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For Hightower, a Museum Crisis Wanes

By GRACE GLUECK

"The Museum of Modern Art will be around for a while," prophesies John Hightower, its director for nearly 16 months. "And hopefully," he adds with a small smile, "I will be, too."

Mr. Hightower's optimism and his disarmingly boyish demeanor do not conceal the fact that his directorial post is a battle station. Like many museums today, the Modern is a beleaguered institution, made more so by virtue of its pivotal position in the art world.

Caught in an unprecedented financial squeeze, jolted by demands from staff unions, roiled by internal friction, under pressure by outside community and artists' groups and—in common with sister institutions—no longer clear about its role and philosophy, it is in what some call a "state of crisis" and others, more positively, a "transitional period."



The New York Times/Jack Manning

John Hightower, director, in the Museum of Modern Art's Sculpture Garden

Reports Dismissed

Both Mr. Hightower and William S. Paley, the museum's president, dismiss persistent reports, however, that the board of trustees, nervous over Mr. Hightower's nonaggressive, low-profile operational style and his free-wheeling definitions of art, has asked for his resignation.

"I think he's doing just fine," said Mr. Paley, who is chairman of the Columbia Broadcasting System. "As things stand, he's director of the museum and he'll continue to be director."

For his part, Mr. Hightower maintains that the rumors of his impending ouster from the $50,000-a-year directorial post stem from a plea by Governor Rockefeller early this summer that he resume his former position as director of the New York State Council on the Arts. Mr. Rockefeller's urging, Mr. Hightower says, was based on the assumption that Eric Larrabee, its current director, would be leaving for another job. But when Mr. Larrabee opted to stay with the council, the idea was dropped.

"I told Governor Rockefeller I didn't want to go back, anyway," Mr. Hightower said the other day in his modest fifth-floor office overlooking the Modern's bustling Sculpture Garden. "There's too much of a challenge here—although the problems aren't peculiar to this museum. It's just a question of degree. I agree with the Governor that it's at the institutional crossroads of everything that's happening today—unionization, social issues, the deterioration of private support—all the things that threaten the integrity of private institutions in this country are being faced here."

Called 'Holding Action'

So severe is the museum's financial plight—and the corollary problem of employe unrest, resulting in the formation of a professional staff union now in negotiation with the museum—that one trustee calls Mr. Hightower's tenure to date "essentially a holding action."

And the director himself concedes that the two situations have tightly tied his hands. "But as James Baldwin says, we're in the process of coiling before we spring," he declared, contending that the museum is taking a number of steps to improve its organizational health and image.

To alleviate its financial troubles, compounded by a recession-reduced endowment and a deficit increased by inflation, it has already cut its staff—mostly by attrition—from 539 to 440, and has put it about that there will be further "major" slashes. It has curtailed some services, such as library facilities, to the general public, and raised its entrance fee to a whopping $1.75. And by 1972, it will pare its costly exhibition program, now budgeted at nearly $750,000 a year, from 40 to 10 shows annually.

Deficit Cut Achieved

The general tightening up, Mr. Hightower notes, succeeded in reducing the projected deficit of $1.8-million for fiscal 1970-71 to $1.1-million, less than that of the preceding year. A projected deficit of $1.3-million for fiscal 1971-72 has already been accepted by the board, he says, "but only on the basis of my feeling that it could be reduced substantially after that. Through tightening and cost-cutting, we're aiming at a $700,000 reduction over the next two years, and I'm pushing just as hard as the trustees."

But the financial stress, he holds, goes hand-in-glove with "the problem of focus."

"As with the universities," he said, "it's a consequence of the need to decide what it is that museums or any institutions really ought to be doing. In the late 1960's, museums in New York City were asked to be lots of things they weren't—foundations, giving grants and commissioning work from artists; government agencies, defending the rights of artists; community galleries, which some accomplished successfully, others not so."

"In a year, I've learned that MOMA isn't any one of those things and shouldn't be," he continued. "What it is, is a harder question. For one, an institution that expands — or is sensitive to the expansion of — definitions of art. For another, an institution that preserves, hopefully for time immemorial, great works of modern culture. I'd hate like hell for there not to be a place in New York City like the second and third floors of the Modern, where you can have your mind blown by great works of art."

Change in Ideas

Reminded that his view of a museum as "an institution that preserves great works of culture" was somewhat different from earlier sentiments he had expressed, decrying the concept of museums as "elegant warehouses for beautiful things," Mr. Hightower said that his ideas had changed considerably in the year he had been at the Modern.

"I've learned a greater respect for what the institution is about, and a greater respect for the public for the museum as it is now. I think I learned a lot from watching people at the show of the Stein collections — they got very turned on about great works."

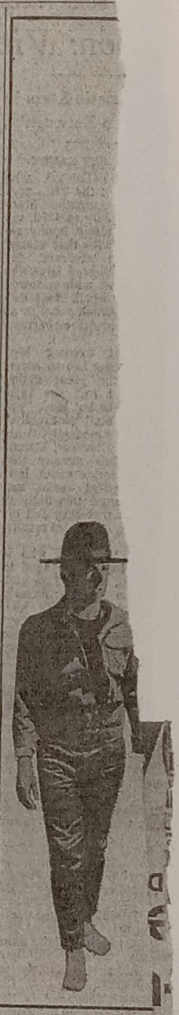
He conceded that perhaps some of the statements he had made about art early in his directorship — that "any one could be an artist," for example—had displeased certain trustees. "Sure, some of the things I said put them off — though they weren't any different from what I said when they considered me for the job."

"But now," he added, "I have a better sense of what they worried about. I always took the collection for granted. But it does have to be protected—consciously reexamined and added to. It doesn't take care of itself. That was part of my naïveté about the job of a curator."

His changed outlook also extended to the board of trustees, Mr. Hightower mused. "I've come to respect the board to a greater degree than I had. My orientation as a public servant gave me a kind of pathological aversion to elitist art institutions. But the Modern's board is awfully good, and in the last two years it's become much more representative of a variety of public interests. It has some 'élite' names, but the outlook of lots of people on it is far from elitist."

As evidence, he pointed to the "Byers report," a study made by a committee of trustees led by J. Frederic Byers 3d, a young investment banker and son-in-law of Mr. Paley. Its analysis of the Modern's operation from the standpoint of minority artists and communities, Mr. Hightower said, had "revealed the museum wanting in many areas."

As a result of its recommendations, he said, the museum had made recent acquisitions of black artists' work, would make much more of an attempt to look at the work of others, and had discussed


Starring TOM L
Screenplay by FRANK and TERESA CHRIS
TECHNICOLOR®
BROADWA
10:15, 12:15,
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A Book on Jews Stirs Japanese

By TAKASHI OKA
Special to The New York Times

TOKYO, July 29—Premier Eisaku Sato has read it. Former Trade Minister Kiichi Miyazawa has read it. Prominent businessmen, critics, professors, rightists, leftists and radical students quote from it, even as they wonder about the author's identity. The book in question, "The Japanese and the Jews," has been a runaway best seller for more than a year, and now it is to be translated into English.

The local English-language publishing concern of John Weatherhill, Inc., has just announced that it has obtained English translation rights to "The Japanese and the Jews." The book, ascribed to a mysterious personage who goes by the name Isaiah Bendasan, has sold 500,000 copies in its original Japanese version, and Weatherhill is hoping for similar success when it brings out the English version early next year.

In April "The Japanese and the Jews" won the Oya award, the top nonfiction prize in Japan. Mr. Bendasan, who according to the flyleaf was born in Kobe of Jewish parents in 1918 and who now resides somewhere in the United States, did not turn up for the award ceremony, sending as his representative Prof. John Lawler of Indiana State University at Terre Haute. Professor Lawler remained tight-lipped about the identity of Mr. Bendasan.

Appeared Without Fanfare

The book is what the Japanese call a hidden best seller. It appeared with no fanfare in Tokyo bookstores in June last year. The publisher, Shichibei Yamamoto, runs a one-man company out of a single narrow room in Western Tokyo, specializing in Greek and Hebrew commentaries and dictionaries. He brought out "The Japanese and the Jews" in an edition of 1,500 copies, advertised it a couple of times, and sent it out to the stores through a wholesaler who specializes in Christian publications.

In no time the edition was sold out. This happened several times throughout the summer and fall. By the end of the year, 50,000 copies had been sold; by March, 135,000 copies; by the end of June, half a million.

The book seems to owe its startling popularity to the sarcastic yet somehow complimentary manner in which the author attacks Japanese stereotypes of themselves: that they are poor, for instance, or that they imitate the West successfully.

His basic thesis is that the Japanese are like youths brought up without a care in the world, "in a gardenlike villa just off the Eurasian land mass," whereas the Jews, he says, are like "waifs hurled naked onto the great highway linking Eurasia and Africa."

Security as a Treasure

To the Japanese, says the author, security, like air and water, is free. To the Jew, it is a treasure so precious that many other things are willingly given up for it. This thesis impressed Mr. Sato, who mentioned it several times to his aides.

In one respect, says Mr. Bendasan, the Japanese resemble the Jews. As Judaism is the religion of the Jews, so Japanism is the religion of Japan.

People often say that the Japanese have no sense of religion, but this is nonsense, the author says. The Japanese religion, however, is centered on man, not on some abstract deity. Both Buddhism and Christianity have been absorbed into Japanism as they gradually acclimated themselves to the country. For instance, Kanzo Uvimura, a noted Christian philosopher of the late 19th century, who founded the "churchless church movement," may be described as the leader of the "Christian faction of the Japanist religion," the author says. Citing this passage, the critic Takeshi Murakami considers that Yukio Mishima is one of the leading saints of the Japanist religion.

Mr. Bendasan's use of Japanese is so colloquial and his knowledge of Japanese proverbs, classical literature and customs so profound that many Japanese have speculated that he must be a Japanese masquerading as a Jew. Some Jews who have read the book, moreover, consider that his description of Jewish customs may be somewhat suspect: For instance, he maintains that the Israeli Army eats pork but does so from separate dishes.

No Direct Correspondence

According to Meredith Weatherby, president of Weatherhill, Mr. Bendasan, through his publisher, Mr. Yamamoto, has agreed to make changes in the English text to take account of Western unfamiliarity with references that require no explanations for the Japanese. But neither Mr. Weatherby nor anyone else, with the sole exception of Mr. Yamamoto, has ever seen Mr. Bendasan or corresponded with him directly. Mr. Yamamoto says he has known the author off and on for nearly 10 years, but has no idea of his present whereabouts. All correspondence to him is routed via Professor Lawler in Terre Haute.

According to Mr. Yamamoto, Mr. Bendasan's parents were of Estonian Jewish background, and the entire family emigrated to the United States in 1941. Mr. Bendasan maintains that he returned secretly to Japan aboard an American submarine in January, 1945, and implies he was doing intelligence work for the Allies in Tokyo until the war ended.

He went to Israel in 1947 and lived there until 1950, when he returned to Japan. In 1955 he left Japan for the United States, but he has returned to Japan several times on business since then. Mr. Yamamoto says, staying "in Room 347 in the old Imperial Hotel." The last message Mr. Yamamoto says he received from the author was from Nicosia, Cyprus, saying he would soon be back in the United States. Since then, all correspondence with him has been through Professor Lawler.



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The Museum of Modern Art

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

John B. Hightower
Director
Tel. (212) 956-7502

August 27, 1971

Dear Member:

As you may know, there has been a strike action taken against The Museum of Modern Art by members of Local No. 1, Museum Division, Distributive Workers of America. As a result, I wanted you to have an explanation of the reasons for the strike as I see them and to elaborate on the announced reduction in program and staff which preceded the staff union's decision to walk out.

The strike of the staff union, consisting of some of the professional and administrative personnel, is the unfortunate result of a breakdown in collective bargaining negotiations which have been in process since June between the Museum and the union. The principle and most immediate issue of the strike is the announced elimination of 36 positions within the staff union. Essentially the union has refused to accept program and staff reductions mandated by the gravity of the Museum's financial condition.

Eliminating positions is an extremely painful step, but it is important to keep in mind the fact that the size of the Museum staff increased enormously in the past five years despite the fact that the program did not increase proportionately. As an example, in June of 1966 we had a total staff of 295 men and women. In June of 1970 it had grown to 539, an increase of almost 82 percent. In August of 1971 it was down to about 440. The elimination of positions will take place during the next 14 or 15 months and will be accomplished partly by not filling open positions and whenever possible by normal attrition.

