they bear. Statements may also be amde by groups provided that a member of the group signs his name. Witnesses may arrive at the meeting at any time. Additional witnesses will not be admitted to the list of speakers after nine. If there are enough additional witnesses to warrant it, another hearing will be held on the following day to complete the record of testimony.

The complete record of the proceedings of this hearing will be published and brought to the attention of all art workers and art institutions in New York City and elsewhere. An unlimited amount of copies will be made available at cost to anyone requesting them. The committee which has organized this hearing will read it carefully and prepare a report drawing conclusions from all of the testimony. This report will be freely circulated and is intended to form a solid basis for a permanent organization designed to represent the best interests of all art workers.

ART WORKERS COALITION
Public Hearing Committee

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In the interest of determining a concensus in the artists' community, the alternatives committee will advertise the following with the request for a response:

WHAT ARE THE RIGHTS OF ARTISTS?

— To retain disposition over the future handling of their work so that it may not be destroyed, altered, exhibited or reproduced without their consent.

— To receive a percentage of the profit realized on the resale of their work.

— To receive benefit from the sale of dead artists' work through a trust fund for living artists.

— To ~~press-f~~ receive rental fees for work that is shown to the public by paid admission, whether of not the work is owned by the artist.

— To press for greater public responsibility of tax-aided institutions, particularly with regard to free admission days and expanded evening facilities.

— To have choices other than participation in the establish commodity structure where art is promoted by dollar-sign pressures and ethics.

— To have the choice of resisting competition with other artists for recognition and careers with the purpose of realizing art that is free from the domination of institutional or profit-oriented taste-makers.

— To press for a guaranteed annual wage for all people, which will alter the nature of cash values versus human values.

— To have the choice to abandon the buying and selling of art, and to demand free space in cities for the showing of non-commercial art.

— To coalesce with artists who as individuals have views that are diverse, for the purpose of acting upon matters of mutual interest.

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I. [illegible] OF COALITION

Alternative A - A Commune

1. No central leadership.
2. Decisions made by vote after discussion in public meetings.
3. Public meetings held regularly and can be attended by anyone.
4. Action carried out by committees set up by public meetings.
5. Committees would cover different areas, for example
   a) Information and research
   b) National and international collaboration
   c) Administration
   d) Specific actions
6. Officials required such as Treasurer, Secretary, to be appointed by public meetings.
7. Library and communications system set up.
8. Structure flexible and able to be adjusted by vote in public meeting.

Alternative B - A Union

1. Board elected in open hearing of art workers with one year term.
2. Organization charges membership dues.
3. Organization pays board to enable it to spend maximum time on coalition activities.
4. Members approach board for assistance in carrying out projects, etc.

II. [illegible] TO MUSEUM, GALLERIES, ETC.

1. New Outlets

Artists should deal person to person with their customers. They should sell either directly from their studios or from decentralized Living Art Centers run by artists, perhaps similar in structure to MUSEUM. Large open shows and flexible exhibiting situations should be organised by the A/C. Streets, parks and other public areas should be used whenever possible and cooperation with other radical creative groups in theatre, etc. should be considered. Prices should be kept at reasonable levels to encourage all kinds of people to buy art and to maintain a sense of reality as to the nature of their product.

2. New York

Artists should give thought to producing work that is appropriate to the life style of the public and not just to that of the very rich.

3. A New Society

Artists should work to change our society, to bring about greater equality, and an end to poverty. Above all they should work to turn the present massive spending on defense and war to humanitarian and creative projects.

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III. REFORMS TO MUSEUMS, GALLERIES, ETC.

Alternative A - Reform

1. Direction of Museum - It is a public, not a private institution;
   - As a recipient of public money, throught tax concessions, the Museum should be answerable to the public. Artists and community leaders should be represented on the boards of direction and the composition of the later should change regularly, and public meetings should be held. We should press for federal and state subsidies of the museums.

2. Policy of Museum - We want a Museum, not a Mausoleum;
   - After 20 years, work should be sold or rented to the Metropolitan Museum and thre proceeds used to finance the purchase and exhibition of new work and provision of new facilities for frequent, rotating exhibitions. Alternatively, a New Museum should be set up by the present museum, purely for exhibitions, and extremely flexible in concept. The museum film department should be autonomous and should receive a fair share of funds for iits development.

3. Relationships with Artists - A Museum should make things possible for artists, Not impossible;
   - The Museum should respect the artists' wishes regarding the exhibition of his work. It should sponsor and commission new work. It should seek out and exhibit the work of artists without galleries. It should include artists as spokesmen in its daily lectures series. It should appoint an ombudsman to deal with artists' relations.

4. Relationship with the Public - Art for all the people;
   A separate wing in memory of Dr. Martin Luther King, Jr. should be set up to show the work of black and Puerto Rican artists, or a satisfactory alternative should be arrived at by negotiations bytween black and Puerto Rican artists on the one hand and the museum on the other. Decentralization is essential to bring art to the community and should be achieved by setting up branch museums to function as art activity centers for all kinds of media, including film. Free museum entry should be available at least one day per week and evening opening and film screening should be increased.

Alternative B - Boycott

Ignore the museums. They record the past; leave them to do that job. They will never be able to do any other. Save our energies for other work. The Museums can never give enough help to enough artists to make our efforts worthwhile. Likewise ignore the galleries and if necessary picket them till enought other → ARTISTS DO SO TO CLOSE THEM DOWN.

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IV. LEGAL AND ECONOMIC REFORMS

Alternative A. - To be free, the artist must have control over and receive reasonable value for his work.

1. Rentals. All exhibitions charging entry fees should pay the exhibiting artists rental fees for their work. This would apply to all work whether or not owned by the artist. A model contract should be drafted. Filmmakers should likewise be properly compensated not only for individual screenings but also for prints acquired for museum archives.

2. Resales.

A percentage of the profit realised on resale of an artist's work should revert to the artist. A model sale contract should be drafted.

3. Ownership.

The artist never gives up ownership in his work. Reproduction and royalty rights and the right to retrieve his work for the original price and change or destroy it would also be provided for.

4. Social benefits.

Research should be undertaken regarding the Scandinavian methods of giving support to artists, the possibility of creating a trust fund from contributions by successful artists, or from taxes levied on sales of "dead" art; such a fund would provide stipends, sickness benefits , help for dependents, etc. the possibility of obtaining a guaranteed annual minimum wage or negative income tax for artists.

