The Museum of Modern Art
11 West 53 Street, New York, N.Y. 10019 Circle 5-8900

Annual Pass No.

Name A.W.C.

Good until

Valid only when signed. Non-transferable.

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DOCUMENTS 1

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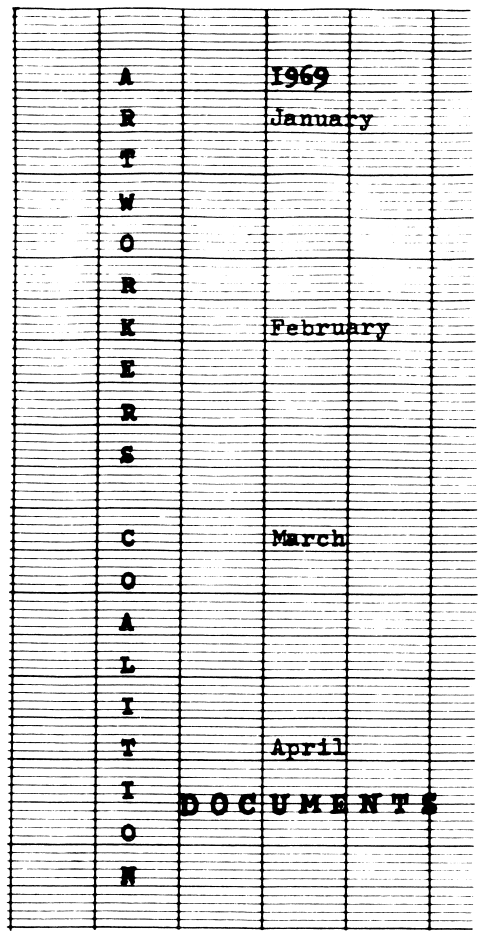

ART WORKERS COALITION
1969
January
February
March
April
DOCUMENTS

Sindrofoi:

Let's hope that our unanimous decision January 1st 1969 to remove my work from the Machine exhibition at the Museum of Modern Art will be just the first in a series of acts against the stagnant policies of art museums all over the world. Let us unite, artists with scientists, students with workers, to change these anachronistic situations into information centers for all artistic activities, and in this way create a time when art can be enjoyed freely by each individual.

Takis

New York

January 3, 1969

art

WHOSE ART?

by John Perreault

Last Friday I received a polite but impassioned telephone call: "This is Takis. . . . At four o'clock I am going to remove my sculpture from the Machine Show at the Museum of Modern Art. . . . They are exhibiting it against my wishes. I would appreciate it if you would please come." The Cool Revolution!

They moved like clockwork: Takis, unshaven, calm, looking like a saintly longshoreman or an anarchist ready to plant a bomb; Willoughby Sharp who took off all his clothes at Jill Johnston's panel discussion at NYU; black-bearded Farman, a poet; and Do, a beautiful woman with reddish hair who called the Director's office from a telephone booth to explain what was going to happen. There were others.

4.00, 4.01, 4.02, 4.03. . . . In a crowded gallery, in front of stunned guards, Takis moved in on his own work, cut the wires, unplugged it, and, protected by Farman and Willoughby, gently carried it out into the museum garden, with a coolness that was unbelievable. It was very well rehearsed and on the surface looked more like a movie jewel-robbery than the anarchist's ballet that it really was. Takis and his bearded cadre left a small wake of handbills, strategically handed out to the guards as they approached, and to the few bystanders that seemed to get what was going on.

One handbill, signed by Takis, proclaimed: "Let's hope that our unanimous decision January 1st 1969 to remove my work from the Machine exhibition at the Museum of Modern Art will be just the first in a series of acts against the stagnant policies of art museums all over the world. Let us unite, artists with scientists, students with workers, to change these anachronistic situations into information centers for all artistic activities, and in this way create a time when art can be enjoyed freely by each individual."

The guards and security men were flipped out or completely confused. "Do you have permission to move this work?" "How do we know you're really the artist?" One security man, obviously trying his damnedest to take care of the situation, but making one ludicrous move after another, tried to stop the photographers from taking his picture after having proclaimed that if this had been the Metropolitan Takis would have been shot on the spot. (The Metropolitan, as everyone knows, is not particularly well-known for exhibiting the works of living artists; they can't expect any trouble from Rembrandt or even Jackson Pollock.)

But gentle Takis refused to move in spite of the invitations to come in out of the cold and talk it over. "I am guarding my work. I want written assurance that this will be permanently removed from this show and that the museum will not ever again exhibit it without my permission."

Takis, as I have indicated here once before, is an important artist and an artist I respect. Aside from the high quality of his work, having met him in person a week or so ago, I know him to be a serious person as well as a serious artist, and probably not someone to do something merely for publicity. He was very upset. And, I might add, with some justification.

Continued on next page

THE NEW YORK

of Modern Museum

Th

sculpture after removing it from

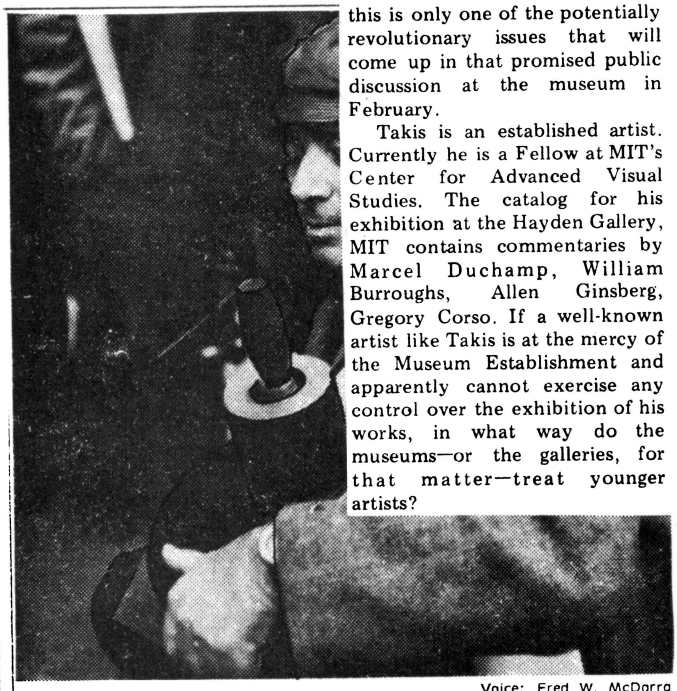
Continued from preceding page

Takis is represented in the Machine Show by "Tele-Sculpture (1960)." Cork and wood with magnets, hanging from steel wires, move around an electro-magnet. 1960! In the show it seems like an afterthought, sandwiched in amongst other works, in a room given over to larger, newer, and more spectacular inventions by artists, not necessarily better, but certainly more fashionable. In a letter to Dr. K. G. Pontus Hulten who organized the Machine Show, Takis stated that if he were to be represented by this work, he refused to be represented at all. Other more recent works were easily available to the museum. Therefore, although this particular work was in the museum's collection, it was exhibited against his wishes and despite his protestations. This was the straw that broke the camel's back. Artists everywhere complain about the museums and feel powerless when confronted with them. Takis did something about his complaint.

The garden got darker and colder and colder. Although various "officials" eventually ventured down into the garden, written assurance was a long way off. It still is. But Takis, although he still wants all artists to have some say in the exhibition of their works, was in some way successful. After an hour-and-a-half "sit-in" and then finally a two hour talk with Bates Lowry, the new director of the museum, he at least got a verbal agreement. The piece is no longer in the show. Lowry, of course, inherited the situation and, recognizing the importance of Takis's gesture, agreed to more talks and public discussion in February.

Hopefully the discussion will be more than a discussion and some concrete actions will result. Another Takis handbill lists exactly what he and his friends are opposed to: "1. The exhibition of works by living artists against their express consent, 2. The exclusive ownership privileges exercised by museums over the work of living artists. 3. The lack of consultation between museum authorities and artists, particularly with regard to the installation and maintenance of their work, 4. The unauthorized use of photographs and other material pertaining to the artist's work for publicity purposes." Certainly an artist should have some say in the treatment of his works, no matter who has "purchased" them. But this is only one of the potentially revolutionary issues that will come up in that promised public discussion at the museum in February.

Takis is an established artist. Currently he is a Fellow at MIT's Center for Advanced Visual Studies. The catalog for his exhibition at the Hayden Gallery, MIT contains commentaries by Marcel Duchamp, William Burroughs, Allen Ginsberg, Gregory Corso. If a well-known artist like Takis is at the mercy of the Museum Establishment and apparently cannot exercise any control over the exhibition of his works, in what way do the museums—or the galleries, for that matter—treat younger artists?



Voice: Fred W. McDarra

TAKIS TAKES IT BACK

A THE "MUSEUM" BELONGS TO ALL THE LIVING ARTISTS WHO WISH TO REGISTER WITH IT.

THE DIRECTORS OF THE "MUSEUM" WILL BE REPRESENTATIVES OF THE ARTISTS - ELECTED BY ARTISTS IN LARGE PLENARY MEETINGS, THEY WILL NOT BE THE HAND- PICKED DARLINGS OF A COTERIE OF TRUSTEES AND STOCKHOLDERS.

IF THE MUSEUM IS TO BE A LIVE INSTITUTION, EVEN AS THE MONEY NECESSARY FOR ITS GROWTH COMES FROM SINCERE PATRONS AND SUPPORTERS, THE DIRECTORSHIP IS ONLY THE RESULT OF A PROCESS GENERATED BY THE ARTISTS- ALL OF THEM- WITHOUT ANY POSSIBLE DISCRIMINATION ALONG THE PETRIFIED CONCEPTS OF AGE, RACE, RELIGION, NATIONALITY AND IDEOLOGY. JUST REGISTER YOURSELF AS AN ARTIST- OWNER OF THE MUSEUM, USE YOUR BALLOT OR YOUR FOOT, CHAOS IS AN INTRINSIC PART OF OUR ORDER- CREATION.

B THE PERMANENCE OF INNER RENEWALS, THE WILLINGNESS TO CHANGE TO THE RADICAL NEW, THE CAPABILITY TO ABSORB THE GROWING MULTIPLICTY OF INFORMATION AND TO AJUST TO THE BROADENING NETWORK OF NEEDS AND DEMANDS. THESE ARE SOME OF THE FACTS THAT DIFFERENCIATE A DYNAMIC LIVING ORGANISM FROM THE RIGIDITY OF A DECAYING AND DYING ONE. AT THIS HOUR, STARTS THE TESTING OF EVERY "MUSEUM". WILL THEY BE THE VAPID

DEATH- CHAMBERS OF A SECTARIAN, CRUSTACEAN, BOURGOIS ESTAB-
LISHMENT ? OR WILL THEY BECOME THE ILLUMINATED HARBORS OF
THE THROBBING, FLOWERING MASSES OF A JUST SOCIETY?

C EXAMPLE - OUR SUGGESTION

A SERIES OF FOUR SHOWS, OVER A PERIOD OF FOUR MONTHS IN
WHICH EVERY SCULPTOR LIVING NOW IN NEW YORK CITY (IN
ALPHABETICAL ORDER) WILL BE REPRESENTED BY THREE WORKS
AT THE " MUSEUM", REGARDLESS OF SIZE, OR STYLE, OR PREVIOUS
HONORS. WITH FANFARE OPENINGS, GUESTS OF HONOR PICKED BY
A COMPUTER, ONE PICTURE OF EACH ARTIST, AND WORK, PRINTED
IN GLOSSY CATALOGUES, TO BE BRIEF, THE WHOLE WORKS. ALWAYS,
EVERYTHING EQUAL.

NO INTERMEDIARIES: PATRONS, COLLECTORS, OR GALLERIES WILL
BE RECOGNIZED AS PROXIES OF THE ARTISTS. EVERY SELF- APPOINTED
ARTIST WILL INTRODUCE HIMSELF TO THE MUSEUM AND REGISTER HIS
WORKS, WHICH WILL THEN BE EXHIBITED WITHOUT BEING JUDGED, BY ANY
COMMITTEES OF CURATORS, ARTISTS, CRITICS OR OFFICIALS. TODAY
ONE CITY AWAKENS TO THE SOCIAL CONSCIOUSNESS OF ITS ARTISTS,
TOMORROW A HUNDRED CITIES WILL AWAKEN.

WE HAVE HEREBY STARTET A DIALOGUE.

JAN 3, 1969

- STATEMENT OF JANUARY 5, 1969

On January 3, 1969, Takis and a small group of his friends removed his "Tele- sculpture 1960" from the Machine exhibition at the Museum of Modern Art. This action was taken because the work was exhibited against the artist's express consent.

We consider it to be a flagrant injustice that an artist should be unable to exercise any control over the exhibition of his work during his own lifetime, regardless of who owns the work legally.

In relation to the above injustice, we are opposed to a number of curent museum practices :

1 The exhibition of works by living artists against their express consent.

2 The degree of control exercised by museums, galleries and private collectors over the work of living artists.

3 The lack of consultation between museum authorities and artists, particularly with regard to the maintenance and installation of their works.

4 The unauthorized use of photographs and other material for publicity purposes.

We believe that the reevaluation of the rights of artists over their work during lifetime is long overdue and wish to iniciate an open dialogue concerning artists especially in the following areas: copyrights, reproduction rights, exhibition rights and maintenance responsibilities.
We chose to confront the Museum of Modern Art directly not only to draw attention to a specific injustice, but also as symbolic act to stimulate a dialogue which might significantly increase artists' control over their works.

5

WE DEMAND

1. The immediate cancellation of the forthcoming "Harlem On My Mind" exhibition opening January 18, 1969.

2. The appointment of Black people on a curatorial level and in all other policy-making areas of the museum.

3. That the Metropolitan Museum seek a more viable relationship with the TOTAL BLACK COMMUNITY!

SOUL'S BEEN Heavy Guard at the Met Museum SOLD AGAIN !!!!

The Metropolitan Museum's "HARLEM ON MY MIND" show, scheduled to preview THURSDAY, JANUARY 16, must be boycotted by the entire Black community!!!

The show is, supposedly, an historical sociological photographic survey that has been organized by whites who do not begin to know the Black Experience! Moreover, the incredible sum of one half million dollars ($500,000) was spent to mount an exhibition whose "director" (Allon Schoener) either ignored or, even worse, unsubstantially represented the advisory resources of the Black artistic and intellectual community.

Present-day Harlem is geographically (Harlem begins at 96th Street) on the doorstep of the Metropolitan Museum of Art. It is therefore mandatory that the Museum become more aware of and sensitive to the needs of the Black community!

WE DEMAND:

1) The immediate cancellation of the "HARLEM ON MY MIND" show, scheduled to open officially Saturday, January 18.

2) That the Metropolitan Museum appoint blacks to policy-making and curatorial positions.

3) That the Metropolitan Museum seek a more viable relationship with the TOTAL BLACK COMMUNITY!!!

JOIN OUR PROTEST DEMONSTRATION AND BRING A FRIEND, THURSDAY, JANUARY 16, AT 6 P.M. - METROPOLITAN MUSEUM, 5TH AVE. & 82ND ST.

For further information, please contact:

THE BLACK EMERGENCY CULTURAL COALITION
Chairmen: Benny Andrews (BE 3-3248)
Henri Ghent (988-4558)
Edward Taylor (831-5292

ALEX GROSS

artists attack moma

Photo by : Mehdik HonSari

artists attack moma

by Alex Gross

THE EAST VILLAGE OTHER
JAN 24, 1969

Demonstrations at the Modern Museum have tended to affect the art world the way revolutions in Paris have affected the world beyond it. The first demonstration of artists in the Thirties was against the conservativism of the administration at that time and opened the way to a fuller acceptance of abstract art in America. The second demonstration, on April 24, 1960, was against the domination of galleries and museums by a single art style, that of abstract expressionism, and also against the supremacy of a single criticism favoring that style. Soon after this demonstration came a comparative revival of figurative work, followed by the developments of pop, op, and psychedelia which opened art out into many new styles and media. There is therefore good reason to watch and listen for all the signs and symptoms after the act of protest carried out by the Greek artist Takis and his friends on the third of January of this year, a year when anything can happen.

On this day Takis removed one of his kinetic sculptures from the Machine exhibition at the Modern and sat with it in the museum garden for two hours amidst menacing museum guards (one of whom suggested he would have been shot for doing the same thing at the Metropolitan) before he and his friends were permitted a dialogue with the curator. Not presented to the curator at this time were the suggestions of the more militant members of this group, among them Takis and the Persian poet Farman. These suggestions, while rejecting conventional definitions of revolution and fashionable sloganeering, embody concrete proposals for renewal not only of the Modern but of the whole museum scene. The group feels they may also justify expanded and extended demonstrations in the future.

The proposals thusfar put forward by Takis and Farman are meant to raise the level of the art world at every point and not merely to benefit a single school or group of artists. Ideas are still in the planning stage and highly flexible, but among those proposed so far:

1) The Museum of Modern Art should be open free of charge to the general public on at least one day of every week.

2) A Registry of Artists should be compiled at the

Modern for the benefit of all museums listing all artists living in the New York area. For the purpose of this registry de facto recognition as an artist should be given to any person able to present a body of work.

3) Using this Registry as a basis, a completely random show of all artists should be put together by lottery and shown at the Modern at least once a year. While it is possible that such a show will contain much mediocrity, it is felt that this method will not be any more dangerous to the public taste than the one now in use. There is a precedent for using a lottery in last year's Pavilions in the Parks program in London, where artists were awarded pavilions by chance in which they created happenings.

4) A similar random show of phtographs should be instituted.

5) A much more direct relationship between the museum and artists should be cultivated. At present almost all contact must go through gallery owners and other middle-men. This relationship should express itself particularly where conditions of exhibition are concerned.

6) A plan should be evolved to provide the artist with some percentage of the resale price of his work, whether this goes up or down. At present artists, unlike writers or composers, receive money only from the first sale of their work, and the effect of any later sale is felt only by the subsequent owners. This is particularly important for the majority of artists who only sell a few works and who can never hope to sell a work to a major museum, with the attendant publicity and price increase this could bring to all their work.

7) Both known and unknown artists should be admitted as members to the Board of Directors of the Museum of Modern Art.

8) Artists should be encouraged to create Tech Art pieces which can be manufactured for the masses, and the Museum should undertake to lessoen the mystique surrounding the original work of art.

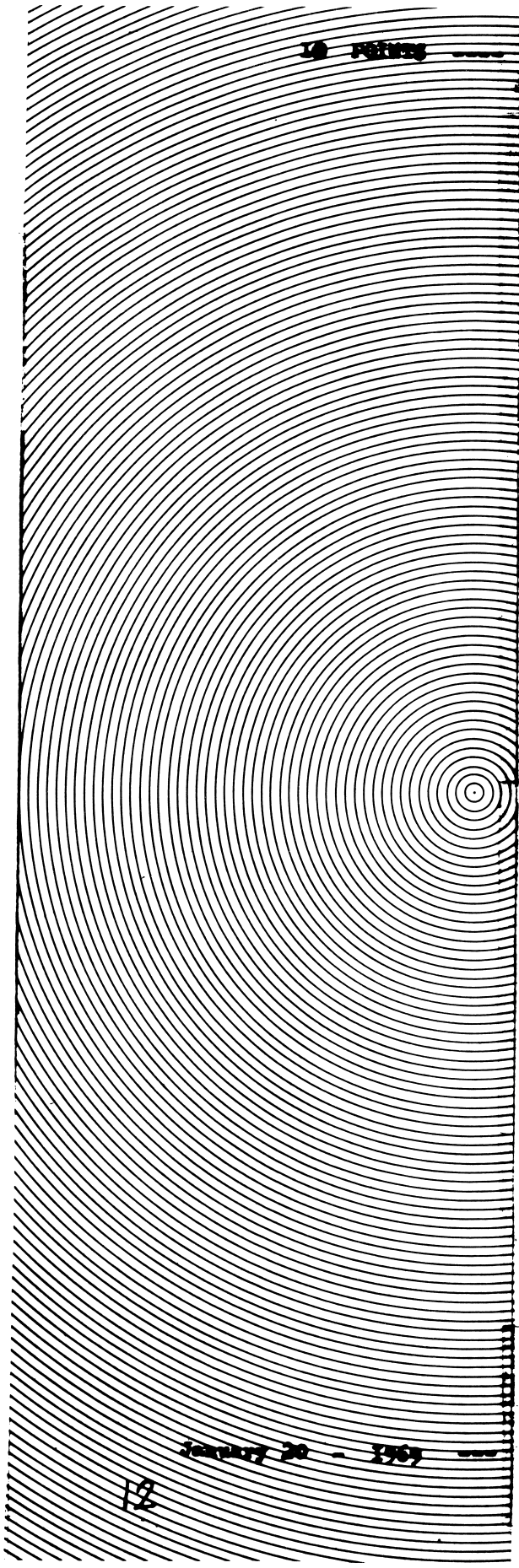
9) Rooms should be continually available at the Modern for the mounting of environments, and there

should be at least one environment continually on view. At this writing the Modern has never sponsored an environment. Artists should be invited and given funds to mount such environments for periods of two weeks or longer.

10) The artist should retain undisputed copyright in his own work, regardless of who owns it, and he should have reasonable access to see it when he so requires.

Most important of all, it is felt that an attempt should be made to alter the atmosphere now given off by museums, to challenge the sense that the visitor must enter the museum in a state of awe, behold the works in a state bordering on religious ecstasy, and leave with a feeling of having been thereby enriched in one's culture and innermost soul. This effect may bear a remarkable resemblance to what church-going once gave, but there is no evidence that it is good or meaningful either for the visitor or the work of art. The artists in this group recognize that their task will not be easy and welcome suggestions from other artists or interested parties on how to make their suggestions more practical and realizable. They also believe that further demonstrations at the Modern and elsewhere may be necessary to drive home their points and would welcome the participation of artists, students, actors, writers, and any other interested persons. Suggestions may be forwarded to the group care of EVO. The members of the group so far are Takis, Farman, Hans Haacke, Nicholas Calas, Willoughby Sharp, Elizabeth Biar, and Dennis Oppenheim.

This means that last year's demonstrations in the universities may take place this year in the museums as well, though it has yet to be seen if artists living all over the city will prove as devoted demonstrators as students living or working on their campuses. No one should be surprised if the museums do become such targets, though it is to be hoped that the works of art will not be damaged. The present mood of our society is to ask deep-cutting questions about the very meaning and purpose of culture, questions which may have no definitive answers but which will nonetheless be asked. If the result may be partly to demystify the artist, it may also be to make his work more accessible and socially meaningful.



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13 DEMANDS

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

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

THE NEW YORK TIMES, *SATURDAY, JANUARY 4, 1969*

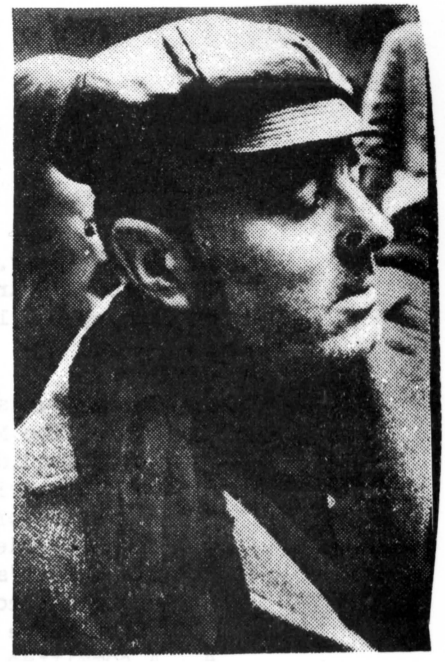
Sculptor Takes Work Out of Modern Museum Show

An artist removed his sculpture from the exhibition entitled "The Machine" at the Museum of Modern Art yesterday because, he said, it had been displayed against his wishes. Takis Vassilakis said he took "this action as a symbolic act to stimulate a more meaningful dialogue between museum directors, artists and the public."

The 44-year-old artist arrived at the museum on West 53d Street with several friends at 4 P.M. Before guards could intervene, the group lifted the fixed part of the work off its pedestal, pulled down the two overhead revolving forms and carried the parts to the museum's outdoor garden. The sculpture, a three-part construction, consists of an electromagnet about 12 inches in diameter and a white sphere and a black spool-shaped form that are suspended from the ceiling. When the magnet is turned on, it attracts the spool and repels the sphere. The sculpture was purchased in 1962 by John de Menil, who donated it to the museum.

In the outdoor garden, Mr. Vassilakis and his friends put the sculpture on the ground and sat around it, refusing to move until they were permitted to confer with Bates Lowry, the museum director. After an hour-long talk in the director's office on the fifth floor, the sculptor announced that the museum had agreed to place the work in storage.

Mr. Lowry said he had also agreed to meet with the artist and his friends again to set a date for a discussion on how best to initiate "an open dialogue." He said the incident had raised some interesting points on the problems "between any institution, the artist and the public."

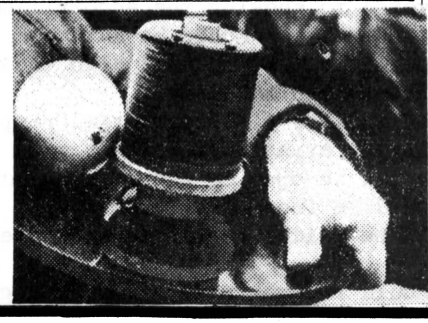


Takis Vassilakis carrying the parts of his sculpture after removing it from exhibition

The New York Times

New York Free Press, 6 February 1969

Battcock



The art museum today has not received the provocations concerning dramatic change that the universities have felt. Several artists and critics have recently petitioned the Museum of Modern Art with a view toward change within the museum; change that could possibly give the institution, so outdated and irrelevant now, the opportunity for revitalization. Printed here are the list of proposals submitted by the group to the officials of the museum. The group claims to represent no one; yet knows it represents many. It includes the following: Hans Haacke, Tom Lloyd, Willoughby Sharp, Takis, Tsai, John Perrault and myself. Some of the proposals offered the museum are, of course, fantastic but they are not nearly fantastic enough. Most important is the first proposal which requests a public hearing, sponsored by the museum. Only a public hearing, held according to proper rules of procedure can democratically allow for the free presentation of a cross section of thought. A panel discussion would undoubtedly prove more acceptable to the museum: it would also afford the museum opportunity to distribute its own views and we are not, at this time, interested in hearing them. Before anything else can be done, all those who have a thought concerning the museum, its function and role, indeed its very license, must be heard, even if they're full of shit, it doesn't matter. Should the museum be reluctant to provide the public hearing requested one may conclude that it is democratic procedure that really bugs them. The group has requested a decision within the next couple of days. If the museum refuses to cooperate and denies the public hearing, the group intends to hold the hearing anyway, under its own auspices and open to anybody. Naturally the negotiations that have so far occurred have been interesting. My thoughts concerning the problem have sent shocks through my electric typewriter (or is it the other way round?)

January 28, 1969
To the Museum of Modern Art:
Realizing that the thirteen proposals put forward to you today require thought and consideration on the part of all concerned, in particular the first proposal, we consider that a period of ten days should be sufficient to have your written response directed to all the undersigned.

From our discussion today, it must be evident that our thirteen proposals are of great mutual interest. However, before we engage in further dialogue, we should like to know by letter your position on the first proposal.

1. The Museum should hold a public hearing during February on the topic 'The 'The Museum's Relationship to Artists and to Society,' which should conform to the recognized rules of procedure for public hearings.
2. A section of the Museum, under the direction of black artists, should be devoted to showing the accomplishments of black artists.
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January 28, 1969.

the village VOICE, *February* 6, 1969

Page Sixteen

art

by John Perreault

* * *

Awhile ago the well-known artist Takis removed his work of sculpture from The Machine Show at the Modern. This was a symbolic act. Later informal meetings were held in which supporters of Takis, before and/or after the incident ironed out a list of proposals for museum reform.

On January 28 a list of 13 proposals was presented to Bates Lowry, director, and four curators of the Museum of Modern Art by: Gregory Battcock, Hans Haacke, Tom Lloyd, Willoughby Sharp, Takis, Tsai, and myself. Since we are now awaiting the museum's answer to our first proposal—a proposal we consider important since it will allow other people a chance to air their grievances and offer their suggestions—I will for the moment offer the 13 points as a news item and not make any other comment:

EAST VILLAGE OTHER, JAN. 31, 1969

fucking thru the ages

BY ALEX GROSS

Presidents may come and presidents may go, but genuine historical events cut more deeply and leave more lasting effects. One of these took place last summer in the Swedish town of Lund. Later in the year it spread to Denmark and Germany. Soon it will engulf all of us.