These staff and program reductions are part of a two-pronged effort to reduce expenses and increase income without undermining essential services to our members and the public. While active campaigns are now underway to increase substantially the endowment of the Museum and to raise the level of annual giving from corporations, foundations and private individuals, and to seek support from the government, the reductions are also necessary as a direct result of the Museum's financial situation

continued

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which is not unlike that of many other non-profit institutions in the country. The Museum has been operating at a deficit since 1966-67, which now, even with program and staff reductions, is projected at $1.3 million for the current fiscal year.

The program reductions, arrived at after lengthy discussions with staff members and Trustees, will reduce costs in a number of ways. Most significant will be the substitution of the Museum's unparalleled collections in place of some of the expensive temporary loan shows that involve extra expenses of transportation, insurance, and registration. Beginning in the fall of 1972 the Museum is planning to mount four large loan shows each year instead of eight or nine. Smaller, less expensive and frequently experimental shows will be kept at about the same level as in the past. Moreover, the character and balance of the Museum's exhibition program will remain unchanged.

Careful consideration has been given to maintaining those services which are essential to our members. With the exception of the Members Newsletter, you will be receiving the same privileges that have been extended to you in the past.

We greatly regret any inconvenience you may be caused by the strike and trust it will not interfere with your enjoyment of the Museum and its exhibitions. I feel confident that the steps taken by the Museum to reassess the scope and priorities of its programs will strengthen the institution for the future and insure its commitment to the arts of our time.

We hope we can count on your continued interest and support.

Sincerely,

John B. Hightower

John B. Hightower
Director

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PROFESSIONAL AND AND ADMINISTRATIVE STAFF ASSOCIATION OF THE MUSEUM OF MODERN ART

Dear Friend of Modern Art,

Since we know that you care about The Museum of Modern Art and its staff, we are enclosing some information on recent unfortunate events at the Museum. These events have led us to the position we now take.

We may be forced to go on strike before September 17, and as early as August 20, to bring about the rescinding of some 35 layoffs of our staff, pending negotiation of a contract with the Museum. We need your support. If we go on strike we will need funds. We will also need your telegrams and letters affirming your support of the Association and asserting your belief that what is happening to the Museum is unfortunate and destructive, and that it is created by a lack of careful thought and a disregard for its primary aim to help the public to understand, use, and enjoy the arts of our time. One of our primary reasons for existance is to revive the spirit embodied in this statement. Please help financially or in any other way. Write, send money, or telegram:

PASTA MOMA
Local #1, Museum Division, D.W.A.
13 Astor Place
New York, New York 10003

You will also be informed of our fund raising event (s) which will be held in the near future.

Sincerely,

The Professional and Administrative
Staff Association of The Museum of
Modern Art

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PROFESSIONAL AND ADMINISTRATIVE STAFF ASSOCIATION OF THE MUSEUM OF MODERN ART

CHRONOLOGY

1970

January	Museum withdraws co-sponsorship with the Art Workers Coalition of My Lai poster, "Q. And Babies? A. And Babies."
January 3	AWC demonstrates in Museum lobby. New York Times carries story indicating staff's lack of interest.
January 6	Spontaneous staff meeting called to protest unilateral action from the Museum. Staff dissatisfaction is clear on several issues: 1. lack of information about Museum policies; 2. lack of Personnel Manual; 3. supression of Curatorial Council Committees reports by Museum. Forum for improvement of communications established.
February 17	Petition signed by all staff members protesting announced increase in admission from $1.50 to $1.75. Fee raised in spite of staff protest.
June	Staff Association of Museum of Modern Art formed to "provide a forum for the expression of ideas among the members of the staff; to establish a constructive body that will have a voice in matters that concern and affect the Museum; to improve the economic, physical and professional working conditions; and to assure that equal opportunities are available . . . etc."
September	Coordinator of the International Study Center dismissed. Successor had been informed months before of impending change.
October 6	Director of Museum issues memorandum assuring staff that there would be no further cuts for budgetary reasons.
October 28	Association completes search for legal counsel. Murray Gordon Associates retained to guide Association to legal certification.
December 4	Twelve members of staff fired for budgetary reasons. Essential service to the public (including the Library and Audio-Visual Archive and other archival departments) cut. Because of reduction in personnel, services to public are curtailed indefinitely.
December 17	Meeting between representatives of Museum Administration and Association (including counsels from both sides). Association proposes that the dismissals made for budgetary reasons be made subject to future collective bargaining. Museum says dismissals will stand.
December 22	Association votes to go on strike on December 29.

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	Tomkins	IV.C.60

December 26	After intensive sessions Administration agrees to retain on the staff the twelve persons notified of dismissal. Bilateral agreement signed to that effect. Association agrees to submit letter containing contract proposals for collective bargaining at earliest possible date.
1971	
January 11	Letter containing contract proposals for collective bargaining submitted to Administration. Issues include salaries, job security, voice in policy decisions, time for research and sabbaticals, education benefits, improvement in working conditions, facilities providing greater protection for the collection, health benefits.
February-April	Museum attempts to break Association: Museum claims over 60 members of Staff Association ineligible for representation in collective bargaining. To avoid lengthy court hearings about size of bargaining unit, Association accepts Museum's proposal to meet in study groups to discuss sections of demand letter (1/2 Museum Administration representatives, 1/2 Staff Association representatives) with expectation that collective bargaining will then commence.
April	Contrary to earlier promise, Museum refuses to engage in serious collective bargaining.
May	Staff Association accepts charter from Distributive Workers of America as Local 1, Museum Division. The Association is first union of Museum professionals in the United States. Museum calls for certification election.
June 4	Staff Association wins overwhelming majority in election supervised by National Labor Relations Board and is certified to represent all eligible museum staff in collective bargaining.
June-August	Museum appears to engage in good faith bargaining with Staff Association. Progress made on issues such as education, research and sabbaticals, and policy participation
August 4	Midway through collective bargaining Museum unilaterally announces sweeping program cuts which involve firing 53 members of Museum's staff, 36 represented by the Association Sixteen dismissals to take place by August 20, contrary to assurances previously made that any contemplated layoffs would be discussed fully with Staff Association, before taking effect. Museum breaks bilateral agreement of December 26: 2 among those reinstated pending negotiations are among the 16 dismissed.
August 6	Staff Association votes to strike August 20 unless dismissal notices are rescinded pending final negotiation of a contract which in any event must be completed by September 17.

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PROFESSIONAL AND ADMINISTRATIVE STAFF ASSOCIATION OF THE MUSEUM OF MODERN ART

HOW PROJECTED CUTS IN STAFF AND PROGRAM OF THE MUSEUM OF MODERN ART WILL AFFECT YOU -- THE PUBLIC

The Museum of Modern Art has stated that its purpose is "to help the public use, understand, and enjoy the arts of our time." Its announced cuts in program and staff will affect you in the following ways:

Temporary Exhibitions at the Museum: Slated to be cut in half, with no more than four major shows annually. You will have the opportunity to see a major new show only once every three months. These will focus primarily on "establishment" artists and historical surveys. There will be fewer exhibitions of work by younger, less well-known, or controversial artists. The Museum of Modern Art will no longer be an innovator and exponent of the avant-garde and experimental. Over-emphasis on exhibitions drawn from the collections will create an imbalance in the total program.

Traveling Exhibitions: Also slated to be cut by 50 percent. Communication between this Museum and art communities throughout the world will be effectively curtailed. Other Museums in this country and abroad will have less access to the Museum's exhibitions, and the Museum will suffer a lack of information about international contemporary art.

Loans from the Collections: An increase in fees will mean the Museum will not be fulfilling its responsibility to make modern art available on a wide scale, since many institutions will no longer be able to afford the increased costs. The Museum's ability to borrow from other institutions will likewise be affected, since these other institutions will undoubtedly reciprocate by raising their own fees for loans.

Publications: Cuts in highly experienced staff will adversely affect all aspects of the Museum's program, but specifically will mean that fewer qualified staff will be available to write and produce books on the collections, or the long-awaited guides and handbooks on the Museum, which are now completely lacking.

Educational Programs: Future method of handling unclear for special exhibitions and packages of slides now prepared for circulation to New York City public high schools, and for scheduling of group visits of students from public schools, private schools, and universities in and outside the New York area.

Film Study Center: Will be closed down two days a week because of staff cuts. Study centers for painting and sculpture, drawings, prints, architecture and design, and photography: diminished staff will make it even more difficult than at present for students and interested members of the public to see works from the Museum's collections not currently on view and to do related research.

Library: Open only three afternoons a week, restricted to accredited scholars, by appointment. No longer available for reference to interested members of the public. Funds for acquisition of new books and periodicals drastically cut.

Audio-visual archives: Staff cuts will prevent growth of the archives; this will hamper the full and complete use by the public of the photographic and audio material documenting the Museum's collections and exhibitions.

Special Events: Lectures, special film showings, symposia, happenings, etc. will be virtually eliminated, even when subsidized.

Members Privileges: Quarterly Newsletter, one of the few remaining privileges offered members, despite the constant raising of membership fees, eliminated. Penthouse Restaurant currently closed both to members and the general public on weekends. Art Advisory Service, one of the few services offered Corporate Members, eliminated. This service advised corporations on collecting and installing art; its abolition simultaneously eliminates an important source of support for artists many of whom are not represented in the Museum's collection, and affects the Museum's own public relations with corporations.

The Professional and Administrative Staff Association of the Museum of Modern Art deplores these decisions, made under the pretext of the Museum's deficit, but without any consultation with members of the staff who share the concern of the Trustees and Administration for the future of this institution. We never had the opportunity to contribute our own professional experience and knowledge in advising where cuts might appropriately be made or additional income sought.

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The Museum of Modern Art

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

No. 104

Wednesday, August 25, 1971

MUSEUM GALLERIES OPEN DESPITE STRIKE

The Museum of Modern Art galleries, bookstore and offices are open despite a strike called by members of Local 1, Museum Division, Distributive Workers of America, representing part of the Museum's professional and administrative staff, on Friday, August 20 following the breakdown of collective bargaining negotiations. Essentially the union refused to accept program and staff reductions mandated by the gravity of the Museum's financial condition. Other unions with which the Museum has contracts are continuing to work, and the Museum intends to remain open and in full operation, notwithstanding the strike.

At a press conference held Friday afternoon, John B. Hightower, Director of the Museum, said that the Museum was willing to resume negotiations at any time and that until the strike was called negotiations, in process since June, had been very constructive. Considerable progress had been made in several specific areas, including research and sabbatical programs for the professional staff, tuition reimbursement for outside education and an internal educational orientation program for the entire staff. Fruitful discussions were also held in relation to a broad range of personnel policy issues including leaves of absence, vacation, health and insurance benefits and working conditions, he said. In addition, the Museum had proposed a comprehensive plan for the implementation of job evaluations and advancement and a basic salary increase for the entire staff, to which the union failed to respond.

"Eliminating positions is an extremely painful step," Mr. Hightower said, "but it is important to keep in mind the fact that the size of the Museum staff increased enormously in the past five years despite the fact that the program did not increase proportionately. For example, in June of 1966 we had a total staff of 295

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men and women. In June of 1970 it had grown to 539, an increase of almost 22 percent. In August of 1971 it was down to about 440. The anticipated elimination of approximately 50 positions will take place during the next 14 or 15 months and will be accomplished partly by not filling open positions and wherever possible by normal attrition."

The program and staff reductions, announced to the entire staff August 4, are part of a two-pronged effort to reduce expenses and increase income, without undermining essential services to the public. While active campaigns are now underway to increase substantially the endowment of the Museum and to raise the level of annual giving from corporations and private individuals and actively seek government funds, the reductions are necessary as the direct result of the Museum's financial situation, similar to that of many other non-profit institutions in this country. The Museum has been operating at a deficit since 1966-67, which now, even with program and staff reductions, is projected at $1.3 million for the current fiscal year. "If we had done nothing now to reverse this trend," Mr. Hightower said, "we would have had to face the harsh prospect of closing galleries and eliminating vital services to the public, as other institutions have done recently."

The program reductions, arrived at after lengthy discussions with staff members and Trustees, will reduce costs by substituting exhibitions from the Museum's unparalleled collections in place of some of the expensive temporary loan shows that involve numerous extra expenses such as transportation, insurance, registration, and other necessary activities that go into the making of a loan exhibition. Beginning in the fall of 1972 the Museum is planning to mount four large loan shows each year instead of eight or nine. The smaller, less expensive and frequently experimental shows will be kept at about the same level as in the past. The character and balance of the Museum's exhibition program will remain unchanged.

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As large exhibitions have to be planned many months in advance, the results of re-focusing the program will not be fully effective for some time. Positions will be eliminated gradually as the program is reduced so that the work load on the staff will not be increased.

