

THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

No. 115

October 2, 1962

Governor Nelson A. Rockefeller will speak to an invited audience of 280 tonight at the Museum of Modern Art, 11 West 53 Street, at a dinner marking the final phase of the Museum's 30th Anniversary Drive for building, endowment and program. He is expected to arrive at the Museum at 7:30 p.m.

The Governor, whose own collection of modern art is well known, has been a Trustee of the Museum since 1932. He served as President twice (1939-41 and 1946-53) and as Chairman of the Board (1957-58). His mother, Mrs. John D. Rockefeller Jr., was one of the founders of the Museum in 1929.

The Governor will be introduced by William A. M. Burden, Chairman of the Board of the Museum, and former United States Ambassador to Belgium.

Other speakers at the dinner will be René d'Harnoncourt, Director of the Museum, who will describe the new additions for which ground will be broken in November, and Gardner Cowles, Chairman of the 30th Anniversary Drive.

Mr. Cowles (Editor and Publisher of Look Magazine) will announce that \$19,150,000 has been raised since the drive was launched in November 1959. He will urge the audience to help the Museum in its next immediate objective--to raise \$2,000,000 by the end of this year which will be matched, dollar for dollar, by the Rockefeller Brothers Fund, thus bringing the total to more than \$23,000,000 by December 31.

The dinner will be held in the third floor galleries where the forty-two foot wide triptych, Water Lilies by Monet, has been especially installed for the evening.

Before the dinner, guests will have cocktails in the Lobby of the Museum where an exhibition of scale models of the new additions went on view today.

Guests will include artists, writers, collectors and patrons of the arts from various parts of the country. (A partial list is attached,)

Schedule: 7:30 - cocktails in main lobby, 11 West 53 St., where the exhibition of models is on view.

8:15 - dinner served on the third floor.

9:15 - William A. M. Burden, welcomes guests and introduces

9:18-9:30 - Rene d'Harnoncourt, Director of Museum.

9:30-9:45 - Governor Nelson A. Rockefeller.

9:45-9:50 - Gardner Cowles, Chairman, 30th Anniversary Drive.

Note: The Governor will not use a prepared text for his talk.

If you are planning to assign a photographer or reporter, would you please call Elizabeth Shaw, Publicity Director, Museum of Modern Art, Circle 5-8900. We will, of course, have a press table at the dinner.

THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 3-8900

Tuesday, October 2, 1962

THE MUSEUM OF MODERN ART BUILDS

OCTOBER 2 DINNER

Partial List of Guests

Mr. Larry L. Aldrich	Mr. and Mrs. Richard Lippold
Mrs. Vincent Astor	Mr. and Mrs. Albert A. List
Mr. and Mrs. David E. Bright	Mr. and Mrs. Henry Luce
Mr. and Mrs. Gordon Bunshaft	Mrs. Samuel A. Marx
Mr. and Mrs. Shirley C. Burden	Mr. and Mrs. Robert Motherwell
Mr. and Mrs. Gilbert W. Chapman	Mr. Roy E. Neuberger
Mr. and Mrs. Walker Evans	Mrs. Louise Nevelson
Mrs. Marshall Field <i>just</i>	Mr. and Mrs. Arnold Newman
Mr. and Mrs. Bernard F. Gimbel	Mr. and Mrs. William S. Paley
Dr. and Mrs. Robert Goldwater	Mrs. Bliss Parkinson
Mr. Lloyd Goodrich	Mr. and Mrs. David Rockefeller
Mr. and Mrs. Ira Haupt	Mr. and Mrs. John D. Rockefeller 3r
Mr. and Mrs. August Heckscher	Mr. and Mrs. Mark Rothko
Mr. and Mrs. Henry J. Heinz II	Mrs. Eero Saarinen
Mr. Harold K. Hochschild	Mr. and Mrs. James Thrall Soby
Mr. and Mrs. Robert Kintner	Mrs. Nate B. Spingold
Mrs. Albert D. Lasker	Captain and Mrs. Edward Steichen
Mr. and Mrs. Jacques Lipchitz	Mr. and Mrs. G. David Thompson

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TRANSCRIPT OF REMARKS BY
GOVERNOR NELSON. A. ROCKEFELLER
RECEPTION AND DINNER
MUSEUM OF MODERN ART
NEW YORK CITY, NEW YORK
OCTOBER 2, 1962 - 10:00 P. M.