5. Foundation grants.

Work for more and larger grants. Grants for individuals in total at least equal to those presently given to the cultural institutions.

Alternative B. - To be free, the artist must not count the value of his work.

The Coalition should not be concerned with attempting to enforce proprietary rights or with helping artists to become rich.

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VI. THE ARTIST'S RELATION TO SOCIETY

1st Conflict: - The Artist and His Customer

Most artists are individualist, anti-establishment and poor. They are against war, class exploitation and racial discrimination.

Most art customers are conformist, establishment and rich. They have a vested interest in defense expenditure, class distinction and racial inequality. To resolve the conflict they must reform the customer or ignore him and find new customers more in harmony with the artists' own beliefs.

2nd Conflict - The Artist and His Fellow Artist

The successful artist is lionized by society, pressured to produce and paid extravagantly yet uncertainly.

The unsuccessful artist is despised by society for not working, exhibited by his inability to show his product and forced to earn a living in any way he can.

In order to succeed under these conditions, artists are obliged to fight fiercely with each other and cooperate with those who most exploit them. To resolve the conflict, artists must learn to cooperate closely with each other, and fight their exploiters for the rights that will enable each of them to function as individuals.

3rd Conflict - The Product and the People

In general, the art object is inadequate to the artist as a means of barter for the necessities of life, irrelevant to the people in a world of hunger, war and racial injustice and precious only to the rich who use it to increase their wealth and reinforce their position.

To resolve the conflict, artists must develop art that is real for our time, that is tough, that does not exist on the margins of life, that touches the people and that does not reinforce the invisible sanctity of private property.

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SYNTHETIC REPORT OF THE PUBLIC HEARING HELD APRIL 10.1969.

A | In the course of the following work, the name of the group heretofore named the Art Workers' Coalition has been changed to Artists' Coalition.

This is done because the old name has an archaic tone not appropriate to a modern organization; because artists are not workers; because all persons who regard themselves as artists are artists, no matter what their activities; because the organization does not reflect the interests of all persons who have some connection with art but rather identifies with those who call themselves artists; because the connotations of nineteenth century classical socialism which attach to the former name do not describe the interests of those who are participating in the group.

B | The committee has organized the remarks in an index by means of seven titles or categories as follows:

1. The structure of the Artists' Coalition.
2. Possible alternatives to present art institutions.
3. Possible reforms of present art institutions.
4. Legal and economic relationships of artists to others.
5. Specific proposals for organized action.
6. General and philosophical observations and remarks.
7. Claims by various special interest groups.
   (black & Puerto Rican artists)

It is interesting to note that a tabulation of all the written statements submitted at the hearing yields a different order to the categories in terms of the number of times a given category is appropriate as a description of the testimony:

1. General & philosophical.
2. Possible reforms.
3. Legal and economic.
4. Possible alternatives.
5. Special interests.
6. Specific action.
7. Coalition structure.

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C The testimony offered publicly at the hearing gives an overwhelming impression of being concerned with beliefs and values. Thus the report of the public hearing must concern itself with the beliefs and values upon which the society in which we live is constituted.

Religion is the series which describes the beliefs and values of the people in a given time and place. In effect the controversies implied in the testimony are religious arguments. Politics is the series which describes the relations between people in a given time and place. Since much of the testimony concerns such relations, it is correct to say that the entire report is a religious document with political overtones.

D The testimony defines a religion based on money and on the powers conferred by the possession and transfer of money. The witnesses all agree on the nature of the society, and they all agree that it must be changed in various ways.

Money is an objective construction of time. Time is an abstract conception of life.

E The testimony is not concerned with the question of what art is, nor is it concerned with what art may be considered to be good or bad, except as such definitions operate politically to the detriment of various artists or types or sources of art.

In some cultures people say, We have no art. We do everything as well as possible. This implies that the best example of any type of activity may well be considered as art. Thus, all art is good. Artists are persons who do everything as well as possible. Everything that artists do is art. In a religious situation which demands that every good be directly related to money, the art and the artist will inevitably concern themselves with money.

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F The testimony divides unevenly along lines which can be approximately described in words. On the one hand, many artists believe that the society in general must guarantee that artists get their fair share of the money. All such viewpoints insist that artists are not primarily interested in making money, but that they have a right to just enough money to enable them to do their work and to live as they please.

G On the other hand, many artists are interested in drawing attention to the monetary construction of society for the purpose of showing that this construction is bad and ought therefore to be undermined and ultimately abolished. All such viewpoints insist that money is worthless as a scale of values, and that artists should dissociate themselves from all commercial politics.

Among the statements, there are many which to various degrees unite these two tendancies. The first tendancy can be properly described as a complaint and a demand. The second, as a belief and a revolution. It is my opinion that the second tendancy dominates the sense of the whole of the testimony. But it is also my opinion that these divisions represent personal opinions in different stages of experience and development; that they may be correctly described as initial and final conclusions based on various degrees of personal experience.

H Not all of the testimony is directly related to money in any way. A considerable, but not predominant amount of the testimony, concentrates on the transcendental aspects of art which unite all people of all times in activities which arise out of desires and dreams rather than out of necessities and imperatives.

It is mistaken to assume that because artists are necessarily involved in economic questions, they have economic success as an important goal. The whole proceeding declares unequivocally that money is necessary but not important to artists.

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I The hearing bears evidence that artists consider themselves to be a group of persons, and not a series of isolated individualists. It is thought generally among the artists who spoke that the idea of the individuality of artists as a sacrament in the commercial religion of our time is an oppressive measure designed to placate many of the most potentially disruptive forces which could lead society into other paths than are now being used habitually by those who benefit from the maintenance of old customs.

The combined mythologies of newness and originality in art have channelled the thoughts of artists toward the thoughts of owners of property and away from the pursuit of happiness.

J The hearing bears evidence that artists today wish to address their works to the people in general. Many conceptions of art which does not operate as a commodity are generically preferred to those which can be bought and sold. But furthermore, regardless of its objective state or mode, all arts which are available and attractive to people generally are preferred to those states and modes that are available and attractive only to educated and relatively wealthy individuals.