Other reductions in expenses and staff will result from the curtailment of certain services which are not vital to the essential functions of the Museum including: the Members Newsletter, which has been suspended since the fall of 1970, will not be re-instituted and the art advisory service to corporations which has been suspended for the time being. While lectures, conferences and other educational special events will continue, events not particularly and directly related to our program will be reduced to a minimum. Some program and service departments have been consolidated to eliminate overlapping duties. Further reductions in such service areas as finance and administration, registration and custodial will evolve from these various program cuts.

The Museum, a privately supported institution, receives no regular assistance or subsidy from public funds as do many museums around the country with the exception of occasional and specific grants from the New York State Council on the Arts. None of the proposed reductions will jeopardize or alter the essential character of the Museum. "Similar to other institutions throughout the country the Museum is forced to cut back. Unlike the Brooklyn Museum and the Metropolitan, which recently closed galleries to the public, we are making every effort to avoid this. The Museum, as always, will remain open to the public seven days a week and all galleries continue in active operation," Mr. Hightower emphasized.

"Careful consideration," he said, "has been given to maintaining those activities and services, such as archives, conservation, library and basic cataloging which are less visible to the public than exhibitions but which we recognize as essential to the Museum.

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"In several areas, notably publications and education, the latter under the guidance of the newly formed Trustee Education Committee, we hope that we will be able to increase our activity as the hectic pace of temporary loan shows lessens.

"We are convinced that these steps will not only stabilize our financial condition but allow the Museum to continue as the vital institution it has always been."

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Additional information from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53rd Street, New York, New York 10019. Telephone: (212) 956-7501/7504.

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Forum: John B. Hightower

FROM CLASS ART TO MASS ART

Edgar Degas purchased once
A fine El Greco, which he kept
Against the wall beside his bed
To hang his pants on while he slept.

—Richard Wilbur,
"Museum Piece"

The argument, of course, among the intellectually and socially elite has always been that art was really only for those who knew how to appreciate it. Museums, as a result, as well as most other major arts organizations, have focused attention on collectors and patrons rather than creative artists and the general public. It must be said that had it not been for a relatively small handful of wealthy individuals through the years, our major art institutions would not have survived nor our museum collections been as considerable as they are. It is equally important to add that the Internal Revenue Service has provided an incentive, and that creative artists have been their own best supporters while "the good gray guardians of art" looked after the creative works of earlier centuries.

This may not be all bad. For one thing, reflecting on the past is easier than making curatorially risky value judgments about work that was finished the week before. It is also not so jokingly argued that the sanctuary of museums should be protected at all costs so that scholars can get on with their research of collections without being distracted by such peripheral concerns as people or artists or the community or our surroundings, or even the dismembering of another culture.

Nuts! But every time an attempt is made to yank the nineteenth-century museum profession into the esthetic, social and human arena of the twentieth, there are a host of critics, scholars and assorted armchair directors to huff about the outrage perpetrated upon an institution which was formed by the acquisitive affluence of the late 1800s and which, ironically, long ago lost the liveliness of its origin in the third century B.C. as "a temple of all the muses."

This possessive myopia has little to do with individuals and artists whose life and work are, after all, the reason for a museum's existence. Perhaps universities are singularly at fault. The cycle begins there, for scholars determine the direction of our European-styled-and-inherited arts institutions. It is the university that feels more comfortable about art when approached from the discipline of historical perspective. There has always been perplexing apprehension about the arts among educators, undoubtedly because the arts are not essentially cerebral concerns. As the cycle runs its course, the universities produce scholars who then go to work in museums to devote themselves to objects. Their work is interpretive rather than creative, and their orientation, for the most part, introspective rather than related to the immediate world outside their silken cocoon.

Museums, along with nearly every other American institution, are being challenged to look at themselves in relation to a world around them that is demanding new values, new standards, new forms. As Armand Erpf put it during one of the evening ceremonies of indoctrinating a new museum director into the tribal ritual of his job, "The task will be one of moving the Museum from class art to mass art."

In twenty-five words or less, this is not a bad credo for the next decade.

The manipulation of art as a commodity for special people in special places is on the brink of changing radically. Although possessiveness does have a way of enduring almost every attempt to elude it, public money may help move the focus away from commodity art to a certain degree. First of all, legislators will be treated like patrons—to the benefit of both the museum and the individual legislator. Public money will also require that a public service be performed. This influence will be subtly insistent, particularly if the reward by government is handsome enough to make it worthwhile for an institution to provide more activities for a broader public.

Secondly, there are a number of contemporary artists, if we have the sense to listen to them, who will help break the cyclical stranglehold of merchandising art as a covetable product. Those artists who see the viewer as a participant in actually experiencing a work of art in order for it to be completed are provoking profound implications. They are suggesting that we are all constantly involved in a process of making artistic choices—that the esthetic consequences of what happens to our surroundings are a result of the degree of human involvement in the process of living. The end product is life. There are no remnants to hang on a wall, only the lingering impressions of the moment.

There were a number of artists, most notably in the early sixties, who sensed the lack of credence paid to the sensory experiences of living. One wonders whether the relatively recent fascination with drugs would have become such a strong seizure in American life had those artists been allowed to orchestrate fully their concerns for heightening the sensory awareness of individuals through their work.

Perhaps the most compelling influence on mass art that museums can have is in the area of education. The storehouses of art objects presumably choking basements and only occasionally hanging on gallery walls have never been fully utilized as a visual instrument for learning how to look. Again, the visual pollution of our surroundings is one of the most immediately apparent consequences. Nothing is a more compelling argument for mass art. The problem up to now has been that museums were places where one went to get culturally cleansed on Sunday afternoon so that the rest of the week could be devoted to producing billboards. Museums not only have an inherent obligation to educate us visually, but that particular job will not be entertained, much less undertaken by any other American institution.

We are discovering somewhat painfully that ethical and esthetic standards are more important than an ever-increasing Gross National Product; that the look and character of our surroundings are the Dow Jones averages of the integrity of our society. Should we really be surprised that the ghettos of all our major cities have erupted in riots and violence in recent years when they have been the object of intensive impermanence through the legalized vandalism of slum clearance, urban renewal and highway construction for almost two decades?

It may not be too farfetched to conclude that much of our physical and material decadence has to do with the fact that our education is oriented toward a literacy primarily concerned with how to read, speak, write and think in terms that are essentially technical and financial. The museum, unlike any other American institution, has the exciting chance as well as fundamental capacity to expand our accepted notions of literacy to include how to see, how to touch and how to hear.

If this can be accomplished by museums, they will have proven that art is indeed part of everyday life for everyone, not just a select few who can afford to pay for it. What is even more encouraging, our environment may reflect a sense of visual care instead of the bizarre disregard for human quality that characterizes our society.

John B. Hightower, *new director of the Museum of Modern Art in New York, was formerly executive director of the New York State Council on the Arts.*

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	Tomkins	IV.C.60

The Museum of Modern Art Members Newsletter November 1970

11 West 53 Street: from the Director

An issue that has become of particular concern this year is the willingness as well as the appropriateness for the Museum to become politically involved. Aside from some fairly explicit language on the subject by the Internal Revenue Service, the question is no longer easily dismissed, largely due to the fact that the work of artists is increasingly oriented to political issues.

There is a significant reason why this is so. Most of the seemingly intractable human dilemmas facing the country today—drugs, housing, crime, poverty, pollution of every conceivable variety, the war—are ones which will be solved, if at all, politically rather than morally, ethically, aesthetically, or even educationally. Many of the nation's problems are aesthetic, as evidenced by the glut of neon down every main street in America. The solution for America's main street blight, however, will not be made aesthetically. It will be made politically. Despite this literally glaring fact, no museum in the country is willing to take a stand on an issue which in any way involves a political commitment.

Artists have traditionally been the most conscientious and, at times, the most provocative critics of society, and our obligation, as a museum, is to reflect the concern and work of the artist. As a modern museum, our responsibility is more complicated, for we must reflect most importantly the work and concerns of the artists of the present day, who feel that their work cannot be divorced from the humanism that provokes it.

This concern was most particularly raised by the recent exhibition *Information*, in which many of the artists represented had strong feelings regarding many political issues, especially the Indochina War. The reasoning behind the artists' concern over such a political issue is both complicated and profound. There is a very real concern among contemporary artists—"the antenna of society," as Ezra Pound has described them—that we are collectively, systematically, and yet unwittingly destroying ourselves. Their art strongly reflects their feelings, as indeed it must. The war in Southeast Asia, they claim, is the culmination of a whole pattern of cultural excess—over-population, the automobile, neon blight, putrid water and air—as well as the frustrating unwillingness of our society to even recognize, much less correct, its own abuses. Focused against the Establishment, as was the case in some of the material in the *Information* show, the artist feels that if the Establishment were really committed to correcting societal excess and ending the war, collectively it could do so.

The artists also feel, and I share this belief, that death pervades almost everything we do in this country these days. One hundred billion dollars a year has been designated by our government for "Defense." A single destroyer, for example, costs 85 million dollars—four times the amount allocated for the arts. The stranglehold of this financial input on our economy is so pervasive we can no longer even detect it.

The leap of logic to the Southeast Asia War on the part of the artist thus becomes more understandable. The arts, artists claim, are about life. If death pervades our culture, art consequently becomes a hollow parody of life.

I think the *Information* show, brilliantly assembled by Kynaston McShine, Associate Curator of Painting and Sculpture, over a period of many months, was a benchmark exhibition for the Museum. The palette of this part of the 20th Century is technology, and the artist is experimenting with this palette. Were we, as The Museum of Modern Art, to wait fifty years from now to reflect on what was artistically valid in terms of this work, we would cease to be a museum of modern art. Through new technology the artist is expressing those concerns uppermost on his mind and most antithetical to what he considers art—or life. At the same time artists are saying, through some of the technological media, that art is not property; it is not solely an adornment; it is not an object to be either revered like an icon or traded like a commodity. In many ways, though, this is what art has become, and the Museum has played a role in its treatment as such. Both art and man are diminished.

Perhaps the aspect of *Information* which elicited the greatest comment from our members was the Dial-a-Poem section of that exhibition. In the context of the show, Dial-a-Poem was no more than a verbal anthology of poetry and statements made by a number of people in the last few years. As such, it was one of several hundred events, objects, films, and "exhibits" of various kinds created by artists from all over the world. The Museum presented the show as a report on one phase of current development in the international art world. Much of that, of course, was political.

We did not censor the work of any of the artists after they were chosen for the show, nor did we censor the selection of poets by John Giorno, the artist who originated Dial-A-Poem. The original list ranged from work by poets such as Frank O'Hara and Barbara Guest to radical "concrete" poetry composed almost as a collage from newspaper headlines. In other words, only some of the artists selected could be called—or would call themselves—either "radicals" or "revolutionaries."

Congressman Shirley of Iowa was one person who took exception. His aide called to find out the reasoning behind including statements by Eldridge Cleaver and Bobby Seale on a taped anthology of important contemporary poetry and statements of the last decade. The curious question that lingered after the telephone conversation was whether or not the Museum enjoyed a federal tax exemption. On another occasion, several FBI agents spent the day at the Museum on the Dial-a-Poem phones.

Parenthetically, the most impressive moment of the entire exhibition for me came as a consequence of it rather than an element in it, which, to be sure, was very much a part of the show's design. One evening at six o'clock I received a call from South Australia. It turned out that I was being questioned about the show by Mr. Ormsby Wilkins of Australian radio for the

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	IV.C.60

benefit of his early morning (Australian time) listening audience—right then and there over the telephone in my office. His closing line seemed unusually memorable in the context of events, communications speed, and the concept of *Information*. As he signed me off to his radio listeners by thanking and identifying me, he said, "Now, on to Beirut." The mind boggled.

In the interest of free expression, not to mention tolerance of diversity, we did not delete any of the statements in Dial-a-Poem by subjecting Giorno to what the Museum might think more acceptable. The Museum does not, however, as some actually seem to have inferred from part of the material on Dial-a-Poem, espouse violence. We will continue to try to encourage awareness of human expression through art, whether that expression is pleasing or painful. As a museum of modern art, and particularly as a modern museum, we have no other choice.

