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## recent work

The Renaissance Society at
The University of Chicago

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# THE CLARIFICATION OF SOCIAL REALITY



Jack Burnham

> "Again, we have to direct our attention to the historical character of art. Art as such, not only its various styles and forms, is a historical phenomenon. And history perhaps now is catching up with art, or art is catching up with history. The historical locus and function of art are now changing. The *real, reality,* is becoming technique in a literal, 'practical' sense; making and remaking things rather than painting pictures . . ." *Herbert Marcuse*[1]

My first meeting with Hans Haacke was during the spring of 1962. At the time he was studying at the Tyler School of Art in Philadelphia, the result of a Fulbright grant. Just previously he had worked under Stanley Hayter at the Atelier 17 in Paris, and before that, he had completed the equivalent of a Master of Fine Arts degree at the Hochschule für Bildende Künste in Kassel, West Germany. The artist invited me to see a small exhibition of his recent prints and reliefs which was to be held that coming fall in the Wittenborn bookstore on Madison Avenue in New York City.

At the time, Haacke was much influenced by Group Zero, composed mainly of young German artists centered in Düsseldorf. Zero believed in the negation of formalist mannerisms, then rampant throughout Europe, and the reification of light, shadow, repetition, and reflection. The show at Wittenborn consisted of plexiglas and stainless steel reliefs, inkless intaglio prints, and prints of nearly invisible yellow dots. All nearing zero amid the clutter of books and browsers. Outside the bookstore I remarked to Haacke that it was a pity that such subliminal art had to be viewed within the confines of a noisy and obviously overcrowded space for books. Haacke replied that, on the contrary, he was rather pleased by the juxtaposition, since he did not find reading to be incompatible with the aims of his art.

The term *political artist,* while descriptively helpful, is probably a liability and somewhat of a misnomer when applied to Haacke. First and foremost his work is intended to be art; it is presented as art, and, as is proper, its polemical content is left to the viewer to define. Not that it is that obscure. The bite is there and intended, but it is far subtler than the satire implicit in the Weimar debaucheries of George Grosz, or the anti-Nazi posters of John Heartfield. Or for that matter, the political posters of the Heidelberg artist-lawyer-publisher, Klaus Staeck. And yet with the resurgence of political art in Europe during the late 1960's and the 1970's, Hans Haacke remains the only effective artist in the United States dealing primarily with social and economic issues.

## EARLY CAREER

Much of this has to do with the artist's own particular conditioning and talents. Born in Cologne and raised near Bonn, Haacke was 9 years old at the end of the Second World War. His father had been a member of the Social Democratic Party before the rise of Nazism, and later an anthroposophist—his father's refusal to join the Nazi Party cost him his job with the city of Cologne. Thus, Haacke was taught absolute verbal discretion as a tactic of survival. This, coupled with his status as a resident alien in the United States, probably accounts for the oblique and low-key quality of his most effective art works. Yet, ultimately it is Haacke's very thorough scholarship and craftsmanship which provides his art with the quiet authority rarely found in any political tract or poster.

By 1962 Haacke began to fabricate plexiglas containers partially filled with water which formed various fluid configurations when inverted. From these followed wind-propelled balloons and sail pieces, condensation cubes, and constructions utilizing refrigeration coils. What separates most of these efforts from the mainstream of kineticism is Haacke's keen interest in natural processes, rather than machinery or movement for their own sake. From 1965 my correspondence with the artist reveals that both of us shared an interest in art as "system" rather than art as "object." At first these "systems" were easily controlled quasi-natural systems, interactions between randomizing elements in the environment and Haacke's constructions.

But he began to see the limitations implicit in finite gallery pieces, and from 1967 Haacke occasionally worked outdoors with the environment, animals, meteorological conditions, and with human passersby. With Haacke's third exhibition at the Howard Wise Gallery in 1969, the artist had definitely extended the range of his systems thinking to include modes of communication and social interaction. For instance, this exhibition included continual news printouts from an on-site UPI teletype machine, a gallery-goers' residence information

chart, figures from the New York mayoral elections, and various documentations of past outdoor works. It also utilized water circulation, high-voltage discharge lines, and an ant ecology. This proved to be a watershed between the older work with "natural systems" and the newer art concerned primarily with human social contingencies.

This shift resulted from several factors. The artist readily acknowledges an intellectual debt to the *General Systems Theory* of the biologist, Ludwig von Bertalanffy. In Bertalanffy's book of that title,[2] the author stresses the infinite interaction and interrelatedness of all phenomena and life forms. It is this vast continuum of cause and effect that prompted Haacke to use plant and animal life as an extension of the art object. Moreover, as an artist Haacke was intrigued by Bertalanffy's discovery of the structural similarities between various levels of systemic complexity and dependency. Yet, he was not prepared for the volatile responses that his art created when he moved from the neutrality of elementary chemical and mechanical relationships to contemporary social events and economic conditions. According to Bertalanffy and other systems theoricists, all living entities function as open systems, systems which metabolically sustain themselves through the inflow and outflow of materials and energy. Systems exist through the relative flexibility and perviousness of their boundaries.

Haacke was gradually drawn to economics and political science as he realized that with important human situations the definition of boundaries (e. g., those between social classes, occupations, and contending economic interests) remains enormously vague and infused with elaborate mythologies, myths being the nearly invisible "glue" used by societies to weld their conflicting interests into a workable whole. Certainly as social scientists, both Howard Becker and John Walton have observed in regard to Haacke's work that the thrust and intentions of the artist's efforts are not too dissimilar from their own; namely the revelation of underlying social circumstances.[3] But as they have pointed out, the effects that Haacke has on his peers and the public, via the aura of the art gallery or museum, differs considerably from the dissemination of academic papers where the context is generally that of communication between social scientists.

The artist's gradual transition from quasi-sculptural art systems to documentation was also facilitated by the appearance of Conceptual Art in New York City during the 1968-69 season. A dealer at the time, Seth Siegelaub coordinated one of the first entirely conceptual exhibitions with Douglas Huebler, Robert Barry, Joseph Kosuth, and Lawrence Weiner. Siegelaub, instead of using the facilities of a gallery, rented a Mid-Town furnished office and simply distributed copies of the exhibition catalogue on a table. No "art works" as such were shown. As a contextual shift the effects were electric. Haacke had a great deal of admiration for the tactics of Siegelaub and his artists, and quickly understood the implications of printed and photographic documentation for his own investigations.

One might recall that Haacke grew to maturity during the height of the Cold War in West Germany. The choice between Stalinist Communism and the rebuilding of a rampant Capitalism with Neo-Nazi overtones provided a bleak choice for many West German students. The only alternative to these seemed to be some form of democratic Socialism, idealistic and usually lacking political efficacy. Moreover, the politicization of students, even art students, in Europe is far more thorough than it is in this country. In the United States during the 1960's Haacke remained a student of world events through a sizeable range of periodicals in German, English, and French. But his status as a resident alien prevented serious participation in any internal American issues, such as the problems of racial equality or the Vietnam War.

In retrospect, certain key events during the late 1960's did trigger Haacke's desire to create art with more purpose than penthouse decoration. During the spring of 1968 the artist closely followed events in Paris with the May Revolution. What particularly fascinated him was the dissemination of posters and street graffiti by the Atelier Populaire. He became aware of the futility of the "Angry Arts" exhibitions and demonstrations being held in New York City at the height of the Vietnam conflict. Also in the spring of 1969 Haacke, along with many other American artists, made the decision not to participate in the 10th São Paulo Bienal, due to American support of political repression in Brazil. From 1969 to 1972 the Art Workers Coalition in New York City attempted to raise the art world's political awareness and to improve the legal and economic status of artists through regular meetings and proposals, few of which were successful. Haacke did take an active

role in the Coalition's programs, but keenly felt the futility of his efforts.

## INCIDENTS WITH MUSEUMS

Focal in Haacke's conversion to the documentation of socio-economic conditions are several incidents which happened in connection with various exhibitions during the years 1970 and 1971. With the summer of 1970 he was invited to take part in an experimental exhibition sponsored by the Fondation Maeght at St. Paul de Vence in the South of France. Travel and living expenses were paid, but the food, accommodations, and working conditions for the participating artists were spartan at best. Haacke felt that there was an ironic contradiction between the dignity and opulent hospitality that the museum's founder, Aimé Maeght, accorded his private guests and his provisions for the group of young American artists who were expected to provide avant-garde diversion. The artist devised a performance piece entitled *On Sale at the Fondation Maeght* which ironically connected the tax-free status of the museum with the business objectives of the Galerie Maeght in Paris. One must envision the elegant sculpture gardens of the Fondation and the surrounding Mediterranean hillsides to appreciate Haacke's "ecological systems." The first was the creation of fresh green foliage with the aid of an overhead irrigation system; another consisted of a cleared, circular patch of forest, reduced to stubble by a tethered goat; and a third was the act of freeing ten turtles. These works were aesthetic irritants only in as much as their near invisibility created a tension with the Giacometti and Arp sculptures in the Fondation's garden.

In 1970 the Museum of Modern Art's curator, Kynaston McShine, asked Haacke to participate in his "Information," the first conceptual exhibition mounted by a museum in the United States. Haacke planned to poll the public with ballot boxes, his question to be released the night before the opening; it read: "Would the fact that Governor Rockefeller has not denounced President Nixon's Indochina policy be a reason for you not to vote for him in November?" Not only did this question cut through national and state politics, it concerned one of the Museum's most influential board members, Nelson Rockefeller, then very much a presidential contender. Haacke not only gauged the anti-war sentiments of the Museum's visitors, he tested the political tolerance of the Museum itself. To the Museum's credit it did not rise to the provocation and forbid the poll. By the end of the "Information" exhibition there were 25,566 *YES* tallies and 11,563 *NO* tallies, clearly a 2 to 1 ratio.

In her review of the "Information" exhibition, the critic Emily Genauer wrote: "One may wonder at the humor (propriety, obviously is too archaic a concept even to consider) of such poll-taking in a museum founded by the governor's mother, headed by his brother, and served by himself and other members of his family in important financial and administrative capacities since its founding 40 years ago."[4] While Haacke later conceded that the MOMA-Poll was essentially harmless, it magnified in his mind two related issues: one was the degree that powerful families dominate quasi-public institutions, and the other was the threat of covert censorship through the rejection of his work for supposed lack of artistic merit or quality. Haacke, as with a number of younger artists, began to understand that "taste-making" was also a form of tacit political control. This was further strengthened when Haacke was approached in 1970 to write an essay on his work for an anthology dealing with the aesthetic implications of systems. His contribution included some observations concerning the MOMA-Poll and the subsequent cancellation of his show at the Guggenheim Museum. The editor asked that he remove these remarks as being inappropriate. Haacke withdrew the essay, and he was even more intrigued by the obvious political boundaries surrounding artistic dialogue.

To what extent are acts such as Haacke's merely "provocation," as some of his critics have charged? This has to be answered in the context of understanding what *is allowed* in contemporary art. As Haacke argues, ". . . there is also a large segment of society which deeply hopes that art is different, that art is produced, promoted and consumed in a totally disinterested fashion. The liberal myth has it that beauty is ideologically neutral."[5] Haacke's artistic *bête-noire,* if he has one, is the hegemony which Formalism maintained for so long in the United States over painting and sculpture: "For decades now [Greenbergian Formalism] has managed to have us believe that art floats ten feet above the ground and has nothing to do with the historical situation out of which it grew . . . . The only

acknowledged link with history is a stylistic one. The development of those 'mainstream' styles, however, is again viewed as an isolated phenomenon, self-generative and unresponsive to the pressures of historical society. Supposedly only art breeds 'good' art. Any outside input contaminates and makes it inferior."[6] Clearly there was, at least in the early 1970's and perhaps even today, an extreme imbalance between form and content, with content ultimately being diminished to critical description of form. In such a context Haacke's art did appear to be a 'provocation,' since it appeared to ask the wrong questions, at the wrong time, and in the wrong setting.

Shortly after the MOMA-Poll the artist agreed to prepare a one-man exhibition for the Guggenheim Museum. A month and a half before the opening this was cancelled by the Museum's director, Thomas Messer, because Haacke refused to omit three works, two being documentations with photographs and captions of all the buildings owned by two major real estate groups in Manhattan, and the other being a general socio-economic poll to be taken of the Guggenheim's visitors. Haacke made copies of his letters to and from the Museum and made them public to the media. Much of the press accused Thomas Messer of outright censorship. Messer replied that while the real estate investigation might have laudable motives, it remained "a muckraking venture" whose authenticity would be impossible to prove in court. He stressed that unlimited freedom was impossible in a museum context.

Haacke noted that all of his information was collected from public records at the New York County Clerk's Office. The real estate pieces were purely factual with no evaluation added. Significantly enough, an investigating team from the New York Police Department was interested in using Haacke's documentation in its prosecution of organized crime. And in October of 1972 the renowned architectural critic of *The New York Times,* Ada Louise Huxtable, cited Haacke's "Shapolsky et al Manhattan Real Estate Holdings" as a work of "impeccable commentary" and "superb social analysis."[7] Since the Guggenheim's refusal, a number of other museums and galleries have willingly shown the real estate pieces.