This fact indicates that artists today wish to assume leadership in areas which artists in the past have abdicated from. All beauty is propaganda in favour of what the creator believes to be good, and, incidentally, against what the creator believes to be bad. Much of modern art is a contrivance designed to render such ethical distinctions meaningless with a purpose to integrate art into commercial society. We believe in the affirmation of our collective and individual goodness with a purpose to give all people an image or model of free life and good work. This purpose is undoubtedly detrimental to commerce.

Commerce is made possible and viable through mythologies which emphasize and insist on a view of the world which is composed of comparisons. Nothing can be considered as good. Things can only be considered in terms of other things. Thus all things lose integrity and value. All things assume the transient character of money. The testimony tends to oppose this view of the world.

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K Among the ancillary considerations to commerce (those considerations which back up and enforce commercial syntax) the predominant complaint against the institutions of our time is that they are oriented to racism.

> Racism can be defined thus: many people of divergent and disparate origins and values and beliefs are associated together in terms of the beliefs and values of one section of these people whether or not there are more people who share the predominant values and beliefs than there are people who share other values and beliefs. Racism is a state of mind and not a series of supposedly objective facts about majorities and minorities.

L Black and Puerto Rican artists in New York have associated together for the purpose of asserting that their values and beliefs are different from those of Wasp, Jewish and Foreign artists. Black and Puerto Rican artists demand that direct and indirect public monetary support of art be used to propagate Black and Puerto Rican art as well as the kinds of art which the predominant races produce. The addition of a room or "wing" to the Modern Museum for Black and Puerto Rican art was advocated repeatedly.

> Black and Puerto Rican artists insist that they are not interested in parroting the manners of persons of other races just as American artists of a generation or two ago insisted that they were not interested in parroting the manners of the people of European countries. In the same way, we call attention to the fact that Blacks and Puerto Ricans generally are not interested in all kinds of art which is thought to be interesting by White people generally. These differences must be recognized for what they are and treated accordingly. It is not denied that these distinctions are in themselves aspects of racism. We do not think that all Blacks and Puerto Ricans prefer the same things. But we think that the similarly degraded situation of Blacks and Puerto Ricans in White society warrants this alliance at this time.

M Another important complaint against established institutions comes from unsuccessful artists. Those whose art has been repeatedly rejected by persons who are in nominal control of the institutions of commerce, and who in consequence cannot make a living by their own activities, must be

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opposed to the nature of established institutions and oppressed by the commercial success of artists whose work is arbitrarily judged by the institutions to be better than their own. The whole of the testimony repeatedly denies the value of the ancient cliché of the "suffering artist". It is asserted that everyone should be able to live by his own activities.

It is quite likely that base motives such as jealousy may play a part in the complaints and demands of unsuccessful artists. But it would be entirely mistaken to dismiss their points on such grounds. The point that they mainly make is one that affects all of us profoundly: We believe that all activities are worthwhile and that the necessities of life should be given to all active persons.

Many reforms of current institutions are advanced by those who believe that the institutions can be reformed to conform with the lives of artists today.

1. Most of the testimony opposed the institution of artists' agents or galleries, asserting that artists should deal with the public directly and not through middlemen.

2. Most of the testimony asserted that it must be recognized that there is an essential contradiction between the function of a museum which collects art and the function of a museum which shows current art.

3. Much of the testimony concerned itself with details of the structure and organization of the Museum of Modern Art in New York. The predominant opinion is that the museum staff identify with the interests of wealthy collectors of art and not with the interests of artists and this is considered to be bad.

It should be borne in mind that the Artists' Coalition arose out of one artist's argument with the Modern Museum over a question whether an artist still owns a work after he sells or gives it away.

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R 4. Several witnesses made the suggestion that the exhibitions of current art should be held by non-commercial organizations, such as the Artists' Coalition, in locations scattered all over the city, the nation and the world rather than in locations concentrated in a few capital areas of capital cities.

S 5. Several artists made a point of the fact that once a work leaves an artist's hands, it is no longer in his control. Several people suggested that the law of France respecting the re-sale of art be enacted in the United States. This would result in no work being resold in the artist's lifetime without his permission, and a proportion of accrued profit on all subsequent sales would go to the artist. It was also urged that no work by an artist could be shown or photographed without his permission and that certain fees should be paid for all instances of the exhibition of a work of art. Various practical schedules of rates and uniform contracts were outlined in the testimony.

T 6. Much point was made of the fact that several museums charge admission fees to the public. It was thought variously that such fees should be abolished, or that they should be abolished for certain groups or at certain moments, or that the fees collected should be put to the uses of certain groups, interests or modes of art. Several proposals pertained only to museums charging admission fees, presumably on the assumption that these institutions would have more income than others.

It is expected that this report will be accompanied by a list of all the specific proposals of every tendancy which appear in the testimony as a whole.

It should be noted that most of the testimony was given in the terminology of the arts usually referred to as painting and sculpture. This terminology did not seem to be intended to exclude other artists or modes of arts but seemed to be the habit of the speakers.

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U 7. Many speakers mentioned the fact that there are many tax deductions and tax exemptions granted by the United States government in connection with art activities and institutions. It is assumed that much less money would be available for art if this was not the case. Some speakers nevertheless recommended the revocation of all such privelegos in connection with art. Several said that this fact should be used to put pressure on the institutions thereby supported, since in effect their money comes from the public, however indirectly.

It should be noted that some of the testimony indicated the possibility that the Artists' Coalition should become or should instigate one or more organizations designed to operate as lobbies or pressure groups affecting the press and the public politics of the nation, as well as of the city. However, I don't think that this was a predominant conception of the organization. If there was any impression to be gained from the testimony with regard to the Artists' Coalition function, it was that it should be a loosely organized body of artists that would be responsive to various public emergencies.

V In very many connections, the artists expressed their opposition to the American government's war in Viet-Nam.

W There were many references to a general belief that the conditions of American society at the present time constitute a revolution in beliefs and values, as well as a revolution in the relations between and among people. The tendancy of the testimony was to advance the religious revolution more than the political revolution. Revolution on all levels of meaning was however felt to be the predominant reality of life now.

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X Special attention was drawn to the situation of artists working with motion picture film. In addition to various testimony indicating that the Modern Museum uses films as its principal attraction for the public and does not pay artists adequately for their films, it was remarked that the Modern Museum collection and that of the Cinematheque Française in Paris are the only film museums in the world.