The event in question was the First International Exhibition of Erotic Art, in which everyone's fantasies, daydreams, and ordinary practices became a solid everyday environment on all sides of the viewer, an inescapable world consisting of paintings, drawings, sculptures, constructions and kinetic works depicting sex in most of its forms, on land, in the water, on boats, with various pulleyes or other machines, including heterosexual, male and female homosexual, and mixed copulations in couples and small or large groups, sometimes with existent or no-existent animals as well, with an occasional onanist thrown in for good measure. The show was immense, the major part of it forming the private collection of the most persistent sexual pioneers of our time, the American psychologists who first introduced the world to Walter's My Secret Life, Doctors Eberhard and Phyllis Kronhausen.

It is to be hoped that readers who missed this show in Europe will have a chance to see it here at home in the near future, but for those who can't wait and have a lot of money Grove Press has just brought out a giant book called Erotic Art containing many of the exhibitions —the price is twenty-five dollars, not just because of the subject matter, as there are a number of art books around costing that much, most of them not the least bit erotic.

Where the text of most art books is usually little more than pretentious filler, the articles in Erotic Art are a piece of history in themselves. They record the impressions of visitors to the show, along with many pictures of these visitors contemplating scenes of cunnilingus and fellatio in states ranging from bemused to ecstatic, and they also provide a number of interviews with the artists themselves, including Larry Rivers, Andy Warhol, and Jean Jacques Lebel, in which they record how they feel about erotic art. Practically everyone who attended agreed that the show was and is an important turning point in how people today feel about sexual matters and a sign of further progress to come.

One Swedish businessman relates that he found himself becoming more and more upset by the exhibit during the first half hour but then calmed down and began to study the pic-

tures as he realized he was only seeing "what happens every day between man and woman. And that is nothing to be ashamed of." Far from being boring or repetitious, the juxtaposition of erotic works from many schools and cultures appears to have made the subject even more alive and meaningful. Children as young as four attended the show with their parents—they too are interviewed and appear to have taken the exhibit completely in their stride.

In the past it has been customary to present erotic art in a pseudo-scholarly manner, relating it to historical or anthropological themes or the supposed drives of "primitive" man. The Kronhausens also present their material historically and divide it into Western, Primitive, and various eastern sections. But their method is nonetheless quite different, for in their introduction they reject in no uncertain terms the hypocrisy which has always made it necessary in the past to justify erotic art and literature by citing a "redeeming social purpose" to separate it from the allegedly obscene. Our obscenity laws still pay homage to this principle on the theory that sex in itself either in art or life somehow endangers society. But the Kronhausens insist on the view of "an ever growing liberal minority" who believe that "sexual stimulation—far from being disturbing to the individual and inimical to society—is in itself a positive social value." Even the poster for this show was precedent breaking— it showed a Japanese scene of a couple going at it with every public hair glisteningly clear. This poster appeared on walls all over Sweden while the show was on.

The big question of course is how long is it to be before this show, which returns to Sweden in the spring by popular demand, reaches America as well. The much beleaguered curators of our museums would do well to ponder this question. There is no point in claiming that only a depraved and degenerate people would enjoy such a show, especially when the Swedes, Danes, and Germans are probably even more sober-sided than we are and also demonstrably more industrious with a higher annual growth rate economically. There is no doubting the high artistic level of the exhibit nor the important artistic and humane perspectives to be gained from showing all these works together.

But the real problems in bringing this show to America have nothing to do with art. There is at this moment in the nation's history a wave of defeatism (more probably just a temporary failure of nerve) which can best be overcome precisely by such acts as bringing this exhibit to America as soon as possible. Because the last few years have been relatively free and permissive, a strange theory is going the rounds that we must now suffer a wave of hysterical repression for the next ten years. This is nothing but puritanical nonsense and should be treated as such—it stems from the sick puritan idea that we must pay for every moment of pleasure with hours of pain and penitence. There is no longer any reason to believe this sort of dangerous dribble. Nor is there any reason to suppose that a Republican president in the White House should signify a turn to sexual hibernation. Sexual habits and behavior transcend political parties just as they do entire nations and cultures, as the Kronhausens's exhibit clearly shows.

The freedom which not only the young but all sections of the population have won in the last few years is not so easily pushed aside, and certainly not by a weak president chosen by a minority in a dubious election. The direction is not backwards. From the Swinging Sixties we must all go forward together in this supremely suitable year of sixty-nine into an era of even greater freedom and self-liberation, the Sensual, Sensuous Seventies. As the French artist Andre Masson told the Kronhausens on their arrival in Paris during the spring uprising, "The real revolution is not here on the streets. It has no direction and will lead nowhere. The real revolution today is taking place up there in that museum in Lund. The fire you have kindled with that exhibition will in time destroy the old order more effectively than anything else."

V V

Sir: WHY NOT!

As a member of society's most imposed upon minority of professional people -- artists -- I applaud the 13 DEMANDS of Takis & his supporters made on museums. (V.V. Feb-6 ©)

Artists by nature are loners and are loth to gang up -- except for fun & games. But changes are ringing and I'm all for ringing some -- like T's. 13 points It might take a couple of sit-ins -- but why not!

LEN LYE

Feb-9'69, 41 Bethune

The Museum of Modern Art

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

Bates Lowry
Director

February 14, 1969

Dear:

In response to the proposal by you and your colleagues that The Museum of Modern Art hold a "public hearing" on the relationship between the Museum and artists, it is our conviction that a more thorough and systematic approach is essential if we are to find answers to the questions, raised by you and others, many of which we have been studying for some time.

They are questions of far-reaching implications, a satisfactory resolution of which requires an opportunity for all points of view to be heard and for all possible answers to be explored. I am, therefore, recommending to the Board of Trustees that a Special Committee on Artist Relations be appointed, to be made up of objective and fair-minded individuals who are interested in the world of art and informed as to the needs and practices both of artists and of the institutions that bring their work to the public.

The Committee would hold as many meetings as necessary with as many artists and other interested people as may ask to be heard. A record of all discussions would be kept. A report would be made as to all points raised and all solutions suggested during these discussions. The Committee would also report its own conclusions for the consideration of the administrators, curators and Trustees of the Museum.

Because many of the problems already raised or likely to be raised would be applicable to other museums and to other institutions dealing with works of art, the report would be made public. A well-documented, thoroughly prepared and broadly based study of this kind would, in our judgment, constitute a great service to artists everywhere, to the public and to the institutions that exist to serve both.

We think that you and your colleagues have performed a useful and timely service in entering discussions with us and in bringing up this complex but vital matter of the relationship of museums to the artists whose works they exhibit.

Perhaps we could meet on February 28 at 11 a.m. here at the Museum.

Sincerely,

Bates Lowry

BL:rb
Sent to: Gregory Battcock, Hans Haacke, Tom Lloyd, Willoughby Sharp, Takis Vassilakis, Wen-Ying Tsai, John Perreault

east village OTHER FEB, 14, 1969

THE SHAME OF THE ART WORLD

The art world is about to enter the stormiest period it has ever known. This would be the case even if the problems confronting it were limited to the already formidable ones of the emergence of Tech Art, the awakening of a new art audience, the demands placed on artists to construct a more humane environment, and the erosion of old values and formation of new ones this entire process entails. At a time when the art world should be broadly oriented, outgoing, and forward-looking, it is in fact petty, introverted, with its face pointed firmly towards the past. It would not be so bad if the issues mentioned were the only ones threatening -- they are at least internal issues which can still for a short while be debated among a small circle of friends. But the real problem about to make itself felt is deeper and dirtier -- it even has political overtones and will tends to docus on all the phoniest aspects of the art world at a time when these can least afford close scrutiny. It is this issue which is the subject of an ultimatum recently sent to the Modern Museum, an ultimatum which runs out on Friday, February 7.

The question is one of race -- as always it is a piercing and painful question, one which goes through all sections of society. It can perhaps best be phrased in a series of subquestions: why is there no well-known major American artist who happens to be black? Why are there almost no black artists being shown by the galleries? Why have our major New York and American museums done next to nothing for black artists?

The answers to these questions are not easily forthcoming. There are no satisfactory answers. The pitiful attempts some may make to explain themselves out of the situation will only draw them back into it more deeply. I have been told by some that the reason is simply that there are no good black artists. Assuming this were true, we would still have to ask why it were true, and the answer would come boomeranging back that the blacks have never had the same chance to become artists as the whites. But an even more crucial question lies in wait -- what if there really are good black artists who have not been shown? And, even more deeply, can we really say that the standards by which we judge good and bad art are the ultimate ones?

Whatever questions we ask, the answers will very likely come back to shame us. There are few black artists in this country

(and almost no recognized ones) because art in this country up until this very moment has been the white boy's plaything. It has been a game for the milder sort of bourgeois rebel who having been brought up with a sufficiency of the world's goods, has merrily opted out into a romance of idealized values where the artist is prophet, martyr, and cultural hero. Occasionally it is a very well-paid job, and even if it isn't, it can still bring a bit of status and the illusion that one is doing something better and higher. How delightful it is to have one's works reproduced, to see one's words in print, occasionally to hear them on television as well. The artist is the new preacher, the prophet of the modernist religion. But as soon as a black man appears using the cult words of the religion, the devout begin to feel ill at ease. Why is this?

It is because the assumption that art is only white man's work is built into the very culture itself. Art, which pays homage to the idea of reaching all of society and changing it, becomes embarrassed when it is actually expected to do so. This is because today's art world, instead of being a busy crossroads, a central point where all the energy of society can pass through, has elevated itself into a limited elite interested primarily in its own promotion and preservation.

In England today a black man may work where bread is baked or milk is bottled, but he is not allowed to be seen delivering them. The sight of his black hand on the pure white essentials of society is too much for the majority to bear. In the same way white society has been quite unhappy when a black man has been allowed to express his opinions about our pure white secrets of art. The phrases and opinions which seemed like revealed truth when uttered by a white artist have tended to cause doubt and embarrassment when spoken by a black one. Clearly something is wrong, not just with attitudes to the blacks, but with our entire notion of culture. After a long time black playwrights, novelists, and poets were acknowledged to exist, as long as they expressed the right degree of bitterness at the right time, but they still may not enter the holy of holies. It is not so much a question of whether the art world should respect black artists but whether the blacks should regard the art world as worthy of their respect.

Part of the reason for this scandal is of course the fact that artists are rarely political animals -- they depend on the monied members of society for their survival and will not readily offend them. This is understandable. What is less understandable is that the art establishment itself, not the most reactionary segment of society, has been so slow in doing something to equalize the balance in the direction of the blacks. Perhaps the only consolation (and a dim one it is at this time of racial-religious mud-slinging) is that the art establishment is divided about equally between gentiles and jews, so that both are equally guilty of this neglect. It is to be hoped that black leaders

will see that they are being led off onto a false track on the jewish question, a course that will please only those who hate jew and black alike and would gladly see them destroy one another.

In any case it would appear that artists are now making some steps towards becoming more aware of these problems. The ultimatum to the Modern Museum demands that free open discussions be begun at the museum immediately on this and other subjects. If the museum refuses, these discussions will take place elsewhere in any case. The artists and critics acting to bring about these discussions include Hans Haacke, Tom Lloyd, Takis, Farman, John Perreault, Gregory Battcock, and the author of this article. In addition to the points listed in EVO two weeks ago, the following demands are also being made:

1) The Modern Museum should set up a permanent Black Wing for black and Puerto Rican artists, with the goal of inspiring a higher creative level in the long run among these communities. This wing should be administered entirely by members of these communities, who should also sit on the selection board for white artists.

2) A permanent wing should also be set up for unknown artists, and a zealous effort should be made to keep it filled not with works which satisfy a coterie but with odd, off-beat work and even with what is now considered to be junk.

3) The Modern Museum should be open free of charge all seven days of the week.

4) The Modern Museum should also remain open until midnight at least two days a week.

It is also felt that an attempt should be made to bring the International Erotic Exhibition from Sweden to a major New York museum at the earliest possible date. If the Museum should prove adamant and these points are not met, picketings, sit-ins, and demonstrations are anticipated. Anyone is welcome to take part in these, whether he is an artist or not, and should contact Debbie Freeman or Farman at the Chelsea Hotel for more details and for information on the full thirteen points now at issue.

February 22, 1969

Mr. Bates Lowry, Director
Museum of Modern Art
11 West 53rd St.
N.Y.C. 10019, N.Y.

Dear Mr. Lowry:

We regret that you have not answered our first proposal to our satisfaction. Your suggestion concerning the creation of a Special Commit on Artists' Relations is not a substitute for the immediate need for public hearing open to all. Therefore, as we have previously indicat we have no alternative but to procede with other arrangements providi for an open hearing to allow anybody the opportunity to express view concerning the Museum's relationship to artists and society.

We will be pleased to accept your invitation to another meeting in th future -- provided that you are able to offer concrete answers concer ing the following points, all of which have already been offered for your consideration:

2. A section of the Museum, under the auspices of black artist should be devoted to showing the accomplishments of black artists.
3. The Museum's activities should be extended into the Black, Spanish and other communities. It should encourage exhibit with which these groups can identify.
5. The Museum should be open on at least two evenings until mi night and admission should be free at all times.
7. The Museum should recognize an artist's right to refuse sho ing a work owned by the Museum in any exhibition other thar one of the Museum's permanent collection.
8. The Museum should declare its position on copyright legisla and the proposed arts proceeds act. It should also take ac steps to inform artists of their legal rights.
9. A registry of artists should be instituted at the Museum.
11. A section of the Museum should be permanently devoted to sh ing the works of artists without galleries.
12. The Museum should include among its staff persons qualified to handle the installation and maintenance of technological works.
13. The Museum should appoint a responsiblt person to handle ar grievances arising from its dealings with artists.

When we receive a clear indication of the Museum's attitude toward al the above points, we will be glad to continue meetings with the Museu to offer any aid we can in implimenting action.

May we expect a written reply to the above no later than Friday, Marc 7? We will consider your refusal to reply sufficient evidence that w must search for other means to make our concern felt.

Gregory Battcock, 317 W 99, N.Y.C. 10025
Farman, Hotel Chelsea, 222 West 23rd St.
Hans Haacke, 25 West 16th St., N.Y.10011
Tom Lloyd, 154-02 107th Ave., Jamaica, N.Y., 11433
John Perreault, 242 W 10
Takis, Hotel Chelsea
Tsai, 96 5th Ave, 10011

22

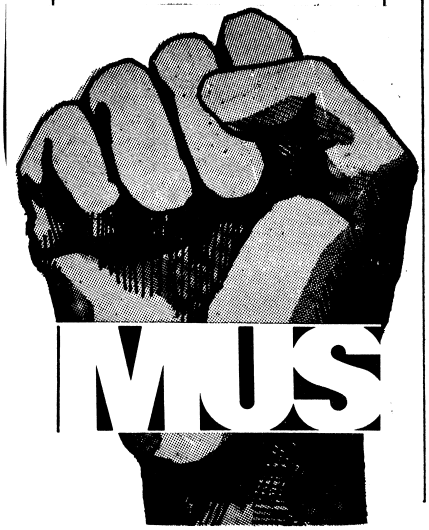
Meaningful Art

VOICE, *February* 13, 1969

Dear Sir:

First let me state that I think that the Museum of Modern Art is the finest museum of its kind in the world. Secondly I think that most of the items (although not all of them) in the petition sent to the curator ("Art," Voice, February 6) are silly and beside the point. Especially the section which states "A section of the museum under the direction of black artists should be devoted to showing the accomplishments of black artists." Why not Chinese /Jews/Eskimos/church groups/ Presidents/Laplanders or Winston Churchill? For the simple reason that such concepts have nothing to do with art. To put a special section aside devoted to any ethnic, social, or religious group as a permanent fixture in a museum is the antithesis of what great painting is all about . . . the work of individuals and their individual revelation to us. Great art is universal and is above racial or social sectioning. If any black artist, or any other artist for that matter, is worth showing then he should be shown —but only in relationship to his work being significant firstly as art and not because he is a member of any racial group. If most of the paintings in the MOMA collection are by artists whose skin is white, they are there not because of that, but because they are significantly creative people who produce meaningful work. Being black, white, yellow, or purple has nothing to do with the creation of meaningful art.

—Bob Cowan
Brooklyn



by John Perreault

* * *

If the above kind of art is the wave of the future one wonders why Takis and his supporters (including myself) are spending so much time trying to get the Museum of Modern Art to shape up. Who needs the museums?

But the truth of the matter is that for a long (no pun intended) time yet there will continue to be many different kinds of art: technological, environmental, and even good, old-fashioned painting and sculpture. What has to change is the attitude most institutions have toward artists. Or else they've had it.

We finally received an answer from the Museum in regard to our demand for an open hearing on the Museum's relationship to artists and to society. On the surface it looks very good. But in reality the Museum has very cleverly denied a public hearing, substituting a Committee on Artists Relations (neatly dropping the "society" part of our proposed topic). This committee would hear complaints and suggestion, probably in some very comfortable little office, and then come up with a public, published report. The catch is that obviously the report would take years to accomplish and there is no guarantee that the trustees of the Museum would take any action on any recommendation coming out of such a committee. And just who would be on the committee anyway?

Artists are tired of being exploited. There are very few artists who make a living out of their art. I'd say not more than a dozen or so in all of New York. Some very "successful" artists make nothing at all, and yet they are "famous." Because of the Takis incident and the demands made by Takis and his group of supporters, artists are finally beginning to get together. The group, as of the last meeting, has grown to over 30 people. Len Lye and Carl Andre are two of the new supporters. The six or seven original supporters or even the enlarged group of 30, however, cannot possibly represent all the artists or even a cross-section. This has been our main objection to private consultations with the Museum. (Besides some of us are critics and are about to get together on our own. The poets also!) Even if the Museum doesn't want to cooperate, there will be a public hearing! Date and time to be announced shortly.

At any rate, after expressing our regret that the Museum had denied a public hearing, we further replied:

"We will be pleased to accept your invitation to another meeting in the future—provided that you are able to offer concrete answers concerning the following points, all of which you have already been offered for your consideration:

"2. A section of the Museum, under the auspices of black artists should be devoted to showing the accomplishments of black artists.

"3. The Museum's activities should be extended into the black, Spanish, and other communities. It should encourage exhibits with which these groups can identify."

(My comment on these two demands is that as long as the Museum considers itself in part an educational institution, it cannot continue to ignore the black and Spanish population. It is not a question of aesthetics but one of social and educational responsibility. Also, although it is a private institution, its non-profit tax exempt status means that indirectly it is supported by the general public. If we have exhibits of French artists and other nationalities, why not black artists? They have been allowed to be Americans in name only and constitute a distinct culture and nation.)

"5. The Museum should be open on at least two evenings until midnight and admission should be free at all times.

"7. The Museum should recognize an artist's right to refuse showing a work owned by the Museum in any exhibition other than one of the Museum's permanent collection."

Demands 9, 11, 12 and 13 (to summarize) concern getting the Museum's position on copyright legislation, a registry of artists, a section of the Museum for artists without galleries, a qualified technical staff for technological works, and the appointment of a responsible person to handle artists' grievances . . .

"When we receive clear indication of the Museum's attitude towards the above points, we will be glad to continue meetings with the Museum to offer any aid we can in implementing action.

"May we expect a written reply to the above no later than Friday, March 7? We will consider your refusal to reply sufficient evidence that we must search for other means to make our concerns felt."

If you have a complaint against the Museum—a concrete example of an injustice or even something more general—or if you have any ideas about needed reforms and changes of policy, please write me at The Voice. We need all the ideas and support we can get.

* * *

February 13, 1969

Mr. Roger L. Stevens
Office of the Chairman
National Council of the Arts
1800 G Street N.W.
Washington, D.C. 20506

Dear Mr. Stevens:

Just received your letter of the 14th on the 5th of February. Appreciate your apologies; too bad the P.O. doesn't function a little better.

I'd like to start off by saying that my challenging the choices of Artists made by the panel have undergone a radical change in view of me in deciding just where the "wrong" in the whole concept of giving awards out is.

No, I don't know who the panel members are. I asked Grace Glueck to tell me and she said she was not at liberty to say.

Yes, I was casual about distinguishing between grants and awards - perhaps it's because I've never been acquainted with either. And lastly, I am not surprised that your Council has such great difficulty in making its choices, and when they are made, find themselves open to much criticism. This gets me back to the original "wrong".

Only Artists (if anyone) are qualified to say who has "achieved", who shows "promise", and who "needs". These criteria can be met in an indigenous way only.....to hit the mark.

A panel of Artists should be elected by their peers in open convention for this task.

The Henry Geld-Zahlers from the peripheral institutions, museums, universitites and galleries, should tend to their picture keeping, scholarship gallery exhibitions and what have you...and leave the driving to us.

24

We in the Art Community know who needs and deserves this money better than anyone: we live with each other on a day-to-day basis. A panel of peripheral people are too remote to "hit the mark". They might as well go to the artist's club on a crowded Friday night, open the door and throw the money in - some of it would probably stand a better chance of reaching the right people. (Regret having to use that image.) At this point I will list the Artists I know from the Awardees as an example of the complaint I originally registered with you. I want to say emphatically that I think at the least these are competent Artists, but all make their living from their work and teaching or have husbands who support them. I complain because I know Artists - like myself - who fill these three qualifications eminently and who do not earn their bread from their work or teaching from sheer lack of opportunity.

Here is the listing:

ARTIST	GALLERY	SCHOOL	QUALIFICATIONS
A. Held	Andre Emmerich	Yale	Promise
Fridl Zubas	Andre Emmerich	Brandeis	Promise
D. Von Schlegell	Royal Marks	A.S.L.	Promise & Achievement
Morris Kantor	At Present?	A.S.L.	Near 80 years
Paul Burlim	Poindexter	At Present?	Near 80 years
Gandie Brodie	Durlacher	?	Promise
Patricia Adams	Zabriskie	?	Promise
Mary Frank	Stephen Radich	?	Promise
Peter Agostini	Stephen Radich	Columbia	Promise

I think the word competent or professional should replace promise as a qualification. Anyway, only one qualifies with two of three criteria and I wonder if the other twenty-six are about as unsatisfactory. Should you care to have the names and addresses of the "deserving" Artists I know, I will be glad to forward them. The addresses of the above can be found in the New York phone book or through their galleries. I am out of the City for now as you will note.

Respectfully,

James Cuchiara
59 Hill Street
Christiansted, St. Croix
U.S. Virgin Islands
00820

25

National Council on the Arts

National Endowment for the Arts

1800 G STREET, N.W.
WASHINGTON, D.C. 20506

Office of the Chairman

March 7, 1969

Dear Mr. Cuchiara:

In answer to your letter of February 13 I can only say that in our society fortunately everyone is entitled to their own opinion.

You apparently feel that only artists are qualified to judge other artists, which is open to debate for a number of reasons. Having spent many years in the theatre, I have found that artists generally tend to evaluate other artists strictly by their own standards. This, of course, makes it difficult for them to be completely objective when choosing awardees.

I feel there definitely should be some artists on the panels and there always have been. Also, the National Council on the Arts has four visual artists as members, as well as a number of artists in other fields. In fact, the Council has often been criticized for having too many practising artists and not enough people with experience in other fields.

I might close by noting that, regardless of your opinion, the choice of awards to visual artists has been widely praised in the press, and we have received very little of the type of criticism expressed in your letter.

Sincerely,

Roger L Stevens

Roger L. Stevens
Chairman

Mr. James Cuchiara
59 Hill Street
Christiansted, St. Croix
U. S. Virgin Islands

26

LONDON

ATURDAY MARCH 8 1969

Artists may hold museum sit-in

From INNIS MACBEATH

New York, March 7

The Museum of Modern Art has responded cautiously to a group of exasperated artists by promising to appoint a special committee to investigate and report on its dealings with them. The artists, who want a public hearing on the museum's dealings, not only with them but with society as a whole, now propose to hold a public hearing of their own, perhaps in the form of a sit-in at the museum.

What began as an individual protest by one artist at the showing of his work against his wishes has developed into an earnest and significant challenge to the abitrary power of museum administrators. Half an hour's conversation with Mr. Takis Vassilakis, the artist whose concern for his own autonomy and the fortunes of his unluckier colleagues, has precipitated the affair, is enough to convince anyone that there is a case to answer.

Takis, as he is known professionally—the latest of his six London exhibitions was at Indica Galleries—is a technological sculptor, aged 43, born in Greece, and now officially resident in France. He is in the United States as artist in residence at the Massachusetts Institute of Technology.

In a pioneering collaboration between artist and scientist he has helped to develop a battery deriving power from the oscillation of the sea, which can provide an electrical reserve for a lifeboat (for the scientist) or floating illuminated discs (for the artist).

While he was at the M.I.T., the Museum of Modern Art prepared its exhibition entitled "The machine as seen at the end of the mechanical age." The museum owns one of Takis's pieces, Tele Sculpture (1960), in which cork and wood with magnets, hanging from steel wires, move round an electro-magnet. He wrote to the organizer, Dr. Pontus Hulten, asking that this piece should not be in the show. Nevertheless, it was included.

Takis went to the exhibition in January, removed Tele-Sculpture, and after two hours' conversation with Mr. Bates Lowry, director of the museum, reached agreement that it should indeed be shown but only as part of the permanent collection and not as part of the special show.

Modern Artists Threaten Sit-in at the

The Museum of Modern Art should open an exhibition gallery for the work of black artists. It should pay artists a rental fee for the exhibition of their work. Most important, it should hold a public hearing on the topic "The Museum's Relationship to Artists and to Society."

These proposals are among a list of 13 recently submitted to the museum by a small group of artists and critics, who are demanding sweeping changes in museum policy and practices. Unless the museum gives evidence by the middle of next week of its intention to hold a public hearing, the group plans to stage a sit-in.

The threatened action recalls similar measures taken against Establishment art institutions in Europe last year: the disruption of two big international art shows—the Venice Biennale and Documenta, at Kassel, West Germany—by student and artist groups, and student sit-ins and debates last summer protesting the "obsolescence" of art education at two English schools, the Hornsey and the Guildford Colleges of Art.

GRACE GLUECK

THE NEW YORK TIMES,

Takis Vassilakis, a Greek-born, technologically oriented sculptor who serves as the New York group's "symbolic spokesman," said yesterday that its list of proposals was "the beginning of an international movement against the stagnant policies of art museums all over the world."

THE TIMES LONDON

A dozen other artists and critics have since joined Takis in presenting a series of wider questions to the museum. Apart from the open hearing, they want a section of the museum to be devoted to black artists, a curatorial committee of artists to advise on exhibitions, a section to be devoted permanently to the works or artists without galleries, a grievance officer, rental fees, and some power of veto on exhibitions of works except in the permanent collections, and so on.

Mr. Lowry announced the formation of the special committee today, the deadline that the group had set for an answer. Takis claims support from all over the United States and Europe. The campaign is gathering momentum.

Mr. Vassilakis, known professionally as Takis, is an artist-in-residence at the Center for Advanced Visual Studies of the Massachusetts Institute of Technology. He initiated the protest against the Modern Museum on Jan. 3 by removing his "Tele-Sculpture" from the exhibition "The Machine at the End of the Mechanical Age." He was also one of four internationally known artists who removed their work from Documenta last summer on the grounds that the exhibition's administration had behaved "dictatorially."

Yesterday Prof. Gyorgy Kepes, director of the Center for Advanced Visual Studies, and a painter himself, said that he supported "most" of the group's proposals.

A Spokesman for Blacks

Among the other members of the 13-man group are John Perreault and Gregory Battcock, writers on art, and the sculptors Wen-Ying Tsai and Hans Haacke (both of whom were represented in the museum's "Machine" show, Len Lye and Tom Lloyd, a spokesman for black artists. A separate spokesman, who was originally with the group, is Willoughby Sharp, a cinematographer and exhibition organizer.

The group says it has the backing of dissident artists throughout the country and could muster "at least 300 supporters" for a sit-in.

In response to these proposals, Bates Lowry, director of the museum, said yesterday that a Special Committee on Artists' Relations was being formed "to explore problems concerning the relationships of artists and museums."

The committee to be made up of people experienced in the needs and practices of both artists and museums, would hold a series of public hearings and make the record of all proceedings available "to anyone interested in consulting or publishing it."

'Extremely Complicated'

Noting that some of the group's proposals were "identical" to those already under discussion at the museum, Mr. Lowry said that some of the problems raised were "extremely complicated." They would not be solved by a "single large public meeting," he said.

"We feel that a series of regularly scheduled committee hearings at which individuals and representatives of various organizations have an uninterrupted opportunity to state their positions in great detail and engage in a dialogue with a special committee charged with this responsibility is a more effective way to gather information on complicated questions."