For the Cologne Wallraf-Richartz Museum's centennial celebration exhibition "PROJEKT '74" Haacke proposed to display the provenance of Edouard Manet's *Bunch of Asparagus,* (1880) a still-life owned by the Museum. After some negotiation the project was rejected by the Museum's Directors Dr. Horst Keller and Prof. Gert von der Osten. The piece consisted of 10 panels; seven were biographies and photographs of former owners of the painting and the other three were descriptions and photos of the Wallraf-Richartz-Kuratorium which had acquired the painting through the efforts of its Chairman, Hermann J. Abs. The Directors' reason for rejecting the project concerned the inclusion of Herr Abs' business background, since he was a major donor to the Museum and possibly the most powerful banker in Europe. The Abs panel was in no way inflammatory and thoroughly consistent with the biographical information carried on the other panels of the painting's owners. What probably provoked the Directors was the indication of Abs' position in the Nazi Regime as head of the foreign division of the Deutsche Bank from 1937 to 1945. Before the end of the Second World War, Abs was on the Board of Directors of more than 50 German corporations. The Museum claimed that since Abs was not an owner of the painting *per se,* it was improper to focus on his identity, although it was completely through his agency that the painting was donated to the Museum. The issue, as Haacke saw it, was one of semantics.

In June of 1974, shortly before the opening of "PROJEKT '74," Haacke left for Paris from Cologne. Several of the artists connected with the exhibition had decided to withdraw their work, but the conceptualist, Daniel Buren, with Haacke's consent, decided to paste facsimilies of the Manet provenance over his own work. Without consulting Buren, the Museum promptly pasted typing paper over the Haacke inclusions. This act generated considerable controversy in the West German press. Haacke's insistence on showing what he chose once invited reverts to the issue "freedom of art"—just what are the boundaries of artistic freedom and how are these decided? He realized that museum censorship usually remains undetected because institutions generally make decisions on completed art before announcing a public commitment to the artist.

For some critics it seems that Haacke has developed the habit of 'provoking' art institutions into rejecting his work, subsequently producing a scandal by making the results public. Yet, he has considered the ensuing publicity to be a valid continuation

of his art, a logical extension of his philosophy of "real-time systems." The results are obviously didactic: possibly the first artist to bring his case successfully before the public, Haacke wanted to prove that normally powerless artists do have rights. Moreover, Haacke inadvertently devised a form of art revealing the inner decision-making mechanisms of museum policy, especially as these relate to powerful interests both external and internal, as he states,

> In principle, the decisions of museum officials, ideologically highly determined or receptive to deviations from the norm, follow the boundaries set by their employers. These boundaries need not be expressly stated in order to be operative. Frequently museum officials have internalized the thinking of their superiors to a degree that it becomes natural for them to make the 'right' decisions and a congenial atmosphere reigns between employee and employer.[8]

## THE CURRENT WORKS

Following the Manet provenance, in 1975 the artist created a suite of panels based on a provenance of George Seurat's *Les Poseuses* (small version, 1888). Again Haacke used a full-scale color reproduction of the original study plus 14 panels documenting the lives of the various owners of the painting. Beginning with Jules Christophe, an anarchist and good friend of the painter, the painting is traced as pure commodity to its most recent destination, Artemis S.A., an art investment corporation. *Les Poseuses'* last reported sale price was $1,033,200 at an auction at Christie's in London. Haacke's biographies have virtually the appearance and typographical consistency of business documents. There is a kind of sterile inevitability to these biographies as the Seurat passes from collector to collector, growing in value, and finally to a private holding company for an "impressive profit."

Following the propriety of Manet's *Bunch of Asparagus,* Haacke carefully chose the artist and subject of this study. Repeating the serial order of the provenance, the painting consists of three poses of the same model juxtaposed in time. The left-hand pose matches the flatness of Seurat's *La Grande Jatte* in the background. The bilateral symmetry of the center pose picks up the corner of the room. While the model in right profile, seated, matches the angularity of the wall as she puts on her stockings. Allegorically the painting hints of past, present, and future, as do other three-women compositions. And no doubt the scrutinized nudity of the model is analagous to the 'disrobing' process experienced by the painting's owners.

The question of "context" is something that the artist has repeatedly considered. In themselves the two provenances are rather routine art historical exercises. Yet, it is the role-reversal of artist *qua* historian making art which focuses new light on art history procedures and their generally unconscious manipulation of social meaning. When asked about art in relation to art history Haacke replied,

> Art history has a rather short and quite genteel history of its own. For more than a hundred years, the time when it took shape as a discipline, and well into the 20th Century, the majority of art historians originated in the high bourgeoisie or the nobility. These were the classes that had the resources and the social veneer to engage in the seemingly unproductive study of the history of art. Some of this social elitism is still lingering on today, handed down for generations from Ph.D. advisors to their candidates. To make such an observation is not to question the personal integrity or the intellectual rigor of these individuals. It does suggest, though, that the way we talk about and look at art today might still be influenced by the often unconscious inherited or adopted class-allegiances of those who established art history as a profession.[9]

The formal presentation of Haacke's newer conceptual works reveals an interesting paradox. As 'art' they can be interpreted as mock documentations. Yet, in most instances they are valid documentations of existing socio-economic conditions. The use of photographs adds to their dry, explicit authenticity. Haacke feels that painterly easel art can no longer convey the subtleties and complexities of the international business world. His poetry is seen to reside in things as they actually are, give or take a bit of rearrangement. But it is this stark, almost prosaic, quality which leads some observers to interpret Haacke's work as conceptualism's classical impulse.

The reasons behind this literalism have much to do with the lack of efficacy of protest art, or art utilizing political statements. For instance, a Ben Shahn painting today evokes nostalgia for the left-liberal causes of the 1930's and '40's, but it leaves little impact on questions effecting contemporary life. Regarding political art, Haacke feels that he sympathizes " . . . with their feelings, but I'm not sure that the rhetorical way some of them go about it is at the level at which their targets are operating. If you make protest paintings you are likely to stay below the sophistication of the apparatus that you are attacking. It's emotionally gratifying . . . . But in effect, once the work arrives in a public place it only addresses itself to people who share these feelings and are already convinced. Appeals and condemnations don't make you think."[10]

During the late 1960's one of New York City's largest public relations agencies, Ruder & Finn, successfully campaigned to interest large corporations in the investment of their advertising dollars in the sponsorship of important art exhibitions. Nina Kaiden, Vice-President at Ruder & Finn in charge of their Fine Arts Program, sold the approach on the basis that supporting the arts was considerably cheaper and more prestigious than investing in the traditional advertising media. As the fifth largest oil company in the world, Mobil Oil Corporation has sponsored perhaps one of the most extensive and sophisticated programs of fine arts underwriting, from its many offerings on Public Broadcasting System's *Masterpiece Theatre* to its international art exhibitions (e.g., as are documented in "Mobilization").

Haacke's "Mobilization" contrasts C. Douglas Dillon's account of one Mobil-sponsored art contest in Ghana, and video taping of another exhibition in Indonesia by the U.S.I.A., with a page from a speech by Mobil's Public Relations Manager, Raymond D'Argenio, in which he extolls his corporation's support of several art projects. Two factors are significant. Haacke leaves no doubt in our minds that Mobil Oil's international expansion and American foreign policy objects are virtually synonymous. Second, Mobil's accrued prestige due to its fine arts programs gives the corporation more authority when it desires to make policy statements through the media. In essence, Haacke is reiterating the view that there is no such thing as art free of ideology. Moreover, the selected support and presentation of art can be in itself an ideological act.

During the 1976 exhibition of the two Mobil pieces, "Mobilization" and "The Good Will Umbrella," at Max Protetch Gallery in Washington, D.C., lawyers working for U.S. Senate committees concerned with energy legislation took special note of Haacke's art works. Key phrases and ideas from these pieces have been used by several journalists and academics. "The Good Will Umbrella" was reproduced in its entirety in *Qualitative Sociology*, a new sociological journal published in Baltimore and Syracuse.

Haacke relates that in April of 1977 the *Arts Cafe*, an alternative gallery in Hartford, Connecticut, exhibited the two Mobil Oil documentations. Simultaneously, the Wadsworth Atheneum exhibited his "Seurat" panels. The organizer for the *Arts Cafe* exhibition indicated that the moderator of a local cultural events program on public television wished to interview the artist. Later the moderator dropped the offer to cover the exhibitions with Haacke. Given Mobil's influential support for public television (PBS has been referred to as the Petroleum Broadcasting System), Haacke believes that the television interviewer performed an act of self-censorship, one which substantiates Haacke's observation that pervasive philanthropy can be one of the most effective means for indirect control of the media.

"The Chase Advantage" (1976), a silkscreen print on acrylic plastic, was assembled to contrast the effects of art in a business environment with the underlying reasons for a policy of publicity. "Give Yourself The Chase Advantage" is a slogan used by the Chase Manhattan Bank in its advertising copy for nearly two years. The photograph of banker David Rockefeller appeared in the Business Section of *The New York Times*. Although the components of this print were separately chosen and reassembled by Haacke, they exude the congenial yet dignified appearance of one of America's leading bank chairmen expressing the fact that, not only does good art generate an aura of good will, it is eminently profitable. Certainly this last fact is the *ne plus ultra* of banking policy.

The ironies do not end here as we identify the painting or print behind David Rockefeller as a Victor Vasarely. We see that the Chase logo forming an octagon picks up the parallel lines of the Vasarely. As to the career of the Hungarian-French

artist, during the 1950's, Vasarely wrote quasi-socialist tracts on the distribution of low-cost multiple art to the masses. In the 1960's, he amassed a fortune as a leading exponent of "Op Art." Vasarely's art maintains a neutral precision and deliberateness harmonizing well with the aims of corporations and universities sharing a need for visual muzak.

In 1975 Haacke fabricated a series of 6 plaques, photoengraved magnesium plates mounted on aluminum, which were entitled, "On Social Grease." Each contains a statement on the arts by a leading American businessman, financier, or politician. Extracted from a *New York Times* quote dated May 1, 1969, Nelson Rockefeller, Trustee of the New York Museum of Modern Art, is quoted as saying, "My appreciation and enjoyment of art are aesthetic rather than intellectual. I am not really concerned with what the artist means; it is not an intellectual operation—it is what I feel."

Yet in October, 1978, former Vice President Nelson Rockefeller could announce the sale of reproductions from approximately 100 originals in the Rockefeller art collection. Sale prices ranged from $75 to $7,500 for each reproduction, with some half million catalogues distributed. The Rockefeller collection is obviously worth many millions, and the venture into reproductions is an expensive investment. Yet, can we take Vice President Rockefeller literally when he speaks of merely wanting to share the beauty of his collection with others? The American Art Dealers Association has criticized the former vice president for potentially cheapening the originals and confusing the public. But through the merchandising of reproductions in the M.O.M.A. collection, both Rockefeller brothers understand that they have substantially increased the market value of their museum's art.

Each time a reproduced art work is featured in a book or magazine, or is placed in a private home, it adds to the art work's "brand name" authority, and consequently its desirability as a commodity. With the immense publicity accompanying the Rockefeller Collection through the sale of selected reproductions, not only does Nelson Rockefeller substantially increase the Collection's value, he increases his tax benefits and makes his Collection more desirable to institutions if and when he decides to donate portions of it. Doubtless at this stage in life, Nelson Rockefeller is not particularly concerned with the prospect of making money from art, but it would certainly augment his own self-esteem if he could in effect publicly validate his powers of connoisseurship. Haacke occasionally brings to light such deviation from selfless philanthropy.

A most blatant example of self-congratulation occurs with Haacke's "The Road to Profits is Paved with Culture" (1976). The left panel is a facsimile of an advertisement by Allied Chemical Corporation of big business support for American cultural programs. It insists that, in spite of a general recession, companies have donated over $600 million to various cultural activities in the period between 1971 and 1975. The thrust of Allied Chemical's copy is a variation on the "trickle theory," suggesting that only bigger profits can mean more funds for the arts. It ends with the salutary observation that "The artist in America always has traveled a rocky road. It's going to take more profits, not just good intentions, to take some of the bumps out of that trip."

Haacke counters with a panel entitled "0.08% of Profits for Culture," Allied Chemical Foundation's contributions to cultural activities for 1975, in terms of the actual percentage as related to profits. With profits of $116.2 million, their contribution was $92,750 or 0.08%. In response to a pollution and dumping conviction, Allied Chemical was fined $13.3 million in October 1976, by the District Court of Richmond, Virginia. Concurrently they embarked on an advertising campaign with the theme "Profits Are For People." With an $8 million endowment for the establishment of an environmental protection foundation in Virginia, the court agreed to reduce Allied Chemical's fine to $5 million, thus granting a tax advantage of $4 million and a reputation for supporting environmental care. Certain oil companies have pioneered the technique of appearing in publicity to be natural resource conservationists while exploiting those same resources for enormous return.

The "trickle theory" is best exemplified by Haacke's print, "Tiffany Cares" (1978). Here the artist has reproduced one of Tiffany's editorial advertisements captioned "Are the Rich A Menace?" These occasional editorials are the brain children of Tiffany's chairman of the board, Walter Hoving. Hoving, who could be described as flamboyantly conservative, believes that we should return to the roots of the Protestant Work Ethic, where the wealthy are encouraged to enjoy their

luxury and not to be ashamed of it, because, after all, they are God's favorites by virtue of their money-making abilities. The rich are not a menace, according to Mr. Hoving, because investments and dividends mean jobs for the average person, thus reaffirming the inherent goodness of Capitalism. According to the Tiffany copy, the results of the investment of a million dollars partially or wholly support 100 people. Haacke's retort is that *"The 9,240,000 Unemployed in The United States of America Demand The Immediate Creation of More Millionaires."* Ninety-two thousand new millionaires would just about get everybody out of the state unemployment agencies, reiterating the old saying that the salvation of the poor lies in the creation of new capital.