—John B. Hightower

Picasso: Master Printmaker

Why does Picasso continue to generate excitement? In late 1969 the appearance of a large quantity of new prints by the artist certainly had that effect. During a seven month period that year he had produced 347 etchings; these were shown concurrently at the Galerie Louise Leiris in Paris and at the Art Institute in Chicago immediately after the last proof was pulled, and shortly thereafter in London. As with all miracles, the news of these prints spread rapidly. This news, however, was not only of the prodigious creation of a large body of work in such a short period of time, but also concerned the fact that a good portion of the prints were of a nature popularly called erotic. Indeed, there was some question as to whether or not twenty of the prints could be shown publicly, and in fact the English version of the catalogue for the exhibition was issued without illustrations of the more controversial etchings. It did not take long before one magazine in America announced to readers and prospective subscribers that it would devote an entire issue to an album of these so-called erotic prints. Probably no works of art have received such widespread reproduction in the relatively short period of two years as some of the prints in the "347" group. In 1969 the etchings were displayed in Toronto, and during that showing The Museum of Modern Art negotiated to exhibit them both nationally and abroad.

Why another Picasso exhibition? Certainly the "347" etchings warrant a showing in New York. As with most of Picasso's work, they dwell on a select group of themes carried to almost interminable variation by the minute examination, through a few characters, of the vagaries of human life. They appear as penetrating visions of what we all know the other person to be and hope that we, in turn, are not.

But then, why *Picasso: Master Printmaker*? Why not simply display the "347" group? After all, the Museum has been showing Picasso prints since 1931. But it has been usual to select those prints from an artist's work which were thought to be most illustrative of his intention or of importance in other contexts. To take such a body of work as the "347" and show it in its entirety, without critical decision except in placement, would be a departure from that sort of tradition. Thus it was thought that a larger show, perhaps showing part of the "347" in the context of Picasso's total output, would renew our understanding of the artist. With this in mind the exhibition was divided into two sections: on the main floor of the Museum is a retrospective of Picasso's major prints, including part of the "347"; and on the third floor in the Paul J. Sachs Galleries the major portion of the "347" prints are shown or are available for viewing in an adjoining study room.

The year Picasso finished his "347" I was on my way to Yugoslavia to select a print show by contemporary artists in that country. On the way I had planned to stop in Paris in order to continue research on the Louis E. Stern Collection of Illustrated Books. Before I set out, however, I had a visitor—Mme. Roger Lacourière, the widow of one of Picasso's printers. She told me very enthusiastically about an exhibition of Picasso's prints to take place in Zurich, for which she was preparing a considerable amount of work, at which there would be an attempt to show every original printed composition by Picasso. She told me further about editions, pulled in the last 10 years, of prints that were done in the early 1930s which had never been published. They, too, would be in the exhibition. Accordingly, in May of 1968, when the students of Paris were in revolt and the city was impossible to get into or out of, I decided to stop in Zurich instead to see this phenomenal exhibition, knowing that over 1,300 prints would have to be included just to show those works which had been actually published.

At every turn in the exhibition there was a surprise. A few early printings of the *Saltimbanque* series were of a beauty not even alluded to in the more familiar later prints, made from steel-faced plates. The expressionist woodcuts of 1906, a quantity of prints never used in the group published by Ambroise Vollard in the early 1930s, the fresh inspiration of the color aquatints of 1939 designed for Picasso's autobiography, on and on—each room divulged something entirely unexpected. Surprisingly, there was no boredom. It was like examining each stone of a fantastically carved cathedral.

My interest was perhaps more sharply attuned to what I was seeing since I knew of the formidable task collector Georges Bloch had undertaken, not only in the acquisition of each and every print that Picasso had made but also in the mounting of the exhibition.

In 1967 I had selected fifty Picasso prints from the Museum's collection as a complementary exhibition to *The Sculpture o Picasso* (on view at the Museum from October 11, 1967 through January 1, 1968) and I felt that on the basis of the Museum's collection a great deal of what I was seeing was familiar. Looking back at the chronological catalogue for the Zurich exhibition, I find that I made many notes such as "printed in sanguine," "five different proofs," and more, all the kinds of comments a print curator might make in comparing his own collection with that of another. One engraving that I saw for the first time and admired was found a month later in Paris by William S. Lieberman, now Director of the Department of Painting and Sculpture at the Museum and primarily responsible for having built the Museum's collection of Picasso's printed work, and is now in the Museum collection.

When, finally, it was determined that we would show the "347" with all the rest of Picasso's major prints, the idea was essentially that we would exhibit selections only from our collection. However, to really pay homage to a great printmaker it seemed that one should show the finest impressions of some of his great prints, particularly those that had never been seen in New York. That, of course, was one of the reasons to have the

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	Tomkins	IV.C.60

Note from the President

I am delighted to report to the Museum's members and friends that we have a new Director, who will be taking office this spring. He is John B. Hightower, who has been Executive Director of the New York State Council on the Arts for the past seven years, previous to which he was associated with the American Heritage Publishing Company.

Mr. Hightower has played an important role in the contemporary arts world in several connections. He was a cultural advisor to the Rockefeller Latin-American mission last summer and American representative to the UNESCO Seminar on the Performing Arts in Australia. He was also chairman of the State Planning Panel for the North American Assembly of State and Provincial Arts Agencies and has served as advisor to the New York State Education Department. He is a director of the MacDowell Colony and a member of the Massachusetts Institute of Technology Commission to Survey the Arts.

In addition to fresh insights, Mr. Hightower brings to the Museum broad experience in the increasingly important and complex relationships between institutions devoted to the arts and the local, national, and world communities that they serve, as well as an enthusiasm for the arts that has been well demonstrated by the paramount position that the New York State Council on the Arts has earned under his directorship among such agencies throughout the country. We are all looking forward eagerly to working with him as the Museum faces the problems and opportunities of the 1970s.

At the March meeting of the Board of Trustees, Mr. Hightower was elected a Trustee of the Museum. At the same meeting the Board also elected as Trustees Mr. Gianluigi Gabetti, President of Olivetti-Underwood Corporation, and Mr. Eric Larrabee, author and editor, and Provost and Professor of the Faculty of Arts and Letters at the State University of New York, Buffalo.

—William S. Paley

Letter from the Director

The unsettling aspect of becoming Director of The Museum of Modern Art in 1970 is the fact that lurking around the corner of the decade is 1984. When George Orwell in 1947 picked that particular year as the setting for his novel's futuristic world, it seemed far enough away to be beyond comprehension. And now, we probably all know someone under four years old who will be in college when the year arrives. By then, the Museum will have celebrated its fiftieth birthday and hopefully helped to fend off the furies of Orwell's anti-humanists with some success and no little concentrated dedication.

Like so many American institutions, museums throughout the country are currently faced with questions about themselves and their role in an age of dizzying, often confounding, social and technical change. In many ways the answers the Museum increasingly will be asked to provide may seem curiously unrelated to art as we sometimes narrowly and traditionally think of it.

The chances for The Museum of Modern Art pursuing new directions are greater than they are for any other museum in the United States, if not the world. The Museum was predicated on change. Through Alfred Barr, the Museum's first Director, and later René d'Harnoncourt, his successor, the Museum has ranged imaginatively across a variety of concerns—including urban planning, product design, film, and photography—forms of expression that had, for the most part, not even been acknowledged as art up to that time.

It is largely due to the dedication and insight of these two men along with their colleagues and a host of tireless and generous Trustees through the years that the ideas of what constituted modern art were transformed and expanded for the benefit of several generations.

In focusing on the concerns of the future, the Museum's collections not only provide historical perspective, they also provide a magnificent visual resource through which it is possible to reshape modern education from the standpoint of the viewer rather than the object and consequently provide us with the ability to see—not just works of art but everything, most especially the objects we collectively choose to make up our surroundings. Concurrently our obligations to the community in the largest sense of the word, and the problem of translating visual awareness into positive action to improve our environment as well as our sense of ourselves, are immediately pressing concerns.

In everything we do, the Museum's membership is important; all of you are the envy of every other museum in the country. I hope you will be excited by the new activities and exhibitions at the Museum, and that you will take advantage of your membership often. We rely heavily on your interest. In the years to come it will be essential to the directions we take and will be of great concern to me personally.

—John B. Hightower

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	Tomkins	IV.C.60

The Museum of Modern Art and the Man-Made Environment: An Interim Report

The Museum of Modern Art is unique in that it deals with the whole spectrum of man-made objects, ranging from those whose meaning is largely private, such as painting and sculpture, to those whose meaning is substantially dependent on a socio-economic context, such as industrial design, architecture, and urban planning. As an institution concerned with evaluating the ideas and emotions embodied in the man-made objects of our culture, the Museum has been seeking new ways of comprehending and acting upon the processes that give form to our present environment.

In October 1967, the Museum sponsored the creation of The Institute for Architecture and Urban Studies, an independent, non-profit, educational corporation under a charter of the Board of Regents of The State University of New York. The Institute was conceived as a new educational milieu, both for the training of post-graduate architectural and social planners and for the research into and design of the physical environment. For the last three years it has been testing design proposals against the actual political, social, and economic constraints of implementation and serving as a bridge between the theoretical world of the university and the practical world of planning problems.

Another aspect of the Museum's evolving design program is its response to changing intellectual and emotional circumstances. Just as today the arts and sciences are developing new ways of understanding the structure of the universe, so are man's ways of feeling, thinking, and acting upon his environment changing significantly through design.

Concurrent with advances in the sciences, the development of a new world-view that conceives of systems as dynamic and in a constant state of change has driven designers away from concern with isolated elements toward a focus on processes. Design is thus shifting its emphasis from the production of isolated objects to a more comprehensive approach in which objects are conceived in relation to one another and to their ecological, constructed, and socio-cultural environments. The designer, accordingly, no longer understands the man-made environment as exclusively populated by passive communities of non-related elements, but rather beholds it as a result of the processes of interaction between the physical elements he designs and society's patterns of rules and behavior. The current changes taking place in design research, practice, and education can be seen, therefore, as attempts to develop new design approaches which can deal comprehensively with all factors involved.

To deal with these changes, the Museum is now developing a Program on Environmental Design under its Department of Architecture and Design. This Program will be implemented by means of two different though complementary functions. The first is a *critical,* or retrospective, function; the second is a *postulative,* or prospective, function. The critical function will aim at understanding the meanings and relationships of our present environment by analyzing it in the context of past and contemporary history; the postulative function will explore alternative solutions to the problem of the man-made environment through environmental design projects.

Through its critical functions, the program in one of its projects hopes to develop methods for dealing with the changing circumstances of design with the publication of a series of books entitled *Prospectives of Design.* This project will deal with the fact that the most crucial design contributions of the last decade which merit "collecting" have in many cases not been objects but rather theoretical essays and design proposals. These have greatly expanded two important concepts: first, the notion of what constitutes design and the extent of its relation to the socio-economic environment; and second, the modes by which the designer beholds his environment and the methods by which he attempts to act upon it. This anthology will therefore present the most important theoretical writing of the last decade dealing with this subject. In addition, it will commission essays on the ecological and physical aspects of the man-made environment.

As part of its postulative functions, the program will undertake a series of projects with The Institute for Architecture and Urban Studies. *The Street as a Component of the Urban Environment,* a project commissioned to the Institute by the Department of Housing and Urban Development and The Sloan Foundation, will examine the potential of street design as a means of improving the urban environment. It will analyze the physical and social problems of urban streets in areas of residential, commercial, and mixed land development. This will be done through detailed analysis of various street types in several urban contexts and the development of socially feasible alternate design solutions. This study of streets may lead to the development of new models for community environments. It will culminate in an exhibition at the Museum, tentatively scheduled for late 1972.

The research project entitled *Institutions for a Post-Technological Society: The Future of the Man-Made Environment* attempts to investigate the nature of the crisis of our urban environment with two major concerns: to break through the impasse in dealing with the man-made environment by examining the objectives to be met by those institutions—universities, museums, private and public agencies—concerned with its design, management, and evaluation; and, to postulate the new or restructured types of institutions that will have to be developed to satisfy these objectives. This project will culminate in a publication and a series of presentations at The Museum of Modern Art in the fall of 1971.

—Emilio Ambasz
Curator of Design
Director of the Program on Environmental Design

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The Museum of Modern Art

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

No. 1
FOR IMMEDIATE RELEASE:
January 9, 1970

John Brantley Hightower, Executive Director of the New York State Council on the Arts, has been appointed Director of the Museum of Modern Art, it was announced today by David Rockefeller, Chairman, and William S. Paley, President, of the Museum's Board of Trustees. The appointment will not take effect until May 1, 1970, so that Mr. Hightower can remain in his present position through the New York State Legislative session as Governor Rockefeller has asked for an appropriation of eighteen million dollars for a direct-aid program to the nonprofit cultural institutions in the state, a large increase over previous appropriations.

Mr. Hightower succeeds Bates Lowry, who resigned as Director on May 15, 1969. Since then the Museum has been administered by an Operating Committee, consisting of Walter Bareiss, as Chairman, Wilder Green, Director of the Exhibition Program, and Richard H. Koch, Director of Administration. Mr. Bareiss, a Trustee, will continue to serve as Chairman of the Committee on Painting and Sculpture and will also become Chairman of the Museum's Program Policy Committee.