Last night Takis, appraised of Mr. Lowry's statement, said that he would consult with the artists' group to determine the course of action. The group has favored a large open hearing, he noted, to give "dramatic emphasis" to the needs of artists internationally and "to gather every shade of opinion from the artistic community."

"As a group we are not so pretentious as to say that we represent all artists," he said. "We want to have an honest and democratic representation."

Among the group's other proposals are the extension of the museum's activities into black, Spanish and other communities; the formation of a committee of artists with curatorial responsibilities to arrange exhibitions at the museum; free admission at all times and the establishment of a museum section permanently devoted to showing works of artists without galleries.

A number of the museum's trustees are known to favor several of the group's ideas. "There is a need for a serious dialogue with the artists," said one board member, who indicated that he was in agreement with "some but by no means all" of the proposals.

The artists say they are "flexible" about their demands. "You always ask for more than you can get," noted Takis.

Attach. 4

Return Address: See below

March 10, 1969*

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

Dear Mr. Lowry:

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

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

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

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

(* March 15: Delivery to Museum
March 17: Release to Press)

(Return Address:
Gregory Battcock, 317 W 99, NYC 10025
Farman, Hotel Chelsea, 222 W 23 St.
Hans Haacke, 25 W 16th St. 10011
Tom Lloyd, 154-02 107th Ave. Jamaica, NY
John Perreault, 242 W 10th St.
Takis, Hotel Chelsea
Tsai, 96th 5th Ave., NYC 10011)

Copies: The above.

ORIGINAL COPY: PERSONAL DELIVERY AT MUSEUM OF MODERN ART ON SATURDAY, MARCH 15.

28

ART: MY RETIREMENT MESSAGE

by Gregory Battcock

* * * * * * *

Yesterday was DeKooning opening at the Modern, and since I've already written about DeKooning's paintings (*Arts Magazine*, November 1967) and since I didn't get to see the paintings at the opening (I almost didn't get to the opening even: they didn't send me an invitation).At the bar I was introduced to a lady who said "Oh you're an art critic, I don't think I've ever read you, I can't read, ha ha." I said "O." "Tell me, who do you write for" she says. "People who can read," I said.

I mostly remember how festive the opening was, which is the sort of thing somebody else would say. It was a nice opening but somehow reminded one of the grand ball before the massacre. I think it's becoming clear that there is no hope that the Museum will reform itself and become the educational institution it claims to be. The best thing that could happen would be for the Museum to at least admit that it is not interested in modern art and that it has no concern with its social responsibilities, which isn't the same as social affairs, which it is quite good at. But

it won't admit these obvious things and I guess that's what's most appalling. If it did, it could honestly pursue its ambitions toward being an art store-house, which is really O.K. after all, but they have these incredibly grand claims, really the mind boggles. They think they are socially committed, responsible to modern art and the modern artist, acting as a positive educational force, etc., etc.! One problem about the current protest activity is the very list of 13 demands presented to the Museum's curators. They are such ordinary demands; probably most of them would be affected by the Museum on its own sooner or later. The most interesting demands and really the only ones that are worth bothering about, are those requesting a black wing for showing work of black artists, and demanding the involvement of the Museum with black and Puerto Rican communities. And you should hear everyone scream when these "black" demands are discussed. All the other proposals are acceptable to just about everybody, with one or two little modifications but nobody seems able to understand the real urgency of the "black" demands– perhaps the most essential, and responsible of the entire list. People say things like "well if they have a black wing they should have a Japanese wing," and stuff like that, stupid, illogical, utterly within the modern rationalist heritage. Jesus, if that's reason then give me the irrational. And they say, "well isn't that just more segregation? All of a sudden (you might have noticed) segregation is wrong, even when it isn't a question of segregation but simply of trying to give someone an even break, which isn't easy when they've never had even the hope of that even chance (at least in the art world) and still don't. Someone actually said that what's more important than black artists are women artists in general who have never been encouraged to be in art, and are never given an even break, trodden upon. God, if I hear that line again. If anything, women have too much power, in the art world and every other world in modern America. And, there are so many Rich American Women Artists that one should make a list starting off with Helen Frankenthaler now showing top quality stuff at the Whitney, and then add women artists like Lee Krasner, Lee Bontacou, Louise Nevelson, Elaine DeKooning, Marisol, Mitchell, Pat Johansen, Silvia Stone, Nell Blaine, Kusama, Strider, Riley, Hartigan, so now how many rich, suggestful, professional, high quality black artists can you name?

What the other demands on the list boil down to is, primarily, more money for the artist. Strange, but that isn't really where I'm at. Most of the art that's done for free is the writing art engenders.

New York Free Press 13 March 1969

FROM THE PRECEDING PAGE

* * * * * * * *

So Battcock is retiring from Art Criticism. That little bit of news isn't likely to make very many people happy or sad since firstly everybody knew it wasn't art criticism anyway and secondly I wasn't really doing much damage and thirdly, since nobody read it, artists are still hounding me at all hours to come down and take a look at their work and maybe they'll make spaghetti. I suggested to John Perreault that maybe I should write an art column for *The Voice* and he said over my dead body. *The Other* already has Lil Picard who is generally incomprehensible and Alex Gross who is perfectly serious, so they don't need me. Maybe *Rat* will invite me to write an art column. Actually, I don't do so well in publications with big graphic imaginations because the more surprise, shock and delight they stimulate by playing around with the type and pictures, the more difficult it becomes for the writer, who has to outshout all that, for example. Actually in those situations you have to be a pretty good writer and can't get away with the usual boring slop that passes for criticism in the pages of the *Times* (except for Clairborne, Curtis, Shenker, Huxtable and poor Renata Adler who probably got fired because Hollywood couldn't stand her not being able to stand Hollywood).

* * * * * * *

THE EAST VILLAGE OTHER

MARCH 14, 1969

NEW VOLCANO FOUND UNDER MODERN MUSEUM

by ALEX GROSS

The relations between the Modern Museum and the protesting artists are entering a more crucial stage. Although the artists are doing their best to show patience and understanding for the museum's position, there is every indication that its curators are doing their best to ignore the artists and the problems they have raised. Recently the artists sent the museum a letter listing only those points which could be answered with a simple yes or no by the museum. Not only did the museum withhold this simple yes or no, they also chose to interpret the letter as meaning that any points not listed were no longer at issue. Actually, very much the reverse is true — many new points have now been added to the original ones, involving not only nepotism in the museum-gallery network but misuse of museum space and funds. As the protest against the museum is a deep and growing one, it is not surprising that new ideas should be gathered as the movement expands — all these points and others will soon be raised at the public hearings.

The protest against the museum is growing and will continue to grow on every level throughout the country. Last week's eminently fair article by Grace Glueck in the New York Times has brought many offers of support, and it is more than clear to everyone except the Modern that the time is ripe to discuss changes on a broad public basis. Much remains to be done, and artists and critics alike are digging in for a long struggle which will not be won in a single demonstration.

At a time when the Modern Museum ought to be listening carefully to what is going on, they would appear to be making preparations to brand all dissenting artists as philistines and ruffians — they are also busy writing subtly cajoling letters to individual artists in an attempt to create dissension among them. This is a fatal mistake, and it is to be hoped that there are people on the museum staff who will realize this in time. But apparently there are others who believe that the art world will simply go on in its old superficial manner at the very moment when it is ready to erupt in change.

What is the general public likely to make of this contest of wills, which will surely escalate in the months to come? What are art-lovers, art-buyers, and (if one dare mention them) art-dealers likely to conclude when they learn that the great majority of working artists no longer has any trust or respect for the Modern Museum? The Modern has striven for almost forty years to build up the position of immense power and prestige it now enjoys, yet all of this may be irrevocably altered in a few week's time by theintransigence and unwisdom of the museum's directorate. Left with its permanent collection (which might be well consigned to a special wing of the Metropolitan to make way for livelier exhibts) and whatever guest shows they could dredge up, the Modern might eke out the rest of the century as a hobbling old crone, its image of yore never to be recaptured.

As of now the Modern has never looked more ebullient and alive — the current Machine Show is highly successful, but even this exhibition, which was the work of an outsider, was nowhere near as well-planned and hung as other shows of this genre. This is one reason why many of the artists who helped start the protest were in fact tech artists whose work is hanging in that very show. Anyone interested in seeing a model of how a tech art show can or should be hung and what magic it can create should visit the Otto Piene exhibit which just opened at the Howard Wise Gallery. Here, on a small scale, can be seen some of the mind-opening contrasts of light and dark, movement and stillness, excitement and calm which can be attained in this new genre of exhibition.

At the moment the differences dividing artists and museum, although there are many of them, could be settled by the museum giving in on a single point. The artists feel that a public hearing must be held, sponsored by the museum, to be followed by detailed work in smaller groups, while the museum insists that committee work must come first followed by publication of its conclusions, with no public hearing and no assurance that the conclusions will be acted on. The artists feel that a public hearing is absolutely necessary, both to allow all points of view to be heard and to publicize the need for change. If the museum gave in on this point, it would represent a great step forward towards understanding. The hearings will be held in any case, but it would be a sign of good faith if the museum were to sponsor them.

It may be asked what will replace the Modern Museum, if go it must, as not only its detractors but its curators seem hell-bent on making happen. Some people at the Modern seem to feel that since they already have Bracque, Picasso, and De Kooning, they nedn't be bothered hanging any of the newer upstarts — only direct and imediate intercession from the trustees can check this suicidal attitude. But in terms of a replacement for the Modern, it is perhaps significant that a new organization is now being formed which calls itself MUSEUM.

MUSEUM already has 150 members and describes its main aim as giving "the artists greater autonomy in our society" — it proposes to sell artists' work without taking any percentage of the price. It also proposes to offer a meeting place for artists as well as information on jobs, housing, and grants — no style or mode of art will be excluded, and all members will have a chance to see their work exhibited. The financing of this venture is based on membership fees, publication, services and rental payments. Anyone interested in further information should write to MUSEUM, BOX 382, COOPER STATION, NYC 10003.

The mere existence of such an entity as MUSEUM shows how many lively ideas are in the air, ideas which not even the Museum of Modern Art, as powerful as it may be at present, can afford to ignore if it wishes to still be powerful in the future.

ARTISTS PROTEST AGAINST MUSEUM OF MODERN ART

PRESS RELEASE Friday, March 14, 1969

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

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

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

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

The artists objected to this proposal for the following reasons:

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

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

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

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

Conclusions:

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

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

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

The Museum of Modern Art

To The Staff

From Bates Lowry

Date March 18, 1969

Re Formation of a special committee to study the museum's relationship to artists and society.

As many of you probably saw in the New York Times of Friday, March 7, the series of discussions we have been having with a group of artists led by Takis had come to a standstill. So that the staff will be fully informed about these discussions, I want to review the circumstances that have led up to a threatened sit-in at the Museum:

1. On January 3, Takis, an artist who has a number of works in the collection, came to the Museum with a group of friends and removed from the Machine exhibition his Tele-Sculpture (1960), a work that had been acquired with funds given by Mr. and Mrs. John de Menil. The group took it into the Sculpture Garden where they posed for photographs--they had alerted the Times--and sent word that they wanted written assurance from the Museum that we would never again put the work on view without the artist's permission. Takis was finally persuaded that such written assurance would not be forthcoming but that the Director of the Museum would be glad to talk with him and a few of his friends in his office.

Since the ensuing conversation indicated that there had been some confusion over the matter between Takis and the director of the exhibition, I agreed to put the piece in storage. At the end of this first informal meeting it was agreed that some members of the staff would meet on January 24 with representatives of the artists to discuss the relationship of the Museum and artists.

2. On January 15 I received a letter that listed 12 artists and writers who expected to participate in the January 24 meeting. We told the signer of the letter that we felt that 12 people were too many for a discussion since members of the Museum's staff would also want to take part. It was agreed that the artists would have six representatives and the Museum would have six.

3. On January 24 so many more than six artist-representatives arrived that I felt that a discussion was not possible. We then agreed again to meet with six people representing the artists and six representing the Museum. The meeting was scheduled for January 28.

4. On January 28 the group arrived with a list of 13 points (see attached). The group representing the artists consisted of: Gregory Battcock, Hans Haacke, Tom Lloyd, John Perreault, Willoughby Sharp, Takis, and Wen-Ying Tsai. Although Mr. Lloyd, who had not been mentioned before, brought the group to seven instead of the agreed-upon six, we went ahead with the meeting. In addition to myself, the members of the staff present were: Arthur Drexler, Wilder Green, William S. Lieberman, Elizabeth Shaw, and John Szarkowski. After the meeting the artist-representatives left a statement addressed to the Museum in which they acknowledged that their 13 proposals required thought and consideration, and that they considered a period of 10 days should be sufficient for a written response directed to the undersigned (the 7 who had attended the meeting). "However," they concluded, "before we engage in further dialogue, we should like to know by letter your position on the first proposal."

5. On February 6 I sent a letter to the 7 people who had been at the January 28 meeting explaining that although the general feeling at the Museum was that a conference sponsored by the Museum to continue the discussion of the relations between the Museum and artists would be mutually beneficial, there were certain members of the staff who had been away and I was therefore delaying formal response to their request until February 14.

In his column in the February 6 issue of the Village Voice John Perreault mentioned that informal meetings had taken place, and that he and the others were awaiting the Museum's answer to their first proposal; at the same time he published the 13 points.

In the February 6 edition of the New York Free Press the 13 points and the two-paragraph post-meeting statement were published.

6. On February 14, after talking with various members of our staff and with members of the Board of Trustees, in particular William Paley, President of the Board, and Walter Bareiss, Chairman of the Painting and Sculpture Committee, among others, I wrote a letter to the 7 artist-representatives stating that the Museum intended to establish a Special Committee on Artist Relations (see attached).

34

7. On February 28 I received a reply signed by Gregory Battcock, Farman, Hans Haacke, Tom Lloyd, John Perreault, Takis, and Tsai. The signers regretted that we had not answered their first proposal to their satisfaction and therefore had no alternative but to proceed with other arrangements providing for an open hearing. They added that they would be pleased to accept the invitation to another meeting in the future, provided we were able to offer concrete answers to points 2, 3, 5, 7, 8, 9, 11, 12, 13. "When we receive a clear indication of the Museum's attitude toward all the above points, we will be glad to continue meetings with the Museum to offer any aid we can in implementing action. May we expect a written reply to the above no later than Friday, March 7? We will consider your refusal to reply sufficient evidence that we must search for other means to make our concerns felt."

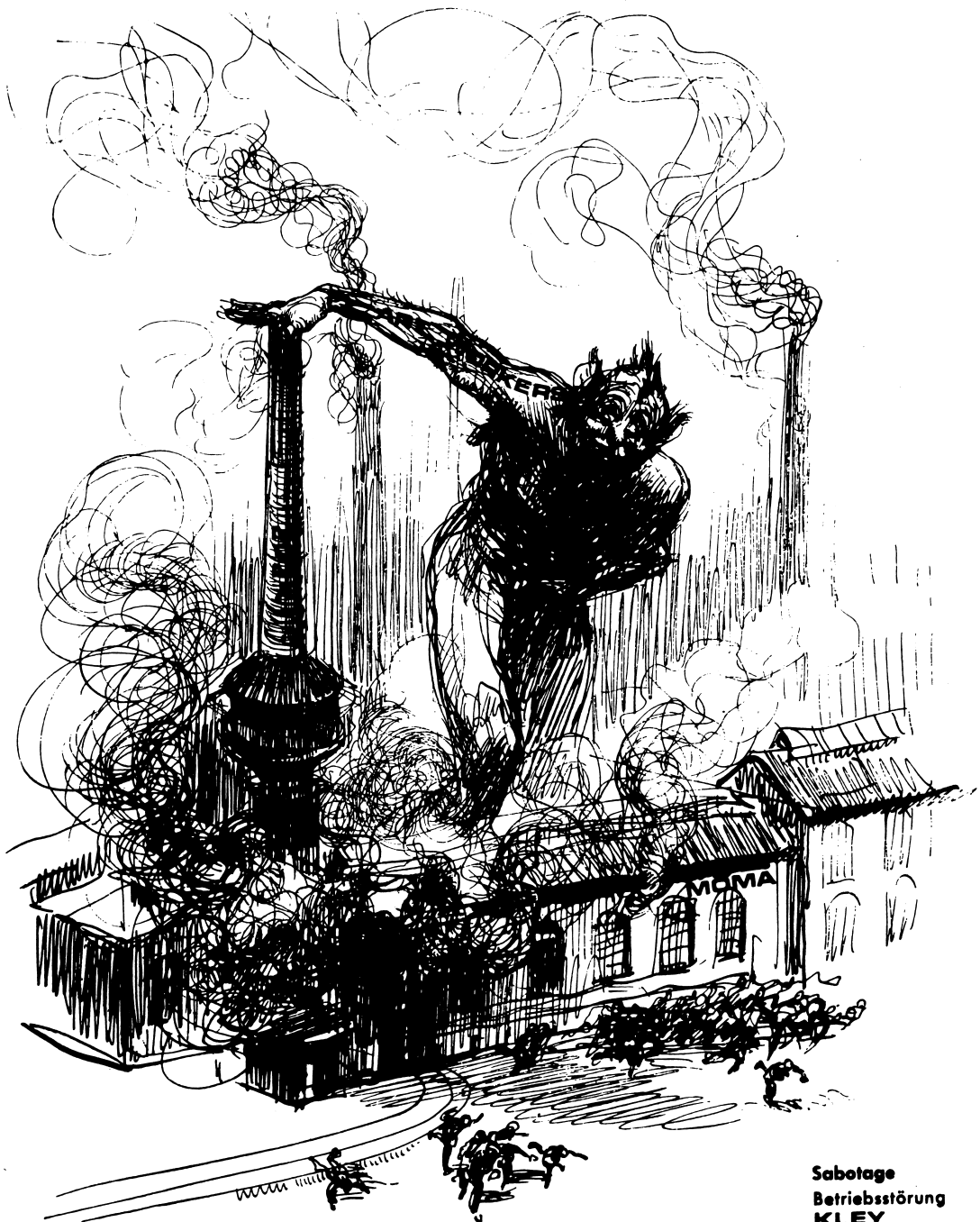
On March 1 the East Village Other printed an item that stated that if the Museum did not send "a satisfactory reply by March 7, the artists intend to move from the public discussion stage to direct public demonstrations and sit-ins at the museum."

In his column in the March 6 issue of the Village Voice John Perreault reported the essence of the February 22 letter, and remarked that as of the last meeting the group of Takis and his supporters had grown to over 30 people, and that a public hearing would take place, date and time to be announced shortly.

8. On March 6 we prepared a statement for the press for release March 7 (see attached) that publicly announced the formation of the Special Committee on Artist Relations. At the same time we wrote letters to the 7 artist-representatives telling them that we were going ahead with the formation of the Committee and hoped that they would attend the meetings.

9. On March 15 a letter dated March 10 (with Release to Press date of March 17) was delivered to the Museum (see attached). The letter, which carried the names of 11 people in addition to the 7 to whom we had written on March 6, repeated the dissatisfaction with our plan to form a Special Committee.

10. At this writing we are actively forming the Special Committee, which will be made up of a broad range of people who are interested in the relationship of museums and artists and the responsibilities of museums to the community and society. The Committee will include artists (painters, sculptors, and those who work in mixed media and less traditional categories), people involved with film-making, photography and the other creative arts, urban design, as well as museum directors, collectors, dealers, art and cultural critics and historians, and people actively involved with the city's problems. The place and times of the meetings will be announced as soon as the physical arrangements are complete. The sessions will be open to the Press and the public, and it is expected that the Committee will make its report by June 1.



Sabotage
Betriebsstörung
KLEY

architects, choreographers, composers, critics&writers, designers, film-makers, museum workers, painters, photographers, printers, sculptors, taxidermists, etc.

ARE ASKED TO COME TO THE MUSEUM OF MODERN ART GARDEN
21 WEST 53RD STREET AT 3:00
ON SUNDAY, MARCH 30TH.

AMONG THE REASONS THIS ACTION IS BEING CALLED ARE THESE:

1) TO DEMONSTRATE THE RIGHT OF ART WORKERS TO USE ALL MUSEUM FACILITIES:
2) TO SUPPORT THE DEMANDS OF BLACK ARTISTS;
3) TO DEMAND THAT ALL MUSEUMS EXPAND THEIR ACTIVITIES INTO ALL AREAS AND COMMUNITIES OF THE CITY:
4) TO DEMAND FREE ADMISSION ON BEHALF OF ANYONE WISHING IT;
5) TO DEMAND ACCESS TO MUSEUM POLICY-MAKING ON BEHALF OF ART WORKERS.

DEMONSTRATE OUR STRENGTH AT MOMA!

The Museum of Modern Art

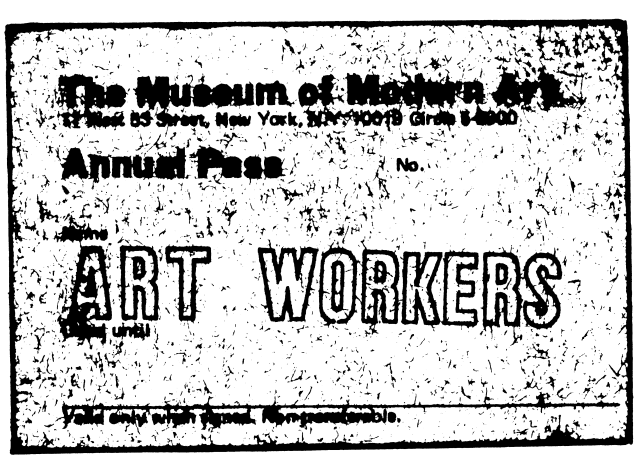
To THE STAFF

From BATES LOWRY

Date March 24, 1969

Attached is a statement we handed out on Saturday, March 22, when about 25 representatives of the protesting artist group appeared at the Museum demanding free admission. While many of the artists hold artist passes, it was their intention to dramatize their point that everyone be admitted free to the Museum. Free admission on this basis was denied them.

They then distributed to the public in the lobby the attached handbill. As you see, the handbill announces that the group is planning a demonstration to take place in the Museum's Sculpture Garden on Sunday, March 30, at 3:00 p.m. Admission to the Museum will proceed as usual on that day.



38

cast village OTHER

MARCH 26 1969

MUSEUM DEMONSTRATION SUNDAY

Last Saturday's preliminary demonstration at the Modern Museum was a remarkable success, if only because of the air of amiable belligerency in which it was carried it out. Thirty artists sought to gain free entry to the Museum. They were refused in the presence of the curator and began to distribute specially printed replicas of the Museum's Artists' Membership cards (some of which were successfully used by students to enter) as well as leaflets calling for a further demonstration this Sunday at 3 o'clock. From a counter-leaflet distributed by the museum the demonstrators finally learned after months of fruitless meetings and letters the incredible reason why the Museum felt they could not allow free admission, not even on one day out of the week: they simply cannot afford it. And this from a museum backed by multiple Rockefellers and their friends, whose paintings lie piled up in the Museum's cellars, accumulating millions of dollars in tax benefits for these pitiful specimens of the new poor.

It is to be hoped that the expanded demonstration in the Museum garden at 3:00 P.M. this Sunday will prove equally successful and revealing—anyone interested in the arts is invited to attend, but no one should come who does not plan to prove by his conduct that he is genuinely interested in the arts.

The grievances of the artists have already been made more than clear in previous articles, and this is the time to draw attention to the larger issues at stake. It is by now futile to deny that a major new change in taste has taken place among artists and within the art world, a new wave, a revolution if you will. It is also futile to deny that the Modern Museum, which in the past was always in the vanguard of every passing whim of taste, has been caught with its pants down this time—unless its directors do something soon to change their position, they will find themselves more and more often fighting a rearguard action, with all that this implies in loss of prestige, loss of contact with artists, loss of endowment.

Perhaps the best way of experiencing the nature of this change in taste is to take a walk through the Modern's permanent collection. The very arrangement of sleek white partitions and walls, which not long ago seemed the ultimate definition of tasteful austerity and quiet with-it-ness, now looks monotonous and institutional, unimaginative and pedantic. But what of the paintings themselves, those supposedly awesome, soul-summoning masterpieces attaining such creative supremacy that the works of contemporary Americans may not be shown nearby for fear of polluting them. While these paintings were chosen by many different people at different times, there is nonetheless an overwhelming uniformity in the taste underlying their selection.

40

With few exceptions this taste seems to gravitate towards everything that is fragmentary or bare or incomplete. Time and again outline/ seem to have triumphed over detail, caricature/ over outline/, and blur/ over caricature/. In terms of colsr there is a marked tendency towards greys and dirty browns and washed-out blues, which make the colors of a Chagall or a Tchelitchew seem almost an intrusion. In terms of mood it is grimness which predominates, or rather an unsuccessful attempt at grimness, an affected high seriousness which ends up as monotony. Generations of docents, critics, and curators have defended this grimness by saying it is a reflection of the age we live in, but this does not make sense, has never made sense, and it is time that people stopped pretending it makes sense. It is the artist's role and privilege to be able to influence society rather than act as a passive vehicle merely reflecting it. And it is this new active role for the artist that is now lurching into existence.

It is to the great credit of much of the younger generation that they refuse to accept this greyness and grimness imposed from above. They know instinctively that a museum can be something more than an austere and awesome hybrid of church and lecture hall, that it can expand itself outwards in as many directions as are contained in the human imagination. Possibly the most imaginative museum New York ever had was the old Museum of Scienes and Industry in Rockefeller Center, an institution before its time, presumibly destroyed because it was unprofitable. Perhaps the most

successful surviving one is the Museum of Natural History, an admittedly uneven institution but one which has shaped the knowledge and fantasies of generations of New Yorkers. Both of these museums owe their success to the fact that they dared to be environmental, that they used light, color, and movement to simulate and stimulate the movement of the mind itself. The museum of tomorrow (if there is still any reason for calling it a museum) will take up where these left off—it will be a combination of real and artificial environments, indoor and outdoor pleasure and meditation centers, mixed-media representations of various ages and cultures. Conventional museums and collections may be sandwiched in between—painting and sculpture, despite rumors to the contrary, are by no means dead—but the overall mood will be something between a revival meeting, an amusement park, a free-form theatre, and a therapy center.

In the meantime we are stuck with the Museum of Modern Art and must try and make the best of it—it is a pity that the Museum does not seem to want to make the best of us. Thusfar both its directors and its public information officers seem to have gone out of their way, on the one hand, to imagine that the grievances of the artists are petty in scope and can be resolved by the old superficial ways of the art world—complaints like black art, free museum entry, curatorial roles for artists belong to the real world and cannot be settled by a petty backstage deal involving individual artists and their work. On the other hand (and at the other extreme) these

same officers, possibly upset by their lack of success with the first method, have also started a campaign of vicious vilification against the artists, alleging that they seek disorder in the museum, though it is obvious that an artist's first allegiance is to creation and not its opposite.

One artist in particular was so completely slandered concerning his opinions that it may yet provide material for legal proceedings. How are artists or informed people at large to go on respecting the Modern Museum if its officers continue to resort to such tactics as slander and malicious invention?

The failures of the Museum are not on the level of personal dealings alone--there are many signs that they are beginning to falter on the overall tactics as well. Preparations had been made to arrest several artists on the grounds of counterfeiting museum tickets--the guards were waiting with baited breath, ticket colors were being changed every half hour, and cryptic notations were penciled on the back of individual tickets. The guards were completely thrown off balance when cards instead of tickets were produced (differing from the real cards in one noticeable detail), and many art stu-

dents using them were admitted without paying. The critic Gregory Battcock had worse luck--entering the museum with a valid press pass, he began to take photographs of the demonstration from inside when he was accosted by a guard, manhandled, and thrown out into the lobby. Although both the museum's chief curator and its press officer identified him as a bona fide critic, neither of these personages was able to overrule the guard and allow Battcock to return.

It is obviously time for the museum's officers to make a fresh start, and all lines of communication must be kept open to allow them to do so. They have already sent their auditors to meetings of the dissenting artists, and it would be a gesture in the right direction if they allowed an auditor from the artists' group to attend the Museum's meeting on strategy for the demonstration. The artists' group has already requested the Museum to make such a gesture. Otherwise they will be equally (and perhaps more than equally) responsible for whatever happens at the demonstration. One should do everything possible to cooperate with history.

44

MINORITY REPORT #1

_____ We as artists support only in part the action and demands being made today against the Museum of Modern Art. Futhermore, we recognize that the Museum of Modern Art and the galleries are inseparable. Today museums serve as galleries and galleries serve as museums. They both represent the same interests.