Undoubtedly there are many artists working in various mediums whose views were not represented in the hearing, as it happened. For example, nobody mentioned the extraordinary difficulty that is encountered if one wishes to have a good book published by the commercial press.

Y The hearing gave the impression that visual artists are slow to respond to changes in society generally because they are supported through the excesses of commercial society, principally tax benefits granted to wealthy individuals and institutions. Be that as it may, the tone of most of the statements was a pleasure to perceive and the meaning of the remarks generally was that artists are determined to accord their religious and political views with their own personal lives, regardless of the hazards entailed.

Z There remains to the twenty-sixth point in this series, a general observation on the public hearing and on the Artists' Coalition. This event and this organization are the first evidence that many artists wish to involve themselves in collective activities of any magnitude. There is a very general recognition that art can no longer be conducted exclusively on the private and personal scale. This report, which is actually conceived and written by one person, is however submitted as an example of a collective work of art. April 23, 1969. New York.

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Health & Dental Plans
Insurance

May 8, 1969

Raymond Taylor - MU6-1400

Dear Sir:

It has come to our attention that you are one of the sixty living artists whose work will be shown at the Museum of Modern Art in the Nelson A. Rockefeller Collection, May 26 through September 1, 1969.

We urge that you withdraw your work from this exhibition for the following reasons:

1. To demonstrate your solidarity with your fellow artists in public matters of aesthetic responsibility.

2. To protest the exploitation of artists' work to enhance the public images of politically and culturally ambitious persons.

3. To demonstrate the artists' permanent control over the cultural destiny of his work.

Should you decide to take some positive action in this matter you are assured of our strongest collective support.

Cordially yours,

Artists Coalition
138 Prince Street
New York, New York

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AWC GENERAL MEETING MONDAY JUNE 23, 6:00 P.M.
AT MUSEUM, 729 BROADWAY, 2ND FLOOR
TO DISCUSS AND VOTE ON THE PROPOSED DEMANDS

YOUR VOICE SHOULD BE HEARD ON THIS IMPORTANT MATTER!

submitted to Mr. Bates Lowry, Director of the Museum of Modern Art,
by a group of artists and critics
on January 28, 1969.

1. The Museum should hold a public hearing during February on the topic "The Museum's Relationship to Artists and to Society", which should conform to the recognized rules of procedure for public hearings.
2. A section of the Museum, under the direction of black artists, should be devoted to showing the accomplishments of black artists.
3. The Museum's activities should be extended into the Black, Spanish and other communities. It should also encourage exhibits with which these groups can identify.
4. A committee of artists with curatorial responsibilities should be set up annually to arrange exhibits.
5. The Museum should be open on two evenings until midnight and admission should be free at all times.
6. Artists should be paid a rental fee for the exhibition of their works.
7. The Museum should recognize an artist's right to refuse showing a work owned by the Museum in any exhibition other than one of the Museum's permanent collection.
8. The Museum should declare its position on copyright legislation and the proposed arts proceeds act. It should also take active steps to inform artists of their legal rights.
9. A registry of artists should be instituted at the Museum. Artists who wish to be registered should supply the Museum with documentation of their work, in the form of photographs, news clippings, etc., and this material should be added to the existing artists' files.
10. The Museum should exhibit experimental works requiring unique environmental conditions at locations outside the Museum.
11. A section of the Museum should be permanently devoted to showing the works of artists without galleries.
12. The Museum should include among its staff persons qualified to handle the installation and maintenance of technological works.
13. The Museum should appoint a responsible person to handle any grievances arising from its dealings with artists.

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ARTISTS PROTEST AGAINST MUSEUM OF MODERN ART

On January 3, 1969, an artist removed his work from the Machine Show at the Museum of Modern Art, New York. The artist, Takis Vassilakis, a fellow of the Center for Advanced Visual Studies at the Massachusetts Institute of Technology, resorted to this action because the Museum, which owns the work, had ignored his request that it not be displayed. Other artists represented in the Machine Show had encountered personal disrespect, negligence, and even deliberate disregard of instructions as to the proper care and display of their work. By his action, Takis demonstrated that these and other artists need not submit passively to the arbitrary decisions of the Museum.

As a result of a spontaneous sit-in by supporters of Takis following the removal of his work, Bates Lowry, the Director of the Museum, agreed to a dialogue with the artists to be held on January 24, 1969. In the days following Takis' action, artists began to realize that their initial complaints were merely symptoms of a conflict between the Museum on one hand and artists and the community on the other. When ten artists and critics arrived at the Museum on the appointed day, Mr. Lowry refused to see them on the grounds that they were too many and that art journalists were among them. As a result of another spontaneous sit-in, Mr. Lowry agreed to meet with a smaller group on January 28.

On that day, a group of seven artists and critics presented a 13 point program for change to Mr. Lowry and members of the Museum Staff. After a brief discussion, Mr. Lowry rejected the artists' first point which called for a public hearing on "The Museum's Relationship to Artists and to Society", to be held under the auspices of the Museum. In reply, the artists suggested a period of ten days during which Mr. Lowry and his associates could study the 13 points and reconsider his refusal to hold a public hearing.

At the end of ten days, Mr. Lowry sent a letter to each member of the group requesting a delay of another week before formally answering the points at issue. In his final response on February 14, 1969, Mr. Lowry informed the artists by letter that he was recommending to the Board of Trustees of the Museum of Modern Art that a "Special Committee on Artists' Relations" be appointed within the structure of the Museum.

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The artists objected to this proposal for the following reasons:

1) Before discussions in detail could be constructive and meaningful, all interested persons must have had an equal opportunity to express their opinions in a public forum.
2) By their limiting and exclusive nature, formal committee sessions make equal participation by all interested persons impossible.
3) While a committee appointed by the Museum as an interested party could serve to represent the interests of the Museum, such a committee could not serve as a properly constituted public forum.

In their reply of February 22, the artists stated that "concrete answers" to nine points of the original program for change were a condition for further discussions. These demands were singled out for the following reasons:

1) Seven of the points (#5,7,8,9,11,12,13) could be carried out by the Museum independently, since they dealt with matters of internal policy-making in which discussions with other parties would be of no help.
2) The points concerning black artists and community relations required direct answers because it was necessary to know the Museum's principal attitudes toward these questions.