Mr. Hightower was born in Atlanta, Georgia, in 1933. He was graduated from Yale in 1955, following which he served for two years in the U. S. Marine Corps. He spent from 1957 to 1961 in an executive training post at the First National City Bank. In 1961, he went to the American Heritage Publishing Company, as general assistant to the President and Publisher, and in 1963, to the newly formed New York State Council on the Arts. In 1966, he was Chairman of the Special Planning Panel of the North American Assembly of State and Provincial Art Agencies. He was the U. S. Representative to the UNESCO Seminar on the Performing Arts and was cultural advisor to the Presidential Latin American Commission, headed by Governor Rockefeller last summer. Mr.

(more)

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	Tomkins	IV.C.60

Hightower is also a member of the M. I. T. Commission to Survey the Arts, and is a director of the MacDowell Colony.

Mr. Hightower, who is married and has two children, lives in New York City.

In making the announcement, Mr. Paley and Mr. Rockefeller said, "We are delighted at the action of the Board today. Mr. Hightower has the kind of background, skills and insights that the Board is confident will provide the responsible and imaginative leadership the Museum needs to make the most of the vast opportunities that lie ahead. His sympathetic concern about the problems of institutions devoted to the arts and his sense of mission about the vital role that they play in today's society, have already been a source of stimulation to all the arts in New York State, and we look forward eagerly to his association with the Museum."

* *

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

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	Tomkins	IV.C.60

1/9/70

Modern Names Hightower Director

By GRACE GLUECK

The board of trustees of the Museum of Modern Art yesterday elected John Hightower, executive director of the New York State Council on the Arts, as director. The appointment ends a search that began last May, when the board ousted Bates Lowry, director for less than 10 months.

Mr. Hightower, 36 years old, has been director of the council, which supports the visual and performing arts, for six years. He has earned a reputation as a skilled administrator, an articulate spokesman for the arts and a sponsor of innovative programs, notably in the area of ghetto arts projects. The council was founded by Governor Rockefeller in 1959.

A successful liaison man between Establishment fund sources and the avant garde, Mr. Hightower is also noted for his diplomacy in pushing through controversial council projects and for the smoothness of his relationships with his staff and state legislators.

Support of Governor

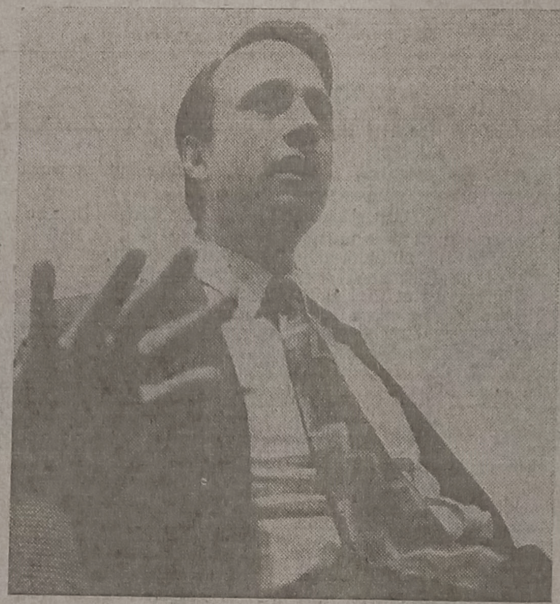
His performance at the council has been warmly endorsed by Governor Rockefeller, who is a trustee and past president of the museum.

Mr. Hightower takes up his new post May 1, at a time of many problems for the pace-setting museum, the most prestigious of its kind in the world. Faced with mounting deficits, it has also outgrown its physical plant and will soon undertake a reported $50-million capital drive to finance operational costs and expansion plans.

In addition, the museum, once an outpost of the avant-garde, has been attacked by younger artists and community groups who feel that its size, prestige and emphasis on acknowledged masters have made it unresponsive to immediate esthetic and political currents.

Yesterday, as trustees left the building after the meeting in which they elected Mr. Hightower, a group of 20 demonstrators from the Art Workers' Coalition was staging a lie-in before "Guernica," the famous antiwar painting by Picasso.

The Coalition, a group of anti-Establishment artists, writers and filmmakers who are out to reform the art world structure, were objecting to what they charged was the museum's failure to keep a promise to collaborate with them on a poster protesting the alleged massacre in Songmy, South Vietnam. They also sought a meeting with the museum's trustees, a request that was refused.



The New York Times

John Hightower discussing his appointment yesterday

The protesters left at 6:30 P.M., after depositing a small wreath in front of the mural. The demonstration was the second the group staged in front of the "Guernica." Last Saturday, members of the group brought a priest and an infant to the site to perform a protest ritual.

Last evening, Mr. Hightower had no comment on how he would deal with the Coalition. Members of the museum's staff have been meeting with the group on various matters for several months. But Mr. Hightower made some observations that related to their concerns.

"There's been a noticeable change in the arts, away from a concern with 'product' and 'object' toward an emphasis on 'process' and 'involvement,'" he said. And he quoted John Lennon, the Beatle, as saying: "Two revolutions currently exist in the world—one is [political] revolution and the other is esthetic."

"It's the age of Aquarius —a time of change," he continued. "Established institutions — specifically in the museum field—suffer a preoccupation with technique rather than art. People in the arts today are too concerned with status and investment rather than with the quality of life. I hope, if it doesn't seem presumptuous of me, to restore some sense of art as that which gives man a sense of his capacities."

As for the role he envisaged for the Modern, Mr. Hightower said: "What I'm most concerned about is that it develop in the broadest of all possible contexts the sense of community. I think, for example, that pollution is as much an esthetic concern as it is an industrial or economic or any other kind of concern."

A staff member said yesterday that the trustees had elected Mr. Hightower "because they feel he's a good man to bring the museum into the 21st century; they also think they've found someone who can really administrate the place."

The post will be mainly an administrative one for Mr. Hightower, who lacks the scholarly background in art history of his predecessor, Mr. Lowry. He will not add to the job of administrative director that of director of the department of painting and sculpture, as Mr. Lowry did—a step that many persons feel overburdened Mr. Lowry and helped lead to his downfall at the museum.

Other reasons cited by trustees for Mr. Lowry's dismissal were a lack of administrative ability, failure in staff and trustee relationships and assumption of responsibilities that might have been delegated.

The search for a candidate to fill the post which reportedly pays $30,000 a year, has occupied the board of trustees for many months. During the fall, a search committee, after many meetings, narrowed the choice to 14 candidates.

Had Two-Man Team

Since Mr. Lowry's departure, the chief administrative post has been held on an interim basis by Walter Bareiss, a trustee and chairman of the museum's Committee on Painting and Sculpture, who took an active role in the hunt.

For many years before Mr. Lowry's tenancy, the museum was run by a two-man team: Alfred Barr Jr., director of museum collections, and the late René d'Harnoncourt, administrative director.

Mr. Hightower, who was born in Atlanta, and graduated from Yale University in 1955, served as a captain in the United States Marine Corps Reserve. He married the former Caroline Warner, an executive assistant with the Carnegie Corporation. They have two children.

Most recently, Mr. Hightower was the United States representative to the United Nations Educational, Scientific and Cultural Organization seminar on the performing arts, held in Canberra, Australia. He also accompanied Governor Rockefeller on his recent fact-finding tour of Latin America.

A staff member at the New York State Council on the Arts described Mr. Hightower yesterday as "not a high-pressure person, with a good sense of humor and a point of view turned on to where the world is."

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ART LOVERS IN THE GARDEN: "All ages, all economic brackets and all degrees of intelligence above those that require institutional care."

By JOHN CANADAY

CLUB, school, playroom, public park, restaurant, movie house, social promenade, trysting place, trade showroom, propaganda and fashion center, the Museum of Modern Art, an institution housed at 11 West 53rd Street but with tentacles that have enveloped the United States and have extended around the world, is in a bad way.

"A bad way," is, of course, a relative term. The museum has no real money troubles, in spite of its reiterations that it scrapes along by observing Spartan economies. It is popular, one of the most popular entertainment palaces in town, having survived an early competitor, the Roxy, although recently its attendance figures have been cut down by a duckling so ugly that nobody ever thought it could become a rival, the Whitney Museum of American Art. And without any question at all, the Museum of Modern Art has been so powerful, and on the whole so beneficial a force in American cultural life, that it could coast for a long time before anybody realized that it was approaching a standstill. But it has been coasting. And when you are middle-aged, you coast a lot more slowly than you used to.

Middle age is a disastrous contradiction for a museum that began by originating the engagingly contradictory term "Museum of Modern Art," denying the character of museums as storehouses of antiquity and taking on all the immediate associations of youth, experiment, adventure and discovery. The trouble is that since its organization in 1929—that was a long time ago—the museum has achieved its goals so consummately that it has worked itself out of a job.

In its first brilliant years—specifically, from 1929 until 1943, when Alfred H. Barr, Jr. was director—the museum closed the gap between modern art and its potential public in this country. Since then it has forced a continuation of Mr. Barr's original program, and in doing so, in spite of some high spots, has created a standard by which youth, experiment, adventure and discovery have become the attributes of an American estheticism so persistent that if we cannot have youth, we must simulate it with face lifting; by which spirited eccentricity is applauded in the absence of significant experiment; by which artificially stimulated excitement passes for adventure, and discovery means a race to come up first with a predictable novelty. The museum has been fertile but it has not bred true; its progeny around the country (and for that matter in New York City) are subject to these unhappy malformations of its original character.

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The museum itself has suffered in the same way, and when it changes directorial hands in 1968, the new men—**Bates Lowry** as Director and Walter Bareiss as Trustee Chairman—will inherit an institution that not only seems to have lost the capacity to do anything more than imitate itself, but also must compete with museums that have learned to imitate it. Both the Jewish Museum and the Guggenheim Museum shifted from their original policies to model themselves on the Museum of Modern Art. Even Huntington Hartford's confused and characterless Gallery of Modern Art, organized in declared opposition to the Museum of Modern Art, sometimes infringes on its territory. And even the Metropolitan Museum, in all its majesty, has tolerated a jazziness in its American section that, surely, we owe to the Museum of Modern Art's having bred a type of collector whose favor is better courted through the presence of Andy Warhol at a reception than by the acquisition of a Leonardo.

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The museum's popularity with a large and varied public is indicative of a cultural backfire, which, although a form of cultural explosion, is not a desirable one. This may be true in all museums, but it is most distressingly true in a museum where people pass blind before a kind of art that they were never meant to understand and would offer them very little reward if they did. Perhaps we should think only of the one person in a hundred or several hundred who finds the museum something more than an expensively decorated place of entertainment with an impressive cachet. Yet it is difficult to look at these hordes of people of all ages, all economic brackets and all degrees of intelligence above those that require institutional care, and believe that the museum has really taught many of them to make any distinction between the great sculpture in the museum garden and the Alice in Wonderland sculpture in Central Park, unless indeed they prefer the latter for reasons quite clear to themselves.

The first job of the new administration may have to be the job that Thomas Hoving set himself as a first one at the Metropolitan—not to attract more people but to make the museum mean more to the people who come there. But this implies an art-historical approach on a broader basis than the Museum of Modern Art shows have allowed lately. You can talk about Jackson Pollock (to take the current show) forever without getting much beyond Jackson Pollock. To relate him to an understanding of art in general for anything but a specialized audience is like trying to explore a city by the exhaustive analysis of a single room.

When the museum first opened, Mr. Barr had great territories to explore for his public, and his success is apparent in the general knowledge of those territories today. Even for anyone who was around at the time, it is difficult to remember that the opening exhibition—combining Cézanne, Gauguin, Van Gogh and Seurat—was an introduction to these men for a section of the public that today would take them for granted. At that time, too, you could introduce the public to a whole new area of understanding with an exhibition called "Cubism and Abstract Art" or another, "Surrealism and Fantastic Art." And when you held the first great American exhibition of Matisse (or Picasso) you were dealing with men of such range that to help people understand them was to increase the public's capacity for other kinds of experience as well. With the exhaustion of this material—or, rather, with the gap closed between it and the public—the decline of the Museum of Modern Art from its position as the most valuable educational force in the art world toward a position now in sight—that of a hothouse for preciosities—began.

This is the first of three articles on the Museum of Modern Art.