_____ We question artists from galleries protesting a museum that in matters of contemporary art is guided by these same galleries.

_____ Artists from galleries who take action against a museum should be willing to join unaffiliated artists and in turn take action against the galleries.

_____ Because three of the leaders of todays protest at the Museum of Modern Art are associated with the Howard Wise Gallery we think the Howard Wise Gallery is the appropriate place for a protest simultaneous to the demonstration going on at the Museum of Modern Art.

_____ A protest such as this, against a small (but representative) part of a society corrupted by the war in Vietnam, May seem irrelevant, but the devil dwells in small details.

March 24, 1969

Mrs. Elizabeth Shaw
Director of Public Information
Museum of Modern Art
11 West 53 Street
New York, N. Y.

Dear Liz: Re: Artists' Protest

Following our conversation after the luncheon the other day and our subsequent phone conversation, in the course of which you suggested -- in no uncertain terms, -- that one or more of the five artists of my Gallery who are involved with the artists' protest, had threatened to harm or destroy works of art at the Museum, I spoke with each of these artists, that is: Takis, Len Lye, Tsai, Haacke and Tom Lloyd. Each denied having made any such threat, implicit or overt, and in addition every one expressed strong feelings against destruction of any work of art in or out of the Museum, and abhorrence that any physical harm be done to the Museum in any way. "An artist would be crazy to harm the work of another artist" was typical of their comments.

And these artists are not crazy. They are only frustrated by what they feel is a lack of concern on the part of the Museum for their work and their welfare. They feel, I sense, that there is a sort of symbiosis between the artist and the Museum. That the artists need the museum for their existance, and the Museum needs the artist in order to remain alive. They feel that while the Museum can act unilaterally with respect to the artist, the artist is powerless vis-a-vis the museum, and it should be readily understandable that he doesn't like it.

It is mainly through the Museum that the artist can reach the public, and he feels he should at least be assured that he is appropriately represented in Museum theme and group shows, and that his works are properly displayed in such exhibitions. This is what started the present "dialogue". Takis removed his work from the Machine show after he had requested that it be withdrawn and that he be represented in the exhibition by the work which had been selected by the exhibition director in the first place, and to which he had agreed. His request was ignored, and that is why he took the action he did. The message got across.

Tsai objected to the manner in which his work was displayed on two counts. First, that the work was so placed and lighted that the artistic effect which is the essence of the work, was completely lost. Secondly, that the tight space allocated to the work might result in damage to the work itself. The first objection was completely ignored. And the second,

(cont'd)

after repeated protestations on Tsai's part, was finally attended to by placing a barrier between the public and the work, but only after one of the seven columns had been toppled over by the crush of people, with severe damage resulting to this sculpture.

One thing I believe the very secure staff and Trustees of the Museum fail to appreciate is that, with a few exceptions, most artists are in effect poverty stricken, and even those with good gallery affiliations net only a few thousand a year from the sale of their works. The artist who doesn't have a teaching job or a rich wife, and wants to devote the major part of his time to his work (serious artists do) is really struggling against horrendous odds. You may believe it or not, but to pay that $1.50 admission fee to the Museum is really a hardship, and yet museum-going is part of his stimulation to create. If these artists are to retain their dignity and continue to devote themselves to their work, they must have help, and because the Museum should, by its nature, be their friend and ally, the least they expect from it is a helpful understanding.

No such attitude is evidenced in Mr. Lowry's memo of March 18 to the Museum staff, nor in his "Open Letter" distributed Saturday to visitors to the Museum, in anticipation of an attempt by some artists to seek free entry to the Museum. (Wouldn't it have been an effective gesture if they had been welcomed into the Museum, and perhaps invited up to the Board Room for coffee and a friendly chat?)

From my contacts and relations with the five artists and others, I believe that I have a good idea of what the artists really want and need in order to co-exist with the Museum on an amicable basis. It is not so much the 13 demands, though they are very much in earnest about these, or even the demand for a public hearing. It is for a means of communicating their views and the government of the Museum in a direct and effective manner. It is for a voice in the setting of museum policy vis-a-vis the artists and the public. It is tangible assurance that their views and proposals will receive thoughtful and sympathetic consideration by the government of the Museum, with a view to their implementation, or, if not accepted, then a reasoned and convincing rationale explaining the Museum's refusal to act.

I understand that a large demonstration is planned for next Sunday in support of the artists' d emands. I am sure you are aware of this.

A more friendly and flexible attitude on the part of the Museum accompanied by specific constructive proposals will, I am sure, evoke a similar response from the artists, who <u>are</u> important to the Museum and to the community. Your implication that I have somehow been egging the artists on to action against the Museum ("After all, they are your artists") is really just not so.

(cont'd)

Up until our talk, I was not in any way involved, nor even apprized of any of the artists' demands or actions. Ia am not now involved, except to write this letter, which I hope will contribute some small bit towards the improvement of "the Museum's Relationship to the Artists and to Society", with beneficial results to all concerned.

Cordially,

Howard Wise

HW:lk
cc: Bates Lowry
Tsai
Takis
Hans Haacke
Tom Lloyd
Len Lye

P.S. Thought you might get a smile out of the enclosed "protest" against the Howard Wise Gallery

Bates Lowry
Director

March 30, 1969 - Noon

STATEMENT BY BATES LOWRY, DIRECTOR, THE MUSEUM OF MODERN ART

For many weeks we have been corresponding and holding informal talks with a loosely organized group of artists and their colleagues who have raised questions about the relations between artists, museums and society. Because we think these issues are of real concern, to us and to other institutions, we are establishing a Special Committee on Artist Relations composed of about 35 artists, dealers, critics, museum directors and civic leaders. This Committee will hold a series of sessions, open to the press and observers, to hear any individual who cares to speak on these or related issues such as extension of Museum hours, copyright legislation and opportunities for artists without gallery affiliation to have their work seen. The Committee will report to the Museum by June 1.

The group with whom we have been communicating prefers a single open hearing to air the issues. Last week they called for a demonstration in the Museum Sculpture Garden to bring public attention to their questions and to their plans for an open hearing. As an indication of our continued willingness to talk, we have taken the unusual step of opening the Garden to permit any artists who wish to take part in this peaceful demonstration to enter through the West 54 Street gate. I have also asked about 40 Museum staff members to distribute literature about the Museum's program and policies and engage in individual talks with the artists. All staff members are wearing identification badges giving their names and departments.

So that the public will not have their visit to the galleries interrupted we have asked the artists to confine their demonstration to the Garden. As we expect unusually large crowds on Palm Sunday, we have increased our security forces to make certain no work of art is accidentally damaged.

WRITE-IN JOINT CHIEFS OF WAR

NEW YORK ARTISTS AND WRITERS

Send a gift, a keepsake, a trophy, a poem, an amulet, or whatever you like (the bulkier the better) to the WAR CHIEFS OF THE PENTAGON.

This action is a lead-off to the Easter Weekend peace marches and rallies in seven major cities on April 5 and 6.

Bring your gift (packaged for mailing, but preferably open so that its contents can be viewed and photographed) to 530 LaGuardia Place (West B'way), Wednesday, April 2nd, between 3:00 and 4:00 p.m.

We will then walk together to make public our MASS ANTIWAR MAIL-IN to the Canal Street Post Office, (Canal and Greene Sts.).

AD HOC ARTISTS COMMITTEE AGAINST THE WAR
ARTISTS AND WRITERS PROTEST

50

In the world today all culture, all literature and art belong to definite classes and are geared to definite political lines. There is in fact no such thing as art for art's sake, art that stands above classes, art that is detached from or independent of politics.

DEAD G.I. IN VIET-NAM JUNGLE

By Thanh Hai South Vietnamese poet)
Translated from Vietnamese.

Green are Viet-Nam's forests,
And red is Viet-Nam's soil.
Who lies there, dead,
In deep jungle forlorn?
An American G.I., dead.
His home State, who knows?
Fair hair tinged with red.
Eyes closed forever,
Lonely in jungle remote.
Back home across the ocean,
His wife goes out for a stroll,
And his little boy writes to Dad.
As in days gone by, his mother so old
Sits lost in prayers, sad:
—Oh, Virgin Mary, have pity on us.!
Home may he soon return!
In the Viet-Nam jungle, this summer,
Dead leaves come fluttering down,
Oh, G.I. hugging the earth,
Do you hear your mother's prayer?
Green are Viet-Nam's forests,
And red is Viet-Nam's soil.
G.I. who lies there, dead,
Did you know at home the streets are in turmoil.
In days and days of protest
Marches your silver-haired mother,
Your wife and little toddler,
In front of troop trains they lie fearless!
How magnificent, that gold-starred banner,
In American hands clasped tight!
In the jungle, eternal night
Has descended upon your eyes.
May I ask: how many of America's youth,
Can look straight at the clear sky,
And see the truth?
—No, your foe is not in Viet-Nam,
But right there,
In America.

KODAK TRI X PAN FILM
KODAK SAFETY F
→17
→17A
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→18A
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→20A
KODAK TRI X PAN FILM
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AWC*
→3A
→3
→2A
→2

52

MINORITY REPORT #2

WE ARE HERE IN SUPPORT OF TODAY'S PROTEST. HOWEVER, WE ONCE AGAIN OBJECT TO THE SINGLING OUT OF THE M.O.M.A. AS THE ONLY TARGET FOR TODAY'S PROTEST. WE REASSERT THAT THE GALLERIES ARE ALSO RESPONSIBLE FOR A NUMBER OF PROBLEMS THAT THE ARTISTS HAVE WITH TODAY'S SOCIETY.

ON FRIDAY EVENING OF MARCH 21ST, A GROUP OF ARTISTS MET TO DISCUSS THE INITIAL SMALL ACTION PLANNED FOR THE NEXT DAY AT THE M.O.M.A. AT THAT TIME DOUBTS AND MISGIVINGS WERE EXPRESSED ABOUT THE SPECIFIC DIFFERENCES OF OPINION WE HAD WITH THE THIRTEEN POINTS & THE UNDEMOCRATIC PROCEDURES OF PREVIOUS MEETINGS. WE FELT ARTISTS WERE BEING ASKED IN TO AMASS STRENGTH FOR THE SUPPORT OF POLICIES THAT WERE DECIDED UPON BY ONLY A SMALL NUMBER OF ARTISTS. WE THEREFORE FELT IT NECESSARY TO DRAW UP OUR 1ST MINORITY REPORT AND TAKE ACTION.

WE READ THE MINORITY POSITION REPORT TO THE GROUP ASSEMBLING ON SATURDAY MARCH 22ND FOR THE SMALL DEMONSTRATION MADE THAT DAY AT THE M.O.M.A. IN ORDER TO EMPHASIZE OUR VIEW THAT THE MUSEUMS AND GALLERIES ARE MUTUALLY DEPENDENT, WE DECIDED ON A SIMULTANEOUS PARALLEL PROTEST AT THE HOWARD WISE GALLERY. WE READ OUR FIVE POINTS TO MR. WISE IN HIS OFFICE, DISCUSSED THE ISSUES, LEAFLETED THE PREMISES AND LEFT.

ALTHOUGH WE CONTINUE TO SUPPORT THE ARTISTS' PROTEST AGAINST THE M.O.M.A., WE WILL ALSO CONTINUE TO OBJECT TO BOTH THE EXISTANCE OF COMMERCIAL GALLERIES & THEIR CONNECTION WITH MUSEUMS.

BENKERT, HERDMAN, HEWITT, MIECZKOWSKI

The Museum of Modern Art

To The Staff

From Bates Lowry

Date March 31, 1969

Re Artists' Demonstration, March 30, 1969

For those of you who were not specifically asked to be present at the Museum yesterday during the artists' demonstration, I am attaching copies of material we gave to visitors to the Museum and the press. I am also attaching a copy of the article that appeared in today's New York Times.

The demonstrators entered the Garden through the open gate on 54th Street and gathered at the bridge and pool at the east end of the Garden where they took turns addressing the group through a hand-held loud speaker. At the end, they were allowed to exit through the lobby of the Museum. There were some pickets in front of the Museum on 53rd Street during the course of the demonstration.

Various handbills were distributed by the demonstrators; I have not reproduced them here, but should you wish to see them, Marjorie Cohen's office in the Department of Public Information has them.

I should mention that among some of the other inaccuracies in the New York Times article, I was misquoted and made no categorical statement of the kind quoted there.

no mention of demonstration
was in for
e.g. Hearing

54

MODERN MUSEUM PROTEST TARGET

300 Demonstrators Orderly —More Black Art Sought

By ROBERT WINDELER

About 300 demonstrators gathered in the courtyard of the Museum of Modern Art yesterday afternoon, protesting what they called the museum's inadequate showing of black art and demanding that admission be free.

Museum officials, who had advance word of the demonstration, had ordered that the gates on West 54th Street into the garden be kept open to allow the protesters free access to the museum's outdoor area.

After about an hour of speeches, beginning at 3 P.M., perhaps a dozen demonstrators attempted to enter the museum through a back door, walk through the main hall and leave through the front door. Museum guards and officials resisted them for five minutes, until Bates Lowry, the museum's director, said they should be allowed to walk through an expecially white-ribboned corridor so as not to disturb about 6,500 paying visitors.

Perhaps 100 of the group did walk through, and the demonstration dispersed at 4:30 P.M. No one was hurt.

The protest was organized by a group called the Art Workers Coalition Committee for Black Bloo. Yesterday's crowd was overwhelmingly white.

The speeches, by anyone who requested the group's portable speaker, sometimes advocated splinter, even extremist positions. One man wanted the museum's research department dedicated to the work of South Vietnam's National Liberation Front. Another wanted the museum renamed "The Malcolm X Institute of Black Nationalism." Most adhered to the coalition's "13 Points," first presented to Mr. Lowry on Jan. 28.

These include demands for a black artists wing, extension into the black, Spanish and other minority communities and a public hearing to examine "the Museum's Relationship to Artists and to Society."

Mr. Lowry, who was present throughout the demonstration, said in an interview that the public hearing and free admission were "absolutely impossible, and can't be considered." In a long letter distributed to paying visitors yesterday he said he hoped they would not be inconvenienced.

An independent committee, of about 35 artists, filmmakers, critics, historians, collectors, dealers and civic leaders, Mr. Lowry said, would study the relation between museums and artists. Its members will be announced this week, he said.

Yesterday's demonstrators carried signs ("Bury the Mausoleum of Modern Art," "Retrospective for Romane Bearden Now," "Dump Dada and Moma"), but they mostly milled about and there was no chanting.

ART WORKERS COALITION

Rat Vol. 2

FUCK THE MOMA

Dear Rat:

The Museum of Modern Art presents art as art history. It presents art as a totalitarian pig-orderly labrinth of charming and meaningless styles. Museums are granted non-profit tax-deductible status on the premise that they are educational institutions. The Museum of Modern Art's educational policy is the handmaiden of its art historical view—namely it teaches reverence of and envy for property. 'You too can be an object.' 'Look at an Eames chair, but don't sit in it.' When the Museum asked Gertrude Stein for her art collection, she replied no, a thing can't be modern and a museum at the same time.

On Sunday March 30th at 3:00, a large number of art workers are going to assemble in the Museum of Modern Art garden to demonstrate their right to use all museum facilities. Other purposes of this demonstration are to support the demands of black and other minority art workers to demand free admission to all museums on behalf of anyone wishing it and to demand access to museum policy-making on behalf of all art workers.

Gustave Courbet

The New Yor

of the Arts Bates Lowry

Bates Lowry Calls Business to Rescue

By HARRY GILROY

"Corporations must act if the arts are to be saved," Bates Lowry, director of the Museum of Modern Art, told a gathering of executives yesterday at a Columbia School of Business luncheon at the Pierre Hotel.

He said that cultural institutions generally are in financial trouble and gave examples from New York, Los Angeles and Atlanta. He mentioned a deficit of $600,000 in his own institution, but added, "Our situation is not yet critical compared to the general one across the country."

New York City, he said, has warned the 15 cultural institutions it partly supports to expect cuts of between 24 and 32 per cent. "Lincoln Center," he continued, "is in dire financial straits."

Los Angeles, which has built a $35-million cultural center, foresees a $350,000 loss on its operation this year, so the Los Angeles Philharmonic cannot afford a home of its own.

Atlanta has closed its Municipal Theater two months after its opening, and the $13-million Atlanta Memorial Arts Center is now half empty.

Mr. Lowry told the business executives of the conclusions reached by a conference held by the American Academy of Arts and Sciences in Boston last fall. Considering the future of cultural institutions in the year 2000, the conferees said museums would have to play an ever increasing role in "continuing education."

He noted that the conference assumed society would become increasingly technological and the individual increasingly alienated from society. The conferees, he said, "made the museums responsible for dealing with the alienated."

"How ironic and sad, then," he commented, "is the conclusion of the conference on the future of our cultural institutions. The very ones chosen and looked to to effect the cure of our society, to reduce the confrontation between human beings and the technological world, may well not be around to do so."

Problems allowed to go untreated get harder to treat, he suggested. He cited past pollution of the Potomac River and said, "It has become clear that the plan for cleaning up the Potomac cannot make up for the years of neglect. The completion of the 10-year plan has not produced the desired results."

"The lesson is also true for the arts," he added. "The need is now—not a dramatic rescue operation 10 years from now. Like the streams allowed to be polluted, the arts if allowed to founder will not respond to a quick cure."

Emphasizing the next 10 years as the critical ones, beginning now, he said: "It is undealistic to expect government aid during that time."

He concluded: "There is only one place to turn—to the business community."

Urging corporations to act, Mr. Lowry pointed out that they now are donating to tax-exempt institutions only 1 per cent of their income, although they are allowed to give 5 per cent before taxes.

EVO
APRIL 2, 1969

BLACK ART-TECH ART-PRICK ART

Alex Gross

An inability to respond to change can wreck an institution more surely than the spiked boots of a hundred storm troopers. That is one of the lessons to be drawn from Sunday's demonstration at the Museum of Modern Art. A second lesson is that it is now abundantly clear that there are hawks and doves among demonstrators and museum staff alike, and that the doves on each side will have to learn to listen to each other or be drowned out by the battle cries of the hawks. The third lesson is that the demonstrators must come up with some new ideas of strategy soon or suffer the fate of all movements ~~of strategy soon or suffer the fate of all move-~~ ments and disband. Any further confrontation at the plete lack of communication. The demonstrators must decide once and for all whether their aim is to negotiate with the museum over reforms, either directly or indirctly, or to try setting up a completely alternate system to museums and galleries. A decision on this must be made soon, just as the museum must soon decide whether it is really interested in changing itself or only in going through the verbal motions.

The demonstration began peacefully enough, even in an atmosphere of modified joy, as the Museum had at the last minute agreed to let the protesting artists into the garden. It was felt that this meant that the Museum was thereby legitimizing the protest and admitting that the artists concerned had a right to express their grievances. It was a sunny day, and the feeling of joy lasted for some time. Speaker succeeded speaker, talking through a barely audible loudspeaker which served as a background to most of the proceedings, the proof that a demonstration was actually taking place. Against this background a group of three or four hundred people happily exchanged views, identity-badged museum officials sometimes coming to heated words with demonsrators and on-lookers. Black artists were much in evidence with posters asserting the racism of the museum's curators. Journalists and photographers mingled with the crowd, and the overall feel was one of a joint spring outing of two rival churches, where no one agreed but every one felt it was necessary to listen. The need to bring the First International Exhibition, of Erotic Art to New York was also discussed.

A small incident occurred when a group of artists decided they wanted to leave by the museum's front door instead of the back gate on Fifty-fourth Street through which they had entered. It must be admitted that a feling did grow through the pleasant exchanges that the demonstrators were really regarded as some kind of poor relations to be segregated from the higher congregation of museum visitors. These were not allowed to join the demonstrators in the garden except on pain of losing their right to re-enter the museum. And the guards at the doors became more and more impatient with those trying to get through as the afternoon wore on. When the attempt was made to force the doors, there was a brief scuffle ending in stalemate, with some of the demonstrators yelling to cool it, others for more action. A compromise was finally reached suitable to the museum, and the demonstrators were allowed to walk a gauntlet of museum visitors, roped off from them on either side by a cordon sanitaire, and finally found themselves out on Fifty-Third Street. They began to picket there, and after a while the demonstrators broke up, without having achieved even for themselves the free admission they had sought for all.

Television of course seized upon the one incident and blew it up out of proportion. They also managed to report that the museum in its goodness was about to hold a public hearing on the very questions the artists were protesting — it was in fact the artists who were distributing leaflets calling for the public hearing (to be held on April 10th), an idea which the Museum has consistently shelved in favor of private committees. But none of this should be allowed to detract from the fact that an informative afternoon was had by everyone, not least of all the museum staff, and if a small task force of thirty policemen, complete with a wide panoply of weapons, was hidden in the storage area beneath the cafeteria from early that morning, it would perhaps be fair not to call too much attention to their presence, since the museum had the wisdom never to call them into action.

The one dissatisfying aspect of the demonstration is that it is difficult to say what was accomplished of a tangible nature, since none of the thirteen points received a concrete answer and no one from the museum staff either asked for or was given a chance to speak. These thirteen points have long been regarded by impartial observers as rather obvious in their nature — with the exception of the demand for a black artists' wing none of them is really controversial, and it is difficult to explain why they have not been granted by the museum long ago — except in terms of institutional paralysis.

It is this last factor which may prove ultimately most operative — after a long and worthy history in which they exhibited and defended the leading modern artists of the preceeding generation, the staff of the Modern Museum may simply have become too large, successful, and unwieldy to be able to function clearly either as a single entity or an institution. This, together with a dependence on clearing everything with the trustees, may explain why new ideas are not applied even when their application is obvious and why promises have not been kept which were probably made in good faith. This is meant not as an excuse but an explanation, so that no one should expect from the Modern Museum an instant granting of the thirteen points, as simple and self-evident as they are.

But it is ultimately also the thirteen points and their corollaries which will make or break the Museum and the entire art world — they will not simply go away tomorrow, even if all of Sunday's demonstrators were to disappear, as they are living evidence of an art world undergoing changes far deeper than even those it has thus far been able to make articulate, evidence of the changes all of society is now undergoing and of the changing role of art within it. Black Art, Tech Art, Prick Art — all of these are essential to the future of the art world, as is the struggle for artists' rights and the need for art o be accessible to all segments of society. These demands will not disappear overnight, whatever the fate of the present demonstrations may be. Anyone interested in attending a pubic hearing on these questions (and any of his own choosing) should come to the Auditorium of the School of Visual Arts, 209 East 23rd Street, on Thursday April 10th from six to ten in the evening.

EAST VILLAGE OTHER, DEC. 13, 1968

technology in art

BY ALEX GROSS

A slow-motion underground explosion of nuclear proportions is taking place in the art world. The first tremors are now being felt, but almost no one is aware how deep or lasting the overall effects may be. Not even the people who are causing the explosion understand the full power of what they are doing, but this is probably true of most people who cause explosions. The phenomenon in question is called Technology in Art, or Tech Art for short—its outlying spasms have recently been felt at the Documenta exhibition in Germany, at the Denise Rene Gallery in Paris, at the Redfern Gallery and the I.C.A. show in London, but the epicenter of the blast is right here in New York City, where two shows have just come seething to the surface, one robustly, even violently, at the Brooklyn Museum, the other more fuzzily and sedately at the Museum of Modern Art.

The impact these shows will have is difficult to foresee, but a few guesses are still possible. Within the next eighteen months at least some and probably most of the following will have happened:

A leading art critic will accuse all artists who cooperate with technicians of treason to the cause of art.

Another leading art critic will accuse all artists who oppose Tech Art of being old fuddy-duddies.

The name of Leonardo da Vinci will be invoked by artists to prove that only a great artist can be a great technician.

The name of Leonardo da Vinci will be invoked by technicians to prove that only a great technician can be a great artist.

Painters and sculptors will picket the offices of E.A.T., the organization connected with both Tech Art shows. They will carry signs warning the populace against the menace of Tech Art.

Tech Art proponents will disturb the opening of a major exhibition of paintings by setting off a sound-and-light bomb.

One or two Tech Art ideas will reach the mass level, being made in every form from vast display devices in Times Square to miniature and toy versions costing a few dollars.

Light shows will rival television as the home entertainment medium of America. An artist, subsidized by a major electrical corporation and using giant lenses ground by the Corning Glass Works, will give a light show on the clouds.

Three painters will attempt suicide, one of them succeeding—they will claim in their suicide notes that the competition of Tech Art was too much for them.

An artist being supported by a leading corporation will quit his post, giving as his reason a lack of clarity in the relationship between artists and company.

A major corporation will discharge its artists in residence, giving as its reason a lack of clarity in the relationship between artists and company.

President Nixon will applaud the role of Tech Art in stimulating the nation's economy. By this time the main Tech Art pioneers will have disassociated themselves from the movement.

The biggest controversy in art history is brewing. It took a lot of fighting to establish the modern movement in painting and sculpture, but the battle over Tech Art will make the modernist controversy look like a pillow fight. The reason is simple: for half a century artists have tended to look at art as the one possible alternative to the industrial society, the one place where the mass production world could never enter, unless it was willing to dress up in its Sunday best and pay a high admission charge.

More specifically, many artists and art critics have defined art as being irrevocably opposed to science and technology in its basic assumptions and daily practice. Science might transform the entire world around us and the lives of millions of people, but the sanctuary of art must remain pure and inviolable. But now scientists and technologists have dared to turn artists, bringing their knowledge and methods into the holy places. It is not surprising if some people feel themselves menaced.

There is also the original—versus—reproduction problem—until recently the original was everything in art, and reproductions were tolerated only as long as it was understood that they were merely reproductions. There was no shortage of people to claim they could instantly feel out an original from a reproduction, though a few court cases involving forgeries ought to have weakened this conviction. With Tech Art it is hard to see how this distinction can be totally maintained—the copy that is mass-produced in a factory may actually be superior to the Tech Artist's clumsily assembled prototype. Furthermore, if the artist's first model does find its way to a museum, will it be an art museum or a museum of science and industry or does it matter? It is obvious that a number of things are in for a change, not least of all the categories of thinking inside our heads.

One thing to get straight from the beginning is that there is good and bad Tech Art just as there is good and bad painting—in fact the standards may be clearer in the long run for tech art than for painting. But in a show like that at the Brooklyn or the Modern (or the latest display at the Howard Wise Gallery) there is a further element at work which is certain to influence judgement, quite apart from the intrinsic worth of any given piece.

What the organizers of these shows have done, whether they realize it or not, is to create an atmosphere where the whole is far greater than the sum of the parts, a mixed-media environment which has as much to do with theatre or architecture or fun houses of the future as it does with what has traditionally been understood as art. This is one reason why conventional critics have missed the point of these two shows.

What is needed to judge and understand these new environments is not a painting or sculpture critic at all but a mixed-media correspondent, correspondent rather than critic because it is often necessary to "travel" into the world set up by these environments and observe how they fit (or do not fit) together on their own terms. An outside view of the individual elements can sometimes be completely irrelevant, even if it is correct as far as it goes. Seen from this viewpoint the show at the Brooklyn is an enormous success, constantly provoking the brain in any number of directions, creating meaningful motion inside the mind itself. The show at the Howard Wise gallery is similarly successful, though on a smaller scale, because the organizers realized it was there at least partially to amuse and to create internal motion. The show at the Modern is less successful because the organizers were not sure whether they wanted to present a complete historical retrospective or merely try to show how with it they are. In many ways the Modern remains wedded to the grim, grey, "serious-art" concepts of the thirties.

Mixed-media environments can come in all shapes, sizes, and moods from the glare of an amusement park to the contemplative air of a neo-Japanese garden. In fact the museums of the future (if there is still any reason to call them museums) may be buildings and domed-in pleasure gardens entirely composed of different mixed-media environments, corresponding to all the levels inside the human brain. Here will be constructed in at least four dimensions all the psychic states which have blessed or bedevilled man from the beginnings of time—they will be externalized, and he will be able to walk through them and live them out harmlessly on all sides of him instead of having them take control of him unpredictibly from within. What we call museums today will be conserved in a single historical wing of these gigantic Mind Palaces.

The show in Brooklyn is a step on the way towards this, which means that it is likely to be controversial among museum administrators themselves. Another reason for hostility this sort of show is likely to take art out of the hands of a small circle of esthetes. Whole gangs from the Bronx may descend on this show and take home something they have never received from an "art" exhibition before. There is also the possibility that a gang might go through and wreck it. In which case why not make an environment specifically designed to be wrecked and put together again—invite various gangs and have a contest as to which one can wreck it most quickly and completely. A society which can channel the forces that might destroy it has the chance of developing into one worth living in.