Thanks, Bill, for your very gracious and wonderful introduction.

Trustees, members of the staff of the museum, and all who are drawn together here this evening because of their great love of art and their devotion to the museum:

This is a wonderful occasion and a very moving one, I think, for all of us, when one thinks back fifty years to the Armory Show -- a show that shocked and rocked this city and stimulated interest in contemporary forms of expression which was long overdue. It was this show which inspired the group of devoted and courageous collectors -- the avant garde of the collectors in the city and in the country -- who joined together to form this museum because they believed in contemporary forms of expression and felt that there was an unreasonable lag between creation and appreciation. They wanted to see if they couldn't close that gap so that a great artist didn't have to die before people were sure he was a great artist.

So we are here this evening to welcome the artists who are present and enjoy both them and their creative works.

Among that small band of stalwarts were Miss Lizzy Bliss, A. Conger Goodyear, Mrs. Murray Crane, my mother, and others who gathered together and took a small office space in the Hecksher Building. Alfred Barr became the heart and the soul of this movement. He was young, had faith, brilliance, and education, and I think that he has been the one who, step by step, has followed this institution most closely. One could really say this is the people's museum, and its history and its growth have been in response to the people, not alone of New York City, not alone of New York State, or even of this nation, but people around the world.

Under Alfred's guidance and with the sponsorship of this group -- people who had faith and belief and courage -- the museum began to grow in humble surroundings.

During the days of the WPA art program, we wanted to encourage industrial buildings to use murals. So we encouraged some of the easel artists, one might say, to become mural painters, and we had a show in the museum. It was a great show and it was a great experiment, but I will never forget having to go down to J. P. Morgan & Company and see Mr. Morgan to apologize and ask him what he would like us to do about the picture of him with a chorus girl on his knees and a wad of money on his right-hand side. This picture was one of the products of our effort.

Luckily, he was a man of great perception and a great sense of humor, and he agreed with us that the thing to do was to hang it, but not in a conspicuous spot. We did and it was part of the growth of this institution -- the freedom and the enthusiasm and the excitement. The museum was in tune with the times, and it always has stayed that way -- stayed in front.

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It has succeeded in achieving its goal, which was not a very simple goal in those days, of reducing the time lag between creation and appreciation. And, thanks again to Alfred and Dorothy Miller, who has been so wonderful in her work with him, it has set standards; it has helped a great many of us who were feeling our way in these new forms of expression to understand and to have the courage to make decisions, because we were able to come here and see the selection they had made, which because of their perception gave us some guidance and awareness in those new and experimental fields.

Then, going to the side which relates to this evening, namely, that of finance, which has been a facet of the museum's problems, I have to recall a story of going with Bob Moses in the early thirties -- I was then treasurer of the museum -- to the opening of Jones Beach. When we went into the parking space there was a 25-cent charge; then we went through the locker rooms and there was a 25-cent charge; and out on the beach there was a 25-cent charge. And I said, "Bob, how do you get away with it?"

"Well," he said, "the people appreciate more when they pay for -- even to a small extent -- the benefits that they enjoy." He said, "It means more to them."

As a conscientious treasurer, this sowed some seeds in my mind. At that time the trustees were contributing \$200,000 a year to the museum's maintenance, which was a very generous sum. And I think it fair to say that -- although I am not too familiar in detail with the figures of the museum today -- that the trustees, in their generosity, are still contributing a sum comparable to that.

But the budget of the museum has grown from \$200,000 to \$2,800,000, and the bulk of the \$2,800,000 has come from earnings, admission charges, the sale of catalogues, museum memberships. There were few members in those years; but membership has grown steadily, thanks to Emily Woodruff's devoted efforts and guidance. Today there are 30,000 members of this museum, from all over the world.

There is no institution like it.