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Art: 39 Stephan

m Mission House to Boutique

By JOHN CANADAY

THE GREAT difficulty in reaching an evaluation of the Museum of Modern Art's contribution to American culture is that no statement, favorable or unfavorable, is without legitimate rebuttal supplied by the ramifications of the museum's all-pervasive influence since its founding 39 years ago. If you object that it has produced across the country a public for museum and "art center" programs where art is confused with light entertainment, you must also remember, that when Alfred H. Barr, Jr., created a new kind of museum in 1929, he created it against the grain of a tradition by which an art museum was a form of mortuary.

Mr. Barr was a young scholar who had somehow resisted the premature ossification that afflicted so many museum people at that time. He believed that art could come alive and grow in a museum conceived as a living organism. If he had been named director of the Metropolitan instead of the fledgling Modern, he would probably have revitalized that sleepy institution in the way Francis Henry Taylor revitalized it in 1940 to make it an instrument of public service instead of a repository.

If the example of the Museum of Modern Art did not supply Mr. Taylor with some of his ideas, it must at least have reinforced ideas independently arrived at. And the success of the new museum, which in its eleven years had attached to itself some of the biggest money names and collecting names in the country, supplied a lever for Mr. Taylor or for any other director who wanted money from his board for the expansion of his museum's activities.

Hence the Museum of Modern Art, quite aside from its concern with bringing 20th-century art to a 20th-century public, transformed our ideas of what a museum should be, and made American museums the most progressive in the world. It is difficult to remember, nowadays, how somnolent a place an art museum once could be, until your memory is jogged by a visit to some provincial European collection where no effort is made to attract a public or to edify a visitor by so much as a guided tour, where paintings and sculptures are available for seeing by anyone who is interested in seeing them, and that is that.

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Such a policy may not be progressive, but it still recognizes art first of all as art, and such museums come as a relief, lately, after the American surfeit of ladies' art classes, kiddies' art classes, business men's art classes, Art Can Be Fun evenings (Giggles with Giotto, Pranks with Poussin), dances, fashion shows, treasure hunts (a clue in every painting, if you can find it), members' cocktail parties, lectures on the latest thing ("After Minimal Art—What?") and all the general coddling, cossetting, baby-sitting and competition for attention that has given American museums impressive attendance records at the price of giving the public the idea that the first function of a museum, the first function of art, is to supply a succession of sensations.

If the Museum of Modern Art cannot be blamed for the fact that other museums have reduced its premises to absurdity, neither can it be absolved from its failure to discern the cancerous spot in those premises when it began to spread through the museum's own organism. One ominous symptom was the museum's adoption of the word "exciting" as an adjective of esthetic description, and once it had been legitimitized in the museum's announcements and catalogues, it became the ultimate laudatory word in talk about the museum's shows in circles where "the Modern" and "Bergdorf's" were tossed off alternately and all but interchangeably.

There is, God knows, nothing much more profoundly exciting in a non-Vogue and non-Harper's Bazaar context than great art. But under the obligation to supply excitement after excitement month after month and year after year, while genuinely exciting material became exhausted, the museum began to put its premium on excitement first and significance second. The superficial characteristics of innovation and experiment were validated by the museum's Good Art Seal of Approval in works of art that lacked hopelessly and forever the truly innovational concepts that occur not month after month and year after year but at intervals of many decades or centuries in the development of art.

The Museum of Modern Art, seduced by its own image and backed up by its early record, has sponsored, in recent years, one superficial talent after another. By giving the ukase of the museum's Czaristic authority to inconsequential works of art it has stimulated new excitements in a cat-chasing-its-own-tail cycle of discovery, support, stimulation, discovery, support, and restimulation and around and around in response to a pseudo-growth that has not allowed time for even the most promising movements to strike roots deep enough to feed them.

*

Among the revolutionary concepts in the museum's formation, the one potentially most significant to the widest public was that of unifying within a single framework all the visual arts, including the movies, which at that time were recognized by only a handful of intellectuals as worthy of critical and historical attention: photography, which in 1929 was just emerging from its ambition to be a second-rate form of painting, and architecture and industrial design, the two arts that for undefeatable practical reasons have remained contemptuous of intellectualized evaluations, including the museum's. It is significant in the history of the Museum of Modern Art that its architecture and design program has not grown, while the program in general has multiplied many times. At the museum, nothing succeeds like a sales record. You may excite collectors and donors with your latest line of paintings and sculptures, but you cannot excite General Motors or the Uris Building Corporation with your ideas on how their automobiles and skyscrapers should look. The best you can do is to give a pat on the back to those designers and builders who have managed to produce and sell a product you approve of. And the museum is not greatly interested in post-sales values. What it is interested in is selling.

*

From the beginning the museum has been interested in selling. But selling, like excitement, has different levels of meaning. Modern art had to be sold to a laggard American public as a kind of missionary work, an idealistic project, years after that art had been accepted in Europe. The museum, to its eternal credit, made that sale. But in the process it oversold itself on itself to such an extent that the whole place, now grown to great size, is one enormous boutique. There are the main sales rooms and the sub sales rooms and something like the bargain specials—the little shows that keep the announcements of something new coming between the big shows. The atmosphere is not that of a place where art is offered for contemplation with the privilege of personal response. There is a goading to accept the offered product as the only acceptable one. There is, here, a terrible gap between the original ideal and the resultant fact of an institution whose administrators have been so close to it for so long that, surely, they have not been aware of the deterioration over the years.

This is the second of three articles on the Museum of Modern Art.

New Sn

Ecole des Beaux Arts in Paris. He began to paint in 1944. Since 1963 his work has been seen in about a dozen exhibitions in France, Spain, Germany, Belgium, and Luxembourg. His first American exhibition was held in 1966 at Knoll Associates in New York City and included both painting and sculpture. Last year French television presented a special program on "Twelve Sculptures in Wood" by Mr. Dupuy. He has been a resident of the United States since 1967.

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Art

Can You Be a Museum and Modern Too?

By JOHN CANADAY

THE story goes (and rings true) that when Alfred H. Barr, Jr., approached Gertrude Stein on the subject of her leaving her collection to the Museum of Modern Art, she replied that she was not interested, since "You can be a museum or you can be modern, but you can't be both."

If that is what she said, the sibyl of the Rue de Fleurus was not quite on the button. The Museum of Modern Art has shown, on occasion, that you can be a museum and be modern too. But she was more right than wrong. The schizophrenia suggested by the institution's name became apparent in its early adulthood and, left untreated, has become acute during its early middle age.

The split in the museum's personality is most painful when its modern side is upturned. At heart, the Museum of Modern Art is a museum. At heart, it is historically minded, emotionally geared to the faith that modern art has a historical rationale—as indeed it has. No art, ever, has been more conscious of its historical background, either as something to be revered or—a more vehement form of recognition—as something to be rejected.

It is this rejection of the past that the museum has never quite been able to accept, yet feels a contractual obligation to support. As a result, it has sought to negotiate a compromise with revolution, or any art that passes itself off as revolutionary, by propounding mutually contradictory credos. Its credo as "the Modern" is that revolution is always good because revolution per se is desirable and so hurrah for revolution—hurrah!

*

But its credo as a museum is that revolution isn't really revolution at all. Everything has happened before. Jasper Johns and Robert Rauschenberg are virtually indistinguishable from Giotto and Jacques Louis David, not to mention Phidias and Praxiteles. And the museum would have you believe that you have to look twice to be sure whether that color-field painter over yonder is Helen Frankenthaler or Joseph Mallard William Turner.

If this puts the case in terms of burlesque, burlesque is not far from the demonstrated terms of the museum's recent historical confusions. The Turner show, its most popular success of the last several years, took a painter of genius, born in the 18th century, who saw the cosmos in terms of air, water and fire, and attempted to reduce him to the level of a group of contemporary painters of considerable charm but minor consequence who see the cosmos in terms of the Venice Biennale.

The Turner show was a success with everybody because it was a group of absolutely beautiful paintings great enough by timeless standards to reduce to balderdash the museum's arguments for exhibiting them as modern—while at the same time the museum supplied the avant garde with a laissez-passer to enjoy with impunity the work of a great artist who had formerly been off limits. But neither Turner nor the modern painters he was supposed to have fostered came off very well as historical phenomena within the kinship that the museum attempted to establish.

By that kinship, anyone eager for enlightenment had his choice of deciding that modern painters have distilled Turner's art to a purity that makes a completed Turner regrettably spoiled by elaboration, or deciding that the modern paintings are only rudimentary statements offering in inflated dimensions something that properly belongs in a Turner sketchbook. Or, of course, you could rationalize a point of view by which, simultaneously, a master may be forgiven his greatness and a little man may be applauded for his limitations, which seems to have become the museum's historical approach in its present agony.

The point was reached by degrees. The museum has been involved in an increasingly nervous relationship with a past that it yearns to harmonize with the present and even to employ as a guide for charting the course of the future. Like all historically minded people or institutions, it functions under an ingrained deterministic bias, by which the fact that something happened yesterday is bound to explain why something else happened today, which in turn must tell what is waiting in the wings to happen tomorrow. But the eccentric course of contemporary art since the decline of abstract expressionism has made the past less and less an area where the museum may discover the roots of the present, and more and more just a great bin of miscellaneous material where it must rummage to salvage a crutch.

The Monet show in 1960 was the museum's last demonstration that without bastardizing one half or the other of a hybrid personality you can, indeed, be a museum and modern too. Monet was allowed his historically recognized virtues, and his development as a painter was followed with scholarly clarity until the end, when a disproportionate quantity of late works, including a number of really poor ones, were rung in like blood tests in a paternity suit to make Monet the father of abstract expressionism. But this was only an out-of-balance emphasis on a legitimate point. The exhibition established a relationship between a once-revolutionary way of art that had become traditional and one still new enough for its originality to hit hard—as abstract expressionism, at that time, still did. But things have moved so rapidly that the museum's recent Jackson Pollock show was all museum, not at all modern in the sense of something immediately contemporary and still growing.

It is here, in art forms immediately contemporary but not anticipated, that the museum bumps into its troubles and exhibits the irrational behavior based on private fantasy that characterizes schizophrenics. "The artists lead, we follow," it maintains, and sincerely believes. But its historical mind, its museum mind, is always at work. It does not follow where the artists lead. It follows the lead of those artists whose direction it can understand as the temporary end result of a continuum of change. It understood (and laureated) the early Jasper Johns and Robert Rauschenberg as extensions of European surrealism and dada without suspecting that their art held the recessive gene from which American pop art sprang as an original non-historical expression.

*

Although history-minded, the museum had been the source of dreamy oracular statements that the decline of abstract expressionism would stimulate new interest in figure painting, it was not ready for anything quite as figurative as those vulgar girls in the pop art pictures—a deliberate vulgarity that denied the hyper-estheticism of Marcel Duchamp (a museum favorite) even though a historical case could be made out for Duchamp as the great-grandfather of Claes Oldenburg.

The museum accepted pop art late, only partially, and under duress, while giving its attention to the more elegant, more conventional and, as it turned out, ephemeral excitement over optical art. Optical art was sympathetic to the museum's determinist conclusion that an increased interest in hard-edge abstraction would accompany revived interest in figure painting as a reaction against abstract expressionism's romantic agitation. Here the museum was more nearly right, but it has not yet caught up with minimal art, which represents in unexpected terms the anti-romantic movement that the museum was ready to foster. An organization of such godlike size cannot move with the alacrity of, for instance, the Jewish Museum, which whipped up its Primary Structures show and got it on the floor while the Museum of Modern Art (presumably) was still giving it the historical-analytical eye.

Gertrude Stein's dictum, then, is increasingly valid as the museum ages. It is old enough now so that a generation it educated to revere Barr instead of Berenson, Cézanne instead of Fra Angelico, visits the permanent collection to show old favorites to its children and grandchildren. Having bred, also, a new type of museum eager to take over the job of exploration, the comfortable thing, and the wise thing, for the Museum of Modern Art to do might be to relinquish this function for a while and see how it feels to be a good, solid museum of art from the mid-19th to the mid-20th century, without trimmings. A museum is what it really wants to be.

This is the third of three articles on the Museum of Modern Art.



been seen in about a dozen exhibitions in France, Spain, Germany, Belgium, and Luxembourg. His first American exhibition was held in 1966 at Knoll Associates in New York City and included both painting and sculpture. Last year French television presented a special program on "Twelve Sculptures in Wood" by Mr. Dupuy. He has been a resident of the United States since 1967.

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Can You Be a Museum and Modern Too?



At the Museum of Modern Art: A generation that learned to revere Barr instead of Berenson, now has children and grandchildren. Bob Gruen

been seen in about a dozen exhibitions in France, Spain, Germany, Belgium, and Luxembourg. His first American exhibition was held in 1966 at Knoll Associates in New York City and included both painting and sculpture. Last year French television presented a special program on "Twelve Sculptures in Wood" by Mr. Dupuy. He has been a resident of the United States since 1967.