Basically the goal of a mixed-media environment is to make the spectator (who is preferably also a participant) go more deeply into himself or further out towards other people. This is a genuinely revolutionary function, aimed at recreating the bases on which people react to things, each other, and their own minds, unlike much of the reactionary posturing which now passes for revolutionary. Human nature may be immutable (or may not be), but the elements that compose it can be mixed in any number of different proportions and combinations which distinguish different cultures from each other—mixed-media is a means of transport into the next culture.

Obviously there are certain individual items in the two shows which fall short of the desired effect, though they make interesting padding within the overall environment. It is an open question whether everything should be on the same level of brilliance in a mixed-media showing—possibly a few things should be left less than perfect in order to provide a background for what is better. In any case light boxes with vague, evanescent streamings almost coming to a climax are probably already a cliche and will only work if skilfully juxtaposed with other devices. This is also true of some other light gimmicks based on nothing more than the use of a Carouselle or other automatic projector (though these are used with true art in the Cassens-Stern environment, perhaps the best piece in the Brooklyn show). Flashing lights have also been used a bit too often, though once again they are blindingly effective in the piece one staggers by as one enters, Jean Toche's work I AM A HUMAN BEING, DO NOT DESTROY. Simple kinetic effects powered by magnets and solenoids are also something of a bore now as are inflatables (depending on how all these are used) and plexiglass abstracts rotated in front of a projector, though these will probably prove effective for someone seeing them the first time. It might also be a good idea for all devices to be built as sturdily as possible—with or without gang attendance, it is always a disappointment to come upon an Out Of Order sign.

Leaving to one side the mixed-media aspect, there is finally the question of whether a given object should be judged as a work of art or a piece of technology. In the long run this question may be

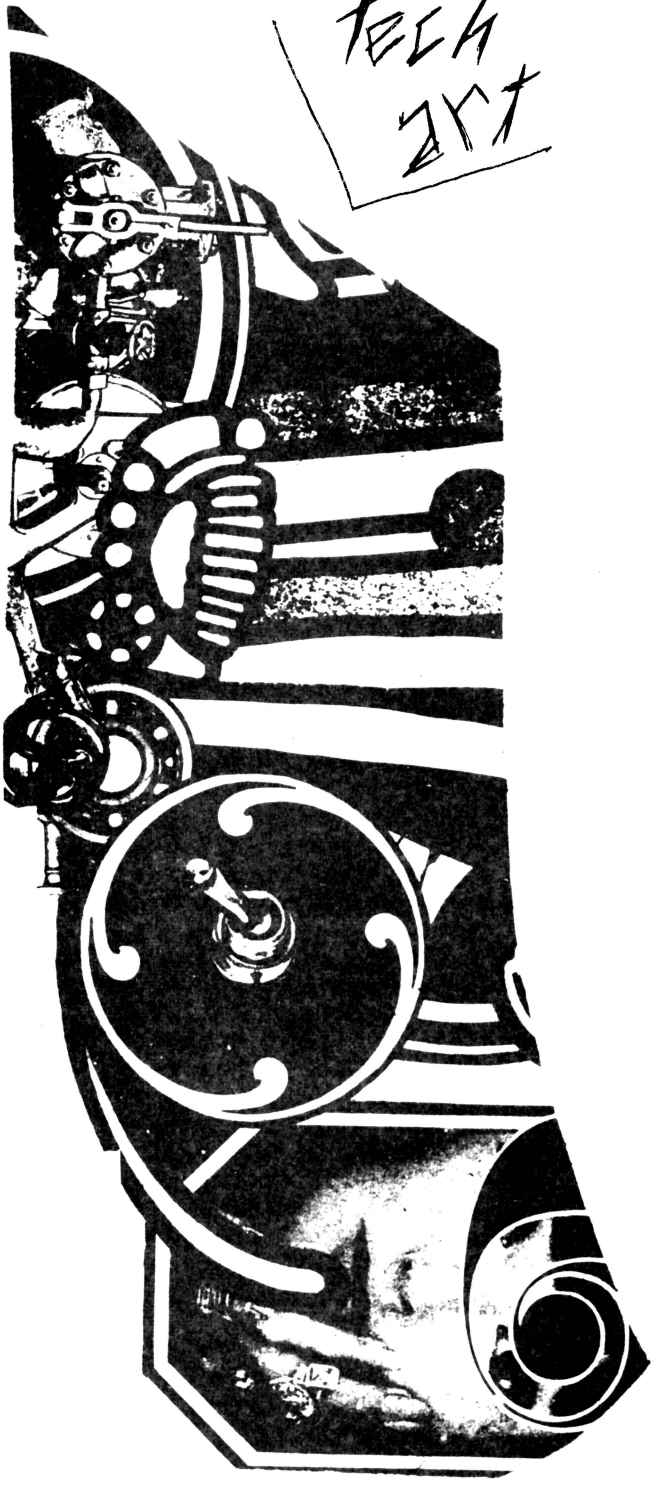
tech art

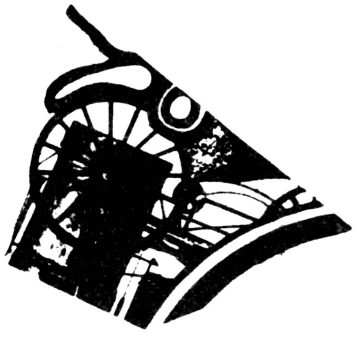
PAGE 3 EAST VILLAGE OTHER, DEC. 13, 1968

irrelevant, but for the present it is still a meaningful one. The people at E.A.T. (Experiments in Art and Technology) have not thought this aspect completely through—it is perhaps too much at this phase to ask that they should have—but they seem to be favoring the technician at the expense of the artists. At any rate they have bestowed their prizes on the technicians rather than the artists (almost all the works are the product of artist-technician co-shaping), and it is a jury of technicians which has awarded these prizes purely on the basis of technical considerations.

Now it has always been obvious that a work which is technically stunning can add up to less than nothing on the artistic scale, just as an artistic idea can be vague and vapid without the technique to make it happen in reality. This is as true of Tech Art as it ever was. In some cases a perfect marriage of first-class art and technology may be achieved, in others the contribution of both may be unimpressive. It should also be remembered that the most ingenious work is often not the most intricate but the simplest one—that which does most with least. Tech Art should never become an absolute end in itself—it would be ironic if in ten years art should have gone from abstract expressionism, which sacrificed technique to feeling and form, to another extreme demanding technique at the expense of content and feeling.

In any case the question of standards for Tech Art, either as individual works or as mixed-media environments, is something which requires a great deal more thought if art and man are to be brought a step further through them. The possibilities are there beyond doubt, shining and immense, full of all kinds of promise, and the only person likely to be unsettled by them is the artist uncommitted to either Tech or conventional art, wondering whether to join E.A.T. or be eaten.





April 4, 1969

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

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

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

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

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

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

60

A SEPARATE BLACK WING IN HONOR OF DR. MARTIN LUTHER KING, JR. WILL BRING THE BLACK ART MOVEMENT TO THE MUSEUM OF MODERN ART AND THE PEOPLE

The Museum of Modern Art has already had 34 years in which to give recognition to the accomplishments of black artists. At this point, 25 million blacks and Puerto Ricans have received absolutely no cultural identification from the Museum of Modern Art. Black artists require the same exposure given to artists of other movements even in their infancy. The wings and galleries of the Museum are most often composed of group art, identifiable according to ethnic, philosophical or national strains. The several wings devoted to the works of American artists have signally failed to include the works of black and Puerto Rican artists--Americans, too.

INTEGRATION MEANS WAIT ANOTHER 100 YEARS; A SEPARATE WING MEANS NOW

A separate Black Wing at the Museum of Modern Art will mean that black artists can assemble an exhibition in honor of Dr. Martin Luther King that will honor the true spirit of justice and equality and freedom for which he lived, worked, and died.

It will mean that eh 175,000 public school children who visit the Museum annually will know the contributions of their own black and Puerto Rican culture, with which they can identify, and that the black and Puerto Rican students in our private and parochial schools, colleges and universities can gain from exposure for the first time to the works of black and Puerto Rican artists at the Museum of Modern Art.

It will mean that our young black and Puerto Rican artists will be able to exhibit in the Museum just as young white artists are able to, and enjoy the development and international exposure and support that only the Museum of Modern Art can give them.

WHO WILL PAY FOR THE MARTIN LUTHER KING WING FOR BLACK ART?

Public money supports this Museum. No amount of shrieks about private endowments can overcome that fact. These private endowments are underwritten by our Federal Government in the form of tax abatements which amount to as much as ninety per cent of the actual value of the endowment. Donations have come from more than 900 private donors, including more than 200 corporations. How much of this corporate contribution represents earnings on sales to black and Puerto Rican consumers? Tax abatement is a recognition that donations to the Museum are a contribution to the public good. Is the public good served by excluding black art and Puerto Rican art from the Museum, or segregating it in some back room of the Museum? Should your tax burden, which must compensate for the abatement granted to these private and corporate donors, be increased in order to support the racist policies of this Museum? Are these corporate donors, whose income derives in substantial amount from purchases directly and indirectly by the black and Puerto Rican communities, willing to stand up and acknowledge that they are using money taken out of the black and Puerto Rican communities, and tax relief which is redistributed as a burden on the taxpayers of the black and Puerto Rican communities, in order to support the strangulation of black and Puerto Rican art?

61

WHAT CAN YOU DO?

You can put an end to this disgrace, this deprivation worked upon white, black, and Puerto Rican alike. You can put an end to the disgrace of the Museum of Modern Art's sponsorship of art shows at American Embassies in Africa which exclude the works of black and Puerto Rican artists.

HOW?

The relevancy of the Museum of Modern Art's program to the black and Puerto Rican communities will be researched and evaluated in the form of a questionnaire to be distributed to the staff of the Museum and to all art-loving, community-conscious people.

On April 13th, 1969, 200 black and Puerto Rican students will begin the evaluation with a walking tour of the Museum of Modern Art. We shall meet at 12.00 Noon that day in the Museum's auditorium. Come to that meeting. Bring your interested friends. Join us. Ask questions of the speakers. Write to the Museum--

MUSEUM OF MODERN ART
21 West 53rd Street
New York, New York 10019

or call the Public Information Department
245-3200

Help us evaluate!

On April 10th, 1969, an open hearing will be held at the School of Visual Arts from 6.00 P.M. to 10.00 P.M. The school is located at 209 East 23rd Street, New York City (Manhattan). Public transportation is provided by the IRT East Side (Lexington Avenue) Line to the 23rd Street Station (Local); BMT 14th St. Canarsie Line to Third Avenue. Connections from the Independent Line can be made to the 14th St. Line at Eigth Avenue and 14th Street; from the 6th Avenue Subway at 34th Street, Downtown Express to Union Square, then either Lexington Ave. Local uptown to 23rd St. or 14th St. Canarsie Line to Third Avenue. A full slate of demands will be discussed at this time.

Join us in our fight. It is your fight, too. It is America's fight, and the fight which we must all make if what America professes to stand for is to survive.

BLACK AND PUERTO RICAN STUDENTS
AND ARTISTS FOR A BLACK WING IN
MEMORY OF DR. MARTIN LUTHER KING, JR.

FOR INFORMATION CONTACT:

TOM LLOYD 154-02 107th Avenue Jamaica, NY 11433 657-6433

FAITH RINGGOLD 345 W. 145th Street NYC 862-5876

62

THE NEW YORK TIMES, TUESDAY, APRIL 8, 1969

Harlem Photographer Sees Lifework Hauled Away

By ROBERT M. SMITH

James Van Der Zee, rumpled but dignified in his brown felt hat and baggy gray suit, stood at the door of his photo studio last night and watched more than 50 years of his photographs of Harlem being carted out.

Called Michelangelo by some policemen and G.G. by hundreds of the Harlem residents he has photographed, the 83-year-old Negro photographer was being evicted from the four-story brownstone he had lived in for the last 29 years.

The eviction came only weeks after he was prominently featured in the "Harlem on My Mind" exhibition at the Metropolitan Museum of Art.

"It is the highest time and the lowest time," said Mr. Van Der Zee as he looked absently around the silver-painted studio on the first floor of the brownstone at 272 Lenox Avenue, near 124th Street.

He poked amid the debris of old photos for chauffeur's licenses and lockets and wallets, mounds of paper, phone books, tin cans, and the props he used for his photos—mainly trellises with artificial flowers. A golden valance still hung amid the emptiness at the rear of the studio, directly above a layer of litter.

Photos of Spellman

The stocky old man raised his cane. Caught on the rubber tip was a roll of negatives on wide, old fashioned film. He held it to the light. "Cardinal Spellman at his silver jubilee," he said, and rolled the film into his coat pocket.

The city marshal had come at 10 o'clock to begin the removal. Mr. Van Der Zee was being evicted for nonpayment of rent following a dispute concerning the mortgage to the house. All day long the moving men had been transferring Mr. and Mrs. Van Der Zee's goods into a van in front of the house.

Included, by Marshal Edwin B. Adams's count, were 20 cardboard boxes and one wooden packing crate filled with negatives and photographs, some of them dating back to 1915 when Mr. Van Der Zee began his Harlem picture-taking.

"Just about every event in Harlem" during those years was in the collection, Mr. Van Der Zee, as well as most of the important persons who lived in the area or passed through, from Marcus Garvey and Father Divine to Adam Clayton Powell.

The photos featured in "Harlem on My Mind" are in the care of the curator of the exhibit, Reginald McGee, Mr. Van Der Zee said. He added that Mr. McGee had also come early yesterday, before the marshal, and loaded as many photographs and negatives as he could into his car.

The rest of the photographer's lifework was to spend the night in boxes and crates in a moving van parked in a lot in St. Albans, Queens. From there the collection is to go to a warehouse to be designated by the city's Bureau of Encumbrances. Mr. Van Der Zee has 30 days to claim them, if he can find a house or apartment to live in in the interim.

Mr. Van Der Zee said he had no idea where he would spend last night. His wife, 76-year-old Gaynell, was taken to Harlem Hospital, the photographer said, when she became overwrought during the eviction.

Drinking from a container of skimmed milk, Mr. Van Der Zee continued poking through the rubble in the small studio. Someone accidentally set off a fire extinguisher, and the spray shot across the room. The photographer, perspiring heavily but with his hat and tie still in place, brushed the wet debris aside. Under it was a tightly rolled American flag.

Mr. Van Der Zee picked up the flag.

"Do what you want to this old gray head," he quoted, "but spare your country's flag." He chuckled.

Stevens and Heckscher Discuss Fund Crisis in Arts

By RICHARD F. SHEPARD

The money crisis in the arts was underlined yesterday by two speakers who have been prominent in governmental cultural affairs programs.

Roger L. Stevens, a Democrat who left his post last month as chairman of the National Council of the Arts, refused to be pessimistic about the future Republican guardianship of the arts. But August Heckscher, who directs recreation and cultural affairs for the city's Republican administration, expressed fears that a "broad retrenchment" is at hand on all levels of government.

The views were the latest to be expressed in a crisis that has been building up for some time. The head of the Museum of Modern Art, and the head of the Ford Foundation's arts program have recently warned of a deterioration of support, public and private, for the arts and its institutions.

This has been accompanied by the announcement of a curtailment of activities by Lincoln Center for the Performing Arts by a plan to cut city funds to parks, museums and libraries by 24 per cent in the budget now being considered, by the threat of a severe cutback in services and by a trimming of the budget for the New York State Council of the Arts.

Unlike other crises, which often produce great art as the upshot of tortured human events, the arts crisis has aroused fears that cultural activities will decline. The government, because of competing demands for money in the military and social areas, has been shaving allocations for the arts. Public giving has also dropped off.

Mr. Stevens and Mr. Heckscher made their comments at the monthly meeting of the Drama Desk, the organization of theater editors and reporters, at Sardi's. They were joined by Harold Clurman, critic and author, who emphasized that the arts were not an "ornament" to society, but an essential ingredient that should not be forced to beg for support.

The New York Times (by Donal F. Holway)

SAD DAY'S END: James Zan Der Zee last night in his Harlem studio, which he is being evicted from. He spent the day watching movers take out cartons of negatives he has taken in more than 50 years photographing Harlem.

The New York Times

August Heckscher, left, and Roger L. Stevens at the Sardi's meeting, where they discussed government aid for the arts.

Mr. Stevens, who is still chairman of Washington's John F. Kennedy Center for the Performing Arts, said, "I'm not as pessimistic as most people think they should be. Some 95 per cent of those on the boards of trustees of arts organizations are Republicans. They're going to see to it that money is available to make up the huge gap."

He noted, however, that although $15-million is authorized by law for the Federal arts program, only $7.5-million is allotted in the budget planned for the coming fiscal year. Even some of this, he added, will probably be cut away. No successor to Mr. Stevens as head of the National Council of the Arts has yet been named by the Nixon Administration.

Mr. Heckscher stressed the need for a more aggressive attitude by arts institutions when they are threatened by a diminution of city funds. He called the proposed 24 per cent reduction a "crippling, horrible blow."

"You are going to see the parks dirty, the parkway roads unclean, and the ice skating in Central Park on a shorter schedule," Mr. Heckscher said, adding that all summer programs, which have helped contribute to "the civil peace of the city," would have to be curtailed.

"We've reached a critical moment in what had been six or seven years of advancement in the arts," he continued. "That moment of brightness seems to be fading. The crisis is overlaid by a falling off in the amount of private giving."

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

FAITH RINGGOLD 345 W 145th St. NYC 862-5876
TOM LLOYD 154-02 107th Avenue Jamaica NY 657-6433

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

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

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

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

WHY IT IS IMPORTANT

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

IS IT BEING DONE ?

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

WHY A SEPARATE WING?

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

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

Faith Ringgold 345 W. 145th St., New York, N.Y.
Tom Lloyd 154-02 107th Ave., Jamaica, N.Y.

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

The Museum of Modern Art

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

Bates Lowry
Director

April 10, 1969

Mr. Tom Lloyd
Miss Faith Ringgold
154-02 107th Avenue
Jamaica, New York 11433

Dear Mr. Lloyd and Miss Ringgold:

The Museum welcomes group visits of students although it is impossible for us to make our auditorium or any other space available for briefing sessions.

There is no admission fee for New York City public junior and high school groups. As we must schedule the visits in order to avoid overcrowding the galleries, appointments should be made two weeks in advance. At least one adult, preferably a teacher, must accompany each group of 12 junior or senior high school students.

Your letter of April 3, which we received April 7, also refers to works of art on view at the Museum. As in all art museums, the works in our galleries are selected for their quality as works of art; they are grouped according to stylistic affinities without regard to the artist's religion, race, political affiliation or the country in which he was born. For the convenience of our visitors, the galleries are arranged in rough chronological sequence according to historic styles or movements in 20th-century art.

Thus, for example, the School of Paris galleries contain works by artists of varying political views and whose native countries range from Spain to Russia. The German Expressionists galleries contain works by artists of different religious beliefs. The so-called New York School includes work by artists born in many different sections of this country. We have on occasion, for example, grouped the kinetic works in the collection and thus brought into a single gallery artists from many parts of the world who do not know each other's work and have never formally banded together to create a particular aesthetic, as did say, the Italian Futurists.

The Museum was founded on the premise that the artists of our time were creating works of exceptional interest and importance. I have every faith that artists will continue to do so; and as long as that is true, the Museum will exhibit and acquire these works.

(more)

As to our plans for the future about which you inquire, we will continue to try to help the entire community understand, enjoy and use the visual arts of our time. New methods will continually be sought; the purpose remains the same.

Sincerely yours,

Bates Lowry

BL:rb

SOME QUOTES

Liberation News Service

If you are not careful, the newspaper will have you hating the people who are being oppressed and loving the people who are doing the oppressing.

* * *

I'm for anybody who's for freedom. I'm for anybody who's for justice. I'm for anybody who's for equality. I'm not for anybody who tells me to turn the other cheek when a cracker is busting my jaw. I'm not for anybody who tells black people to be non-violent while nobody is telling white people to be non-violent.

* * *

We are anti-exploitation, anti-degradation, anti-oppression if the white man doesn't want us to be anti-him then let him stop oppressing, degrading and exploiting us.

--Malcolm X

"NOBODY WHO'S LOOKING FOR A GOOD IMAGE WILL EVER BE FREE. NO, THAT KIND OF IMAGE DOESN'T GET YOU FREEDOM."

Malcolm X

67

art

MOMA & THE WORKERS

by John Perreault

The Museum of Modern Art seems to have been playing a delaying game with those artists and writers who, sparked by the Takis incident, have become concerned enough and socially conscious enough to demand museum reforms. These reforms, I believe, would not only aid artists, but aid in increasing the museum's relevance and perhaps insure its very survival. But the longer MOMA delays, contrary to expectations, the stronger and the larger the group of concerned artists grows.

Undoubtably, many within the museum's structure would themselves like to see these reforms, but one doubts that they are in the majority. The initial negotiations and confrontations were handled very badly, so much so that I felt it necessary to withdraw my deKooning lecture as a protest. As the group—now called Art Workers Coalition, "workers" being the only word anyone could think of that would make room for writers, choreographers, historians, film-makers, etc.—has grown in numbers, the museum has grown in sophistication. Rumors circulated that the first demonstration might be met with an invitation to a party.

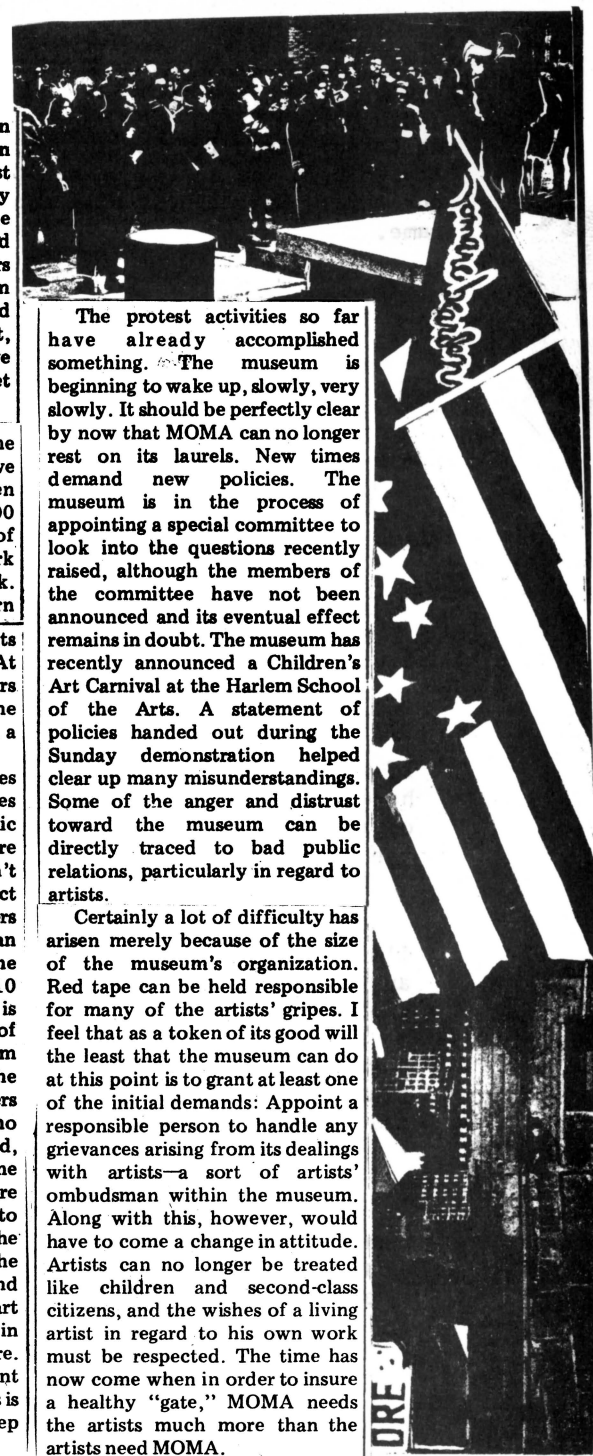
Why do art officials still think that artists can be placated by a little wine and a little bread? The view that artists are children is not only romantic, it is also childish itself. It is also convenient. To grant artists any autonomy, wisdom, or intelligence might mean that their demands would have to be taken seriously. Perish the thought.

Occasioned by the museum's refusal to give yes or no answers to any of the 13 proposals for reform, there have so far been two demonstrations. At the first, on Saturday, April 22, a token group of 25 carried signs, handed out leaflets, and gave out facsimiles of MOMA's artists' admission pass, clearly stamped Art Worker in large type. They petitioned for free admission and were, of course, denied.

The second demonstration occurred the Sunday before last in MOMA's garden, stripped of most of its sculpture and temporarily sealed off from the rest of the museum. The museum is terrified of vandalism, but the protestors have a strong anti-vandalism policy. They are idealistically and perhaps misguidedly for art, otherwise most would not have spent so much time trying to get the museum to reform.

MOMA in a clever move (some might call it "repressive tolerance") threw open its garden gates to more than 300 demonstrators, a good number of whom, contrary to the New York Times, were indeed black. Speakers took turns at a bullhorn and the museum passed out its own mimeographed literature. At one point a group of protestors demanded exit through the museum. The museum provided a ribboned-off corridor.

The following day the Times quoted Museum Director Bates Lowry as saying that the public hearing and free admission were "absolutely impossible, and can't be considered." At last a direct answer! The Art Workers Coalition, however, is having an open hearing on its own at the School of Visual Arts on April 10 from 6 to 10 p. m. The subject is "What should be the program of the art workers regarding museum reform and to establish the program of an open art workers coalition?" Each person who wishes to speak will be assigned, upon arrival, an approximate time for speaking. All witnesses are encouraged by the Coalition to present their views in writing. The complete record of the proceedings will be published and brought to the attention of all art workers and art institutions in New York City and elsewhere. More than any of the recent demonstrations, I think that this is an important, positive step forward.



The protest activities so far have already accomplished something. The museum is beginning to wake up, slowly, very slowly. It should be perfectly clear by now that MOMA can no longer rest on its laurels. New times demand new policies. The museum is in the process of appointing a special committee to look into the questions recently raised, although the members of the committee have not been announced and its eventual effect remains in doubt. The museum has recently announced a Children's Art Carnival at the Harlem School of the Arts. A statement of policies handed out during the Sunday demonstration helped clear up many misunderstandings. Some of the anger and distrust toward the museum can be directly traced to bad public relations, particularly in regard to artists.

Certainly a lot of difficulty has arisen merely because of the size of the museum's organization. Red tape can be held responsible for many of the artists' gripes. I feel that as a token of its good will the least that the museum can do at this point is to grant at least one of the initial demands: Appoint a responsible person to handle any grievances arising from its dealings with artists—a sort of artists' ombudsman within the museum. Along with this, however, would have to come a change in attitude. Artists can no longer be treated like children and second-class citizens, and the wishes of a living artist in regard to his own work must be respected. The time has now come when in order to insure a healthy "gate," MOMA needs the artists much more than the artists need MOMA.

Also, I think that the museum should consider at least one day of free admission. Although MOMA claims that one-quarter of its budget comes from admission fees, almost half of this is from membership fees. I am not convinced that one free day, perhaps a Tuesday, or some other low-traffic day would wreck the museum financially. Most or all of the financial loss could be made up by keeping the museum open evenings for the rest of the week. The loss of $13,000 (one-sixth of the admissions fees) would probably not even be this much since obviously most admission money is earned during the weekends. Although on paper MOMA's policy for free passes seems liberal, red tape again keeps it from being effective. Moreover, those who are poor should not have to beg for free admission or be limited to working through schools or organizations. The poor (artists and non-artists) need art as much as the affluent, particularly the kinds of art the Museum of Modern Art is in a position to offer.

* * *

Museum of Modern Art (Virginia Kosuth having a political meeting) I am both involved in the recent efforts to get through some sorely needed reforms at the

for everyone in the arts photographers, printers, sculptors,

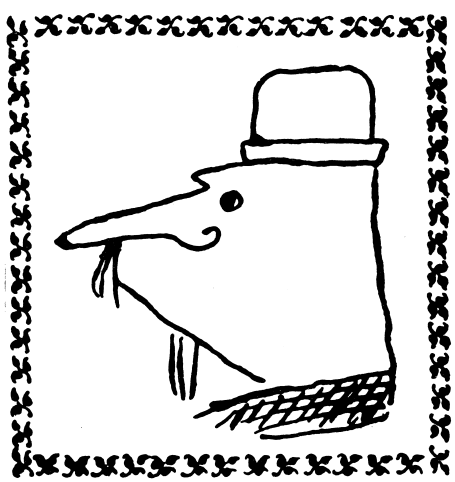
OPEN HEARING

SCHOOL OF VISUAL ARTS

Auditorium

209 E 23 nyc

APRIL 10



6 to 10 pm

choreographers, composers, critics & writers, designers, film-makers, museum workers, painters,

69

GIVE AND HEAR
EVIDENCE ON
ARTIST
MUSEUM
GALLERY
COMMUNITY
PROBLEMS . .
SOLUTIONS

Museums Warn City Budget Cuts May Close Them

By EMANUEL PERLMUTTER

The city's museums, botanic and zoological gardens and other cultural facilities have warned Mayor Lindsay that they may have to operate part-time, move to other cities or close down if they are forced to comply with budget cutbacks that City Hall is demanding.