## CONCLUDING REMARKS

Is Haacke exemplifying Christ driving the money-changers out of the temple, as one critic decided against? Certainly that interpretation is superficially justified, but there is probably a stronger allegiance to art as a tradition than to ideology of the left. If Haacke is chronicling the defilement of the Art Muse by its most prestigious manipulators and possessors, there is no lost irony to the fact that he is using the decorative trappings of the icons of power to do it; cast metal corporation board plaques, the sober layouts and typography of business magazine advertisements, and the charts, graphs, and statistical resumes so cherished by academics, economists, and the legal world. This fighting fire with fire, affirms art by isolating those who would fix, manipulate, or otherwise control the palpable residue of artists' lives.

Within the past four years such left-oriented magazines as *The Fox, October, Left Curve,* and *Red Herring* have made an impact upon the American art community, but probably not as much as their editors would have hoped. Aside from occasionally reprinted Marxist posters, photographs of inner city mural projects, semiotic critiques of capitalist advertising, and frame-by-frame analysis from New-Left movies, there is a notable lack of serious gallery art with a left political slant. Haacke is almost a unique specimen. Even Haacke's various clashes with museums, although they may have had an initial dampening effect, do not prevent his exhibiting in the most established institutions, as he himself remarks,

> I think it is noteworthy that in spite of the censorship of works of mine by two museums and possibly silent exclusion from other shows, I am still invited to exhibit here and there. This demonstrates that the art system is quite flexible and does not act as a monolith. What is 'inappropriate' for exhibition at the Guggenheim can find genuine sympathizers in other institutions, or might just serve a specific public relations need of the moment. Notoriety opens some doors where it closes others. I have learned that liberal societies have a voracious appetite for deviations from the norm, simply because they don't want to be bored. And they are prepared to pay for it.[11]

This blasé attitude of Haacke's, his apparent ideological flexibility gives many Marxists cause to question the *"epistemological activism"* of the artist, that is his ability to call a spade a spade, without all the niceties of gallery protocol and feigned 'scientific neutrality.' Possibly Haacke may go to meetings and sign protest petitions, but in their eyes, that is not enough. Haacke is still working—producing art which is consistently shown in galleries and museums—while many dedicated Marxists have forsaken the making of art as a bourgeois crutch, a diversion with no teeth and little audience. Some thoughtful Marxists write exposés of museum policy and gallery practice. Most see too clearly the collapse of formalist aesthetics and "Modernism," and as a result they gravitate towards political reeducation through media presentations, others read and think, or commit themselves to activist politics. To those who have made such a choice, Haacke lacks a certain hatred born out of frustration and engagé masochism marking the true radical. What is probably most unsettling is that his art succeeds in an era already cynically impervious to ideological persuasion.

Much of the doctrinaire position of Marxist art theoreticians can be summed up in Mel Ramsden's attack on the book dealing with Haacke's political art, *Framing and Being Framed.* Towards the end of his review Ramsden writes,

> Becker and Walton [two sociologists] seem to regard Haacke's work as militant since it impinges on the world in which Haacke himself operates and makes a living. I am not so convinced, if only because many of his provoca-

tions appear too often to echo harmlessly around the art world. This is, militancy is more than being a 'socially concerned artist' making your living from reminding the art world that it is a 'system.' Militancy is not sectional. It is being a producer at grips with the Realpolitik of the historico-material reality and, above all, it is *the necessity of penetrating the superstructural demands of the militant non-proletariat with the economic and living social demands of the world revolutionary movements.*[12]

The issue of 'activist militancy' as opposed to 'artistic militancy' is one that remains unresolvable. Too often 'activist militancy' deteriorates into illustrated Agitprop slogans or boring, class-aimed harangues. In their fervor to avoid internal contradictions, activists seek art which is not art, and they get what they ask for. Perhaps the cost of art is a certain degree of ideological impurity and inattention to the status of human beings at large. Some would say that this is an unaffordable luxury, but the lack of it might prove to be an unbearable impoverishment. Lately the art historian Robert C. Hobbs has best summarized Haacke's position as artist in another review of *Framing and Being Framed:*

Playing on the specific proclivities of the modern art audience, Haacke gives them a wealth of information relating both to themselves and to the art world. However, interestingly enough, he becomes extremely taciturn when it comes to giving them much information regarding art itself. Captivated by these graphs and beguiled by these statistics, viewers are lulled into equating delight in new information with aesthetic pleasure. Only a few recognize that they are being presented blatant images of what is not art but only marginally presented with what is. Perhaps Haacke is playing a Zen game of giving us koans, refutative and paradoxical aphorisms, that refuse to explain the inexplicable so they describe what it is not. Transcendence and understanding of the ineffable can only be understood by intuition—never by inculcation. For those who regard art as a pedagogical tool, graphs and statistics suffice, but for those interested in penetrating its essence, Haacke's pieces only remove the cataracts by separating it from its bureaucratic framework. But they, the viewers, must then work to come to grips with art itself after the various superimpositions that have been attached to it have been removed. It's as though Haacke in his art was attempting to disengage the art in Fenway Court from the overbearing omnipresent spirit of Isabella Stuart Gardner in order that her idiosyncratic vision, her sense of placement, and her obsequious respect for faded but splendorous bric-a-brac would not overpower the glorious painting in the way that pages of old diaries press upon the flowers they contain. Haacke does not interpret art for us; he only takes it out of dimly lit halls by casting a bright light on the shadowy terrain surrounding it.[13]

1. Herbert Marcuse, "Art in the One-Dimensional Society" in *Arts Magazine,* May 1967, p. 31.
2. Ludwig von Bertalanffy, *General Systems Theory: Foundations, Development, Application,* New York: George Braziller, Inc., 1968.
3. Hans Haacke, *Framing and Being Framed: 7 Works 1970-75,* with essays by Jack Burnham and Howard Becker/John Walton, Halifax: Nova Scotia College of Art and Design Press and New York: New York University Press, 1975.
4. Emily Genauer, "Art and Artist" Column in the *New York Post,* April 24, 1971, p. 34.
5. Hans Haacke, "Interview With Margaret Sheffield" in *Hans Haacke Vol. 1,* a catalogue for an exhibition of the artist's recent work, Museum of Modern Art, Oxford, England and Stedelijk van Abbemuseum, Eindhoven, Holland, 1978-79, p. 69.
6. ibid., p. 69.
7. Ada Louise Huxtable, " 'Megalopolis' Show: Artists and the Urban Scene" in *The New York Times,* October 31, 1972, p. 54.
8. *op. cit.,* Catalogue text from "Art into Society—Society into Art" in *Hans Haacke Vol. 1,* p. 77.
9. *op. cit.,* "Interview with Margaret Sheffield," p. 71.
10. Hans Haacke, "Interview with Hans Haacke by Mary Gordon" (unpublished manuscript), taped November 27, 1974, edited December 1974-January 1975, New York, p. 9.
11. *op. cit.,* "Interview with Margaret Sheffield," p. 75.
12. Mel Ramsden, "Review: Framing and Being Framed—Or, Are We Going to Let Barbara Rose Get Away with 'Dialectics' This Year?" in *The Fox,* Vol. 3, New York, 1976, p. 64.
13. Robert C. Hobbs, review of *Hans Haacke: Framing and Being Framed: 7 Works, 1970-75* in the *College Art Journal,* XXXIV/2, Summer 1976, pp. 178-180.

# Catalogue

# 1.

**Seurat's 'Les Poseuses'** (small version), **1888-1975**

1975. 14 panels, each 30 x 20," and one color reproduction of 'Les Poseuses', size of original plus frame 23½ x 27⅝"; all in thin black frames, under glass. Color reproduction: Dia Blauel, Munich.

First exhibited in one-man show at John Weber Gallery, New York, May 1975.

Edition of 3. One copy coll. Stedelijk Van Abbemuseum, Eindhoven; one copy coll. Françoise Lambert, art dealer, Milan; one copy owned by H.H.

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The gathering of information for this work was assisted by the publications of, or personal communication with

American Art Association, Art Dealers Association of America, Inc., Artemis S.A., Banque Lambert, Alfred Barr Jr., John Berggruen, Galerie Bernheim-Jeune, Leslie Bernstein, Helene Bokanovski, Jules Christophe, Jean Clay, Leslie Cohen, James F. Conroy, Lucie Cousturier, Henri Dauberville, Henri Dorra, Albert Dubois-Pillet, Donald Drew Egbert, Richard L. Feigen, Félix Fénéon, Isi Fiszman, Andreas Freund, Edward Fry, Jean-Claude Garot, René Gimpel, Grace Glueck, Louis Gordon, Jonathan Green, Gilbert Gruet, Joan Ungersma Halperin, César M. de Hauke, Eugenia Herbert, Robert L. Herbert, Maurice Jardot, Claude Roger Marx, Henry P. McIlhenny, Giles Neret, Robert Noble, Dorothy Norman, Patrick O'Higgins, Henri Perruchot, Alan Pryce-Jones, B.L. Reid, Jean Renoir, George Henri Rivière, John Rewald, Alexandre Rosenberg, John Russell, Volker Schierk, Germain Seligman, Gertrude Stein, Alfred Stieglitz, Jean Sutter, Gerda Winzer-Hoog, Leopold Zahn, Rodrigo de Zayas, and Art in America, Business Management, Business Week, France Soir, The New York Times, L'Oeil, The Philadelphia Inquirer, Le Soir, The Times, Time, reference books and anonymous sources.

## "Les Poseuses"
(small version)
## painted 1888, Paris, by

# Georges Pierre Seurat

Born 1859, in Paris, 60 rue de Boudy, near the Porte Saint Martin.

His father, Chrysotome-Antoine Seurat, son of a farmer of the Champagne region, belongs to rich Parisian middle class. Retired at age 41 as a minor court official (huissier) of the Tribunal of the Département Seine at La Villette, then an independent commune north of Paris. Maintains house in le Raincy, near Paris. His mother, Ernestine Faivre, 13 years younger than her husband, is the daughter of a Parisian jeweller. Paul Haumonté-Faivre, his uncle, owns "Au Père de Fouille," prosperous fancy goods store at 48, avenue des Ternes. His brother Émile, a playwright of comedies, with minor success. His sister Marie-Berthe marries Léon Appert, an engineer and glass-maker.

Soon after his birth, family moves to large apartment in newly built neighborhood of 10th arrondissement at 110, boulevard Magenta. 1871, during Paris Commune, escape to Fontainebleau. Attends Lycée until 1876. At age 15, starts taking drawing classes at vocational École Municipale de Dessin with Justin Lequien, an academic sculptor.

1877 student at the École des Beaux-Arts, under Henri Lehmann, a pupil of Ingres. 1879-80 one year of military service in an infantry regiment at Brest, a port in Brittany. Shortens normal 3-5 year service by paying 1,500 francs. Family supports him financially. Does not live from sales of his work. On return to Paris, 1880, takes small studio at 19, rue de Chabrol in Montmartre; later moves to newly constructed building, 128 bis, Boulevard de Clichy.

1883 exhibition of a drawing in the official Salon. 1884 the Salon's jury refuses his first major painting, "La Baignade à Asnières." Together with other rejected artists, he exhibits in the "Salon des Artistes Indépendents," a newly founded artists' collective with exhibition space in the Pavillon de la Ville de Paris on the Champs Elysées. He is a member of its executive committee and exhibits regularly with the group until his death. His friends and followers, Signac, Dubois-Pillet, Angrand, and Luce also belong to the Société des Artistes Indépendents. Camille Pissarro successfully lobbies for his invitation to the 8th impressionist exhibition 1886, against vigorous opposition of Renoir, Monet, Cézanne, and Sisley. Same year, dealer Durand-Ruel exhibits one of his paintings in New York. 1887, 1889 and 1891 exhibitions with Brussels avant-garde group "Les XX."

Draws and paints everyday life scenes, work, leisure, and entertainment of the lower and middle class, landscapes, and seascapes. Frequent painting excursions to industrial suburban Paris and the Atlantic coast. Based on the scientific theories for the optical mixtures of colors and simultaneous contrasts by Blanc, Sutter, Chevreul, Maxwell, Rood, Helmholtz and the writings on the associative expressiveness of lines by Charles Henry, he tries to methodically construct harmony in geometricized compositions according to scientific laws.

These so-called "neo-impressionist," "pointillist," or "divisionist" paintings, composed of myriads of small dots of pure pigment, meet hostility and derision. Few are sold, at low prices. Many are given to his friends as presents. His work is defended and admired by the critic Félix Fénéon and his circle of symbolist writers and poets, including Gustave Kahn, Émile Verhaeren, Paul Adam, Jean Ajalbert, Paul Alexis, and his biographer, Jules Christophe. He shares their sympathies with anarchist communism.

1890 birth of his son, Pierre Georges, from his mistress, Madeleine Knobloch, a 20 year old model. Acknowledges his paternity. Moves with mother and child to 39, passage de l'Elysée-des-Beaux-Arts, now rue André-Antoine, in Montmartre.

Dies, at age 32, probably of meningitis, 1891. His son dies 2 weeks later.

## "Les Poseuses"
(small version)
## acquired, probably as a present, by

# Jules F. Christophe

Born 1840 in Paris. Son of a merchant.

Writer and government official. 1889 appointed Deputy Chief of Staff in the French Ministry of War.