A reply to this letter was requested from Mr.Lowry by March 7. In a letter received by the artists on March 7, Mr. Lowry reiterated his plan for the formation of a committee appointed by the Museum ("our committee?)which was to hold a "well-organized series of meetings." He did not respond to any of the 13 points.

Conclusions:

1) The Museum of Modern Art refuses yo deal sincerely with artists.
2) The Museum of Modern Art refuses to respond to the needs of the Black, Spanish and other communities.
3) The Museum of Modern Art refuses to subject itself to a searching examination.
4) Artists, prepared to rectify and update Museum policies and practices, find that neither meetings nor correspondence with officials of the Museum of Modern Art help to bring about overdue changes.

The number of artists aware of their rights, duties, and responsibilities is growing. They will resort to whatever action they deem necessary.

In behalf of the concerned artists: Carl Andre
Hans Haacke
Tom Lloyd

(Enclosed: 13 point program for change)

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PRESS RELEASE

Friday, March 14, 1969

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Carl Andre
Hans Haacke
Tom Lloyd

(Enclosed: 13 point program for change)

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You are invited to a party in celebration of:
a decision by three people not to return to the public school system in the fall;
the completion and showing of films by Susan Wengraf;
the success of the A.W.C.'s efforts with M.O.M.A.;
the birthday of Loretta Dunkleman;
a decision by two couples to live in California.

Time: 10 p.m.

Place: 130 West 23rd St
Barbara Coleman's Loft

Date: Wednesday, June 25

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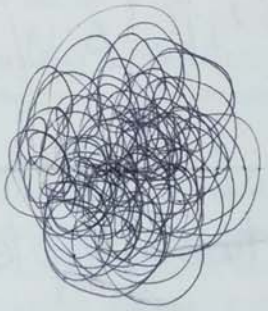
Barshen - Soa Paulo - refuse?

Would you support:

1) A free day?
2) Expressway situation
3)



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THE DEMANDS OF THE ART WORKERS COALITION

A. With regard to modern art museums in general and the New York Museum of Modern Art in particular, AWC makes the following demands:

1. The Board of Trustees of the Museum should be made up of one third Museum staff, one third patrons and one third artists. The Board would continue to act as the policy-making body of the Museum.

2. Admission to the Museum should be free at all times and it should be open in the evenings to accommodate working people.

3. The Museum should decentralize to extend its activities into the Black, Spanish and all other communities. It should also encourage exhibits with which these groups can identify.

4. A section of the Museum under the direction of Black and Puerto Rican artists should be devoted to showing the accomplishments of Black and Puerto Rican artists.

5. The Museum should abandon its plans to build a skyscraper in one of the most expensive real-estate areas of the city. Instead its fund raising campaign should aim at the conversion of many existing structures all over the city into relatively cheap, flexible branch-museums that will not carry the stigma of catering only to the wealthier sections of society.

6. The Museum should maintain available to the public an up-to-date registry of all artists.

7. Museum staff should take positions publicly and use their political influence in matters concerning the welfare of artists such as the Lower Manhattan Expressway, rent control for artists' housing, and legislation in favor of artists' rights.

8. The Museum should respect artists' intentions regarding their work. In particular it should avoid and vigorously counteract anything that might cause it to be treated against their will as a commodity, an object of fashion or speculation, or as a means for building political and social prestige.

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9. The Museum's exhibition program should give special attention to works which for one reason or another cannot be shown in commercial galleries. The Museum should also sponsor the production and exhibition of such works outside its own premises.

10. In order to remain a Museum of Modern Art, the Museum should follow the general principle of acquiring and exhibiting only works which are no more than 30 (thirty) years old. All other works in its possession, and also those that eventually pass this age limit should be sold to museums whose collections record the history of art. The proceeds of such sales should be used for the requirements of the present and the future.

B. Until such time as a minimum income is guaranteed for all people, the economic position of artists should be secured in the following ways:

1. Rental fees should be paid to artists for all work exhibited where admissions are charged, whether or not the work is owned by the artist.

2. A percentage of the profit realized on the resale of an artist's work should revert to the artist.

3. A trust fund should be set up from a tax levied on the sales of the work of dead artists. This fund would provide stipends, health insurance, help for artists' dependents and other social benefits.

4. Artists should retain a disposition over the destiny of their work, whether or not it is owned by them, to ensure that it cannot be altered, destroyed, exhibited or reproduced without their consent.

- - - - - - -

THE ART WORKERS COALITION IS EMPHATICALLY NOT THE SPOKESMAN FOR ANY ONE STYLE OR ANY ONE GENERATION. ON THE CONTRARY IT INSISTS THAT ALL DIVERGENT MOVEMENTS SHOULD BE ABLE TO EXIST CONCURRENTLY AND THAT AESTHETIC DIFFERENCES SHOULD NO LONGER PREVENT THE COOPERATION OF ALL ARTISTS FOR THE COMMON GOOD.

June 1969
ART WORKERS COALITION

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Received 1 Aug 69

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3. The Museum should decentralize to extend its activities into the Black, Spanish, and all other communities. It should also support events which these communities can identify with and control.

4. The Museum should abandon its plans to build a skyscraper in one of the most expensive real-estate areas of the city. Instead its fund raising campaign should aim at the conversion of many existing structures all over the city into relatively cheap, flexible branch-museums that will not carry the stigma of catering only to the wealthier sections of society.

5. A section of the Museum under the direction of Black and Puerto Rican artists should be devoted to showing the accomplishments of Black and Puerto Rican artists.

6. The Museum should encourage female artists to overcome the centuries of damage done to the image of the female as an artist by establishing equal representation of the sexes in shows, museum purchases and on selection committees.

7. The Museum should maintain available to the public an up-to-date registry of all artists.

8. Museum staff should take positions publicly and use their political influence in matters concerning the welfare of artists, such as the Lower Manhattan Expressway, rent control for artists' housing, and legislation in favor of artists' rights.

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June, 1969
Art Workers Coalition

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March 10, 1969

To The Museum of Modern Art
Bates Lowry, Director
21 West 53rd St.
N.Y.C. , New York

Dear Mr. Lowry:

We regret that for the second time you have not answered our original proposal of January 28, 1969. Your suggestion creating a Special Committee on Artists' Relations is not a substitute for the immediate need for a Public Hearing open to all on the topic, "The Museum's relationship to artists and to society". A series of small committee meetings, open to the press or not, does not constitute a public forum.