The warning was contained in a letter to the Mayor from the Cultural Institutions Group, Inc., made public yesterday. The organization represents 18 museums, libraries, gardens, the Aquarium and other quasi-public institutions that are privately endowed but receive city financial assistance.

The cultural groups said galleries would have to be closed, the operation of many facilities limited, and special programs for schoolchildren abandoned if they complied with a request by Budget Director Frederick O'R. Hayes to reduce their budgets by 24 per cent.

As examples of what the curtailments demanded by the city would mean, they cited the following:

¶The proposed reduction of $462,000 in the budget of the Metropolitan Museum of Art would mean it would have to close either on Mondays or Tuesdays, or close half of the galleries Monday through Saturday.

¶For the New York Botanical Garden the $276,000 cut would mean the reduction of 35 jobs, the closing of the conservatory, museum exhibits and other public facilities either completely or for several days each week, and the closing of the more isolated sections of the gardens, since no guards would be available.

¶The American Museum of Natural History, asked to cut $503,000, would drop 70 employes, close on Sundays, holidays and five weeks in the summer, restrict visiting to 11 A.M. to 3 P.M. on other days, and admit school groups only by appointment.

¶For the New York Zoological Society, the $425,000 budget cut would cost 55 jobs, force the Bronx Zoo to be closed part-time and cause the New York Aquarium to curtail various programs in wildlife conservation and environmental research.

Cuts Called 'Catastrophic'

Comparable curtailments of service would be imposed, the letter said, at the Brooklyn Academy of Music, the Brooklyn Botanic Garden, the Brooklyn Childrens's Museum, the New York City Hall of Science, the Museum of the City of New York, the Queens Botanical Garden, the Staten Island Historical Society, the Staten Island Institute of Arts and Sciences, the Staten Island Zoological Society and the Wave Center for Enviromental Studies.

Ralph R. Miller, chairman, chairman of the Cultural Institution Group, said:

"The cutback asked of these institutions is minor in terms of savings, but catastophric in terms of permanently damaging the reputation and programs of these institutions so that their ability to maintain their position of eninence and attract private support is put in an untenable position, leading to the possible moving of certain museums to other cities and the permanent closing of others."

THE NEW YORK TIMES, SUNDAY, APRIL 6, 1969

70

THE NEW YORK TIMES, SATURDAY, APRIL 12, 1969

Dissidents Stir Art World

By GRACE GLUECK

Should the Museum of Modern Art be shut down? Or should artists simply ignore it? Are black artists entitled to special exhibition facilities? And what are some constructive alternatives to the present art world structure?

Questions such as these will be discussed Monday night at a meeting of the Art Workers' Coalition, a group of dissident artists, writers, filmmakers, critics and museum people. The meeting, to be held at Museum, an artists' cooperative exhibition hall at 729 Broadway, is a continuation of a public discussion staged by the group Thursday evening at the School of Visual Arts.

The heated but relatively decorous meeting (two firecrackers went off) lasted four hours and drew a come-and-go audience of 250 people. They heard nearly 50 dissidents speak on topics ranging from the Museum of Modern Art and its contemporary relevance to the life style of wealthy artists.

A number of Negro artists had the floor, and read similar statements denouncing the Museum of Modern Art for its alleged exclusion of black and Puerto Rican artists. They also demanded the establishment of a Martin Luther King Jr., wing for the exhibition of work by such artists.

As spokesmen for the group, Students and Artists United for a Martin Luther King Jr. Wing for Black and Puerto Rican Art at the Museum of Art, they also announced that 200 artists, art and university students and secondary school children would meet at the museum tomorrow at noon. There they will conduct a "walking tour" for the purpose of "evaluating the museum in its default of cultural responsibility to the public and the artistic community."

The group had requested use of the museum's auditorium for "briefing purposes." But permission was denied, a museum spokesman said, on the grounds that the museum does not lend its auditorium to any group for such use. Members of the group, unless holding special admission cards, will also be asked to pay the regular admission fee.

"We don't intend to," Tom Lloyd, a Negro artist and one of the group's organizers, said. "Our whole point is that black people cannot afford to pay the museum's admission fee of $1.50. Nor can blacks afford to become members."

Filmmakers were another vocal group at the Thursday evening meeting. Also using the museum as their target, they called for a number of improvements in the Film Department.

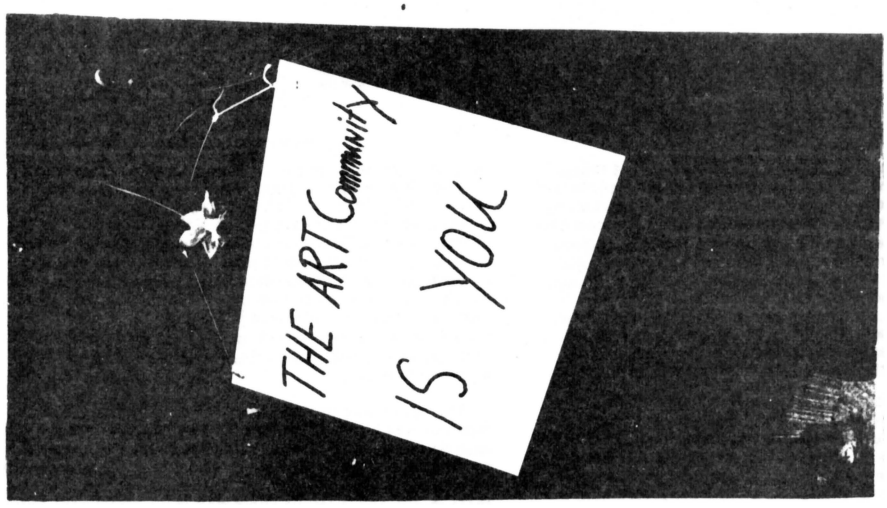
Other proposals regarding the museum included one by Lucy Lippard, a critic, that it shift its exhibition function "to a series of smaller museums resembling branch libraries, in loft buildings, or any large simple space—as vital community centers that would provide space for experimental projects in all media."

Sol Lewitt, a sculptor, whose statement was read for him, advocated that the museum limit itself to collecting works no more than 25 years old.

"Older work would be sold off and the proceeds used to maintain a truly modern collection," he suggested.

A number of ideas were also put forth on the artist's role. Bill Gordy, a film editor, rejected the idea of a "darkies' wing' at the museum ("How about a wing for women? WASPS over 30? Jewish Heterosexual Magic Realists?").

EVO - APRIL 9 - 1969



COMMUNITIES

RAT, MAY 1, 1969

By Jon Greil

The term 'community control' was lost to the pages of the New York Times when the teachers strike ended in November. Uptight, straight, ruling class America feels that it has returned to its subtle takeover of the areas of the city thought to be 'ghettos'. The white, liberally mesmerized community feels secure in its knowledge that the tenement strewn streets of the city can be controlled. Communities of people speaking the same language, with the same needs, the same wants, similar emotional feelings towards each other create binds of trust that cannot be put into words. Together vibrations; the casual nod on the sidewalk, the raps in the grocery store. 'What's happenin', man'. The words may be in a different language or the jargon may be different, but the feeling is the same. And these people, not a nameless mass, but together people living in the same house, on the same block, all know that they don't want anyone outside their lives, different from their backgrounds. their existence, telling them what to do, telling them how to live. People driving into a neighborhood from outside, charging ridiouously high prices for food, and then splitting when it gets dark; These people have to go.

Flashback 1: The Lower East Side last July-hot town, summer in the city, back of my neck...yeah. The Ninth precinct kept pouring more and more TPF cops onto the streets east of Ave. B to stop any outbreaks of violence before they could occur. By the end of July, the people, the people living, shopping, talking on those streets were so tired and mad at seeing a veritable army of white, racist cops on their streets that they fought back. And the cops freaked out. They couldn't handle people throwing bricks and molotov cocktails from the roofs of their houses that all they could do was send more cops on the streets. It got heavier. For three straight nights there was a ten block area in which there were no cops. It was a liberated zone. The people fought and the cops split.

Flashback 2: A few months later. The South Bronx, Lincoln Hospital. Community people tired of having the wealthy, white hospital administrators running the hospital for them. Tired of a structure that was unfit for patients to be cared for even twenty years ago. Tired of the administrators turning away patients who needed good mental care. So they took over the hospital, kicked out the administrators, and ran the hospital themselves. Getting together became a reality for these people when everyday community meetings were held to decide what to do with the hospital. The hospital belonged to the people.

Similar scenes happening all over the city. Harlem, Bedford Stuyvesant, the schools, the colleges. People fighting over things that are real to them. Not having to philosiphize about the imperialist power structure, but taking actions against their direct oppressors. Kicking out the jams—the real jams. One of the intrinsic laws of the jungle turned into a basic law of the ghetto: 'mess with me and I mess with you'.

A new evolutionary process taking place. People breaking down into smaller and smaller units to eradicate the evils from their lives. No longer can eight million people living in one city be considered as one unit; as one entity. It must be the individual apartment houses, each street, each block, each neighborhood, acting as a separate self to decide how to live and how to continue living.

For the privilege of having power over one's life one must fight.

71

THE PEOPLE'S

PUBLIC ART HEARINGS EMBARRASS MUSEUM

A controversial public hearing on the relation between museum, artist, and society will be held on Thursday, April 10th from 6 to 10 in the evening at the School of Visual Arts, 209 East 23rd Street. These hearings, where anyone and everyone may speak or file a written record on his opinion, have already provoked considerable embarrassment at the Museum of Modern Art, which has consistently refused to sponsor them. In a recent article in the Times the Museum's Director was quoted as saying that both the public hearing and free admission to the Museum are "absolutely impossible and can't be considered." This has in fact been the Museum's constant stand thoroughout its dealings with the protesting artists, dealings which recently culminated in demonstrations at the Museum. The Museum has consistently, both in letters and press releases, denied that either a public hearing or free admission is possible. Now the Museum's Director has felt himself required to make a special statement claiming he has been misquoted by the Times in stating what has been his position all along. The Museum is also having difficulty finding members to serve on the closed committee they had proposed as an alternative to the open hearing—at least one person who was approached has refused to serve and the committee so far exists only on paper. The Museum is coming under additional fire for having smuggled thirty policemen into its basement for last Sunday's demonstration—it appears there was no clear line of command to send them into action, so that any one at the museum (or anyone outside with a telephone) could have ordered them to act at any time and set them to work battering demonstrators and works of art alike. Whether fairly or unfairly much of this criticism is being aimed at Director Bates Lowry—it is certain that without his obstructionism the artists' protest could never have come as far as it has, and many people both inside and outside the Museum are beginning to wonder if he is the right man for the job. Lowry's principle posts before coming to the Modern were Director of the Pomona College Art Gallery and chairman of the art department at Brown University. It remains to be seen how he will act on Sunday, April 13th, when 200 young black students will visit the Museum to look through the permanent collection for examples of works painted by black men. They will ask for free admission, basing their request on a little-known museum rule allowing free entry to groups of students applying in advance.

Is the Museum a Museum Piece?

By Alex Gross

Reprinted from The East Village Other.

It is not particularly important to point out that things are changing, as they have always been doing so, even though the pace may be faster today. Nor is it terribly important to insist that these changes must be made as quickly as possible–they will be anyway, and there is no way of stopping them. Nor is it particularly meaningful to refer to a certain building on 53rd Street as the **Mausoleum** of Modern Art, though more and more people are referring to it in this manner. What is important, to the point of being absolutely central, is that we understand the nature of the changes which are taking place so that we know why they are necessary and can help to bring them into being as efficiently as possible.

The real question is whether museums are still as necessary at least in their present form. Those who imagine that museums are eternal and unchanging both as concept and institution would do well to note that the museum as we know it is rather recent in its origins. Like the concert hall, the opera house, and (to an extent) the proscenium theatre with unmoveable seats, the museum is largely a product of the nineteenth century and the upper middle class audience which patronized all these institutions. Basically the art museum was (and remains) a place one visits to commune with what are supposed to be truly meaningful values of life and society, as distinguished from the imperfect poverty-stricken, money-grubbing world outside its walls. The museum was (and is) a place to avoid life rather than to encounter it, a place to congratulate oneself on one's values rather than to doubt them and move on to something better.

The Museum of Modern Art, and with it all foward-looking museums in the first half of this century, worked mightily and accomplished much to change the overall taste of museum-goers during that period of time. But they did almost nothing to alter the nineteenth century reasons for which people go to museums – they changed the style of display, broadened art out into crafts and design, and replaced old fashionable names with new ones, but the museum remained the museum, a church-like place where one went to commune with all that was highest and best, a substitute temple whose holiness was guaranteed by priests turned curators.

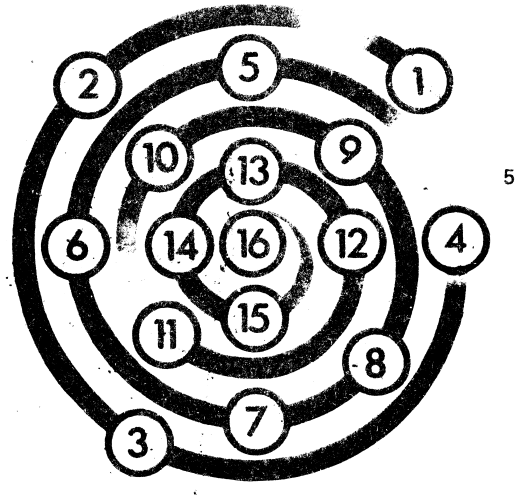
But what happens to the museum when people get tired of visiting it for those reasons? For that matter, what happens to society when people get tired of attending proscenium theatres, concert halls, and opera houses?

All of this is now beginning to happen, and it is part of a single cultural phenomenon, The opera house was always to some extent a matter of social snobbery, while music in general, as more and more people are discovering, is more fun to listen to (or to make) at home. As for the fixed seat theatre, it has been evident for some time, particularly in its Broadway incarnation, that it is a top-heavy, bloated bore, a walking dead-man.

At the same time that these institutions are beginning to wither away, a taste for something altogether new, merging all possible genres of art, religion, therapy and enjoyment in a single, all-embracing whole, is beginning to make itself felt. It is something that will bring pleasure without guilt, social criticism without dogma, and self-development without pretension. Some of the preparatory work in this direction is already being done by environmental, mixed-media, and tech artists and by psychologists carrying out experiments in therapy along these lines. One of the results of this work will be the setting up of artificial environments fully as rich and compelling as nature at her best, though no substitute for it. These experiments are sure to be greeted with doubt and scepticism by the fearful few, and one will hear the objection that nature is being tampered with, even though the whole business of man has always been to tamper with nature the only way to truly returning to nature is to return to the caves.

The imminence of these changes is understood in an instinctive way by many of the young and anyone else in tune with culture today. The real question is how the museums are to go about fitting in these tendencies into their programs and concepts from another century, assuming they can fit them in–the only possible alternative is by–passing the museums altogether and breaking through into something more in touch with what is needed. It is to be hoped that the museums will understand what is happening in time and show the necessary flexibility in the face of change–it is in this light that the current protests against the Modern Museum should be understood. The direction in the arts today is towards a greater involvement of an ever increasing number of people in far more ways than curators still thinking in dated terms are capable of imagining. It is ironic that the Modern Museum, which spent so many years of its early growth fighting against outmoded ideas of museum organization, should now find itself the object of a similar attack, but this is only one other sign among many of how fast our culture has begun to move. It is significant that the points at issue should contain not only the usual artists' complaint of too little exposure but also go on into the domain of black-white politics, environmental experiments, and general museum policy. A new point which the artists also intend to press has to do with removing those members of the museum's directorate who happen to be close relatives of important art gallery owners–it is believed that the museum is particularly vulnerable on the issue of nepotism.

However these and other matters may develop, it is not to be expected that all artists will be in agreement on all phases at all times. Disagreement among artists and critics in a normal and healthy phenomenon and one which helps at its best, to bring about reasonable and necessary changes. What is most to be feared is not disagreement at all but the possibility that those who are in responsible positions in museums throughout this country and the world will imagine themselves to be high priests of eternal deities and so not realize the full scope and importance of what an increasingly large group of artists is now trying to tell them.



5

OSMOSIS

Osmosis
The pillow on my bed
on which I sink my head
And drink up dreams.

Veronica Galati

PAINTING AND SCULPTURE COLLECTIONS July 1, 1951 to May 31, 1953

An Important Change of Policy

On February 15, 1953 Mr. John Hay Whitney, Chairman of the Board of Trustees of the Museum of Modern Art, made the following announcement of the Board's decision to make the most important works of art in the Museum's possession the nucleus for a permanent collection of masterworks of modern art:

"*The Museum has come to believe that its former policy, by which all the works of art in its possession would eventually be transferred to other institutions, did not work out to the benefit of its public. It now believes it essential for the understanding and enjoyment of its entire collection to have permanently on public view masterpieces of the modern movement, beginning with the latter half of the nineteenth century. The Museum plans to set aside special galleries for this purpose and to transfer to them, from its collections, outstanding paintings and sculptures which it considers have passed the test of time, and to acquire additional works of art of equal excellence for permanent retention.*

"*The Museum of Modern Art believes now, as always, that the major portion of its collection cannot remain static. In acquiring recently produced work it must attempt to include all significant and promising aspects of today's artistic production. Such policy would lead inevitably to an accumulation of works of art which, while essential for the representation of today's work, is bound to be excessively large and unwieldy once it becomes a review of yesterday. Periodic reconsideration of this major part of the Collection will, therefore, always be an integral part of the Museum's procedure. The creation of a permanent core within the Collection constitutes a radically important departure from the Museum's past policy. It must be stressed that this permanent nucleus will be composed only of great masterworks.*

"*Combining thus under one roof the most representative collection of the significant movements and trends of today and a permanent core of the finest examples of the entire modern movement, the Museum believes that its contribution to the knowledge and enjoyment of modern art will be of ever-increasing importance.*"

In the course of putting this new policy into effect the Museum of Modern Art terminated its agreement of 1947 with the Metropolitan Museum of Art. Though this termination will not interfere with the cooperation desirable between two institutions working in the same city it does permit them to resume complete independence in the formation of their collections.

The collection of American folk painting and sculpture and the twenty-seven modern works of art which were acquired by the Metropolitan Museum from the Museum of Modern Art under the terms of the 1947 agreement have now been transferred, physically or in title, to the older institution, with the exception of two paintings by Matisse, *Gourds* and *Interior with Violin Case*, which have been repurchased by the Museum of Modern Art.

To guide and help implement the new policy, the Chairman of the Board of Trustees, with their approval, has appointed a new committee to be known as the Policy Committee for the Museum's Collection of Masterworks. The members, appointed in March 1953, are listed opposite. The committee, concerned with long range planning, will in no way supersede the existing Committee on the Museum Collections which is involved primarily with current activities and acquisitions.

THE MRS. SIMON GUGGENHEIM FUND EXHIBITION

The Museum's change of policy was anticipated by the most important event of the year 1952, the exhibition of works bought over the previous fifteen years with funds provided by Mrs. Simon Guggenheim.

Mrs. Guggenheim had expressed the wish that the Museum would use her purchase funds to acquire works of the highest excellence. Only such works, she felt, would have permanent value and were, therefore, indispensable to the Museum. The exhibition was a report to the public of how the Museum had responded both to Mrs. Guggenheim's

FOREWORD: THE COLLECTIONS OF THE MUSEUM OF MODERN ART

This book has been prepared by the Museum of Modern Art on the occasion of its Twenty-fifth Anniversary. Intended as a tribute to the art of our time, it deals with many branches of contemporary visual art produced in forty countries over the past seventy-five years. Obviously such a vast subject cannot be treated exhaustively in any one volume, but we believe that this book will serve its purpose if it conveys an idea of the variety, excellence of achievement, and vigor of modern art.

That it was possible to select the illustrations for this book entirely from the Museum's own collection is a matter of considerable pride to us. A quarter century is a short period in the history of most of the world's major art museums. Yet within that time the Museum of Modern Art has assembled great collections, some of them unsurpassed, in a variety of modern fields including painting, sculpture, prints, motion pictures, well-designed furniture and utensils, posters and photography.

Originally it was the Museum's stated policy to keep the collection fluid by passing on to other institutions even its best works as they matured and became 'classic.' Recently the Museum has adopted a radically new policy which will be implemented by the creation of a highly selective *permanent* collection of masterworks by both twentieth-century artists and their great nineteenth-century forerunners, particularly in painting. The selection and acquisition of these masterworks will be one of the major goals of the Museum, but the experimental collecting of new forms of art will continue in spite of the limited confines of our presently inadequate gallery and storage space.

The Museum's collection is a living testimony to the courage, the generosity, and the enthusiasm of the entire Museum community—its Trustees, its patrons, its staff. We are proud of past achievement but realize fully how much there is still to be done.

To help people enjoy, understand, and use the visual arts of our time is the stated purpose of the Museum of Modern Art. Particularly during a time when conformity enforced through authoritarian pressure is a constant threat to the development of a free society, it is most heartening to turn to the arts and to find in them the vitality and diversity that reflect freedom of thought and of faith. We believe that the collection of the Museum of Modern Art and this publication represent our respect for the individual and for his ability to contribute to society as a whole through free use of his individual gifts in his individual manner. This freedom we believe fundamental to democratic society.

JOHN HAY WHITNEY
Chairman of the Board of Trustees, 1954

NELSON A. ROCKEFELLER
Chairman of the Board of Trustees, 1958

FOREWORD

Twenty-seven years ago in the autumn of 1929, even before it opened its doors to the public, the Museum of Modern Art began to form its collection. Today, in its several departments, the collection includes many thousands of works of art.

Painting and sculpture, with concomitant drawings and prints, were the only media exhibited and collected by the Museum during its first three years. By 1932 the Museum had acquired six paintings and eight sculptures, all gifts—the depression was at its deepest and there were as yet no purchase funds.

The Lillie P. Bliss Collection, conditionally bequeathed in 1931, was formally accessioned in 1934 and immediately gave importance to the Museum Collection. In 1935 the Advisory Committee purchased the first of its gifts and Mrs. John D. Rockefeller, Jr., gave her collection of 181 watercolors and oils, mostly by Americans. Among early donors of important works of art were Walter P. Chrysler, Jr., Stephen C. Clark, A. Conger Goodyear, Aristide Maillol, Edward M. M. Warburg and the Museum's Advisory Committee.

In 1937 Mrs. Rockefeller, with the help of her son Nelson A. Rockefeller, established the Museum's first purchase fund. In 1938 Mrs. Simon Guggenheim made her first gift to the collection, purchased with funds which have since been frequently and magnificently replenished. Mrs. Guggenheim has stipulated that her Fund should be used for the acquisition only of works of exceptional importance and quality. In 1939 Mrs. Rockefeller presented two more collections: thirty-six sculptures and a group of American folk painting and sculpture; and in 1941 an anonymous donor added to his already generous gifts of works of art.

In September 1947, under the terms of a formal agreement between the Metropolitan Museum of Art and the Museum of Modern Art, the Museum of Modern Art sold to the Metropolitan twenty-six works already deemed "classical" (page 7), the proceeds to be used for the purchase of more "modern" works.

However, in February 1953 the Trustees of the Museum of Modern Art announced an important change of policy which resulted in the abrogation of the agreement with the Metropolitan Museum of Art and the creation of a permanent core of masterworks within the Museum Collection. The Policy Committee for the Museum's Permanent Collection of Masterworks was appointed (page 4) and drew up a resolution which was approved by the Board of Trustees at its meeting of May 2, 1956. The Resolution, with part of its preamble, follows:

"In its early years the Museum of Modern Art, primarily devoted to loan exhibitions, planned its Collections with the stated policy of eventually passing

75

on the works of art to other institutions or otherwise disposing of them as they matured or no longer seemed useful.

"However, the Trustees have recently determined, as a radically new departure, to establish a collection of works of art, limited in number and of the highest quality, which shall remain permanently in the Museum's possession. . . .

"After discussion, it was, on motion made and seconded, unanimously resolved that:

1 The Trustees of the Museum of Modern Art herewith confirm the establishment of a Permanent Collection of Masterworks of Modern Art.
2 The Permanent Collection of Masterworks shall comprise works of art selected from the Museum's general Collection together with such additions as may be approved from time to time by the Trustees.
3 In general, the Permanent Collection of Masterworks shall not include works of art executed prior to the mid-nineteenth century.
4 The Collection of Masterworks shall have the same degree of permanence as the collections of the other great museums of this country. No work of art accepted as a gift for the Permanent Collection of Masterworks shall be eliminated from it except in accordance with the conditions, if any, originally stipulated by the donor.
5 No works of art shall be eliminated from the Permanent Collection of Masterworks, and no material change shall be made in the policies governing the Permanent Collection of Masterworks, unless approved by three quarters of the Trustees of the Museum then in office."

In June 1954 the Trustees of the Museum established the honorary group, Patrons of the Museum Collections, in recognition of those who have been particularly generous in their donations or bequests of works of art and purchase funds. Patrons are elected by the Board of Trustees and their names listed in publications and on the wooden plaque at the entrance to the galleries of the painting collection. The list of Patrons appears on page 4, of the many other generous donors to the painting and sculpture collection, on page 68.

The Museum Collections as one of the five administrative divisions of the Museum was established in 1947 and embraces all the works of art in the Museum's possession. The Director of the Museum Collections is responsible to the Committee on the Museum Collections, the Chairman of which, in turn, reports to the Board of Trustees. Curatorially, the staff of the Museum Collections is at present directly concerned only with painting, sculpture, constructions, collages, drawings and prints; curatorial responsibility for the other collections is divided among the Departments of Photography, Architecture and Design, and the Film Library.

A selection of about 165 paintings, roughly one seventh of the collection, is on view in the second floor galleries of the Museum; sculpture is shown on the third floor and in the Abby Aldrich Rockefeller Sculpture Garden. Unless on loan elsewhere, works not on view may be seen by appointment.

The first catalog, *Painting and Sculpture in the Museum of Modern Art*, published in 1942, listed 693 works. The collection of painting and sculpture, as of

December 31, 1956, numbers about 1,360 items by artists of nearly 40 different nationalities.

A comprehensive list of the Museum of Modern Art publications referring to painting and sculpture in the collection is given on page 64. Of particular relevance are the catalog, *Painting and Sculpture in the Museum of Modern Art*, 1948, with 380 reproductions (now out of print but available in libraries); its six illustrated supplements, issued as Museum *Bulletins*, and covering accessions from 1948 through 1956; *The Museum of Modern Art, New York, Painting and Sculpture Collection*, Les Éditions Braun & Cie, Paris, 1950; and *Masters of Modern Art*, 1954, the Museum's 25th Anniversary volume, with 356 illustrations, 77 of them in color, available in German, French, Spanish and Swedish as well as American editions.

ALFRED H. BARR, JR.
Director of the Museum Collections

Copy for B.C.

Agreement

between

THE METROPOLITAN MUSEUM OF ART

THE MUSEUM OF MODERN ART

and

WHITNEY MUSEUM OF AMERICAN ART

Dated as of September 15, 1947

78

AGREEMENT made as of September 15, 1947, between THE METROPOLITAN MUSEUM OF ART, a New York corporation, (hereinafter referred to as "Metropolitan Museum"), THE MUSEUM OF MODERN ART, a New York corporation, (hereinafter referred to as "Modern Museum"), and WHITNEY MUSEUM OF AMERICAN ART, a New York corporation, (hereinafter referred to as "Whitney Museum");

WHEREAS, Metropolitan Museum is concerned primarily with the visual arts of the past, both American and foreign, and Modern Museum is concerned primarily with the encouragement and study of the visual arts of the present and recent past, both American and foreign; and

WHEREAS, an arrangement in principle has been entered into for the coalition of Metropolitan Museum with Whitney Museum, and Whitney Museum is concerned primarily with the encouragement and study of American painting, drawing, prints and sculpture; and

WHEREAS, it is desirable in the interests of rendering better service to the public and effecting economies to define the activities of the parties in regard to the collection and exhibition of paintings, drawings, prints and sculpture; and

WHEREAS, it is the expectation of the parties that this agreement will be renewed from time to time on similar terms and that the ultimate result of the continued renewal hereof will be that Metropolitan Museum will eventually have the opportunity to acquire any paintings, drawings, prints and sculpture now owned or hereafter acquired by Modern Museum on terms permitting such transfer:

NOW, THEREFORE, the parties, in consideration of the mutual covenants herein contained, agree as follows:

FIRST: For the purposes of this agreement, the term "modern art" shall be deemed to include any painting, drawing, print or sculpture by a living artist and any such work of art by a deceased artist which is still significant in the contemporary movement in art, and the term "classic art" shall be deemed to include all other paintings, drawings, prints or sculpture which have become part of the cultural history of mankind.