Author of theater plays and fiction. 1887 co-author with Anatole Cerfberr of "Repertoire de la Comédie humaine," a biographical dictionary for Balzac readers. Contributor of theater and art criticism, essays and biographical articles to numerous literary magazines associated with symbolism and anarchist communism. Publishes 1890 one of the early extensive articles on Seurat and his theories ever written, in "Les Hommes d'Aujourd'hui," a symbolist weekly. In the same magazine appear his articles on the painters Dubois-Pillet and Maximilian Luce. He himself is the subject of a biographical sketch by Félix Fénéon in "Les Hommes d'Aujourd'hui."

Closely related to circle of symbolist/anarchist writers and neo-impressionist painters, including Fénéon, Gustave Kahn, Charles Henry, Paul Adam, Jean Ajalbert, Jules Laforgue, Seurat, Signac, Pissarro.

Has strong sympathies with anarchist communism. Contributes to fund for the destitute children of imprisoned anarchists.

Author of Seurat's obituary in "La Plume," 1891.

Reportedly gives his son "Les Poseuses" during his own life time. Date of death unknown.

Detail of Drawing by Dubois-Pillet, 1888

**"Les Poseuses"**
(small version)
**acquired after 1892 by**

**B.A. Edynski and Max Hochschiller**

## "Les Poseuses"
(small version)
## purchased 1909 by

# Josse and Gaston Bernheim-Jeune

Twin brothers born 1870 in Brussels. Father, Alexandre Bernheim, paint manufacturer and merchant in art supplies from Besançon. 1854 moves to Paris to continue business there at 8, rue Lafitte, near the Rothschild family mansion; expands to dealing with contemporary art, helped by the protection of Princess Mathilde and the Duc d'Aumale, son of King Louis Philippe.

Brothers attend Lycée Condorcet, Paris; join their father's business. Their cousins, Jos Hessel and Georges Bernheim, also art dealers. Their sister, Gabrielle, married to painter Félix Valloton.

Move to larger gallery quarters at 25, boulevard de la Madeleine and 15, rue Richepance. Participate in organization of Centennial Exhibition 1900 in Paris and many exhibitions abroad. Assist in building private collections, among them those of the wealthy importer Sergei I. Shchukin and of Morosoff in Moscow; form the collection of the Museum of Tananarive, Madagascar. Charged with sale of important collections. Accredited experts with Appellate Court in Paris. Officers of Legion of Honor.

Artists exhibited and represented are predominantly impressionist, neo-impressionist, and fauvist. Félix Fénéon artistic director for 25 years. Numerous publications by gallery.

1925 gala opening of large new gallery quarters by Gaston Doumergue, the President of France, on corner rue du Faubourg-Saint-Honoré and avenue Matignon, in the immediate neighborhood of the palaces of the French President and Prime Minister.

The family mansion at 107, avenue Henri Martin, has grand salon with 25 foot ceiling, decorated by 80 Renoirs; the walls of the dining room are covered by 30 Cézannes, 20 Toulouse-Lautrecs, an El Greco, and a large Corot. Family also owns a château in the provinces, and maintains several large automobiles and a dirigible balloon.

Gaston has apartment avenue du Maréchal Maunoury, decorated by Raoul Dufy. He, himself, paints landscapes, still lifes, and nudes, under the name Gaston de Villers. His paintings exhibited at the Société Nationale des Beaux-Arts, the Salon d'Automne, and Société des Artistes français. He is co-founder and treasurer and exhibits with the Société coloniale des Artistes français. 1927 retrospective exhibition at Galerie Bernheim-Jeune. Works in French provincial museums.

Brothers actively participate in defense of Alfred Dreyfus, the French officer falsely condemned for treason in an anti-semitic conspiracy. During World War I, gallery's paintings are evacuated to Bordeaux, where French Government also takes refuge. 1940 move to Lyons. Josse Bernheim dies there in 1941. Gaston Bernheim flees German invasion of Lyons. Eventually lives in Monte Carlo. Dies 1953.

Reopening of gallery in Paris 1947.

Painting by Édouard Vuillard, "Gaston and Josse Bernheim," 1912

## "Les Poseuses"
(small version)
## purchased 1910 for 4,000 ffrs. by

# Alphonse Kann

Descendant of family of financial advisors to the courts and aristocracy of Europe. His father. Louis Kann, married to a cousin of Lord Burnham. Her family associated with the English business world. His uncles, Rudolphe and Maurice Kann, build famous art collections in Paris, on the income from gold mines in Transvaal, South Africa. (Rembrandt's "Aristotle Contemplating the Bust of Homer," in Rudolphe Kann collection, now at Metropolitan Museum, New York. Art dealers Gimpel and the brothers Duveen buy the collection 1907, for 17-million ffrs.).

Grows up in Paris. Spends time in London working in business of his mother's family there.

Becomes closely associated with literary and art circles in Paris. Frequently sees Roussel, Cocteau, Éluard, Breton, Picasso, Braque, and is part of Gertrude Stein's "salon."

Owns large eclectic collection, ranging from Egyptian sculpture through archaic, Greek, Roman, Persian, and Chinese art, Pre-Columbian, African and Pacific objects, Romanesque and Gothic sculpture, enamels, ivories, illuminated manuscripts, Coptic works, paintings by Cimabue, Pollaiolo, Tintoretto, Brueghel the Elder, Fabrizius, Rubens, Fragonard, Turner, to period furniture, impressionist works and modern art of the École de Paris.

Often buys and sells on his own, acting as amateur dealer. Recognized by many as arbiter of taste. Advises the banker David-Weill, Arturo Lopez, Charles de Noailles. Assists contemporary art dealer Paul Guillaume.

1920 major auction of part of his collection at Galerie Petit, Paris. 1927 large sale of works at American Art Association in New York, for a total of $282,222.

Inhabits 17th century mansion in St. Germain-en-Laye, near Paris. A convent he owns on Capri is sold to his friend, Princess Margherita of Savoy. Buys castle at Cintra, Portugal.

Escapes to England from German invasion of France. Dies there around 1950.

# "Les Poseuses"
(small version)
## purchased 1913 or after by

## Marius de Zayas

Born 1880 at Vera Cruz, Mexico. Descendant of well-to-do family of Spanish nobility. Father Professor of law and history, judge, publisher of major daily newspaper in Vera Cruz, poet laureate of Mexico and painter; personal friend of Mexican President Porfirio Diaz until his articles, critical of Diaz's increasingly dictatorial regime, lead to break and force family to emigrate to the U.S.

No formal education. Contributes illustrations to *El Diario*, Mexico City newspaper. 1905 first visit to U.S. Settles in New York 1907. Caricaturist for the *New York World*, a daily newspaper.

Joins the circle of Alfred Stieglitz, photographer and promoter of new art. Exhibits 1909 caricatures of New York society figures, theatre, and art personalities, at his Photo-Secession Gallery. Contributes numerous articles on avant-garde art, photography and African art to *Camera Work*, a Stieglitz publication. Frequent visits to Paris 1910-14; meets many avant-garde figures there. With photographer Edward Steichen scouting for new art to be shown at "291" Fifth Avenue, the new Stieglitz gallery. Selects Picasso exhibition there 1911, Braque paintings for 1914 show. 1913 exhibition of his own cubist influenced "abstract" caricatures. Exhibition of African sculpture mainly from his own collection, in 1914-15.

Co-author 1913, of "A Study of the Modern Evolution of Plastic Expression," with his friend Paul B. Haviland, the American representative of Haviland & Co., china manufacturers of Limoges, France. Under Stieglitz's auspices, 1915-16, co-editor with Haviland of the proto-dadaist magazine "291," with contributions from Picabia, Man Ray, Duchamp, and others.

1915 establishment of Modern Gallery at 500 Fifth Avenue. His partners are Picabia, Haviland and Agnes Ernst Meyer, wife of Eugene Meyer, a financier and high government official. He collaborates with her on dadaist poems.

1918 establishment of his own gallery at 549 Fifth Avenue. Deals in modern European, African and Mexican art and builds sizable collection. Closes in early 1920's. Continues as private dealer, collaborates on exhibitions and serves as agent for Paris dealers Durand-Ruel, Paul Rosenberg, and Paul Guillaume.

First marriage ends in divorce, 2 daughters. Second marriage 1925 to Virginia Randolph Harrison, a woman 21 years his junior. Her father, a lawyer, ex-Congressman (D.) and U.S. Governor General of Philippine Islands (1913-21). Her mother Mary Crocker, daughter of Charles Crocker, the builder of the Central Pacific Railroad.

Move to Austrian mountain resort St. Anton. Gives up art dealing. 1928 purchase of 14th century château at Monestier de Clermont near Grenoble, France. Derives income from sales of his collection and his wife's fortune.

In the early thirties filmmaking in Spain, documentaries on flamenco music and bullfight. During war years with wife, daughter (born 1927) and son Rodrigo (born 1939) at French château pursuing studies in cryptology and musicology.

1947 move to U.S. Buys house in Greenwich, Conn. Resumes documentary filmmaking.

Dies 1961 of coronary thrombosis in Hartford, Conn.

Photo by Alfred Stieglitz

## "Les Poseuses"
(small version)
## purchased 1922 for $5,500 by

# John Quinn

Born 1870 Tiffin, Ohio. Son of Irish immigrants. Father James William Quinn, prosperous baker in Fostoria, Ohio. Mother Mary Quinlan, orphan. Sister Julia married to William V. Anderson, successful pharmacist of Fostoria. Sister Clara nun of Ursuline Convent, Tiffin.

Graduate of Fostoria High School. 1888 at University of Michigan. 1890-93 in Washington, D.C., as private secretary of Secretary of the Treasury Charles Foster (friend of Quinn family), under President Benjamin Harrison. Graduates from Georgetown University Law School 1893, Harvard University Law School 1895.

1893 clerkship in New York law firm of General Benjamin F. Tracy. 1900 junior partner with Alexander & Colby. 1906 own law practice specializing in financial and corporate law. Offices at 31 Nassau Street in Wall Street district.

Chief Counsel to National Bank of Commerce, second largest bank in U.S. Instrumental in acquisition of Equitable Life Assurance Society by Thomas Ryan, financier with extensive interests in coal, tobacco, Congolese and Angolan diamond mining. His chief counsel as of 1906. Negotiates merger of Bowling Green Trust and Madison Trust with Equitable Trust, 1908-1909. New York Stock Exchange counsel on tax law, 1913. Special counsel to N.Y. State Comptroller in inheritance tax proceedings against estate of John Jacob Astor, 1914. Represents munitions makers in Federal Tax case, 1917. Submits brief in Congress for adoption of Alien Property Act, same year. Represents U.S. Alien Property Custodian and private American interests in suit over seizure of German properties. Wins 1920 in U.S. Supreme Court establishing the law's constitutionality (legal fee $174,000).

Tammany Hall Democrat. Delegate to National Convention 1908 and 1912. Campaigns for candicacy of Oscar W. Underwood against Woodrow Wilson. Theodore Roosevelt a personal friend.

Staunch supporter of Irish causes. Contemptuous of American cultural life, francophile, anti-semitic, anti-German; proposes to French President Poincare take-over of German Ruhr industries by Allies, 1923.

Collects 19th and 20th century French and English painting and sculpture, including Cézanne, van Gogh, Gauguin, Seurat, Derain, Matisse, Picasso, Duchamp-Villon, Brancusi, Epstein. Investment in art estimated at $500,000. Has personal contact with artists in Paris and London. Helps with organization and promotion of Armory Show, 1913. Conducts successful campaign in Congress for the exemption of modern art from customs duty. Wins in Congress tax exemption of art sales by living artists, 1918.

Sponsors U.S. tours of Irish writers and theater productions. Assists in the publication of works by W. B. Yeats, J. M. Synge, Joseph Conrad, T. S. Eliot, James Joyce. Extensive correspondence with writers. Buys literary manuscripts, including all of Joseph Conrad's. Sells most in auction 1923 (Conrad for $110,000 and Joyce's "Ulysses" for $2,000). Defends "Ulysses" against obscenity charges in New York Court.

Lives, as of 1911, in top floor apartment at 58 Central Park West. Frequent travels to Ireland, England, and France. Remains bachelor, though has several romances.

Member of numerous exclusive clubs, of Contemporary Art Society, and Société de Cent Bibliophiles. 1915 appointed Honorary Fellow of Metropolitan Museum, 1918 Chevalier of Legion of Honor.

Dies of cancer in New York, 1924.

Photo around 1921. From "The Man from New York," by B. L. Reid

## "Les Poseuses"
(small version)
## inherited 1924 by

## Julia Quinn Anderson

Born 1880 in Fostoria, Ohio. Daughter of Irish immigrants. Her father William Quinn, prosperous baker in Fostoria. Her mother, Mary Quinlan, orphan. Her sister, Clara, nun at Ursuline Convent, Tiffin, Ohio. Her brother, John Quinn, well-known New York lawyer and collector of books and modern art.

Marries William Vincent Anderson 1903, a prosperous pharmacist of Fostoria. 1907 birth of daughter Mary, only child.

Beginning 1914 frequent and extended visits to New York, often acting as hostess for her bachelor brother, John Quinn. Daughter attends school in the city. Around 1919 permanent move of the family to New York, after sale of Fostoria business.

Major beneficiary of John Quinn's estate on his death 1924.

Dies of cancer 1934.

Photo courtesy Dr. James F. Conroy

## "Les Poseuses"
(small version)
## inherited 1934 by

## Mary Anderson Conroy

Born in Cleveland, Ohio, 1907. Her father, William Vincent Anderson, prosperous pharmacist in Fostoria, Ohio. Her mother, Julia Quinn, daughter of a prosperous baker in Fostoria, sister of John Quinn, a well-known New York Lawyer and collector of books and modern art.