We insist that a proper public hearing cannot be held under conditions imposed by The Museum of Modern Art. Before the many relevant problems can be discussed in detail, there must be a free and open public hearin At such a hearing, The Museum of Modern Art will be welcome to present its point of view under the same conditions as other participants.

The fact that you have made no concrete reply to any of our 13 demands forces us to believe that you are unwilling to deal with us. Since the structure and policy of The Museum of Modern Art are the matters immediately at issue, a committee appointed by the Museum would be useless.

Carl Andre
Ilene Astrahan
Gregory Battcock
Frederich Castle
Farman
Alex Gross
Hans Haacke
Joseph Kosuth
David Lee
Lucy Lippard
Tom Lloyd
Len Lye
John Perreault
Malile Kyder
Gary Smith
Takis
Tsai
Ruth Vollmer

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.A.58

AN OPEN LETTER TO ARTISTS

Art Workers Coalition grew from an action taken by a single artist against the New York Museum of Modern Art, on January 1, 1969. The enclosed demands evolved from an open hearing held at the School of Visual Arts in New York, on April 10, 1969, from informal group discussions and committee studies and research, and were adopted in their present form at a general meeting called for that purpose on June 30, 1969.

While some of the demands are relevant to the whole country, others relate more directly to New York City, although in most cases even these are capable of interpretation on a local level. Hopefully, artists throughout the country will be stimulated to open channels of communication between each other.

Art Workers Coalition would appreciate your returning the attached questionnaire and welcomes your comments and suggestions on the demands and on the predicament of the artist in general.

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REPLY TO LETTERS REGARDING

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

First we would like to clarify the role of the Art Workers' Coalition in relation to the total art community. Our actions should not be mistaken for those of the community as a whole, but rather as a "Conscience" in regard to the existing system.

We represent the present membership and, by default, the passive element in the art community. Anyone who does not speak for himself will be spoken for by us until he does take a position on the various issues. By virtue of the fact that 15 participants in this show responded to our original letter, it is clear that we no longer represent their interests, at least in this particular case. They now speak for themselves. This was a primary intention of the "Errata", and of other AWC literature.

The AWC is no more anonymous than MOMA. It is an organization of art workers, not of "big" and "little" names. This principle, as much as the number involved, precludes individual signatures of our handbills, each of which is a collaborative effort.

* * *

When art finds its way into the public domain, the machinery that places it there should also be subject to public scrutiny. The artist's responsibility to himself and to other artists is to make his art and control its use. Under the prevailing system, this control lies not with the artist but with private manipulation of money and power. Does the artist have rights of his own? Does he want them? If one of the artist/participants' goals is that "all art ultimately becomes the property of, and accessible to, the people", why give it to a museum that charges $1.50 entrance fee?

The exhibition and institution now under attack are not necessarily any worse than others, but they provide an outstanding example of the type of thinking underlying the entire system. This show was chosen as a test case expressly because the Museum of Modern Art is the best collection of early modern art in the world; and because the AWC feels there is a critical need for reform.

The artist/participants' defense of Mr. Rubin states: "Instead of being the victim of an ill-considered attack, we feel that you should be honored and respected by the artistic community." The AWC protest is not a personal attack on Mr. Rubin, whose devotion to aspects of American art is well-known, but on the conditions that prevail in the existing art world, by which such a man and such a group of major artists can take for granted such machinations. The attempt to build a collection on the donations of artists (no matter how financially beleaguered the institution) is offensive.

If it is the first generation's "privilege to give away our works when and where we please", why, according to the checklist supplied by MOMA, have several of these artists not been publicly credited with having given the work? Nor does the checklist information conform to the number of artist-donors given out to the press, and at least one artist who donated work is unaccounted for. If these facts are not publicly stated in the catalogue, how many other facts about the exhibition's organization have been disguised? Is the machinery for making art public, private? What is there to be ashamed of?

The artist/participants also praise the show as "one of the most imaginative on the part of a contemporary museum curator that we have witnessed in recent times". What's so imaginative about another New American Painting showexcept for the fact that it includes some work of high caliber and that it is being used as a focus for the museum to acquire work?

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Inclusion in this show will obviously affect an artist's place in history. This information is markedly absent from the artist/participants' defenses. The word blackmail, used by us, has been taken extraordinarily literally, even hysterically, rather than in the subtle sense in which it was intended and stated. The artists involved are well aware of what we speak and several have privately concurred with us; public refusal to deal with the nature of the coercion is indicative of their dilemma.

What exactly constitutes, in Barnett Newman's words, "being pushed up against the wall"? If "the moral issue here belongs to the artist -- not to the museum", what kind of choice was in fact offered to each artist? What kind of choice is available to an artist when his historical status rests entirely in the hands of the private art-political system? Each artist in the show was contacted individually. (As Reverend Abernathy observed, any group taken one by one is fed tea and cookies with meaningful dialogue at City Hall; when 43 go together, they end up in jail.) Certain artists whose positions of power in the art community are strong and well-known were apparently not requested to give work, while those in a weaker position were.

It has been implied that this collection/show will form an important critical base for future scholarship in this area. Notable in this context is the dubious inclusion of minor figures already in the museum's supposedly "rich" collection of this period, and the exclusion of such major figures as Sam Francis, Helen Frankenthaler, Ellsworth Kelly and Mark Tobey.

Whom are we to believe? Mr. Rubin saying that "these exhibitions differ from major loan shows in that they in no way imply completeness in the historical sense"? Or Mr. Newman saying that "the artists of the Coalition together with others will be able to see what really happened in those heroic years, which up until now the artists of the Coalition have only seen in bits and pieces"? Or Mr. Rubin again, that the as-yet-unpublished catalogue, which will be illustrated with works of art in other collections, will allow this book to serve as a general introduction to the work of this generation of artists"?

Symptomatic of the separation between Mr. Newman and the AWC is his accusation that we are a "self-seeking group" while he is a public-spirited citizen. The AWC has no illusions about their work, en masse, entering the Museum of Modern Art, nor have we made any requests for money. When we support increased space for contemporary art rather than blue-chip collecting and hording of established art, we refer to all recent art, including the New American Painting and Sculpture, first and following generations. What makes Mr. Newman feel that his work is not contemporary art?