The books, the publications, which Monroe Wheeler has done with such brilliance, ladies and gentlemen, have become the great art publications of the world, and are subscribed to through the memberships and circulated around the world and translated into I don't know how many languages. I think it fair to say that Monroe has made this the greatest art publishing house that the world has ever known.

The people have paid for and enjoyed the privilege and the opportunity of seeing the work that is being done by the great artists of our times through this institution. And, in response to the people, it grew, and we moved from the office space in the Hecksher Building to a small building.

Then the plans were developed for this building in which we are now, enjoying this delightful gathering. And Philip Goodwin and Ed Stone, working together, worked on this building and developed the magnificent structure we are in, and we felt this really had reached the peak. But again, the demand became larger than the facilities.

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Then one of the exciting programs was developed, perhaps one less known to those of you here. But to the people, to the childre of this city and this state, this is one of the great programs -- the program developed by Victor D'Amico in the field of art education. Victor really reached the young people, and the old people, and all the people, and his program was so popular, first with the schools and then with the school at the museum, that we had to build a building next door for his educational program. That grew and grew on its own.

We moved from one field to another, and Captain Steichen started what became a really exciting program in the field of photography. And again, the institution has gone out in front, as the leading institution in photography. You will remember his magnificent show which went around the world and was one of the great human portrayals of the individual, of the family, of just life, the world over -- "The Family of Man." That show was probably seen by more people in the world than any single exhibition ever shown. It has that warmth of human quality which Captain Steichen has in such generous nature. The show was distributed by the State Department. We paid for the first copy and then, in response to the crowds in foreign countries, the department bought two other copies.

So it has gone with the library and the print collection, on which Bill Lieberman has done such a marvelous job.

In each one of these areas I think that one has to feel that this museum is a product of the devotion and the brilliance and the sensitivity and dedication of innumerable people, because each one of the functions that has been carried out is the result of the love and devotion of those who work in that department -- not only the head person, but those who work with him.

And now this people's museum again is responding to demand. And thanks to what Bill is doing and Von Shant, and the trustees, and Mike Crowles, who has done so much in this program, and Dave, my brother, who has been working with him -- they have all done yeoman's work in making possible the next major step of making the materials and the knowledge and the sensitivities of those who are part of the organization available to the people so that it can be adequately shared and enjoyed.

It should be borne in mind that 30,000 members exist and that the membership which comes to the museum represents only about a third or a quarter of the attendance.

At one point the trustees thought of turning to the City of New York for financial assistance -- which could amount to a million or more dollars a year. But we wanted to maintain our independence here in this institution. We wanted to show avant garde painters and whomever from wherever, or whatever we felt should be available to the people without intervention or censorship. That's why the museum has remained a people's museum, directly in touch with the people.

All I can say to those who are present and have been a part of this museum is that I know you have received, many times over, in satisfaction and inner feelings of warmth, the thrill of being a part of this institution, rewards far beyond the time or the money which you have given. I know that is the way each and every one of us feels.

We are now in the closing days of a campaign to raise \$25,000,000, to make this institution available, not only here in its physical quarters but throughout the world, through its various institutions and instruments.

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We are close to that goal. And I think that all those who are here tonight, and through you, your friends, are happy to make it possible to go over the top and to complete the plans which have so brilliantly been drawn by Philip Johnson, who has been so intimate in his work with the museum for over thirty years -- we owe Phil a great deal.

As Phil so eloquently said, this institution has in it probably some of the most exciting leaders in the broad ranges of the arts that are to be found anywhere in the world.

It took the genius of René d'Harnoncourt to be able to pull this group together to make it effective, to be able to bring all of us, whether we were trustees or members of the staff, into harmony in one of the great undertakings of the free world, because this really is one of the great undertakings of the free world.

And, René, Bill's tribute to you, in my opinion, was one of the most deserved and one of the most eloquent tributes I have ever heard, and I would like to salute René and say that under your leadership we can, thanks to your help and your devotion and your assistance, with others, make available the final amount of this sum which is needed, so that this dream which has been unfolding can come to fruition. Then maybe we can all sit on the lily pads painted behind us and take life easy.

Thanks loads.