Frequent visits to John Quinn in New York. Family eventually settles in the City, at 37 West 93 Street, after sale of business in Fostoria.

Attends school at the Convent of the Sacred Heart in New York 1914, and Maplehurst High School in Upper Manhattan.

Extensive travels abroad with her mother or friends. Engaged in volunteer charity work. Unpaid assistant of Mrs. Cornelius Sullivan, a co-founder of the Museum of Modern Art and a private art dealer.

At her mother's death, 1934, principal beneficiary of inheritance, including numerous works from the collection of the late John Quinn.

1941 marriage to Thomas F. Conroy, M.D., a urological surgeon of New York. Volunteer paramedical work. After World War II move to San Mateo, California. 1946 birth of only child, Thomas Anthony Conroy.

Dies of cancer, 1970.

Photo around 1950, courtesy Dr. Thomas F. Conroy

## "Les Poseuses"
(small version)
## purchased 1936 through Mrs. Cornelius Sullivan for $40,000 by

# Henry P. McIlhenny

Born 1910 Philadelphia, Pennsylvania. Descendant of wealthy Irish family of Philadelphia society.

His father John D. McIlhenny, member of boards of directors of several large gas companies; partner of Helme & McIlhenny, manufacturers of gas meters in Philadelphia; member of the board of managers of Savings Fund Society of Germantown, Pa. Collector of European decorative arts, oriental rugs and paintings. President of Pennsylvania Museum and School of Industrial Art (now Philadelphia Museum of Art) and Director of Philadelphia Art Alliance.

His mother Frances Galbraith Plumer. Collector of 19th and early 20th century art. Trustee of Philadelphia Museum.

His uncle Francis S. McIlhenny, lawyer; vice president of Sun Oil Company; member of Board of Directors of numerous large corporations; member of Pennsylvania Senate (1907-15); director and officer of YMCA.

His sister Mrs. John (Bernice) Wintersteen married to lawyer. Collector of 19th and early 20th century art. Trustee and President (1964-68) of Philadelphia Museum of Art.

Studied at Episcopal Academy and Milton Academy, elite prep schools near Philadelphia and Boston. Bachelor of Arts 1933, Harvard; graduate studies in art history, 1933-34, Harvard, under Prof. Paul J. Sachs.

Curator of Decorative Arts at Philadelphia Museum of Art 1935-64. Since 1964 trustee and 1968 vice president of the Museum. Member Smithsonian Art Commission, Washington. 1949-62 director of Philadelphia Orchestra Association and Metropolitan Opera Association, New York.

Served to Lieutenant Commander in U.S. Naval Reserve. During World War II on active duty.

Major part of his collection purchased with his mother's financial backing during depression: silver, period furniture, and predominantly 19th century French painting and sculpture, including Cézanne, Chardin, Daumier, David, Degas, Delacroix, van Gogh, Ingres, Matisse, Renoir, Rouault, Toulouse-Lautrec, Vuillard.

Bachelor, frequent society host in his mansion, 2 adjoining mid-19th century town houses, with ballroom, on Rittenhouse Square in Philadelphia. Employs 8 servants there. Spends part of year at Victorian Glenveagh Castle, his property in County Donegal, Ireland; maintained by 30 servants.

Member of Philadelphia Club and Rittenhouse Club, in Philadelphia, Century Association and Grolier Club in New York.

Together with Seurat's "Les Poseuses" buys Picasso's "L'Arlequin" from Mrs. Mary Anderson Conroy, for a total of $52,500. Her friend, Mrs. Cornelius Sullivan, co-founder of the Museum of Modern Art, New York, and a private art dealer, receives a commission of 10%.

Photo by Richard Noble, New York

## "Les Poseuses"
(small version)
## $1,033,200 auction bid at Christie's, 1970, half share held by

# Artemis S.A.

Incorporated April 2, 1970 in the Grand Duchy of Luxembourg; private holding company of subsidiaries incorporated in the United Kingdom (David Carritt, Ltd., London) and other countries. Invests and trades in works of the fine and decorative arts of all periods and cultures.

Inventory included old masters, impressionists, classical modern art, contemporary art; antique, African, Asian sculpture; decorative silver.

Collaborating art dealers include E.V. Thaw & Co., New York; Fourcade, Droll, Inc., New York; R.M. Light & Co., Boston; Heinz Berggruen & Cie., Paris; Heinz Herzer & Co., Munich; P. & D. Colnaghi, London; Heim, London; Lefevre, London; Fischer Fine Art, London.

Works sold among others to National Gallery, Washington; Cleveland Museum; Norton Simon Foundation; Ashmolean Museum, Oxford.

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*David Carritt,* since 1970. Head of David Carritt Ltd., Artemis subsidiary in London. Old Master expert, formerly with Christie's, London.

*Count Christian zu Salm-Reifferscheidt,* 1970-73. Art historian, expert in antique art. Former curator of Bavarian State Museum, Munich. Deceased.

*Philippe R. Stoclet,* since 1970. Former representative of Loeb, Rhoades & Co., New York. Chief executive officer of Brussels financing company. Descendant of Alphonse Stoclet, international railroad builder and collector, who commissioned architect Josef Hoffmann of "Wiener Werkstätten" to build Palais Stoclet, Brussels.

*Count Artur Strachwitz,* since 1970. Born 1905. Brother-in-law of Prince of Liechtenstein. Former cultural attaché at Brussels Embassy of German Federal Republic.

*Baron Alexis de Rédé,* since 1970. Financial consultant, collector. Among major beneficiaries of inheritance of his late friend, Arturo Lopez, South American financier. Lives in 17th century Hôtel Lambert, Paris, rue St. Louis en Ile, now owned by Baron Guy de Rothschild, a friend.

*Walter Bareiss,* since 1973. Born Tübingen, Germany. Chairman of family business Schachenmeyr, Mann & Cie. GmbH., Salach, Germany, yarn factory. Chairman of Cobar Industries, Inc. Served in U.S. Army in World War II. Married to Molly Stimson, cousin of Henry L. Stimson, late US Secretary of War. Collector. Member collection committee 20th century art, chairman Gallery Association Bavarian State Museum, Munich. Trustee Museum of Modern Art, New York, 1964-73, acting director 1969-70, member committee on drawings and prints. Lives Munich and Greenwich, Conn.

*Heinz Berggruen,* since 1974. Head of Paris art gallery, Heinz Berggruen & Cie..

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Holding Company and Subsidiaries

| Year | consolidated profit | total assets | assets works of art at cost |
|---|---|---|---|
| 1970-71 | $ 43,042 | $ 5,431,299 | $2,207,680 |
| 1971-72 | 641,992 | 5,703,195 | 3,676,507 |
| 1972-73 | 778,448 | 8,010,350 | 5,787,507 |
| 1973-74 | 733,397 | 10,256,991 | 7,864,400 |

Authorized capital: 1,000,000 shares of $10 nominal value per share. Issued capital: 413,025 shares at

# "Les Poseuses"
(small version)
## half share held by Artemis S.A. under chairmanship of

## Baron Léon Lambert

Born Etterbeek—Brussels, 1928.

His grandfather, Léon Lambert, official agent of Paris Rothschild Bank in Belgium. Banker of King Léopold II, who gives him title of Baron, in recognition of his services as financier of Belgian colonization of Central Africa. Married to Lucie de Rothschild-Anspach, daughter of Baron Gustave de Rothschild. Their daughter marries Rudolf de Goldschmidt-Rothschild of Naples.

His father, Baron Henri Lambert, head of Banque Lambert, Brussels; correspondent of Rothschild banks in Paris and London, with extensive interests in the Belgian Congo, radio, and airline. His mother, Baroness Hansi von Reininghaus, of Austrian nobility. After her husband's death, 1933, titular head of bank while leaving affairs in hands of trusted bankers (bank survives German occupation of Belgium in WW II intact). Collector; sponsor of cultural events. Dies 1960.

During World War II, with his mother, brother Philippe, and sister, in England and the U.S. Studies at Yale, Oxford, Geneva. Licencié ès science politique, University of Geneva.

1949 assumes role in Banque Lambert, S.C.S., Brussels, a limited partnership. 1950 senior partner and chairman. 1953 absorption of Banque de reports et de dépôts. Rapid expansion of financial interests. 1966 vice-Chairman, 1971 chairman of holding Compagnie Lambert pour l'industrie et la finance; through merger with De Launoit family's interests 1972, holding becomes Belgium's second largest. Under the new name Compagnie Bruxelles Lambert, extensive international interests in banks, insurance companies, real estate, retailing, public utilities, oil, steel, and metallurgy. 1974 merger with Banque Bruxelles makes Banque Bruxelles Lambert Belgium's second largest commercial bank. Retains extensive business and family ties with Rothschild banking group.

Chairman of: Banque Lambert, S.C.S., Brussels; Compagnie Bruxelles Lambert pour la finance et l'industrie, Brussels; SOGES, Brussels; Compagnie de constructions civiles, Brussels; La Concorde S.A., Brussels; The Lambert Brussels Corporation, New York; Artemis S.A., Luxembourg; Manufacture Belge de Lampes et de Matériel Électronique (M.B.L.E.), Brussels.

Vice Chairman of: Select Risk Investments S.S., Luxembourg; Electrobel S.A., Brussels; Lambert Milanese S.p.A.

Member of Board of Directors of: Magnum Fund Ltd., Toronto; Petrofina S.A., Brussels; Berliner Handelsgesellschaft, Frankfurt-Main; Five Arrows Securities Co. Ltd., Toronto; Banca d'America e d'Italia, Milan; New Court Securities Corporation, New York; INNO-B.M.S.A., Brussels; ELECTROGAZ S.A., Brussels; ITALUNION, Luxembourg; General Fund International Management Co., Luxembourg; General Fund International S.A., Luxembourg; General Fund International Holding Co., Luxembourg; United Overseas Bank. Geneva; Compagnie Auxilière Internationale des Chemins de Fer.

Member Advisory Board of: Société Financière pour les Pays d'Outre-Mer (SFOM), Geneva.

1964 move into new bank building at 24, avenue Marnix, designed by Gordon Bunshaft of architecture firm Skidmore, Owings & Merrill, New York. Large Henry Moore sculpture on street level plaza.

Bachelor. Lives in penthouse apartment above bank. Apartment and banking floors house large collection of classical modern art, partially inherited from his mother, non-western and contemporary European and American art. Board member of Société Philharmonique de Bruxelles, Musée du Cinéma, Cinémathèque Royale de Belgique, Jeune Peinture Belge.

Decorations: Chevalier de l'Ordre de Léopold (Belgium), Commandeur de l'Ordre à la Valeur (Cameroon), Grande Ufficiale al Merito della Repubblica Italiana (Italy).

According to his wishes, Seurat's "Les Poseuses" exhibited at Bavarian State Museum, Munich.

Photo from "Banque Lambert," Brussels, 1964

## "Les Poseuses"
(small version)
## bid at Christie's auction and half share held by

# Richard L. Feigen

Born 1930, Chicago, Ill. His father, Arthur P. Feigen, a lawyer. His mother Shirley Bierman.

Graduates with B.A. from Yale University 1952, M.B.A. of Harvard Business School, 1954. Begins to collect art.

1955-56 work in business of a relative. Becomes treasurer and member of Investment Committee of Beneficial Standard Life Insurance Company, Los Angeles, and Fidelity Interstate Life Insurance Company, Philadelphia. Member of Board of Directors and Finance Committee, Union Casualty and Life Insurance Company, Mount Vernon, New York.

1956 buys seat on New York Stock Exchange. Sells it 1957.

1957 opens art gallery in Chicago, Richard L. Feigen & Co., Inc., of which he is President and Director. Frequently exhibits contemporary artists. 1963 opening of New York gallery, dealing with old masters and exhibiting contemporary art. Stages "Richard J. Daley" show, 1968, at Chicago gallery, in protest against Chicago police conduct in confrontations with demonstrators during Democratic Convention. Chicago gallery closes 1972. Gives up showroom in New York, 1973; continues as private dealer of predominantly old masters and classical modern art. Since 1965 member and 1974, on Board of Directors of Art Dealers Association of America.

1966 Faculty member, University for Presidents, Young Presidents Organization, Phoenix, Arizona. Lectures on "Art for Your Business" and "Art for the Private Collector." Founder of Art for Business, Inc., now an inactive corporate shell.

1963 Member of the Advisory Board of Independent Voters of Illinois. 1964 on Honorary Steering Committee, Young Citizens for Johnson. 1972 unsuccessful bid to be elected alternate delegate to Democratic Convention supporting McGovern's Presidential candidacy. Member American Civil Liberties Union.

1966 marriage to Sandra Elizabeth Canning Walker. Has two children and three step-children.

In his auction bid for Seurat's "Les Poseuses," represents his own interests and the interests of ARTEMIS S.A., a Luxembourg-based art investment holding company. Armand Hammer, Chairman of Occidental Petroleum Corp., puts in one bid, then gives up.

Photo courtesy Richard L. Feigen

# "Les Poseuses"

(small version)

## purchased 1971 for unknown amount (part in art works) by

## Heinz Berggruen

Born 1914 in Berlin, Germany.

Studies art history in Berlin and Toulouse, France, graduating there with equivalent of Master of Fine Art degree. In late 1930's moves to California. Postgraduate studies in art history at Berkeley. Assistant Curator of San Francisco Museum of Art. Writes art criticism for *San Francisco Chronicle.* Works at 1939 World Exposition on Treasure Island, San Francisco.