The AWC does not begrudge the success of the artists in this show, to whom we all owe a major esthetic debt, nor are we judging the esthetic content of the exhibition. We are all too aware of the conditions in which these artists have existed for years under the present system, and it is this system we would like to change. We have no intention of letting the "watchdog" ghost of Ad Reinhardt lie. In the 1960's large sections of the world's population have realized what Reinhardt realized in the art world long before, that sins of ommission and commission, crimes of silence and rhetoric, are equally indefensible.

ART WORKERS' COALITION

JUNE 15, 1969

Box 553 Old Chelsea Station, New York 10011

(1)

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June 11, 1969

TO WHOM IT MAY CONCERN:

I have been critical of the Museum of Modern Art but I am shocked at the kind of attack now being made by the Art Workers' Coalition against the Museum of Modern Art concerning the forthcoming exhibition, "The New American Painting and Sculpture: The First Generation", particularly since I am not one of those who was "blackmailed" into giving work. Although I have not given anything, I am deeply suspicious of the motives and sincerity of the Art Workers' Coalition in this matter. Their letter of attack is too transparent.

The hysterical charge that the Museum blackmailed artists to give paintings is spurious because the artists had only to say No. Nobody was being pushed up against the wall. The moral issue here belongs to the artist--not to the Museum.

In addition, the charges they make are insincere because they are self-serving. For example: The Coalition would not be against this exhibition if it were a loan exhibition that would later disappear. But the Coalition attacks this exhibition because the Museum is attempting to acquire work by purchase and by promise to make up for its failure for not having done so years ago when the paintings were cheap. It seems to me that the Coalition would have served the cause of artists better if they had congratulated Mr. William Rubin and the Museum for trying 20 years later, "to build for the Museum" to use the Coalition's language, "the world's major collection.... of the heroic years of Abstract Expressionism". Instead they let the cat out of the bag when they say that to acquire "a larger collection under the Museum's present organization necessitates a larger building program which continues to divert money from acquisitions of contemporary art".

The charges, therefore, become a self-serving attack against their fellow artists. Their letter says very openly that what they want the Museum to do is that it buy their own work. They don't care whether buying their work will of itself necessitate a larger building. Proper housing of their work doesn't seem to worry them. What the letter means is just give us the dough.

But above and beyond all this, it is wrong for Mr. William Rubin and the Museum to go beyond the tokenism of past years so that the artists of the Coalition together with others will be able to see what really happened in those heroic years, which up until now the artists of the Coalition have only seen in bits and pieces? The attack, therfore, is not an attack against the Museum but is an attack against their fellow artists. That it will cost the Museum so much more money now than it would have 20 years ago is unfortunate but would the Coalition and the public be better served if the show were only a loan show for 6 weeks and the pictures were then sent back to their owners to disappear from public view?

Certainly there are artists who are constantly trying to build shrines for themselves in Museums. But does it really help? Yes it does--those for whom art is nothing but career. So what!

And what's all this stuff about the Coalition being concerned with what they say is "the morality of artists". This is truly offensive. After all such moral superiority can only be understood as careerism. Is this the real purpose of the Coalition, I am sorry to see it fall into this hypocritical trap. It is the easiest thing in the world to build a career by constantly taking care of everyone else's morality except one's own. We have had too much of that already. Let's let lie the sleeping watchdog ghosts of Ad Reinhardt and Anthony Comstock. The issue facing an artist should not be another man's morality but his own.

What is interesting and perhaps proves how viable a force the heroic years of the New American Painting are that, having been the target of the Establishment for so long, the work still provokes antagonism and criticism now by those who do not know the work.

The attack should please the Museum and Mr. Rubin. It indicates that they have a damn good show/collection.

Barnett Newman

685 West End Avenue
New York, N.Y. 10025

(2)

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Dear William Rubin:

June 11, 1969

The undersigned painters and sculptors have received in the mail a statement signed by the "Art Worker's Coalition." All of us are artists who have recently donated works to the Museum of Modern Art's permanent collection; and it seems to us that it is our privilege to give away our works where and when we please. In regard to the current gifts by artists to the Museum of Modern Art, it seems that you could be the innocent victim of attack. Therefore, we would like to make clear that the various allegations and innuendoes to the effect that we have been pressured or coerced into donating our works is false. We are aware that we follow historical precedent as artists in giving to museums and public institutions, e.g., J.W.M. Turner, Rodin, Matisse, Picasso, Brancusi, Braque, Giacometti, Miro, and dozens of other illustrious artists, including many Americans.

In making gifts to the Museum, we do so in the conviction that all art ultimately becomes the property of, and accessible to, the people. It is only before history has given specific judgments that art exists as personal property; the best will then enter museums, hopefully.

Instead of being the victim of an ill-considered attack, we feel that you should be honored and respected by the artistic community as a strong advocate of modern American art. We also feel that the program that you are instituting, of recognition for post World War II modern American art, is far-sighted and constructive, and can only be of great benefit to artists and the general public. Your project is one of the most imaginative on the part of a contemporary museum curator that we have witnessed in recent times.

The Art Worker's Coalition implies that it speaks for the art community. It is unsigned, and gives only a post office box as the address. We do not know who comprises the Coalition. None of the undersigned were consulted before the issuance of a statement that pretends to be on our behalf.

Our support for your emphasis on post World War II modern American art, and of the Museum of Modern Art, does not mean that we agree with everything the Museum of Modern Art (or any other institution) does. But The Museum of Modern Art has certainly been a most meaningful institution during our working lives, and we would think, of American artists in general, who are probably the best educated and the best supported contemporary artists in the world, thanks in part to the scholarship and the exhibitions characteristic of The Museum of Modern Art.

We do agree that the exhibition opening on Monday at The Museum of Modern Art is limited, by being restricted only to works actually owned by or promised to the Museum; but the show still promises to be the most remarkable selection of modern American art of this period yet shown to the public as an ensemble.

An artist's whole life is dedicated to contributions from which other people benefit, and to all of the undersigned, regardless of our individual financial circumstances, the question of outright purchase, desirable as it would be, was a secondary issue. Finally, we are in complete agreement that you may use this letter in any way that you may see fit.