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The Museum of Modern Art

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

No. 138
Friday, December 27, 1968
FOR IMMEDIATE RELEASE

THE MACHINE AND NATURE, an audio-visual concert, will be held at The Museum of Modern Art on January 15 and 16 at 8:30 p.m. in connection with the exhibition THE MACHINE AS SEEN AT THE END OF THE MECHANICAL AGE. The program opens with Jean Dupuy's concert "Chorus for Six Hearts" using a machine as the musical instrument and closes with a performance called "Chambers" composed by Alvin Lucier for conch shells.

A large variation of Jean Dupuy's Heart Beats Dust, which is currently on view in THE MACHINE show, is the major performer during the first half of the program. The machine, which is six times larger than the construction exhibited in the galleries, operates on the same principle: dust, enclosed in a glass-faced cube and made visible by a light beam of high intensity, is activated by acoustic vibrations produced by the rhythm of heart beats, breathing, vocal chords, and pulsations. Mr. Dupuy will be assisted by five people connected to the machine by stethoscopes. The concert is presented at the Museum through a generous grant from the Celanese Corporation.

Following an intermission, during which coffee will be served, Alvin Lucier will give an environmental concert composed for conch shells. The shells are played like trumpets by eight performers, including Mr. Lucier and his wife, and are moved through various sized portable resonant environments created by the performers. "Chambers" was composed in May 1968 in La Jolla, California, but is continuously changed and varied by different performers making different versions.

Jean Dupuy was born in Moulin, France, in 1925 and studied architecture at the Ecole des Beaux Arts in Paris. He began to paint in 1944. Since 1963 his work has been seen in about a dozen exhibitions in France, Spain, Germany, Belgium, and Luxembourg. His first American exhibition was held in 1966 at Knoll Associates in New York City and included both painting and sculpture. Last year French television presented a special program on "Twelve Sculptures in Wood" by Mr. Dupuy. He has been a resident of the United States since 1967.

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Alvin Lucier was born in Nashua, New Hampshire, attended Yale and Brandeis Universities, and from 1960 to 1962 lived and composed in Rome on a Fulbright Scholarship. Since then he has been a member of the faculty of Brandeis University as Director of the Electronic Music Studio and Director of the Brandeis Choral Union and the University Chamber Chorus. With the latter ensemble he has premiered and recorded numerous important works by Earle Brown, John Cage, Morton Feldman, and others. Mr. Lucier's electronic works have been performed extensively in Europe and the United States by the Sonic Arts Group of which he is a member. The score for "Chambers" appears in the first 1969 issue of Rapport.

Tickets for each evening are available from the Museum for $3.50; $2.60 to Museum members.

* *

Additional information available from Elizabeth Shaw, Director, Department of Public Information, and Linda Gordon, Coordinator, Public Services, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. 245-3200.

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ART LETTER
ARTWORLD INTELLIGENCE FOR PROFESSIONALS

VOL. VI, NO. 9 SEPTEMBER 1977

MOMA'S APARTMENT-TOWER PLANS: MORE DETAILS, MORE CONTROVERSY

When plans for the Museum of Modern Art's unusual construction project were first announced (ART LETTER, Mar. '76), the details disclosed were skimpy, arousing the concern of a variety of interested observers: those who wondered whether the museum's survival-plan could be adapted to serve the needs of other hard-pressed cultural institutions, and those who cared about MOMA's future and wanted to determine for themselves whether the museum's administrators really knew what they were getting into. Now, with its projected start-up date (early '78) drawing near, the museum has had to submit its plans for approval by several public bodies, greatly increasing the volume of available detail and augmenting the controversy surrounding the project. The following report, based on the released data and interviews with museum officials and consultants for the project, details the latest plans and the questions still remaining.

The Building

The latest plans, as devised by the museum, its consultants and Cesar Pelli, the project's architect, call for construction of a new structure to the west of MOMA's present building, consisting of a nine-story museum wing (three of those stories to be below ground) over which will be built a 42-story apartment tower. Total combined height of the tower and new wing, under present plans, will be 561 feet. The new museum wing will contain approximately 165,000 square feet, doubling MOMA's present gallery space. It will also contain an auditorium, library, study centers and staff offices. A glass-enclosed members restaurant and a restaurant for the general public will be built at the east end of the museum's sculpture garden, occupying part of the space which is now the garden's upper terrace. The museum's present building will be renovated.

The apartment tower will contain about 175 luxury rental apartments and 68 condominiums -- a major change from the original plan. The original idea, inspired by Olympic Tower -- a midtown Manhattan project jointly sponsored and successfully marketed by Arlen Realty & Development Corp. (which is developer for MOMA's project) and the late Aristotle Onassis's Victory Development Corp., was to build an all-condominium tower of about 200 apartments. But the planners for MOMA's project decided that the marketing prospects for condominiums were too risky, especially in light of marketing problems experienced by Galleria, another new luxury-condominium building in midtown.

The Economics

The motivating force behind this scheme (aside from the desire to expand the museum's exhibition space) is the urgent need to increase the museum's dwindling endowment and balance its deficit-ridden budget (ART LETTER, June '75). With an unrestricted endowment of only about $13 million and an operating deficit which has hovered around $1 million since 1968-69 (last year, it was $800,000), the museum

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was, in the opinion of its administrators, headed for its fiscal demise by about 1988, unless some corrective action were taken. It seemed unlikely to them that they could raise sufficient funds for the museum's endowment without the glamorous inducement of a major building program, and, according to their projections, they would have had to have raised an unachievable $56 million to put MOMA on a secure financial footing if they expanded the museum without the benefit of additional revenues which the apartment tower was devised to provide.

MOMA's elaborate construction scheme has the potential of raising an additional $36 million for its endowment and operating expenses: $16 million which the museum hopes to raise directly for its endowment (up from the originally announced goal of $10 million), plus $20 million which the museum is raising for its expansion, but which will eventually be returned to it in the form of tax equivalency payments. The latter are amounts at least equal to the property taxes which would ordinarily be due to the city from the tower, but which (according to provisions in special legislation passed by the State Legislature and approved by the city Board of Estimate to facilitate the project) will be waived by the city and funneled, instead, to the museum. (Out of this money, however, the city will be paid taxes equal to the greater of the following: 10% of the tax equivalency payments, or the amount of taxes which would have been due the city from the taxable property absorbed by the museum for its expansion.) The net annual amount of tax equivalency payments received by the museum is expected to rise from $182,500 in 1980-81 to $1.3 million in 1990-91. Thereafter, any increase in the amount of the tax equivalency payments will be divided equally with the city.

The $20 million in tax equivalency payments will actually be reimbursement to MOMA's endowment for the $20 million it raises to fund its own expansion: $13 million to be raised in contributions (in addition to the aforementioned $16 million in contributions going directly to the endowment) and $5-7 million in proceeds from the sale of its air rights. (According to the original announcement, the museum expansion was to have cost only $17 million: $10 million to be raised in direct contributions; $7 million for the air rights.) But although the funds from the tax equivalency payments are, technically, to become part of the museum's endowment, they will probably be immediately spent to help defray MOMA's operating costs, instead of being held, like most endowment funds, on a long-term basis. MOMA has been dipping into its endowment to make up its operating deficit for several years, but it has, up to now, found no way of adequately replenishing those funds -- a problem which is expected to be solved by the steady flow of tax equivalency payments. After the museum is reimbursed, through these payments, for the cost of expansion plus accrued interest (a process expected to take at least 35 years), the city will have the option of receiving future tax payments itself or of allowing such payments to continue to be funneled to the museum for its endowment and/or operating budget.

Payment for the air rights will be made to the museum by the Trust for Cultural Resources, a public-benefit corporation created by the special state legislation to obtain MOMA's air rights, arrange for their development, and shield the museum from financial risk in the venture. The trust, which has a five-member board headed by Gavin MacBain, retired chairman of Bristol-Myers, will probably float bonds to raise the $5-7 million (the exact amount is still being negotiated) to purchase the air rights. These bonds are to be repaid from the trust's 50% share of proceeds from the sale and rental of apartments in the new tower. (The other 50% goes to the developer, Arlen.) The trust hopes to convince a consortium of foundations to guarantee repayment of the bonds in the event that the tower's proceeds fall short of expectations.

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The basic operating cost of the new wing is projected at $869,800 in 1980-81, while the expanded operation is expected to generate $1.33 million in new income: admission, $391,700; membership, $275,800; "auxiliary activities" such as restaurant and bookstore sales, $660,500.

The anticipated construction cost of the apartment tower is still at the original projection of $23 million, with financing (probably from an insurance company) to be arranged by the developer. The museum's assets, according to the plan, would be immune from risk, since the entire venture is being handled by the trust, with the developer responsible for paying the tower's operating costs, tax equivalency payments and debt service, whether or not the venture is commercially successful.

The Timetable

Construction, originally planned to begin this year, is now expected to begin in early '78, to be completed in 1980, a year after the museum's 50th anniversary. Plans call for the museum to stay open (with selective closings of certain areas) during the entire period of construction. By 1979, the museum hopes to have pledges for its entire $29-million construction and endowment fund drive, with final payments to be made by 1983. MOMA officials say they already have pledges for about $18.5 million: $7.5 million from MOMA trustees and their foundations; $10 million from the Rockefeller Brothers Fund (of which $3 million must be matched two-to-one); $1 million in a Challenge Grant from the National Endowment for the Arts (which must be matched three-to-one).

MOMA officials expect that a final decision to embark upon the project will be made next month. But before this can happen, several pieces must fall into place: First, MOMA officials must feel assured that the construction, once started, will be finished. This means, among other things, that Arlen must pin down financing for the tower -- a task which is expected to be made easier if Arlen is successful in its attempt to find buyers for the condominiums in advance of construction. Second, the Trust for Cultural Resources must acquire the property to the west of MOMA, to accommodate its expansion. Although the special state legislation gives condemnation powers to the trust, it has been attempting to negotiate purchase agreements with the owners of the affected buildings. These attempts have succeeded with the owners of two of the buildings (for a total purchase price of about $2 million), but negotiations, at this writing, have not yet been concluded for the third, which houses the Museum of Contemporary Crafts and the American Crafts Council. The building's owners are concerned not only with the purchase price but also with finding a suitable relocation site.

Finally, the variances in height and set-back regulations required for the planned building must be approved by three city bodies before construction can begin: the City Planning Commission, Board of Standards and Appeals, Board of Estimate. Approval has already been voted by Community Planning Board No. 5.

The Opposition

Objections to the project, voiced at a hearing held prior to the Community Planning Board's vote, and in various articles and statements which have recently been published, range from unhappiness with the shadow that the tower will cast on the museum's garden in the afternoon to charges that the whole scheme is unconstitutional. Some architects and other persons concerned about architecture are disturbed by what they see as the disruption of the street's special low-scale, intimate character. They also object to the 30% diminution of the sculpture garden, and the possible further damage to the already compromised integrity of

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the museum's 1939 facade by Philip Goodwin and Edward Durell Stone. Other critics argue that if the city wants to help the museum, it should do so through direct subsidy (which it has consistently declined to do), rather than earmark a potential stream of tax revenue to benefit a private institution. Still others worry about whether the museum's involvement in real estate may somehow divert its attention from its proper focus, subverting its mission.

Perhaps the most troublesome opposition, from the museum's standpoint, is that of the neighboring Hotel Dorset, which is concerned that the tower may diminish its sunlight and its business, and which has filed suit in State Supreme Court charging that the establishment of the trust is unconstitutional because it illegally diverts what would otherwise be city tax revenues, and because there was no "home-rule message" from the City Council to the State Legislature, requesting that the trust be established. Donald Elliott, counsel for the trust, told ART LETTER that he was confident that the trust could win in court on these issues, and added that it plans to go ahead with the project even if the suit remains unresolved when construction is to begin.

* * *

OTHER MUSEUM NEWS: National Endowment for the Arts awards 59 Challenge Grants totaling $27 million. The grants must be matched three-to-one from new or increased sources of funding. Among the grantees: Chicago Art Institute, $500,000; Baltimore Museum, $800,000; Brooklyn Museum, $1 million; Dallas Museum of Fine Arts, $75,000; Denver Museum, $75,000; Detroit Arts Institute, $750,000; Metropolitan Museum, $1 million; Museum of Modern Art, $1 million. NEA has required that those of its grantees which were also named to receive Challenge Grants from the National Endowment for the Humanities (i.e. the Metropolitan, MOMA, Baltimore, Brooklyn, Detroit) choose the grant of one agency or the other.