Marries Lilian Zellerbach of prominent San Francisco paper manufacturing family. Birth of son John Berggruen 1943 (now art dealer in San Francisco). Birth of daughter Helen, 1945.

After World War II, service in US Army. Stationed in England and Germany. Works for German language US Army publication in Munich.

Around 1947 move to Paris via Zurich. Employed by cultural division of UNESCO. In late 1940's, starts dealing in art books and prints. Becomes art dealer. Berggruen & Cie, now at 70, rue de l'Université, develops into one of major Parisian art dealers in modern art, particularly Ecole de Paris.

Lives Ile St. Louis, Paris, and on château near Pontoise. Owns large collection.

1974 elected member of the Board of Directors of Artemis S.A., a Luxembourg-based art investment holding company. Chevalier of Legion of Honor.

His purchase of Seurat's *Les Poseuses* at "impressive profit" to Artemis S.A. (annual report). Painting now on anonymous loan in Bavarian State Museum, Munich.

Photo from "Art in America," 1963

## 2.

MOBILIZATION, 1975

57½ x 48". 4-color silkscreen on acrylic plastic. Edition of 6. All owned by H. H.

First exhibited in one-man show at Max Protetch Gallery, Washington, D.C., May 1976.

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Esso (Exxon) is the largest oil company and also the largest corporation of the world.

Mobil is the fifth largest oil company of the world.

The Business Committee for the Arts is an organization of major corporations for the support of the arts established 1967 by David Rockefeller and C. Douglas Dillon.

U.S. Information Agency was the name of the Government Organization for U.S. propaganda abroad.

C. Douglas Dillon is an important investment banker. He is Chairman of U.S. Foreign Securities Corp., Chairman of the Executive Committee of Dillon, Read & Co. He is a former U.S. Secretary of the Treasury, former U.S. Ambassador to France, former Chairman of the Rockefeller Foundation and now is the Chairman of the Metropolitan Museum in New York.

The *Columbia Journal of World Business* is published bi-monthly by the Economics Department of Columbia University in New York.

# Mobil

*His Excellency the Foreign Minister of the Republic of Indonesia, Adam Malik, Mr. and Mrs. A. H. Maund and Mr. R. d'Argenio of Mobil Oil Corporation at the opening of the exhibition of Indonesian Art.*

Although a precise correlation between sales or concessions and the arts can never be proved, Esso seems convinced that the arts are an important means of ameliorating the conflict between political nationalism and international business.

The diplomatic benefits of sponsorship of the arts to a worldwide business concern have been demonstrated by Mobil Oil Corporation's international division, which operates in more than 100 countries representing divergent cultures, political systems, languages and religions. Mobil affiliates are encouraged to develop and support cultural projects appropriate to the countries in which they operate.

The reason is simple: their continued success in business depends on identifying themselves in a non-political way with the aspirations and sense of pride of the countries in which they operate. Mobil has found that support for cultural activities, which are often neglected or inadequately funded, helps to identify the company with the increasing national self-awareness in the less developed nations. Involvement in local arts projects also provides non-political access to the nation's political and cultural leaders.

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Most of Mobil's recent activity has taken the form of art contests, special exhibitions, films and the publication of art books—all aimed at enriching the cultural pride of its host countries. Mobil discovered that this is an effective way of reaching the educated and cultural élite of a nation—a group often predisposed against foreign industry.

In 1968, Mobil held an art contest in Ghana which attracted over 500 entries. Some 30 of these were brought to the United States and shown in New York and Washington. A second Ghana contest was held last year. The best works from both were donated to the Ghana Arts Council, which is building a museum in Accra to house them—the first national art collection in that country. This project won a "Business in the Arts Award," sponsored annually by *Esquire* magazine and the Business Committee for the Arts. Another activity sponsored by Mobil is the publication of a leading Ghanian cultural magazine, *Image*.

In 1970, Mobil held special art contests and exhibitions in Indonesia, Portugal and the Philippines. The specific objective of the corporation in sponsoring the Indonesian exhibit was to strengthen ties with the country's leadership. Sixty-two of the works were selected and the initial showing of the collection—the first exhibition of Indonesia's contemporary art—was officially opened by Madame Suharto, wife of the nation's president. The foreign minister, Adam Malik, who had written a two-page foreword for the exhibit's catalog, was in attendance.

After display in Indonesia, the collection was flown to New York City for an exhibition. There followed a ten-day display of the collection in Washington, D.C. The U.S. Information Agency taped television shots of the Washington opening for use in a monthly program which it beams to Indonesia. The exhibit is now on a ten-week visit to three locations in the Netherlands (because of that country's links with Indonesia) and will go from there to the Art Museum in Beaumont, Texas, where Mobil has an important refinery.

Next September, 36 of the canvases are scheduled to embark on a two-year tour of major U.S. cities



From Dillon, C. Douglas, "Cross-Cultural Communication Through the Arts", *Columbia Journal of World Business*, Vol. VI, No. 5, New York, Sept.-Oct. 1971

Finally, let me give you a preview of one of the most ambitious projects we've ever undertaken -- Mobil's contribution to the American Bicentennial celebration. We are underwriting a major exhibition of post-war American posters, organized by the Smithsonian Institution in Washington, D. C. (58).

We also commissioned 13 major American artists, (59) to paint their visions of America. These 13 paintings have been reproduced in a limited, signed edition of prints that will be collectors items. (60) They will also be available to the general public as posters. After an American tour, the exhibition will travel to major museums in Europe. I urge you to see it, preferably in Paris.

LIGHTS UP

I think we've made some progress. We have established some credibility for ourselves in Washington; we have built up a constituency of people who recognize that we are different; we have established a leadership position in oil industry communications, and we have established a policy of speaking out on the issues.

Obviously, there is still a long way to go. Congress persists in thinking that battering the big oil companies is preferable to taking hard decisions on energy. But we're still optimists -- or else we wouldn't be in this business. We do think that the media understands our viewpoints better than it did. We also think that the

From D'Argenio, Raymond (Manager, Public Relations, Mobil Oil Corp.), "Farewell to the Low Profile", address to Eastern Annual Association of Advertising Agencies, New York, Nov. 16, 1976

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From D'Argenio, Raymond (Manager, Public Relations, Mobil Oil Corp.), "Farewell to the Low Profile", address to Eastern Annual Association of Advertising Agencies, New York, Nov. 18, 1975

# 3.

THE CHASE ADVANTAGE, 1976

Silkscreen on acrylic plastic. 48 x 48." Edition of 6. One in collection of Victor Burgin, artist, London; rest owned by H. H.

First exhibited in one-man show at John Weber Gallery, New York, January, 1977.

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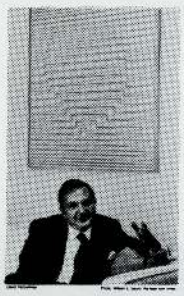
The striped hexagonal frame is the logo of the Chase Manhattan Bank, the third largest bank of the United States, with headquarters in New York. It addresses the public in advertisements with the slogan 'Give yourself The Chase Advantage'. The bank collects works of art for display in its offices and public areas.

Ivy L. Lee, the public relations consultant, counted among his clients, besides the Rockefellers, Walter Chrysler, George Westinghouse, Henry Guggenheim and such corporations as Standard Oil, Bethlehem Steel, Pennsylvania Railroad, I. G. Farben.

The 'Ludlow Massacre' was the armed assault on the camp of striking coal miners of the Colorado Iron and Fuel Company in an attempt to break their long and bitter strike for union organization, 1913-14. There were more than 40 dead, among them women and children. John D. Rockefeller was majority owner of the company.

# The Chase Advantage

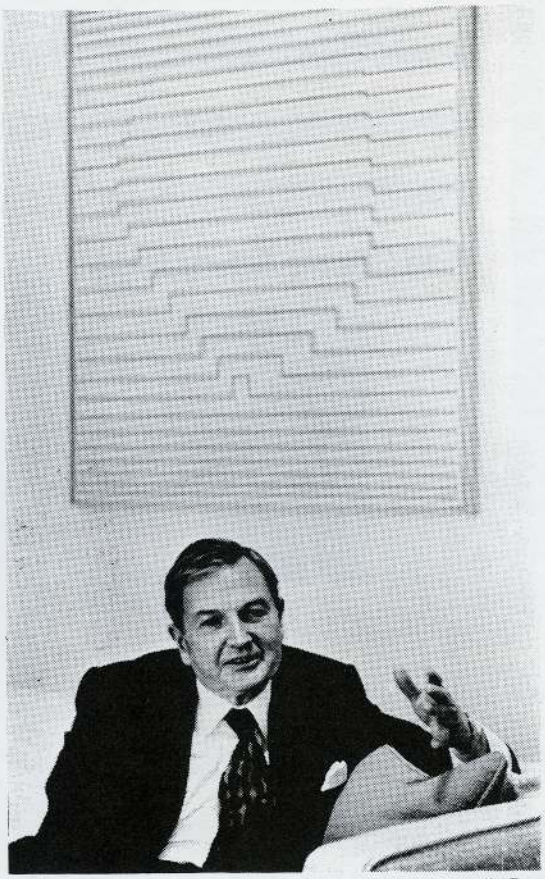


Even accountants put a money value on such intangibles as good will, and it is the conviction of Chase Manhattan's management that in terms of good will, in terms of staff morale and in terms of our corporate commitment to excellence in all fields, including the cultural, the art program has been a profitable investment.

The fundamental purpose, therefore, which must underlie any policy of publicity must be to induce the people to believe in the sincerity and honesty of purpose of the management of the company which is asking for their confidence.

CHASE

# Give yourself The Chase Advantage



David Rockefeller

Photo: William E. Sauro, *The New York Times*

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David Rockefeller (Chairman of Chase Manhattan Bank, Vice Chairman of Museum of Modern Art) in *Art at the Chase Manhattan Bank*

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Ivy L. Lee (public relations consultant, hired by John D. Rockefeller Jr., after »Ludlow Massacre«, 1914) in *Publicity: Some of the Things It is and is not*, New York, 1926

CHASE

## 4.

THE GOOD WILL UMBRELLA, 1976

6 panels, each 48 x 36." 4-color silkscreen on acrylic plastic. Edition of 3. All owned by H. H.

First exhibited in one-man show at Max Protetch Gallery, Washington, D.C., 1976.

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Raymond D'Argenio, the quoted public relations manager, then at Mobil, is now senior vice president at United Technologies, again in charge of public relations. The company is a major producer of helicopters and jet engines for fighter planes and other military equipment, based in Hartford, Connecticut. Following his experience at Mobil Mr. D'Argenio has introduced a large public relations campaign at United Technologies based on the support of culture. Usually at least one quarter of the company's contributions to cultural institutions in Connecticut are earmarked for publicity.

# Mobil

## When Rawleigh Warner became Mobil's chairman, we revamped our entire approach to public relations

FAREWELL TO THE LOW PROFILE

The American people have hated oil companies ever since the days of the Standard Oil Trust. Today, I'm pleased to report that this hate has been extended to all big business. Executives across the land are wringing their hands over the recent Harris poll reporting that trust in major U.S. companies is at an all time low.

But oil companies are certainly still tops on the publics hate list. Some of you may have read The Seven Sisters, Tony Sampson's new book which lumps us all together except for a few warts and other minor disfigurations that are distinguishing marks.

True, we are all in the same business -- oil -- but the family resemblance ends there. We think we don't look alike, or think alike, let alone act alike. We don't even like each other. But who believes this? Nobody -- except for a handful of truly enlightened individuals who, if you twist their arms in private, might admit that Mobil is a little bit different. And all of them seem to be employed by oil companies.

I say "Vive la difference" no matter how "petite" it is - because this is exactly what we set out to do six long years ago.

In 1969, when Rawleigh Warner became Mobil's chairman, we revamped our entire approach to public relations, and adopted a new program with two goals in mind:

1. to distinguish Mobil from other large corporations and from other oil companies, and
2. to build a reputation as an outspoken responsible company concerned about our energy future and major social issues.



Two modest but different tools were selected to implement these objectives: Masterpiece Theatre on public television, and Op-Ed ads in the New York Times.

We went sailing merrily along, when in October 1973 the Arab embargo was declared, followed by price increases, gasoline lines and big profits (which lasted for a year only). But the American consumer wrapped up the shortage and prices and profits in a neat package labeled "conspiracy," and we were in big trouble.

So we started to dig out from under, regroup, reform, and reorganize. As we saw it, we faced two related problems -- a monumental credibility gap, and a growing energy supply gap. To bridge the supply problem, we had to convince our critics that our recommendations for a national energy policy were sound.

What I want to show you now is our present program, which grew out of the "energy crisis" of 1973-74, and is still changing and developing as we try to get over the message -- that, in a real sense, the crisis is still with us and we as a nation will be in serious danger till we solve it.

I'm glad to be able to share our experience with you, although I hope you don't have to live through it yourselves.

(DIM LIGHTS)

(1) Mobil's public relations programs have bid farewell forever to the low profile. This can't be all bad, because in recent months we even received a few kudos.

(2) The Wall Street Journal seems to agree - and even Tony Sampson said Mobil is the "most extrovert," "the most aggressive" and "the most sophisticated" of the oil companies. This is probably because half of our PR executives are women!

# Mobil

## These programs build enough acceptance to allow us to get tough on substantive issues. Public broadcasting is the keytone

- 3 -

(3) Let me begin with our "goodwill umbrella," as I call it. These programs, we think, build enough acceptance to allow us to get tough on substantive issues.