SECOND: Metropolitan Museum agrees:

(1) To deposit with Modern Museum such paintings, drawings, prints and sculpture now owned or hereafter acquired by Metropolitan Museum as it believes can be more appropriately exhibited by Modern Museum. The objects of art to be deposited initially are listed in Schedule A hereto attached.

(2) To lend freely to Modern Museum objects of classic art which Modern Museum may deem useful in showing the development of current trends or the relationship of modern to classic art and which Metropolitan Museum does not consider inappropriate for lending.

(3) To purchase from Modern Museum the paintings, drawings and sculpture listed in Schedule B hereto attached and in consideration thereof to pay Modern Museum the sum of $191,000, payable in four annual installments of $39,000 each, the first installment to be paid on October 1, 1947, and a final installment of $35,000 to be paid on October 1, 1951. Delivery of such objects of art to Metropolitan Museum shall be made not later than October 1, 1957. Title to each such object of art shall pass to Metropolitan Museum upon the payment of the final installment of purchase price or upon delivery thereof to Metropolitan Museum, whichever event first occurs.

(4) To consult with Modern Museum and Whitney Museum in connection with developing representative collections in the fields in which the parties are specially interested.

(5) Not to exhibit foreign modern art without prior consultation with Modern Museum and to exhibit American modern art only through the facilities of Whitney Museum until the coalition between Metropolitan Museum and Whitney Museum becomes effective.

(6) To advise Modern Museum and Whitney Museum of its program of exhibitions and to cooperate with said museums in coordinating their respective programs of exhibitions.

THIRD: Modern Museum agrees:

(1) To deliver to Metropolitan Museum the Daumier painting described in subdivision (s) (17) of Article Fifth of the will of Lizzie P. Bliss promptly upon the execution of this agreement.

80

(2) To sell to Metropolitan Museum the paintings, drawings and sculpture listed in Schedule B in consideration of the payments to be made to Modern Museum as provided in Article Second, Paragraph (3) hereof. Delivery of said objects of art to Metropolitan Museum shall be made, and title thereto shall pass to Metropolitan Museum, as provided in Article Second, Paragraph (3) hereof. Modern Museum declares that any new work of art acquired out of the proceeds of sale of any of the above objects of art, shall bear the name of the donor or fund through which the relevant object of art sold was originally acquired.

(3) To deposit with Metropolitan Museum such paintings, drawings, prints and sculpture now owned or hereafter acquired by Modern Museum as it believes can be more appropriately exhibited by Metropolitan Museum.

(4) To lend freely to Whitney Museum and Metropolitan Museum objects of modern art which they may deem useful in showing the development of current trends and which Modern Museum does not consider inappropriate for lending.

(5) To consult with Metropolitan Museum and Whitney Museum in connection with developing representative collections in the fields in which the parties are specially interested.

(6) Not to hold annual exhibitions of American modern art comparable to the annual exhibitions heretofore held by Whitney Museum until the coalition between Metropolitan Museum and Whitney Museum becomes effective.

(7) To advise Metropolitan Museum and Whitney Museum of its program of exhibitions and to cooperate with said museums in coordinating their respective programs of exhibitions.

FOURTH: Whitney Museum agrees:

(1) To lend freely to Modern Museum objects of American art which Modern Museum may deem useful in showing the development of current trends or the relationship of American modern to American classic art and which Whitney Museum does not consider inappropriate for lending.

(2) To consult with Metropolitan Museum and Modern Museum in connection with developing representative collections in the fields in which the parties are specially interested. The

existing practice in regard to the purchase of works of living American artists based on the proposed agreement of coalition between Metropolitan Museum and Whitney Museum is hereby confirmed.

(3) To confine its activities to the field of American art and not to exhibit foreign modern art.

(4) To advise Metropolitan Museum and Modern Museum of its program of exhibitions and to cooperate with said museums in coordinating their respective programs of exhibitions.

FIFTH: While the parties expect that this agreement will provide a permanent pattern for their mutual activities, they recognize that it is unwise to bind institutions indefinitely to a particular course of conduct or to the expenditure of funds for specific purposes. For these reasons, this agreement shall terminate on October 1, 1957. The parties expect, as this agreement or any renewal thereof terminates, to enter into a new agreement similar to the predecessor agreement.

Upon the termination of this agreement, the obligations of Modern Museum under Article Third, Paragraph (2) hereof to deliver to Metropolitan Museum the paintings, drawings, prints and sculpture listed in Schedule B shall survive such termination and remain in effect and all paintings, drawings, prints or sculpture deposited by Metropolitan Museum with Modern Museum or by Modern Museum with Metropolitan Museum shall be returned to the depositing museum.

SIXTH: Pending delivery of each object of art to be acquired by Metropolitan Museum hereunder, Modern Museum shall retain the same for the benefit of Metropolitan Museum and shall insure it to the extent of its market value for the benefit of Metropolitan Museum by an all-risk fine arts policy or policies in the form currently in use. In case Modern Museum shall fail to deliver any such object of art to Metropolitan Museum by the date herein specified, Modern Museum shall forthwith pay to Metropolitan Museum a sum equal to the then market value of such object of art less any insurance recovered by Metropolitan Museum. For the purposes of this article, the market value of any such object of art shall be the amount heretofore determined by mutual agreement unless Metropolitan Museum

at intervals of not less than one year shall have requested that such market value be redetermined, in which case the market value shall be the amount so redetermined by mutual agreement or in accordance with the provisions of Article NINTH hereof.

SEVENTH: Nothing herein contained shall be deemed (a) to limit the right of each party to control its own policy of purchases or (b) to require any party to accept deposits of objects of art which it may determine to be inappropriate for inclusion in its collections or (c) to prevent Metropolitan Museum from retaining, collecting or lending modern art prints and making them available to the public except through its own exhibitions or (d) to require the labelling of any objects of art acquired by Metropolitan Museum hereunder as the property of Metropolitan Museum until such time as said objects of art shall have been delivered to Metropolitan Museum or (e) to prevent Modern Museum from acquiring or exhibiting objects of American modern art appropriate to its function of presenting a rounded and balanced demonstration of modern art in all its phases and without limitation as to nationality.

Each party agrees that whenever it exhibits, reproduces or catalogues any painting, drawing, print or sculpture deposited with it or lent to it by any other party hereto, appropriate reference shall be made to the museum of origin and the donor or fund through which the work was originally acquired by the depositing or lending museum. Each party further agrees that whenever it catalogues any painting, drawing, print or sculpture sold to it by any other party hereto, appropriate reference shall be made to the selling museum and to the donor or fund through which the work was originally acquired by the selling museum.

EIGHTH: Except as specifically provided herein, each museum shall be free to follow such policies as it may deem advisable in all other activities and particularly in educational and other programs designed to encourage commercial and industrial art.

NINTH: In the event that any difference of opinion shall arise between the Metropolitan Museum and the Modern Museum over the

interpretation of any provision hereof or its performance, the matter shall be referred to a committee composed of three Trustees from each of the two museums and the decision of a majority of such committee shall be final and binding upon the parties. If the committee shall be equally divided, the matter shall then be referred to an individual selected by a majority of such committee and the decision of such individual shall be final and binding upon the parties. A similar procedure shall be used in the event that any difference of opinion shall arise between the Modern Museum and the Whitney Museum and any decision so arrived at shall be final and binding upon the parties.

IN WITNESS WHEREOF, the parties hereto have caused these presents to be signed by their duly authorized officers and their corporate seals to be hereunto affixed as of the day and year first above written.

THE METROPOLITAN MUSEUM OF ART

By _____
President

Attest:

_____
Secretary

THE MUSEUM OF MODERN ART

By _____
Chairman of the Board

Attest:

_____
Secretary

WHITNEY MUSEUM OF AMERICAN ART

By _____
President

Attest:

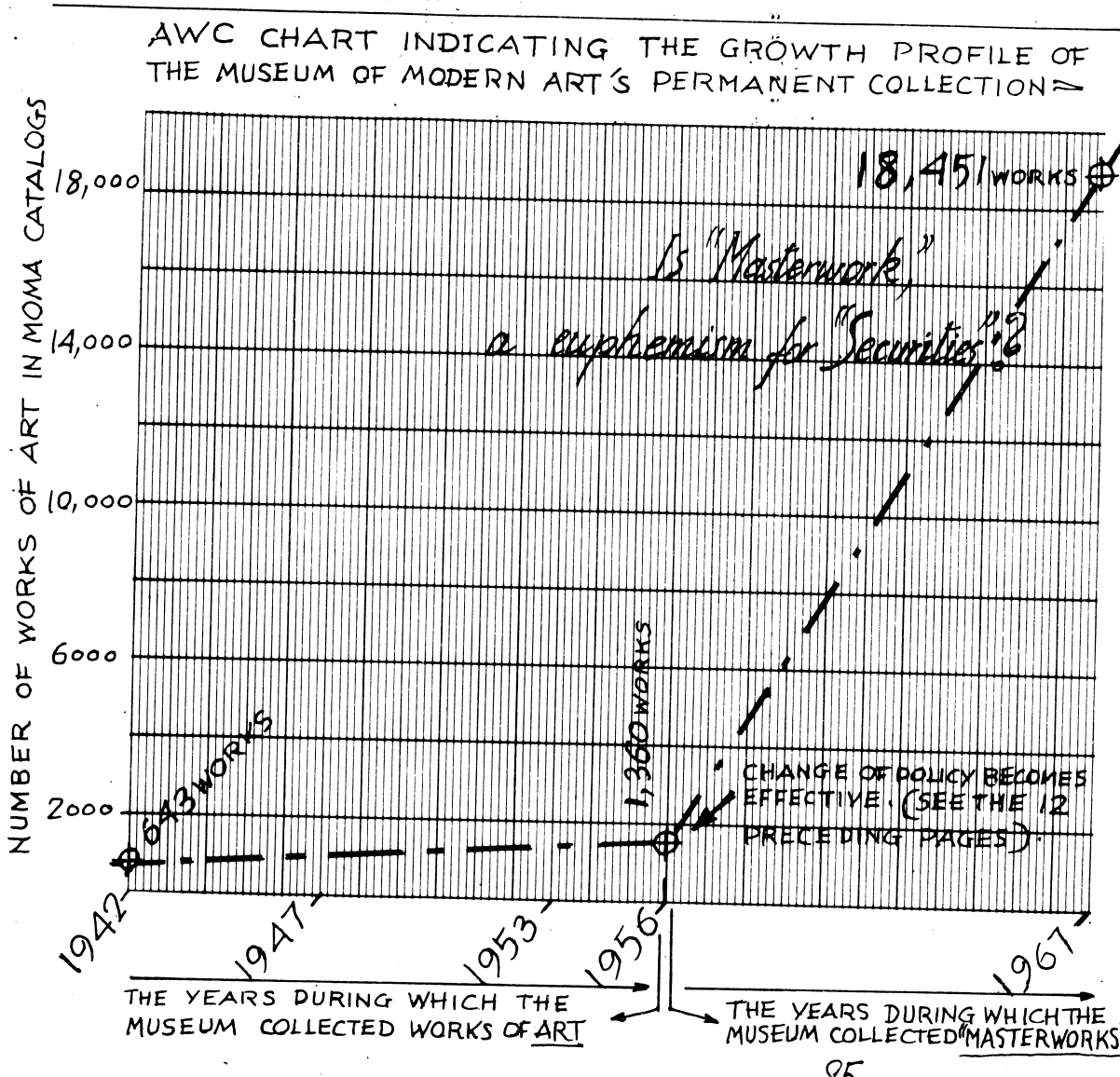
_____
Secretary

84

Schedule A

Objects of art to be deposited with the Modern Museum by the Metropolitan Museum pursuant to Article SECOND, Paragraph (1), of the foregoing agreement.

Artist	*Media*	*Title*
Maillol	bronze	Chained Action
Picasso	oil	Portrait of Gertrude Stein



85

Schedule B

Objects of art to be sold by Modern Museum to the Metropolitan pursuant to Article THIRD, Paragraph (2), of the foregoing agreement.

Artist	*Media*	*Title*
Cezanne	oil	Man in a Blue Cap
"	wc	Bathers Under a Bridge
Despiau	plaster	Little Peasant Girl
"	plaster	Madame Othon Friesz
"	bronze	Maria Lani
"	bronze	Seated Youth
Kolbe	bronze	Seated Figure
"	terra cotta	Crouching Figure
"	bronze	Portrait of Dr. Valentiner
Maillol	bronze	Portrait of Renoir
"	bronze	Ile de France
"	plaster	Spring
"	bronze	Standing Figure
"	bronze	Standing Woman
Matisse	oil	The Gourds
"	oil	Interior with Violin Case
"	oil	Bouquet on the Bamboo Table
Picasso	oil	La Coiffure
"	oil	Woman in White
Redon	tempera	Etruscan Vase
Rouault	oil	Portrait of Lebasque
"	gouache, etc.	Funeral
Seurat	dr	The Artist's Mother
"	dr	Lady Fishing
"	dr	Seurat—House at Dusk
Signac	wc	Village Festival

re-purchased by us — Matisse — " " "

purchase completed but not yet delivered to Met.

AMERICAN FOLK ART

Hicks	oil	The Residence of David Twining
"	oil	The Peaceable Kingdom
Unknown	oil	Baby in Red Chair
"	wc	Glass Bowl with Fruit
"	oil	The Quilting Party
"	wood	Eagle
"	wood	Henry Ward Beecher
"	copper	Weathervane-Fish
"	iron	Weathervane-Horse
"	oil	Child with Dog
"	"fractur"	Crucifixion
"	dr	Deer
"	dr	Horse
"	wood	Seated Woman

delivered to Met 11-10-1950

(14)

86

(40)

April 11, 1969

President Richard M. Nixon
White House
Washington, D.C.

Dear President Nixon:

With all due respect to your right to make your appointments as you see fit, I as a artist feel obliged to request that you appoint an individual as your Cultural Advisor who has the high esteem of the creative world.

The reported candidates for this position, David Black, John Rockefeller III, Jr. and August Hecksher are disappointing because they are too far removed from the creative scene to be leaders in the cultural movement of today.

We need a person as your Advisor who would bring the interest and influence of the Presidency to the various art fields. With this kind of encouraging person in the White House, we can have a flourishing of the arts (which we are more than ready for) as has not existed in the history of America.

The Art Workers' Coalition will be happy to submit names for consideration on request.

Sincerely,

James Cuchiara
342 Bowery
NYC NY. 10012

87

For Press Release.

Gentlemen:

Included two open letters (from myself and another Belgian artist, Marcel Broodthaers) to the Secretary of Arts in Belgium, protesting the participation of Belgian artists in an art exhibition in fascist Spain.
I would appreciate your support for this protest.

March 27, 1969

Jean Toche
72 Carmine St.
New York, NY 10014
Tel: 242-7287

Joan TOCHE
72 Carmine Street
New York, NY 10014

27 mars 1969.

Lettre ouverte
au Ministre de l'Education Nationale
et de la Culture.
158 Avenue de Cortenberg
Bruxelles, Belgium.

Monsieur le Ministre:

Je vous félicite vivement pour votre appui, et celui de certains artistes Belges, par votre intervention, à une exposition internationale des Beaux-Arts et du Sport en mai prochain à Madrid.

Ceci ne peut que démontrer une fois de plus, et avec quelle insolence..., que l'Art et la Culture sont bien au service des forces repressives de la Societe.

Il n'a pas suffi que la Belgique devienne aux yeux des noirs, et du monde entier, le meurtrier de Lymumba, il fallait encore insulter les travailleurs Espagnols et la mémoire de 1936.

Bien que non invité, je ne peux que concevoir mon refus à une telle manipulation hypocrite.

Je vous prie d'agréer, Monsieur le Ministre, mes salutations ironiques.

Joan Toche.

Joan TOCHE.

VIVE LA REPUBLIQUE

89

Translation:

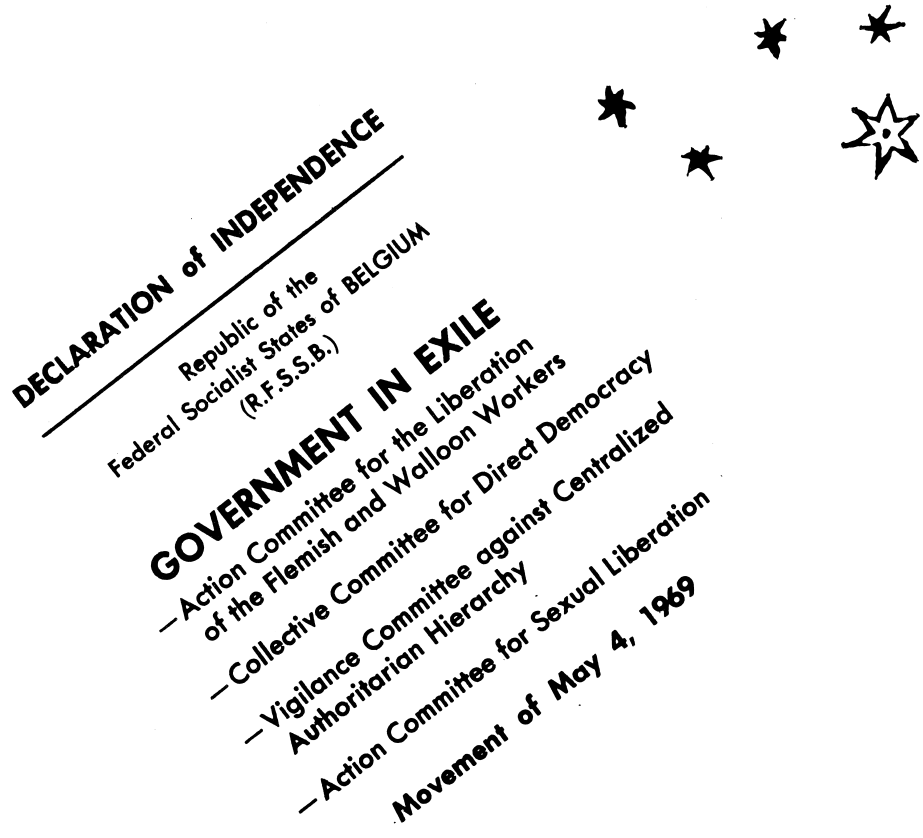
Open letter to the Belgian Secretary of Arts.

I can only congratulate you for support, and those of some Belgian artists, through your intervention, to an international exhibition of Arts and Sports in coming mai in Madrid.

This can only demonstrate one more time, and with such insolence..., that Art and Culture are really at the service of the repressive forces of Society.

It was not enough that Belgium becomes for the Black people, and for the whole world, the murderer of Lumumba, we had to also insult the Spanish workers and the memory of 1936.

Although not invited, I can only refuse my being part to such an hypocritical manipulation.



Lettre ouverte
au Ministre de l'Education Nationale
et de la Culture.

Bruxelles, le 3 mars 69.

Monsieur le Ministre,

J'ai le regret de ne pouvoir accepter l'invitation concernant une participation à une exposition internationale des Beaux-Arts et du Sport organisée en mai à Madrid, et à laquelle vous donnez officiellement votre appui.

Mes idées m'ont toujours éloigné des préoccupations liées au thème de cette exposition nommée exactement dans la lettre qui m'est parvenue par les soins de vos services : le Sport et l'Education Physique.

Et bien que ce thème serait "pris dans le sens le plus large" il n'en existe pas moins. J'y vois une sorte d'engagement culturel, souligné par l'état d'exception régnant en Espagne; engagement auquel je ne puis souscrire.

C'est au nom de ma conception des choses de l'art et de la poésie et de leur diffusion que j'ai cru pouvoir vous adresser ma réponse sous forme de lettre ouverte.

Mais c'est avec plaisir que j'accepterai une participation à quelque prochaine manifestation internationale.

Je vous prie d'agréer, Monsieur le Ministre, mes salutations distinguées.

M. Broodthaers.
30, rue de la Pépinière,
Bruxelles 1.

New York, April 15, 1969

ART WORKERS COALITION
c/o MUSEUM P.L.A.
729 Broadway , New York City

Ministre de l'Education Nationale
et de la Culture
158 Avenue de Cortenberg
Bruxelles, Belgium

Les artistes appartenant à" Art Workers Coalition" apportent leur support aux artistes Belges ayant refusés de participer à une exposition Internationale àMadrid au mois de Mai 1969.

The artists and workers of the " Art Workers Coalition " give their full support to the Belgian artists who have refused to participate in an International exhibition to be held in un-democratic city of Madrid during the month of May 1969.

ART WORKERS COALITION

Farman
Paul Liebegott
Frank Lincoln Viner
Richard Serra
Carl Andre
D. Holmes
Hans Haacke
John Perrault
David Lee
Ceasar Velez
Marjorie Hupert
Ricardo Vitiello
Bob Huot
Lucy Lippard
Stephen Phillips
Lil Piccard
Paula Davies
P.J. Francisco
Robert Barry
Martin Bressler
Steve Rosenthal
Naomi Levine
Peter Pinchbeck
Tom Lloyd
Joanna Pousette-Dart
Gavin Mc Fayden
Iain Whitecross

Thomas Sullivan
Rosemarie Castoro
Vernita Nemec
Frederica Lawrence
L. Brewers
Alex Gross
J. Russo
Alan Bermowitz
Martin Leeds
Eva Russo
Marsha Emanuel
Raymond Sherman
Bruce Brown
Jon Bauch
Gary Smith
Robert Rosineck
Jack O Connell
Mark Berger
Olga Eph ron
Stanley Gould

THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN, NEW YORK 11238

BOARD OF ESTIMATE HEARING - APRIL 15, 1969

April 8, 1969

To All Friends of the Brooklyn Museum:

It is with great anxiety and regret that I write to you at this time. The Brooklyn Museum is threatened with a city budget cut of at least 24% ($253,000) for the coming fiscal year. In order to comply with this cut we shall be forced to reduce our staff by about 46 positions which will include almost the entire staff of the Education Division. This will obviously mean that all school programs and other public service functions will be eliminated. In addition to school class programs, children's concerts and lending services, leisure time programs will also be discontinued. These are the activities which many of your children and you have enjoyed for a long period. Sunday concerts, Festival Time, Saturday films, children's art classes, Junior Membership activities and adult gallery talks and lectures will be among the many things affected. The Museum will be open only for limited hours and an entrance fee of .50¢ per adult and .25¢ per child will be charged for all visitors including school classes.

If you believe that our services are a vital part of the education program of children and of the cultural life of this city, will you join with our friends and trustees in protesting this action on the part of the City officials. We cannot do this alone - only you, the citizens of Brooklyn, can help. May I ask that you communicate your support for our budget request directly to the following:

Mayor John V. Lindsay
City Hall
New York, New York 10007

Borough President Abe Stark
21 Borough Hall
Brooklyn, New York 11201

Thomas J. Cuite, Chairman of Finance Committee
New York City Council
City Hall
New York, New York 10007

Sincerely yours,

Hanna T. Rose

Hanna T. Rose
Curator of Education

HTR:ad

TO HON. JOHN V. LINDSAY
MAYOR OF NEW YORK CITY
CITY HALL, NEW YORK 10007

ART WORKERS COALITION
NEW YORK CITY
APRIL 18, 1969

TO MR. THOMAS J. CUITE
CHAIRMAN OF FINANCE COMMITTEE
NEW YORK CITY COUNCIL
CITY HALL, NEW YORK 10007

AS MEMBERS OF THE 'ARTWORKERS COALITION', WE THE UNDERSIGNED WISH TO EXPRESS IN NO UNCERTAIN TERMS OUR OPPOSITION TO THE BUDGET CUTBACKS (EITHER 24% OR 18%) DICTATED BY THE STATE LEGISLATURE, TO THE MUSEUMS OF THIS CITY.

WE HAVE NOT HESITATED TO TAKE DIRECT ACTION IN SUPPORT OF OUR PRINCIPLES IN THE PAST, AND WE WILL NOT HESITATE IN THIS CASE.

ARTWORKERS COALITION
NEW YORK CITY
C/O MUSEUM FOR LIVING
ARTISTS
729 BROADWAY

Tom Lloyd
James Cuchiara
Naomi Levine
Victoria Peterson
Ben Katz

Stuart Russel
Hans Haacke
Ann Wilson
Gene Swenson
Anita Steckel

Elizabeth Clarck
Peter Pinchbeck
Robert Barry
Joseph Di Donato
Gordon Hait

Joseph D. Russo
Robert Huot
Frederick Castle
William Johnson
Jean Toche

Pamela Ricart
Frank Hewitt
Theresa Mannino
Stanley Gould
Anna Carney

John Evans
Stephen Phillips
Arthur Hughes
Irving Petlin
Faith Riggold

David Jacov
M. Sullivan Smith
Stella Waitzkin
Bob Bernstein
Charles Fodor

Doris O'Kane
Stan Kaplan
Hollis Frampton
Farman
Iain Whitecross

Joseph Kosuth
H. D. Pindell
J. Di Giorgio
Alex Gross
Edwin Micczkowski

94

AWC*

Published by
MUSEUM
A Project of Living Artists
729 Broadway

Nelson Rockefeller once jokingly told Franz Kline that the only reason he and other collectors bought artists work was to keep artists from becoming revolutionaries. Artists are now starting to use their art for political ends that will free Museums, gallerys, and collectors, as artists are already free.

An open hearing set up by the Artworkers Coalition, held Thursday night, April 10th, at the School of Visual Arts auditorium, covered an entire spectrum of radical political positions. A total of 48 artists spoke on the arena of political possibility. Many speakers felt the Museum of Modern Art, its board of trustees, gallery owners, and collectors, represent and are indeed part of the entire rotten structure of this country. That is, the trustee members of other large powerful businesses as; Columbia University, the Whitney Museum, CBS, NBC, Time-Life, Harvard University, gallerys, Newsweek, and the New York Times. Further, this same power block extends into, and controls politics, the mass media, schools, and ARTISTS toward its own ends. In relationship to the artist, this means control over his very being and reason for existence. Control that is maintained through gallery system, extended and joined to the Museums. Control of the viewers of art in that the museums are not free because of their own constriction toward viewers in a do not stop, look, or touch, attitude in art. The Museum of Modern Art is in essence showing dead gold bricks.

In reaction against this Monolith Mausoleum, a number of proprosals were put forth. The blacks demand from the Museum a separatist wing for "Black Art". A wing in fact (and ironically) dedicated to the late Martin Luther King Jr. Their reasoning is the Museum already has other wings blocked off for types or styles of art which the blacks are not part of. Other speakers demanded that ALL ARTISTS boycott or strike against the gallery-museum system by refusing to show their work, or reproductions of it, in all gallerys, museums, and publications, until the system is changed and the artist has control beyond the confines of his own studio. Others wishing to keep the Museum space but not the administrative structure as it now stands, seek museum reform with artist participation and control. Another possibility of artist control, outside the museum framework, would be to set up a "protective" organization. An organization that every artist would join. It would be protective, in that it would collect rents or royalties each time a work is published, or shown. The money would go to the artist. Another suggestion was that the artists draw up contracts when they make sales saying that they own the "artistic merit" in the work and retain all rights as to its disposition.

The complete record of the proceedings of this hearing will be published and brought to the attention of all art workers and art institutions in New York City and elsewhere. An unlimited amount of copies will be made available at cost to anyone requesting them. The committee which has organized this hearing will prepare a report drawing conclusions from all of the testimony.