FALL ROUND-UP OF GRANTS TO INDIVIDUALS

NEA VISUAL ARTS AND MUSEUM GRANTS: Programs for which individuals may apply (and for which the deadline has not already passed) are listed here. Students are not eligible. For more information and application, write: Visual Arts Program (for artists and craftspersons) or Museum Program (for museum professionals), NEA, Washington, D.C. 20506.

Artists Fellowships -- Grants generally of $7,500 (although some may be $3,000 or $10,000). Deadline: Oct. 14.

Craftsmen's Fellowships -- Grants of $7,500. Deadline: Dec. 20.

Master Craftsmen Apprenticeships -- $3,000 grants for master craftsmen to hire apprentices, generally for nine months. Deadline: Sept. 30.

Fellowships for Museum Professionals -- Grants up to $20,000 for leaves of absence of one to 12 months for independent research, travel, writing, other projects. Deadline: Oct. 3.

GUGGENHEIM FELLOWSHIPS: John Simon Guggenheim Memorial Foundation this year awarded average grants of $13,500 to about 300 scholars and artists in the U.S. and Canada. Deadline for next year: Oct. 1. For more information and application, write the foundation at: 90 Park Ave., New York, N.Y. 10016.

NEH GRANTS: Programs of the National Endowment for the Humanities for which individuals may apply are listed here:

Research Grants -- Grants in the following categories: General Research (deadline: Dec. 1); Research Materials, support for production of basic reference works and for efforts to make historical and literary works more available for

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	Tomkins	IV.C.60

scholarly purposes (deadline: Nov. 15). For more information and application, write: Division of Research Grants, NEH, Washington, D.C. 20506.

Fellowships -- Grants are available in the following categories: Fellowships for Independent Study and Research, maximum grants of $10,000 for six months, $20,000 for 12 months (deadline: June 1); Fellowships in Residence for College Teachers, maximum grants of $14,500 plus a travel and moving allowance of $500 for advanced university study by persons who teach in undergraduate and two-year colleges (deadline: Nov. 7); Summer Stipends, $2,500 for two months of full-time research by college and university teachers, who must be nominated by officers of their institutions; or by other humanities scholars, who may apply directly (deadline: Oct. 17); Summer Seminars for College Teachers, $2,000 plus up to $400 for travel, for advanced study at major educational institutions by teachers from undergraduate and two-year colleges (deadline: Mar. 13); Fellowships and Stipends for the Professions, to give non-teaching professionals a chance to study the historical, social, cultural and philosophical dimensions of their professional interests (further information and application instructions to be available in December). For more information and application, write: Division of Fellowships, NEH, 806 15th St., N.W., Washington, D.C. 20506.

NATIONAL MUSEUM ACT: Programs for which individuals may apply (and for which the deadline has not already passed) are listed here. Grantees must be employed or sponsored by museums, academic institutions offering museum-related training, or nonprofit museum-related organizations. Applications should be made through these organizations or institutions. For more information and application, write: Administrator, National Museum Act, Arts and Industries Building -- Room 1463, Smithsonian Institution, Washington, D.C. 20560.

Travel for Museum Professionals -- Grants up to $2,000 for costs of transportation and other expenses of travel/study. Eligible: persons employed in museum work for at least two consecutive years. Deadline: Dec. 1.

Special Studies and Research -- Grants for essential costs such as salaries, supplies, travel, etc. Deadline: Dec. 1.

SMITHSONIAN FELLOWSHIPS: Smithsonian Institution offers fellowships to support independent research in art history (particularly American art) in association with the institution's staff and using Smithsonian collections and other facilities. Annual stipends are $10,000 plus research allowance for postdoctoral scholars; $5,000 plus research allowance for doctoral candidates preparing dissertations. Also available: several research appointments without financial support. Deadline: Jan. 15. For more information and application, write: Office of Academic Studies, Smithsonian Institution, SI 356, Washington, D.C. 20560.

TIFFANY AWARDS: Louis Comfort Tiffany Foundation offers 20 grants of $5,000 each to painters and sculptors, in its first open competition since the late '60s. Deadline: Oct. 1. For more information and application, write the foundation at: 1083 Fifth Ave., New York, N.Y. 10028.

PEOPLE: Two museum directors resign: Stephen Prokopoff, Chicago Museum of Contemporary Art; Gabriella Jeppson, Boston Institute of Contemporary Art...Thomas Garver, exhibitions curator, Fine Arts Museum of San Francisco, returns to his former post as director, Newport Harbor Museum, Newport Beach, Calif....Joseph Duffey, assistant secretary of state for educational and cultural affairs, is selected by President Carter to be chairman, National Endowment for the Humanities...Nancy Englander, head of NEH's Museums and Historical Organizations Program, becomes executive director of the MacDowell Colony, Peterborough, N.H....Anne Hawley is new executive director of Massachusetts Council on the Arts and Humanities.

DIED: Naum Gabo, 87, world-renowned Russian-born Constructivist sculptor.

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ART LETTER'S SELECTIVE GUIDE TO FALL MUSEUM EXHIBITIONS

NEW YORK:

METROPOLITAN MUSEUM: Irish Treasures, Oct. 15-Jan. 15; Early Christian Art, Nov. 19-Feb. 12; Alfred Stieglitz Collection, Dec. 9-Feb. 20.

MUSEUM OF MODERN ART: Cezanne: The Late Work, Oct. 7- Jan. 3.

GUGGENHEIM MUSEUM: David Hare 1967-'77, Sept. 30-Oct. 30; Lucio Fontana retrospective, Oct. 21-Dec. 11.

WHITNEY MUSEUM: Jasper Johns retrospective, Oct. 18-Jan. 22.

BROOKLYN MUSEUM: Women Artists 1550-1950, Oct. 1-Nov. 27

WASHINGTON, D.C.:

NATIONAL GALLERY: Matisse cut-outs, Sept. 10-Oct. 23.

NATIONAL COLLECTION OF FINE ARTS: Raphael Soyer, Sept. 30-Nov. 27.

HIRSHHORN MUSEUM: Noland retrospective, 1st half, Oct. 1-Nov. 27; Earthworks, Oct. 27-Jan.; Gregory Gillespie, Dec. 22-Feb. 12.

CORCORAN GALLERY: Noland retrospective, 2nd half, Oct. 1-Nov. 29; Howard Mehring, Norman Sammitt, Manuel Alvarez Bravo, Dec. 10-Jan. 21.

OTHER CITIES:

BOSTON MUSEUM OF FINE ARTS: Alan Sonfist, Oct. 4-Nov. 27; Whistler prints, Nov. 22-Dec. 31.

ALBRIGHT-KNOX GALLERY, Buffalo, N.Y.: Rauschenberg retrospective, Sept. 25-Oct. 30; Rafael Ferrer, Nov. 12-Dec. 31.

INSTITUTE OF CONTEMPORARY ART, UNIVERSITY OF PENNSYLVANIA, Philadelphia: Paul Thek, Nov. 11-Dec. 4; Drawings by 7 Architects, Dec. 16-Feb. 2.

BALTIMORE MUSEUM: Morris Louis: The Veil Cycle, Nov. 29-Jan. 22.

CARNEGIE INSTITUTE, Pittsburgh: Pierre Alechinsky, Oct. 28-Jan. 8.

NEUBERGER MUSEUM, Purchase, N.Y.: Michael Singer.

RHODE ISLAND SCHOOL OF DESIGN, Providence: Portrait Photography, Sept. 1-Oct. 2; Harry Callahan, Oct. 13-Nov. 13.

NEW ORLEANS MUSEUM: Treasures of Tutankhamun, Sept. 18-Jan. 15.

CLEVELAND MUSEUM: Turner watercolors, Sept. 27-Nov. 27; Fiberworks, Oct. 5-Nov. 20.

CHICAGO ART INSTITUTE: Europe in the '70s: Aspects of Recent Art, Oct. 8-Nov. 27; Rauschenberg retrospective, Dec. 3-Jan. 15.

MUSEUM OF CONTEMPORARY ART, Chicago: A View of a Decade, Sept. 10-Nov. 10.

WADSWORTH ATHENEUM, Hartford, Ct.: Daniel Buren "Dominoes", to Sept. 26.

WALKER ART CENTER, Minneapolis: James Stirling, Sept. 18-Oct. 30, "Scale and Environment", Oct. 2-Nov. 27.

CONTEMPORARY ARTS MUSEUM, Houston: Chicano art in Texas, to Oct. 16; Narrative/Story Art: 1967-77, Dec. 10-Feb. 10.

FORT WORTH ART MUSEUM: Los Angeles in the '70s, Oct. 9-Nov. 20.

KIMBELL ART MUSEUM, Fort Worth: Matisse's Jazz, Nov. 5-Jan. 15.

SAN FRANCISCO MUSEUM OF MODERN ART: Serge Lifar collection of ballet set and costume designs, Sept. 14-Oct. 30; Julien Levy photography collection, Nov. 4-Dec. 18.

LOS ANGELES COUNTY MUSEUM: Robert Janz, to Oct. 23; Diebenkorn, to Sept. 25.

LOS ANGELES INSTITUTE OF CONTEMPORARY ART: Live from LA, Sept. 20-Oct. 20; Unstretched from France & Southern California, Nov. 5-Dec. 16.

LA JOLLA MUSEUM OF CONTEMPORARY ART: "California Architecture: 1960-76", Oct. 28-Dec. 4.

SEATTLE MUSEUM: Art of Islam, Sept. 29-Dec. 4; Patrick Ireland, Alex Katz, Nov. 17-Jan. 8.

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44

PLACING PICASSOS REQUIRED ART, TOO

Museum's Director Recalls Months Preparing Show

By RICHARD F. SHEPARD

There were 11,200 people who dropped by the Museum of Modern Art last weekend to see the Picassos and prove a point: There's more to an art exhibition than putting the stuff along the walls; you have to make room for the traffic. The Monday-Tuesday total at yesterday's closing was 5,008.

Planning for the big show began a year ago when Rene d'Harnoncourt, the museum's director, saw the Picasso display in Paris, bought the catalogue and decided to do it differently in New York.

From the Picasso flag floating in front of the museum, with the artist's signature, to the little Picasso signatures on the walls to keep the visitor on the Picasso track inside, the New York exhibition of more than 230 sculptures, plus drawings, collages and prints, represents months of preparation.

Many Problems to Solve

"Except for the American Indian show we had in 1941, this show presented the greatest number of problems," the director said. "The variety of style and raw materials, the variety of content and form, all those are greater than almost any show I have done."

Mr. d'Harnoncourt started by making careful line drawings of each item in the show, each done to scale. He did this from what he saw in Paris, from the catalogue and from photographs.

"A drawing forces you to concentrate on all details," he said. "In Paris and London the Picassos were exhibited on a chronological basis. I wanted to show the items on the basis of groups that fit together."

The drawings were neatly grouped. Then the museum staff considered where they would put them. They began with bare walls and a sweep of floor space in the museum's ground-level Garden Gallery.

Mr. d'Harnoncourt, assisted by Alicia Legg, associate curator of the department of paintings and sculpture, forged the ground plans. Walls were drawn in and a round room was designed to fill the center of a large rectangular gallery.

Drawings Given Scale

"I had this group of drawings of enormous heads, but they were enormous only in scale, not in size," he said. "Only when you are close can you see how big they really are. A nose may be 20 times as big as a real nose.

"I wanted a place where you wouldn't see them from far away," he continued. "I also [illegible] because of their size, greedy

Chicago Ge



they should not be cramped. That's why I used the round room. In a square room, the corners tell you the size. Here the effect is one of infinite space."

The ground plans centered on two dozen vistas along the path visitors are expected to follow around the exhibition. The plans showed what a viewer would see from each of the stops along the way.

The museum tried for effects that would try to prepare the visitor for the next things along the route, or offer a contrast. Where Mr. d'Harnoncourt has labelled Vistas 9 and 10—there are no such numbers posted; they are merely his guide—there are lean and airy constructions.

"Space is indicated by iron bars, indicating that what has shape here is the space," the director put it.

"At Vista 11, you go back to things that are models, dealing with the shape of the mass itself," he said.

Mr. d'Harnoncourt and his staff have made changes since the opening.

"You know, Picasso may fit in many different ways," he said. "I had placed the monkey with the motor in his head with the ready-made parts. Then I found it looked better in the lobby with the other large bronzes. I had the Cubist head against a black backdrop. Then I realized that with the dark floor it looked flat. So we now use white; it brings out the depth."

Mr. d'Harnoncourt sighed and said:

"The important thing is not to get carried away and make something more dramatic than it is. You are serving the artist and the public, but it's not a theatrical performance."

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