Public broadcasting is the keystone. The best known of our PBS programs is (4) Masterpiece Theatre, with Alistair Cooke. We're proud of Masterpiece Theatre because it has helped rescue TV from the desert of mindless shows which still take up so much time on the airwaves. But it has also helped us achieve one of our major objectives -- to make Mobil stand out among oil companies as different. And, in doing this, we have created an audience of opinion leaders who may be more disposed to listen to our viewpoint on energy issues.

Some of our more popular shows have been (5) Elizabeth R, (6) Vienna 1905, and, of course, (7) Upstairs Downstairs.

This season we are offering (8) Shoulder to Shoulder, about women's battle for the right to vote in England at the turn of the century (9) The Way It Was, a nostalgic program of sports highlights soon to be in its second season, and (10) The Ascent of Man, Dr. Jacob Bronowski's personal survey of human achievement.

Also new this fall is Classic Theatre (11). PBS stations across the nation are now running a series of 13 famous plays, such as "Mrs. Warren's Profession" (12), "Candide, and Macbeth," among others, (13), all with excellent casts.

Mobil is PBS' largest single supporter. We have such high visibility -- now two evenings a week -- that we often get credit from people for programs underwritten by Exxon, Xerox and others.

- 4 -

We're also active in commercial television. By deliberate policy, we don't sponsor run-of-the-mill TV shows. Instead, we present our own high-caliber specials, and restrict our advertising to them. Spot advertising of ideas just didn't work for us, but "specials" give us the right framework for what we have to say.

You may have seen some of our programs, like (14) Ceremonies in Dark Old Men with the Negro Ensemble Company, (15) Queen of the Stardust Ballroom with Maureen Stapleton, and (16) Moon for the Misbegotten.

From the beginning, (17) we have actively promoted our television programs, especially with theatrical posters, many of which you have just seen. We also put together carefully-designed press kits (18), with photographs and releases. All shows get additional publicity through flyers (19), as well as heavy newspaper, magazine, and television advertising.

All this work was, and still is, done in-house, with great attention paid to graphics. These active campaigns not only promote the shows, but get across Mobil's concern for good programming on television.

There are dozens of other projects that help us build our "goodwill umbrella." Things like (20) "Summergarden" -- giving the New York Museum of Modern Art money to open its sculpture garden free on summer weekend evenings.

# Mobil

## A city-wide jump-rope contest. This gets even more publicity than Senator Jackson and his "obscene profits."



Another community program, (21) in New York is the Double Dutch Tournament, a city-wide jump-rope contest for girls aged 10 - 14, run by a local police precinct. This gets even more publicity than Senator Jackson and his "obscene profits".

We are sponsoring (22) "Twelve Days of Christmas" again this year, a series of free concerts at the Kennedy Center, Washington, D.C.

Mobil also underwrites National Town Meeting (23). This forum for discussion of major public issues, also at the Kennedy Center has attracted a lot of attention and several members of Congress have taken part in debates.

We have many other "goodwill" programs, but these will give you the basic idea. We think we're adding some gaiety and sparkle to American life. And we're also helping ourselves get a hearing with opinion-leaders for what we have to say.

National Town Meeting, for example,(24) not only provides a forum for debates, but dramatizes the fact that there are some ideas that can be debated but can't be discussed on TV -- which leads me to tell you something about Mobil's "access" problems.

When Mobil stopped advertising products in June 1973, we prepared a series of "idea" commercials on energy. We had these ready when the embargo hit in 1973. We wanted to get them on the air to combat the skimpy and inaccurate TV coverage that told millions of Americans what to think about the oil situation.



(25) Well, it didn't work. No way -- the networks turned us down cold, even when we offered to pay for equal time for rebuttal by our opponents! The TV networks told us that all editorial content must be under the control of their own news journalists.

Mobil has kept up this battle for access to the airwaves. We've even gained some converts -- government officials and even broadcasters who now believe that people with something important to say should be able to say it on TV. And we've made some strange allies -- like the Sierra Club which disagrees with us a lot but also felt that it was being denied the chance to get its message across.

(26) We also have a lot of the public with us. We ran this newspaper ad describing our problems in getting access to television for a relatively innocuous commercial on offshore drilling and asking readers what they thought about it. We got over 2,000 replies, mostly favoring our right to get our message across on the air.

Unable to broadcast idea ads, we turned to documentary commercials (27) that use real people on location talking about their jobs. We shot commercials in (28) Iran and Sumatra, and (29) Alaska and the North Sea. We also produce these in-house.

These commercials, each two or three minutes long, are (30) aired before or after network "specials" or during "intermissions."

Mobil

## We aimed at the movers and shakers in many fields, including businessmen, city and state officials . . . the media

- 7 -

Obviously, since we can't put idea commercials on television, we have to rely to a great extent on newspaper and magazine ads to get our message across.

Mobil is best known for its Op-Ed ads (31), always a quarter page in The New York Times. At the height of the energy crisis, we ran these ads in as many as 100 newspapers. Right now, they are running in the six major U.S. metropolitan newspapers every week. (32)

From the outset, we have used Op-Ed space to discuss sensitive and controversial topics. The majority of the ads are on energy issues (33), such as the Alaska pipeline, the need to find more oil and gas, superports and supertankers, the risks of increased dependence on foreign sources of oil. We also use the space to discuss public issues (34), such as the need for mass transportation, or to publicize community projects and our own "goodwill" programs. We write 52 of these every year.

We know from the many letters we get that readers pay attention to what we say, even when they disagree with us. (35), And here's a booklet put out by The Wall Street Journal as an example to other companies of how they can advertise. We hope others will join us.

We think its ridiculous and dangerous that the U.S. still doesn't have a national energy policy -- two full years after the embargo began!

- 8 -

Last fall, we launched a major campaign on this subject (36) with a full page ad -- "An Energy Manifesto" -- in 50 newspapers. We followed up with two ads a week, side by side, addressed to specific topics -- natural gas regulation, offshore drilling, the outlook for alternate sources, the need for energy growth, and summarized our discussion with another full page ad in late December.

At the conclusion of the campaign, we reprinted the entire series as a oversize booklet (37), "Toward A National Energy Policy" and mailed it to everyone who had requested reprints. So far, we have over 10,000 requests for the booklets, many for large quantities, and hundreds of letters on the ads, about 80 percent favorable to our point of view.

Paralleling (38) these ads, we applied the same theme to a series of ads placed in national magazines. The copy is shorter, punchier, and accentuated with dramatic black-and-white graphics. The common angle for all of these ads is our call for action now on a National Energy Policy -- in what we hoped would be a Year of Energy Action. We then put them in booklet form (39) and we distributed 250,000 copies.

As well as popularizing the message that we need an energy policy, we have also elaborated on it in a series of booklets (41) which has just been completed. For this purpose, we aimed at the movers and shakers in many fields, including businessmen, city and state officials, environmentalists, labor leaders, professors of economics and political science, security analysts, and -- last but not least -- the media.

Mobil

## We've got our top brass out on the road. We put them through J. Walter Thompson's charm school before they went out

- 9 -

(41) We are now distributing copies in slip cases to members of Congress -- we're still optimistic enough to believe that we can get our message across to some people in Washington -- before the "Year of Energy Action" creaks to an unhappy close.

(42) We've also tried to alert the public and the Congress with full-page newspaper ads. (43) Here are our recommendations to Congress on the decontrol of oil prices -- another instance where Mobil does not see eye to eye with the rest of the oil industry.

While we've cut down on the number of newspapers in which we publish Op-Ed ads, we're now beginning a real push with our Observations Column (44). Observations is patterned on the signed newspaper column. It has a flexible format, basically six or seven items. It talks about energy. (45) It talks about people doing things for themselves, instead of letting big government run the show. It uses woodcuts and cartoons (46), As you can see (47), the overall look of the column is varied and interesting. We run them in 43 newspapers, usually on Sundays. The response has been encouraging.

I've now talked about our "goodwill umbrella" and our ways of getting our message across, mainly in print. Now I want to get back to television again, to show you some of the ways in which we have been able to use the medium.

- 10 -

Mainly, we've got our top brass out on the road, appearing on TV talk shows and debates. We put them through J. Walter Thompson's charm school before they went out, and they've learned their lessons well. Here's Rawleigh Warner (48) Mobil's chairman, in a debate on offshore drilling, and one of our vice presidents, Dayton Clewell (49), on the same topic. In all, we have half a dozen executives traveling around the country all the time.

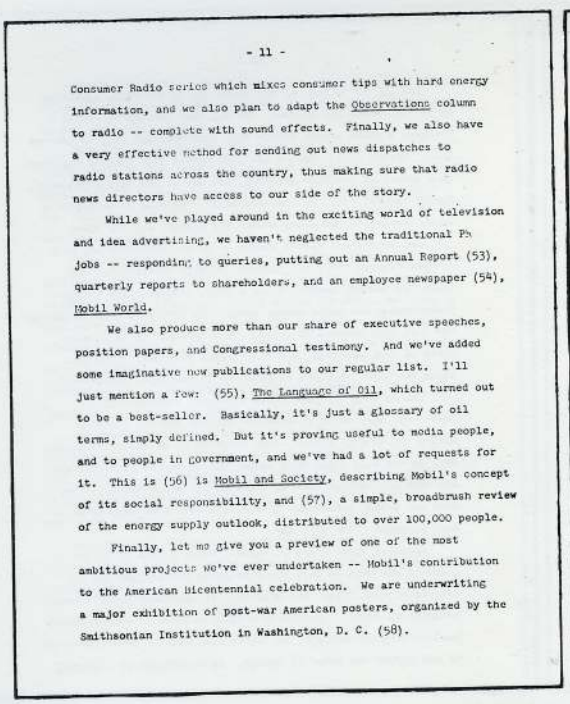
And here's our secret weapon -- or not-so-secret any more -- Judi Hampton (50), our consumer affairs specialist. Judi tours the country several times a year, talking about energy conservation and major energy issues, including offshore drilling. Her last tour covered 20 cities: she appeared on 64 TV talk shows on news programs, and on 57 radio programs. Somewhere along the line, she also squeezed in 20 newspaper interviews!

Let me also tell you about editorial replies. (51) Sometimes, when local TV stations blasted the oil industry during the embargo period, they asked us if we wanted to reply. Now, we not only reply when asked, but we record TV editorials and send out replies when we think we can score points. They have had a high percentage of success; some have been aired as many as eight times in a day.

Speaking about radio -- which I haven't done up to now -- I should add that we have radio programs paralleling all our television work (52). Not only have we sponsored entertainment programs on radio -- including nostalgic shows -- and presented hard-hitting commercials, but we've also used it very creatively to get across our ideas on energy. We've introduced a monthly

# Mobil

## We also commissioned 13 major American artists to paint their visions of America



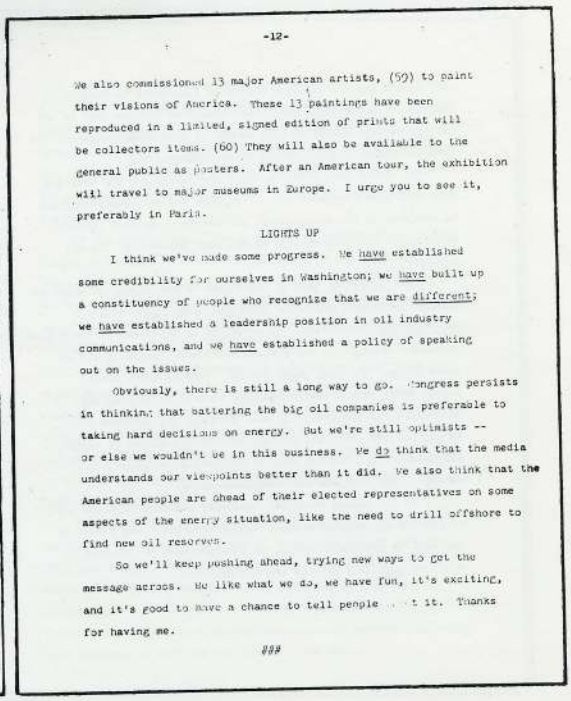
- 11 -

Consumer Radio series which mixes consumer tips with hard energy information, and we also plan to adapt the Observations column to radio -- complete with sound effects. Finally, we also have a very effective method for sending out news dispatches to radio stations across the country, thus making sure that radio news directors have access to our side of the story.

While we've played around in the exciting world of television and idea advertising, we haven't neglected the traditional PR jobs -- responding to queries, putting out an Annual Report (53), quarterly reports to shareholders, and an employee newspaper (54), Mobil World.

We also produce more than our share of executive speeches, position papers, and Congressional testimony. And we've added some imaginative new publications to our regular list. I'll just mention a few: (55), The Language of Oil, which turned out to be a best-seller. Basically, it's just a glossary of oil terms, simply defined. But it's proving useful to media people, and to people in government, and we've had a lot of requests for it. This is (56) is Mobil and Society, describing Mobil's concept of its social responsibility, and (57), a simple, broadbrush review of the energy supply outlook, distributed to over 100,000 people.

Finally, let me give you a preview of one of the most ambitious projects we've ever undertaken -- Mobil's contribution to the American Bicentennial celebration. We are underwriting a major exhibition of post-war American posters, organized by the Smithsonian Institution in Washington, D. C. (58).



-12-

We also commissioned 13 major American artists, (59) to paint their visions of America. These 13 paintings have been reproduced in a limited, signed edition of prints that will be collectors items. (60) They will also be available to the general public as posters. After an American tour, the exhibition will travel to major museums in Europe. I urge you to see it, preferably in Paris.