Hastily yours,

Alfonso Ossorio
Herbert Ferber
Adolph Gottlieb
Peter Grippe
Philip Guston
Seymour Lipton
Robert Motherwell
Theodore Roszak
Mark Rothko
Mrs. Ad Reinhardt

P.S. This letter has the signatures of all artists who have made gifts or promised gifts to the Museum of Modern Art in connection with this program, with the exception of Louise Bourgeois, David Hare, and Richard Pousette-Dart, who wish to make their own statements.

However, they are in complete agreement with this group in refuting the notion that any form of coercion was involved.

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The Museum of Modern Art
11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

June 11, 1969

The comment on "The New American Painting and Sculpture: The First Generation" by the Art Workers' Coalition, dated June 15 but mailed June 9, discusses an exhibition that has not yet taken place. On June 9 the exhibition was not installed, the checklist and preface not published, and no one could possibly know just what the exhibition would be like.

The introduction to the exhibition's checklist specifically refutes most of the resulting mistatements of fact, particularly in regard to the Museum's intent. Other refutations are as follows:

1. An important purpose of the exhibition is to make visible the depth of the Museum collection in this area. The number of works previously on view was extremely limited by lack of space. The projected building program will remedy this situation along with other problems. The intent of the exhibition was not "to build for The Museum of Modern Art the world's major collection of art of that period." The Museum has had for some time the world's major collection of painting and sculpture of this generation, though it is always concerned with further enriching its collection in this as in all other phases of modern art. It was the first museum to purchase works by any number of the artists in this show.

2. The Museum purchases widely in the area of contemporary art; 79 percent of the purchases made in the past two years have been works of living artists, 48 percent of them from artists under 45 years of age. The problem is not only finding purchase funds but also in finding space to exhibit works, particularly recent works, as many are exceedingly large in size.

3. The introduction to the Museum's checklist states specifically "The exhibition now on view is the latest in a series of recently inaugurated exhibitions which are made up solely of works of art in the collection of the Museum or promised to it.

(more)

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The 1960s (1967), Word and Image (1968), and Jean Dubuffet (1968), were such exhibitions. These exhibitions differ from major loan shows in that they in no way imply completeness in a historical sense (italics added). As far as the catalogue is concerned, the introduction to the checklist also specifically states that this catalogue, which will appear in the fall, will be illustrated with works of art in collections other than that of the Museum so as to serve as a general historical introduction to the period.

4. Many of the great artists of Europe have enriched the museums of their nations and of ours with marvelous gifts, often of major works which they had withheld from private sale because of their special quality and significance. American artists have also been generous. Those who have given to The Museum of Modern Art in the past--aside from artists in the present exhibition--begin with Aristide Maillol who gave the Museum two sculptures in the year following its founding in 1929. Others, both American and European, include Alexander Calder, Marcel Duchamp, Isamu Noguchi, Ben Shahn, Charles Sheeler, Mark Tobey, Jean Dubuffet, Max Ernst, Joan Miró, Naum Gabo, Henri Matisse, Marc Chagall, Georges Rouault and Lyonel Feininger.

The project of realizing the fullest possible collection of post-World War II art is a collaborative endeavor, in which many collectors, friends and Trustees of the Museum participate, along with the artists, in making important gifts.

With severely limited funds for all services, and no endowment for the purchase of painting and sculpture, no subsidy from the city, state or federal government, The Museum of Modern Art has, since its founding in 1929, relied on that collaboration. In addition to gifts from collectors and artists, the Museum has received gifts from artists' widows. Aside from those related to this exhibition, the list includes Mme. Paul Klee, Mme. Kandinsky, Mrs. Lyonel Feininger, Mrs. Elie Nadelman, and Mme. Jean Arp; artists have also sometimes given work by other artists whom they admired.

* *

For additional information, contact Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. 956-7501. 7504.

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E R R A T A

"The New American Painting and Sculpture: The First Generation", now at The Museum of "Modern" Art, is ostensibly an historical survey of the heroic years of Abstract Expressionism. More importantly it is intended to build for The Museum of "Modern" Art the world's major collection of that period. This is being done at the expense of the artists who, in most cases, have been asked to donate major work to this show/collection in order to guarantee themselves a place in history. These works could have been but were not purchased by the Museum when they were relatively undesirable and inexpensive.

If this had been organized as a loan show (i.e. including work borrowed from other private and public collections), the Museum's ability to acquire free art would have been considerably weakened. The artists could still have voluntarily donated works, but their places in this "historical" show and catalogue would have been governed by less arbitrary factors than the current availability of work or the artists' willingness to give major pieces.

As the present exhibition was organized, the Museum purchased one work by those living artists not previously in the collection, but considered necessary to the show. Donations were also solicited from the estates of dead artists. The burden of the exhibition was left, therefore, on those living artists whose work was already represented, often unsatisfactorily, in the Museum's collection. In addition, a larger collection under the Museum's present organization necessitates a larger building program which continues to divert money from acquisitions of contemporary art. This Abstract Expressionist show/collection will provide the prime source of information for students and historians working in this field (a fact specifically mentioned in correspondence from the Museum to participating artists). Thus the request for donations from the artists constitutes a subtle form of blackmail.

In the future other artists will be confronted by similar abuses. This protest is being made by the Art Workers' Coalition, an artists' group concerned with the rights and morality of artists, as a preventative as well as a corrective measure.

ART WORKERS' COALITION

JUNE 15, 1969

Box 553 Old Chelsea Station, New York City 10011

OVER

15

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Box 553 Old Chelsea Station
New York City 10011
June 8, 1969

Dear

Enclosed please find a copy of a handbill printed in the amount of 10,000, distributed and mailed during the course of The Museum of Modern Art's "The New American Painting and Sculpture: The First Generation". Because of your participation in the exhibition, we are enclosing it for your perusal, so that you can correct any error or give us any additional information that you feel would be relevant from your point of view.

We are opposed to the way in which this exhibition has been organized. We assume that you, as a participant and therefore integral part of the show, have feelings either pro or con regarding the legitimacy of such a procedure and such an exhibition. This extends not only to the politics of the exhibition's organization but also to the esthetic decisions: Which artists are represented? Which are not represented? By how much work? Of what scale? Of what date? Why?

Thank you for a prompt response.

Art Worker's Coalition

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ERRATA

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ART WORKERS' COALITION

JUNE 15, 1969

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