LIGHTS UP

I think we've made some progress. We have established some credibility for ourselves in Washington; we have built up a constituency of people who recognize that we are different; we have established a leadership position in oil industry communications, and we have established a policy of speaking out on the issues.

Obviously, there is still a long way to go. Congress persists in thinking that battering the big oil companies is preferable to taking hard decisions on energy. But we're still optimists -- or else we wouldn't be in this business. We do think that the media understands our viewpoints better than it did. We also think that the American people are ahead of their elected representatives on some aspects of the energy situation, like the need to drill offshore to find new oil reserves.

So we'll keep pushing ahead, trying new ways to get the message across. We like what we do, we have fun, it's exciting, and it's good to have a chance to tell people about it. Thanks for having me.

###

**Facsimile of *Advance Copy:* Raymond D'Argenio (Manager, Public Relations, Mobil Oil Corp.) "Farewell to The Low Profile", address to the Eastern Annual Conference of the American Association of Advertising Agencies, Waldorf Astoria, New York, November 18, 1975**

# 5.

THE ROAD TO PROFITS IS
PAVED WITH CULTURE, 1976

52½ x 48″. 3-color silkscreen on acrylic plastic. Edition of 6. All owned by H. H.

First exhibited in one-man show at John Weber Gallery, New York, January 1977.

---

In response to the Allied Chemical Corporation's establishing an environmental foundation in Virginia, with an $8 million endowment, Judge Robert R. Merhige Jr. agreed in February 1977 to reduce the fine imposed on the company to $5 million.

Allied Chemical is estimated to gain a tax advantage of about $4 million by giving to a foundation rather than paying the original full fine.

Majority shareholder of Allied Chemical is Solvay et Cie. of Brussels.

## The Road to Culture Is Paved with Profits

When you visit a museum or library, enjoy a touring art exhibition and public service TV program, applaud a symphony orchestra and dance group, or admire the talents of a gifted performer at a concert, chances are that contributions from business helped make it possible.

Hundreds of companies—from big ones such as IBM, Exxon, Corning Glass, Alcoa, Texaco, to many smaller ones—have made such contributions an integral part of their corporate philosophy. And each year, the business community is picking up a greater share of this aid. In fact, despite the economic downturn, business contributed $150 million in 1975, more than in any previous year. The Business Committee for the Arts estimates that companies have given over $600 million to cultural activities during the past five years.

Why do so many contribute? Because, like our corporation, they recognize the need to preserve and enhance our nation's cultural assets. Cultural endeavors provide opportunities for people to express themselves. And corporations are made up of people . . . people seeking better communities in which to live, work, raise their children. When we at Allied Chemical provide leadership for the local arts council or help a theatrical group or contribute to libraries and museums, the life of the entire community is enriched.

But companies can spend money only in relation to their earnings. When profits are up, more funds for contributions can be set aside. When profits are down, less money is available. Yet, during a period when profits are more important than ever to our nation's future, they are far from adequate.

A recent survey showed Americans think the average manufacturing corporation makes more than 30 cents profit on every sales dollar. The truth is that in 1975 it was less than 5 cents.

The artist in America always has traveled a rocky road. It's going to take more profits, not just good intentions, to take some of the bumps out of that trip.

Allied Chemical

**Where Profits Are For People**

If you'd like to learn more about Allied Chemical and how we're putting profits to work, please write to P.O. Box 2245R, Morristown, New Jersey 07960.

© 1976 Allied Chemical Corporation

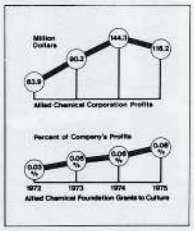
## 0.08 % of Profits for Culture

In 1975 Allied Chemical had profits of $116.2 million.

It paid dividends to its 71,208 stockholders totalling $50.2 million.

The Allied Chemical Foundation, the Company's major channel for contributions, gave to cultural activities a total of $92,750 = 0.08% of profits.

The combined contributions from the Foundation and the Allied Chemical Corporation to community and charitable organizations, hospitals, United Funds, cultural and service agencies amounted to $629,986 = 0.54% of profits.




20% of Allied Chemical's donations to its Foundation are tax deductible.

In 1976 Allied Chemical pleaded "no contest" to 940 criminal charges of having knowingly dumped Kepone laden process water and other chemical discharges into the James River at Hopewell, Virginia.

Kepone is a highly toxic insecticide used in the control of roach and banana pest infestations. It causes cancer in laboratory animals and is non-biodegradable. The poison was carried by the James River into Chesapeake Bay and the State of Virginia closed the river for fishing.

About 80 workers of the Hopewell plant suffered neurological and other disturbances. 28 of them were hospitalized for the treatment of uncontrollable trembling, loss of memory and sterility.

On October 5, 1976 Judge Robert R. Merhige Jr. of the Federal District Court in Richmond, Virginia, imposed on Allied Chemical the maximum fine of $13.3 million.

Also in 1976 Allied Chemical embarked on a $360,000 advertising campaign, designed by the New York agency Lubliner/Saltz.

9 ads with the theme "Profits Are For People" have been placed in Newsweek, The New York Times, The Wall Street Journal, The Washington Post, The Houston Post, The Houston Chronicle, and numerous business, labor and college publications. They also appeared on plant bulletin boards and in plant newspapers.

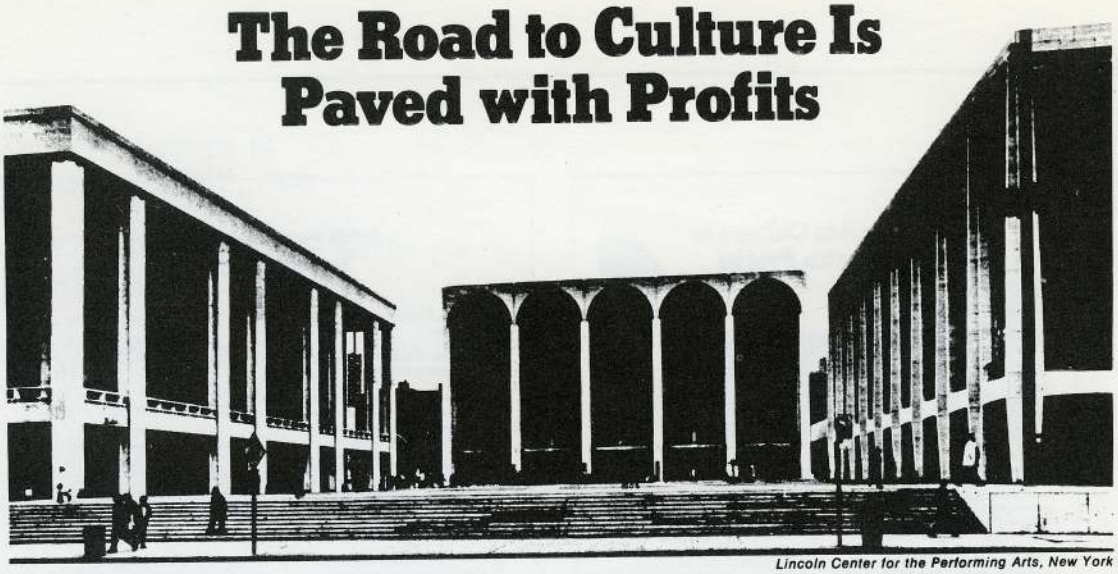
The costs of the campaign are tax deductible.

© 1976 Hans Haacke

*Facsimile of advertisement from Allied Chemical*

Allied Chemical

# The Road to Culture Is Paved with Profits



*Lincoln Center for the Performing Arts, New York*

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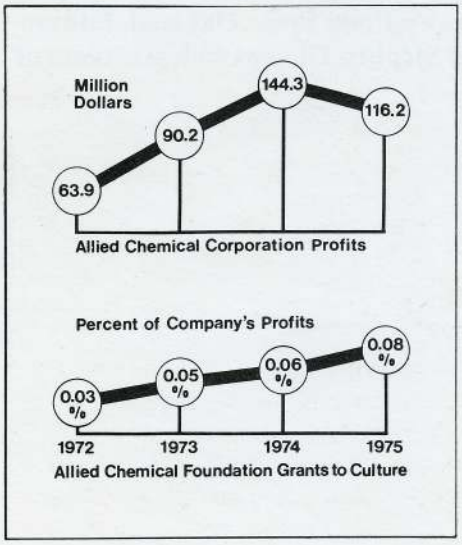


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©1976 Hans Haacke

# 6.

TIFFANY CARES, 1978

29 x 41″. Photoetching on handmade paper. Published by Crown Point Press, Oakland. Edition of 35. Printed by Stephen Thomas with assistance of Lilah Toland.

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A sculpture of the same title preceded production of the print. The sculpture consists of a brass stand carrying a precious wooden box in which an etched, silverplated plaque of the Tiffany advertisement rests on blue velvet and the "demand by the American unemployed" is gold stamped into the satin lined lid.

Tiffany & Co., the prominent New York purveyor of fine jewelry and silver, located on the corner of Fifth Avenue and 57th Street, with branch stores in San Francisco, Beverly Hills, Houston, Chicago and Atlanta, traditionally advertises its wares several times a week on the third page of *The New York Times*. Occasionally the space is used for editorial advertisements, which are said to be written by the company's chairman and chief executive officer, Walter Hoving. He owns about 17% of the stock. Tiffany had sales of $60 million in 1977. Thomas Hoving, the former director of New York's Metropolitan Museum is the son of the Tiffany chairman.

## ARE THE RICH A MENACE?

Some people think they are, so let's look at the record.

Suppose you inherit, win or otherwise acquire a million dollars net after taxes. That would make you rich, wouldn't it? Now, what's the first thing you'd do? Invest it, wouldn't you?—in stocks, bonds or in a savings bank.

So, what does that mean? It means that you have furnished the capital required to put about 30 people to work.

How is that? National statistics show that for every person graduating from school or college, at least thirty thousand dollars of capital must be found for bricks, fixtures, machinery, inventory, etc. to put each one to work.

Now, on your million dollar investments you will receive an income of sixty thousand, eighty thousand, or more dollars a year. This you will spend for food, clothing, shelter, taxes, education, entertainment and other expenses. And this will help support people like policemen, firemen, store clerks, factory workers, doctors, teachers, and others. Even congressmen.

So, in other words, Mr. Rich Man, you would be supporting (wholly or partially) perhaps more than 100 people.

Now, how about that? Are you a menace? No, you are not.

**TIFFANY & CO.**

FIFTH AVENUE & 57TH STREET
NEW YORK

Advertisement in The New York Times, June 6, 1961

*The 9,240,000 Unemployed in*
*The United States of America*
*Demand The Immediate Creation of*
*More Millionaires*

**HANS HAACKE**
Born 1936, Cologne, West Germany
Now residing in New York

Chronology:

1960 Equivalent of M.F.A., Staatliche Werkakademie, Kassel, West Germany

1960-61 Grant from Deutscher Akademischer Austauschdienst (DAAD), work at S. W. Hayter's Atelier 17, Paris, France

1961-62 Fulbright Grant, work at Tyler School of Fine Art, Philadelphia, Pennsylvania

1962 to present (with 2 years interruption in Cologne) Continuous residence in New York. Since 1967 teaching at Cooper Union, New York, presently Associate Professor.

1973 Guest Professorship, Hochschule für bildende Kunst, Hamburg, West Germany

1973-74 John Simon Guggenheim Foundation Fellowship

1978 Grant of N.E.A.

Individual Exhibitions:

1965 Galerie Schmela, Düsseldorf, West Germany

1966 Howard Wise Gallery, New York

1967 Hayden Gallery, Massachusetts Institute of Technology, Cambridge

1968 Howard Wise Gallery, New York

1969 Howard Wise Gallery, New York

1971 Galerie Paul Maenz, Cologne, Germany

1972 Galleria Francoise Lambert, Milan, Italy

Museum Haus Lange, Krefeld, West Germany

Galerie x-one, Antwerp, Belgium

1973 John Weber Gallery, New York

Galerie Paul Maenz, Brussels, Belgium

1974 Galerie Paul Maenz, Cologne, West Germany

1975 John Weber Gallery, New York

1976 Lisson Gallery, London, England

Max Protetch Gallery, Washington, D.C.

Kunstverein, Frankfurt, West Germany

Galleria Francoise Lambert, Milan, Italy

1977 John Weber Gallery, New York

Galerie Durand-Dessert, Paris, France

Amherst College, Massachusetts

Badischer Kunstverein, Karlsruhe, West Germany

Wadsworth Atheneum, Hartford, Connecticut

Mary Porter Sesnon Gallery, University of California, Santa Cruz

1978 Galerie Durand-Dessert, Paris, France

Baxter Art Gallery, California Institute of Technology, Pasadena

Museum of Modern Art, Oxford, England

1979 Stedelijk van Abbemuseum Eindhoven, Netherlands

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ACKNOWLEDGEMENTS

We are grateful to Hans Haacke for coming to Chicago and sharing with us his thoughts and ideas, to Jack Burnham for sharing with us his knowledge of the work of his friend, to the John Weber Gallery, New York, for the courtesy of their loan, to Susanna Singer, the Director, for co-ordinating the loan, to Richard Born, Assistant Director of the Society, for his collaboration and help with the installation, to Robert Borja of our Board for his work on the catalogue and invitation, and to our many members and friends for their continued encouragement.

This exhibition has been supported in part by a grant from the Illinois Arts Council, an agency of the State.

Susanne Ghez
Director of Exhibitions

Catalogue published by The Renaissance Society at The University of Chicago, on the occasion of the exhibition Hans Haacke: Recent Work