*rhymes with caulk

Stephen Phillips

FREE ADMISSION AT MODERN MUSEUM

NEW YORK (EVO) — There is now free admission at the Modern Museum. This is the only conclusion to be drawn from last Sunday's demonstration. Fifty black and white demonstrators were let in without paying in the presence of the entire Museum staff and three television networks. Anyone wishing to enter on similar terms should go either alone or in a group to the museum and ask for free admission where the guards are standing. If denied entry he should go to the box office and press his point home. He should simply identify himself as one of the many citizens concerned for reform in America's museums. If he has any difficulty he should notify EVO. The Museum is expected to declare itself on an official free day some time in the near future, but until they do there is no reason to suppose that the above procedure is not the correct one.

april 16, 1969

FREE ADMISSION AT MODERN MUSEUM

NEW YORK (EVO) — There is now free admission at the Modern Museum. This

'Positive Use of Violence'

Distressed by the sharp cuts in the New York State welfare budget for the coming year, a group of New York City clergymen—members of the Interfaith Citywide Coordinating Committee Against Poverty—had a sharp warning for Governor Rockefeller last week. Ghetto leaders "will not be able to restrain the violence that will produce a long, hot summer unless the Governor takes positive action," the clergymen said. "With the immoral decision of the Legislature in regard to the health, education and welfare of the people, we believe it may be, that to bring about the changes needed, we will have to support the positive use of violence."

95

'J'accuse, Baby!' She Cried

By GRACE GLUECK

IT was a lively *kunstklatsch*, all right. Jean Toche, a "destruction artist," got up and denounced museums as "fascistic." Tom Lloyd, a black "light artist," read a four-page, single spaced letter to MOMA, urging more "cultural relevance" for blacks and Puerto Ricans. Naomi Levine, a filmmaker, reported that "rottenness was beginning to show in the creative arts." And, *"J'accuse,* baby!" cried erotic artist Anita Steckel, lashing out at critics for failing to cover her recent exhibition.

The occasion (at the School of Visual Arts auditorium), was the first "public hearing" held by the Art Workers' Coalition, a loose-knit group whose camp-Marxist name reflects a thumpingly anarchist non-structure. Composed of artists, writers, filmmakers, critics, museum people and ephemeralists, its only point of unity is, if anything, its anti-Establishmentarianism.

The range in age and life style is from Farman, a young Persian-born artist who asked temporary liberation from the movement to tend, among other things, to his "sexual life," to Barnett Newman, Dad of Cool, who sent in a statement to be read, but appeared in person (to greet well-wishers on the sidewalk) only after the meeting had adjourned.

The object of the recent "hearing," says the critic Lucy Lippard, who serves the group as one of its many outspoken spokesmen, was "to get people thinking about change instead of continuing the personal griping and backbiting that always goes on; to crystallize and analyze the broad dissatisfaction and see where constructive energy can be directed."

*

We'll get on with that in a minute, but first a bit of background. A. W. C. got started last January when Takis, the technologically-oriented artist removed his work from MOMA's "Machine" show on the grounds that it had been used despite his written objection. The action touched off a surprising response. Dissident attention, hitherto unfocused, zeroed in on MOMA as the Establishment beast. A small group of artists, writers, critics, got up a 13-point proposal demanding, among other things, the extension of MOMA activities into ghetto communities, the formation of an artists' committee to arrange shows at the museum, free admission at all times, and the opening of a gallery for black artists' work. But the prime push was for an open hearing on "The Museum's Relationship to Artists and to Society."

Bates Lowry, MOMA's director, responded by noting that some of the proposals had already been met or were under discussion by the museum. Insisting that the issues would not be solved by "a single large public meeting," he plumped instead for "a series of regularly scheduled committee hearings." At it, individuals and representatives of various organizations could have a chance to "engage in a dialogue" with a special committee.

The Coalition's answer was the open "public hearing" last week, to which MOMA sent no official representative (though it claims that some staff members attended unofficially). Witnessed attentively by an audience of some 250 people, the hearing provided a platform for nearly 50 speakers (plus some who did not speak but submitted statements for the record). The Coalition, which held a meeting last Monday evening to "evaluate" the public hearing, taped all the speakers' remarks, and plans to publish a transcript of them.

No mistake about it, MOMA was the topic of the evening. Black speakers, reading similar statements, denounced the museum for its alleged exclusion of black and Puerto Rican artists. Film-makers, another vocal group, called for greater budget emphasis on (and sweeping changes in) MOMA's Film Department. Other artists demanded participation in MOMA's control, called for a system of branch museums, and suggested that its permanent collection be limited to works no more than 25 years old. (Charging that MOMA had become "an art-historical mausoleum," the artechnologist Hans Haacke reminded the group that in 1947, MOMA had agreed to sell all "classical" works to the Met, and concentrate on those that were "still significant in the modern movement." Though 26 works were sold at the time, he noted, MOMA's board reversed this "enlightened" policy in 1953, and decided to establish a permanent collection of "masterworks . . . a species that is impossible to define.")

During the marathon 4-hour session, the target broadened into the Art Establishment. A ringing (but anonymous) denunciation of the uptown scene read by the sculptor Carl Andre suggested that artists could solve their problems by getting rid of the art world itself. (No commercial connections, no "shows" and "exhibitions," no cooperation with museums, no more "scene," no more "big money artists.") Another proposal, by artist David Lee, charged that art had been made into "currency" by a handful of art collectors, whom museums existed to serve. A partial solution: "Art workers will have to make an art appropriate to the living conditions of a vastly greater number of people than those who currently buy it."

Along with others who spoke, film editor Bill Gordy had a more immediate suggestion. Like other creators, he urged, artists should sell their work on a royalty basis, insisting on contracts that would guarantee a percentage of the profits from later resales.

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All in all, an Artists' Club romp the evening wasn't. And before it was over, anyone could see that MOMA was simply a metaphor for all that participants felt was wrong with the art world structure. There seemed also this possibility: that some of the changes advocated might come about not through artists' direct action, but by shifts in the nature of art itself—increasingly less devoted to objects than to "process," more concerned with effects (however ephemeral) than with collectibility.

"There seems little hope for broad reform of the Museum of Modern Art," Miss Lippard said. "It has done a great deal in the past and now seems to have become so large and unwieldy that it has outgrown its usefulness. What is really needed is not just an updated Monolith of Modern Art, but a new and more flexible system."

What surprised observers was not so much that apolitical artists are, like other minorities, feeling the winds of change. But for the first time in a long time, they seem to be working together toward solutions for their dissatisfactions. No one knows if, as Miss Lippard puts it, "the very loosely-knit and constantly-changing group known as the Art Workers' Coalition is the right instrument for advancing those changes" (or even if it will last the season). But it's obviously started something.

THE east village OTHER APRIL 23, 1969

By Alex Gross

The Modern Museum stands discredited. This is the only conclusion to be drawn from last Thursday's highly successful public hearing. It has been discredited not only among artists, for whom it long ago ceased to be a spokesman, but also increasingly among the general public and even among its own staff. The Museum has fallen down on its public relations and its artists relations—one could also say that it has fallen down on general policy, but there is no general policy substantial enough at the Museum for it to fall down on. The prestige which this museum enjoyed at the beginning of the year is on an accelerating downgrade—rarely has an institution fallen so far in so short a time. Only a new director and a complete overhaul of policy can possibly regain for the Museum some fraction of its former status, and it is to be feared that these will not come in time. In the meantime it may be useful to draw attention to a specific example of the glaring misuse of Museum time and space and the general notions of art which have allowed it to occur.

Perhaps the best way of doing this is in the form of a contrast between an exhibit now at the Modern Museum and an art event which opened in Hartford, Connecticut last week. The exhibit in questions is the De Kooning show which anyone with a buck fifty and the will to be indoctrinated can go and see this month. The art event is a kinetic light environment by Cossen, Stern, and Isobe at the Austin Arts Center in Hartford's enterprising Trinity College.

The De Kooning show is an exhibit of paintings (as well as other two-dimensional artefacts). The Modern often has shows of paintings. Many people know what paintings are and have them on their walls. Paintings are a visual art form.

Comparatively few people know what a kinetic environment is or have ever been to one. A kinetic environment is multi-dimensional, embracing time as well as space and (some would say) other dimension as well. It is not merely a visual art form—it is a visual, auditory, spatial, tactile, and often sensual art form. Olefactory and heat-cold elements can be added (and sometimes are unintentionally). Theatrical elements can also be mixed in ad libitum.

The Museum of Modern Art has sponsored many painting exhibits. It has never sponsored a single environment. Once fourteen curators from the Modern Museum visited a distinguished environmental artist, admired the environment he had set up in his home, and argued for several hours about which department of the Museum had jurisdiction over environments. They were never able to decide, and so no environment has ever been shown at the Modern Museum. The tendency in the arts today (and in all of science) is towards the breaking down and merging of fields and categories—that the Museum should be an exception to this is nothing less than scandalous.

The economic side of the question is even more scandalous. It is this aspect that is most often cited by Museums to reject environments and other new ideas. But the facts are otherwise. The De Kooning show now on display cost the Museum approximately forty thousand dollars ($40,000) to put together. This figure is exclusive of salaries paid to Museum staff connected with the exhibit. It is an average figure for a show at the Modern—some shows have cost several times this amount. The cost of the environment at Hartford was approximately $4,000, or one tenth of what the Museum spent on De Kooning. They were able to spend this little even though the techniques for creating environments are in their infancy and many time-and money-saving methods are likely to be found in the near future. This figure also excludes salaries, for the simple reason that few of these were paid.

The artists themselves made nothing from the environment. Lee Nickerson, Billy Kennaa, Tom Kelly and others who helped to form and build this environment were working for little more than a few weeks free room and board at the college. Many Trinity students also voluntered their time and work to help complete the environment in time for the opening—like the citizens of a medieval town who helped build their cathedrals without pay, these students were helping to construct an art form which they find real and meaningful. No volunteers helped put up the De Kooning show, though of course none were needed.

The real question is whether the shows the Modern is putting on can be called in any sense real or meaningful. The Museum has simply come to that point of its institutional life where it is completely out of contact with the ideas of the young, the passionate, and the creative. It must now either undergo drastic change from within or without or cease to exist as an active influence in the art world. Much of what the Museum originally stood for is now either old hat or not terribly relevant. Challenging it is a group of vital new artists who also challenge everything ever understood as art or museum or esthetics. Techniques now exist for the projection of constantly moving and shifting color patterns by night or by day. It is these that will determine what cover our walls as much as the history of painting. Other techniques exist or will soon exist which can totally alter the space around us and our ideas of men, our own minds, and the universe.

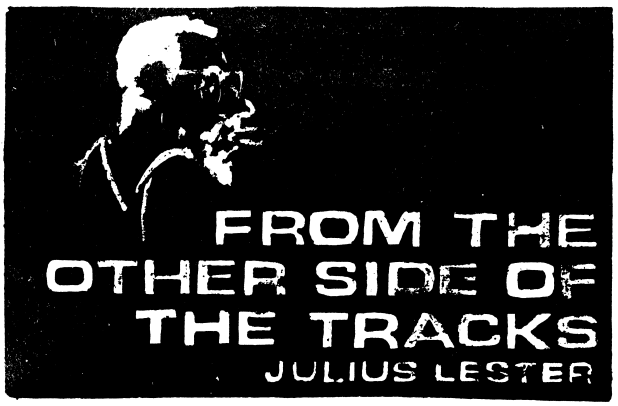
None of this is to say that all the problems of constructing environments have been solved (any more than all the problems of painting were ever solved) or that conventional art is necessarily a complete cadavre. What is certain is that at a time when new approaches to the traditional arts seem ever fewer and far between, an entire new domain has been opened up in the field of enviromental, light, and kinetic creation. Tech Art is not this year's or last year's fashion in the art world—it is a realm as broad and limitless as science itself. What are being produced today in this field are merely the earliest models and prototypes—what can be produced in the future is scarcely to be imagined. When these new artists do occasionally fail, itis as often as not due to faulty esthetics inherited from the past or the poverty-stricken conditions in which they are forced to work.

Perhaps Gertrude Stein was right when she said that either a museum on the one hand or modern art on the other might exist, but never a "museum of modern art." Certainly the contradictions, both in this concept and in its embodiment on 53rd Street, are now visible for all to see.

ART

A NEW BEGINNING — Lil Picard

Revolutionary are Walter de Marias [illegible] sculptures, shown now at the Dwan Gallery. Hart Andre, the Minimal Artist, also belongs to the Dwan Gallery, & he works for the Protest and Documentation—Art Workers, he is a very interesting figure of the aggressive new world of future Art,



FROM THE OTHER SIDE OF THE TRACKS

JULIUS LESTER

Viet Nam, O Viet Nam !
Her rice-fields shine in the sun
For ever hold dear your beautiful land !
Defend it and keep it your own !

In the fields the young girls work.
Beautiful, strong and true.
They plant the rice with rifles near-by
Ready to die for you.

Though now you are divided
Your heart still beats as one.
And one day soon the sun will rise
On a unified Viet Nam.

Relationships between black and white radicals have always broken down when whites have felt that they knew better than blacks what was best for blacks.

William Lloyd Garrison refused to speak to Frederick Douglass when the latter insisted upon his right to speak as a black abolitionist, not as a Garrisonian. The Communist party was never able to resolve its differences with blacks, who wanted to combine Marxism-Leninism with black nationalism; the usual result was the expulsion or resignation of these blacks from the party. William Monroe Trotter refused to join the NAACP when it was formed because he feared that it would be dominated by whites. W.E.B. DuBois was in constant conflict with the whites in the NAACP, and DuBois only survived because he made the NAACP journal, the Crisis, into his own magazine, a force independent of the NAACP.

Blacks define for themselves

With the articulation of Black power, and its tenets of the unassailable right of blacks to define for themselves, we hoped that a new day had arrived. Whites would attempt to organize whites, remaining aware of what was happening within the black movement, supporting that movement and joining in actions whenever the black movement desired such.

If white radicals were able to abide by this, it would serve to build trust between black and white radicals and bury that history of white supremacist attitudes eventually overriding white radical pretensions, with the subsequent betrayal of blacks.

The recent SDS statement on the Black Panther party shows that history has repeated itself. The intent of the SDS statement was to show support for the Black Panther party, an aim with which no one has any disagreement. SDS's intent, however, is subverted when the contents of the statement (see page 8) are examined.

What should have been a statement of support is, in effect, a statement in which SDS thrusts itself into the internal affairs of the black movement. It should have been a statement telling the government that SDS stands united with the Panthers against the government's current attempts to destroy them. Instead, it states categorically who the black vanguard is, what the correct ideology is, what the correct military strategy is, and what the correct program is.

To say the least, the SDS resolution is unfortunate. That the Black Panther party should have the support and aid of SDS is indisputable. And it is indisputable that SDS has an obligation and responsibility to have relations and even make formal alliances with any black organization willing to enter into such arrangements. But it is not within the province of SDS's responsibilities or rights to assert that any black organization represents "the vanguard force" in "the black liberation movement." That right belongs to the black community and the black community alone. To have so asserted puts SDS in the position of trying directly to guide the black movement and tell that movement what is in its own best interests. This is an insult.

SDS goes further and calls the Black Panther party 10-point program "an essentially correct program for the black community." Whether or not that program is "essentially correct" is not at issue here. What is at issue is SDS's ability to know what is correct or incorrect for the black community. And being an organization of whites, SDS is not in any position to define or analyze for blacks. If SDS is going to attempt to do so, then it must discuss why the Panther program is correct and why the programs of the Republic of New Africa, the Black Muslims, SNCC, the National Welfare Rights Organization, the Southern Christian Leadership Conference and other groups are incorrect. SDS does not do so.

More than halfway through its statement, SDS begins to use the phrase, "and other black revolutionary groups," which does not rectify the statement's initial mistakes. The inclusion of "and other black revolutionary groups" sounds more like an afterthought than anything SDS takes seriously.

SDS goes even further, saying that revolutionary nationalism is correct and cultural nationalism is incorrect. On what basis does SDS presume to know anything about nationalism? The correct and incorrect aspects and uses of nationalism is the most difficult of problems for nationalists; and no one in SDS can ever be a nationalist. If SDS were going to enter into this ideological debate, as it did, then it has a responsibility to define and discuss cultural nationalism and revolutionary nationalism before reaching its conclusions. SDS simply states its conclusions, which are nothing more than a parroting of the Panther position.

Categorically to state that cultural nationalism is "reactionary" is to falsify irresponsibly the history of the black movement. It is cultural nationalism that has laid the foundation for revolutionary nationalism. It is cultural nationalism that has, more than any other ideology, brought a common consciousness to blacks.

To oppose cultural nationalism and revolutionary nationalism to each other is to ignore totally the transition from cultural nationalism to revolutionary nationalism which some blacks have made and many are in the process of making. It is unjust to condemn the black youth who yesterday was "Negro", and has just awakened to himself (his blackness). To condemn him for his cultural nationalism will only make him defensive and retard his growth to revolutionary nationalism.

Unnecessary factionalism

The job is to criticize cultural nationalism in such a way as to aid the growth to revolutionary nationalism. To condemn cultural nationalism outright is to divide the movement and create conditions for warring factions. Perhaps this factionalism is inevitable, as at least appears in California between Ron Karenga's US organization and the Panthers. That factionalism, however, is not so in evidence in other parts of the country and it can be avoided. Also, it is necessary to distinguish between cultural nationalism and the establishment's attempts to exploit cultural nationalism.

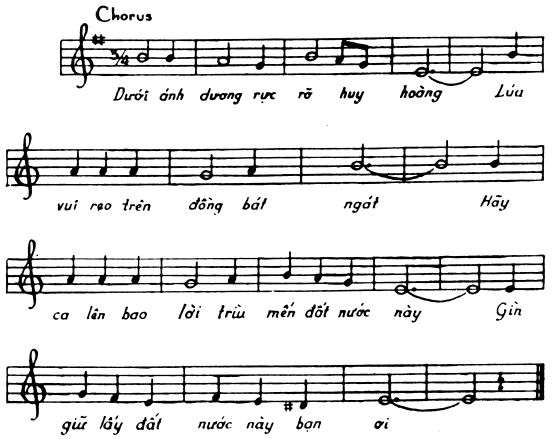
One of the most difficult of ideological battles is going to be moving cultural nationalists to a position of revolutionary nationalism. That battle cannot be won by the outright condemnation of cultural nationalism at this stage. For SDS to inject itself into this ideological struggle is arrogant beyond all imagining, for it is not a struggle in which SDS has to involve itself. No white organization has the right to condemn cultural nationalism, because no white person can be a cultural nationalist. No white organization has the right to support revolutionary nationalism, because no white can be a revolutionary nationalist. SDS, however, has arrogated unto itself these rights.

When SDS characterizes cultural nationalism as "porkchop nationalism," it is guilty of a racism which blacks have had to endure for much too long. SDS should have

(continued on page 22)

. . . From the other side of the tracks

Viet Nam, O Viet Nam!



Words and music by Julius Lester

(continued from page 13)

enough respect for blacks to use its own language, and not to appropriate the language of another people. One of the hardest and most bitter struggles blacks have waged has been against cultural imperialism. Now it seems that a fight must also be waged against SDS, a group from which one would have expected a little more understanding and sensitivity.

Whatever the intent of the SDS statement, its effect can only be damaging. Those blacks who are not Panthers, which is most, will of course be offended and insulted. Those blacks who have disagreements with the Panthers will view the statement as interference by SDS in a matter which is none of its concern.

Surely, SDS has not answered all the questions necessary for a revolutionary ideology, program and strategy in the white community that it can presume to answer those questions for blacks.

White chauvinism

Because SDS involves itself so directly in the black movement, it exemplifies the very white chauvinism which it, in its statement, claims to be fighting. How can SDS presume to know anything about nationalism? How can SDS presume to know what is the "essentially correct program for the black community"? How can SDS presume to know who is "the vanguard" in the black community? How can SDS presume to know what is the correct military strategy for the black community? SDS presumes to know all of these things, as whites have always presumed to know all of these things for black people.

Last December SDS said that "nationalism is 'the main ideological weapon of the ruling class' within the black liberation movement...." Now SDS repudiates its "inability to distinguish between revolutionary nationalism and reactionary nationalism" and calls its previous position "at best nonrevolutionary." At best, it was racist, as the present statement is racist.

It would have been helpful to us all if SDS had shown us how it reached the first conclusion, reversed it, and reached the second conclusion. An organization which calls itself revolutionary has the responsibility to make us aware of its thought processes and not just present conclusions. SDS, however, presents us with two contradictory conclusions within four months, both wrong, both racist and both put forward with the confidence of Chairman Mao.

Given the content of the statement, it is not surprising that it is a compendium of hackneyed language. It sounded as if it had come straight from the pages of the Black Panther party newspaper, rather than from the organization which gave us one of the great documents of contemporary history, the Port Huron Statement. The language of this statement is one continual left cliche, incomprehensible to anyone who is not part of the left. All the stock phrases of left rhetoric are there, sounding as if they mean something. In actuality, they mean little, because too many of us hide behind rhetoric—as opposed to learning—to be able to express concepts in a language that helps to clarify and enlighten.

Given the present state of the movement, clarity and enlightenment are of the highest priority. SDS, in this instance, has provided neither.

A little respect

SDS should have accorded the black movement and the black community a modicum of respect by not making this statement public, whatever its private opinions may be. By the open attacks which the Black Panther party has been making on cultural nationalism, it should be apparent that there is an intense ideological struggle taking place within the black movement. That struggle can only be resolved by blacks. SDS's intrusion into it is not only unwelcome, it is disruptive and damaging—both to SDS and to the black movement. Blacks know, however, that whites only act in terms of what is good for them and it seems that SDS, despite appearances, is more white than revolutionary.

What is at issue here is the correct relationship a white radical organization should have to the black radical movement. By presuming to know what program, ideology, military strategy, and what particular organization best serve the interests of the black community, SDS has served to set us back. Those blacks who are suspicious of working with whites will have their suspicions confirmed by this statement. Those blacks who maintain that whites cannot be revolutionary will have this statement to offer as proof.

The ultimate irony comes in the fact that SDS could have exemplified its solidarity with the Panthers without involving itself in the particulars of the black movement. This statement is as arrogant and presumptuous as the Progressive Labor party statement of last year criticizing the government of North Vietnam for entering into peace negotiations.

The North Vietnamese can afford to laugh at such presumption. The black radical movement is not in an equivalent position.

The SDS statement damages any claims SDS may have had of being radical or becoming revolutionary. White radical organizations of the past failed in their attempts to work with blacks because they thought they had the right to involve themselves in questions of ideology and tactics which were the concern of blacks alone. Some of us thought SDS might be different. It is only regrettable that we didn't find out sooner that it wasn't. 99

BLACK ARTIST DEMAND SEPERATE WING

The Black Artists Who Are Demonstrating At The Museum Of Modern Art This Sunday Are Demonstrating FOR A Black Wing In The Museum. What Does This Demonstration Mean.

It means that Black Art is an expression of our beliefs and values.

It means because Black Artists see the world differently and because our values and realities are altogether different we demand the right to exist as a distinct category, and since one of the reasons Black Artists create is to give black people a sense of human dignity, pride and identity this is why we do indeed constitute a seperate group. It means that Black Artists will be brought together, allowed a great deal of personal freedom and expression. They will inter-relate and cause constructive changes to take place.

It means that Black Artists will develop a pure creative black energy that will blossom and grow . We will not adopt or use the frame of reference white society has devised. It means we will be instilled with a sense of ethnic pride and positive identification our ancient creative past and our future.

It means that white people will be able to go into the black wing to see, learn, respect and encourage the accomplishments of Black Artists. It means that a black family of seven will go to the Museum of Modern Art (without paying the $10.50 to get in) on a Sunday afternoon, stroll past the emptiness of the consumer-spectator art into the magic of black creation.

It also means that the black that we elect in the MOMA on the Junior Council, The International Council, The International Study Center Advisory Board, The Curatorial Committees and the Board of Trustees, will not be negro persons with functionally white minds, but black representatives who

are aware and proud of their blackness.

It means no longer can the racist Museum of Modern Art sponsor a benefit show in honor of Dr. Martin Luther King and then segregate the Black Artists in one room.

Segregation - enforced
no choice

Seperation - voluntary

It means that no longer will the racist MOMA sponsor art shows for American Embassies in Africa and exclude Black Artists.

It means we no longer can try to change white attitudes, we have to do our own thing.

It means the Museum can no longer keep black people away from knowledge.

Art Workers Coalition Committee For
Black Bloc

Tom Lloyd 657-6433
Faith Ringgold 862-5876
Iris Crump AL4-6996

THE DEMONSTRATION WILL BE HELD AT THE MUSEUM OF MODERN ART

21 West 53rd Street at 3:00
on Sunday, March 30th.

SYNTHETIC REPORT OF THE PUBLIC HEARING HELD APRIL 10.1969.

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

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

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

1. The structure of the Artists' Coalition.
2. Possible alternatives to present art institutions.
3. Possible reforms of present art institutions.
4. Legal and economic relationships of artists to others.
5. Specific proposals for organized action.
6. General and philosophical observations and remarks.

7. Rights of black & Puerto Rican artists.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

107

R

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

S

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

T

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

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

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

U

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

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

V

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

W

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

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

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

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

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

I. STRUCTURE OF COALITION

Alternative A - A Commune

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

Alternative B - A Union

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

II. ALTERNATIVES TO MUSEUMS, GALLERIES, ETC.

1. New Outlets

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

2. New York

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

3. A New Society

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

III. REFORMS TO MUSEUMS, GALLERIES, ETC.

Alternative A - Reform

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

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

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

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

Alternative B - Boycott

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

ARTISTS DO SO TO CLOSE THEM DOWN

IV. LEGAL AND ECONOMIC REFORMS

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

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

2. Resales.

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

3. Ownership.

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

4. Social benefits.

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

5. Foundation grants.

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

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

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

VI. THE ARTISTS RELATION TO SOCIETY

1st Conflict: - The Artist and His Customer

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

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

2nd Conflict - The Artist and His Fellow Artist

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

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

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

3rd Conflict - The Product and the People

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

To resolve the conflict, artists must develop art that is real for our time, that is meaningful to those not in on the making of it, that reaches the people and that does not reinforce the horrible sanctity of private property.

Artists And The Problem Of 'Relevance'

By HILTON KRAMER

IN the social turmoil that has overtaken American life in recent years, artists and art institutions have tended to play a negligible role — if, indeed, any role at all. As individuals, of course, a great many artists have taken part in civil rights demonstrations, anti-war activities, and other forms of protest politics, but such political activity has rarely been allowed to penetrate the sanctum of the studio. In this realm, at least, there has been no attempt to revive the attitudes of the nineteen-thirties. There has been nothing like the current movement of playwrights, poets, and prose writers to place political issues at the center of their creative work. The general assumption among painters, sculptors, and artists working in related visual media has been that, so far as explicit political involvement goes, the work of art must remain inviolate.

Museums, too, have tended — correctly, I think — to be wary of political involvement. Though many museums now conduct a variety of community programs — designed, for the most part, to bring art more directly into the lives of those who have heretofore had little acquaintance with it — they regard these programs as ancillary to their principal function, which is to act as a disinterested custodian of the artistic achievements of both the near and the distant past.

When, on rare occasions, artists and museums have deviated from their customary practice and plunged into one or another political task, they have usually turned themselves into amateur journalists. This has been as true of those artists who, upon urgent request, have gotten up some quick visual statement on the war in Vietnam as it was of the Metropolitan Museum's "Harlem on My Mind" exhibition. In both cases, traditional artistic values were judged to be irrelevant, and those of photo-journalism or political caricature were advanced in their stead.

*

It would be a mistake, however, to assume that the problem of "relevance," so far as our artists and museums are concerned, had been exhausted by these failures. The real issues in this sphere are being raised in other terms — terms that go beyond parochial questions of subject-matter in order to redefine the artist's fundamental relation to society. And they are being raised in quite different quarters — both within the establishment and outside it — and in the name of quite different values.

At a considerable distance from the establishment, for example, is the group of artists, critics, filmmakers, and other interested parties that calls itself the Art Workers Coalition. A few weeks ago I sat through the four-hour open meeting which this group conducted at the School of Visual Arts — a meeting called for the purpose of organizing some kind of protest against the policies of the Museum of Modern Art. In the course of that meeting, a great many patent absurdities were voiced — one had reason to doubt whether certain speakers had ever been inside the museum — yet at least one issue of real importance was put forward repeatedly, and it is an issue that bears serious attention.

This was the issue of the artist's moral and economic status vis-a-vis the institutions that now determine his place on the cultural scene, and indeed, his ability to function as a cultural force. Though the Museum of Modern Art was the immediate target of complaint, the issue obviously went beyond the museum and its policies. What was denounced was the entire social system — not only museums, but galleries, critcis, art journals, collectors, the mass media, etc. — that now decisively intervenes between the production of a work of art and its meaningful consumption. What was proposed — albeit incoherently, and with that mixture of naivete, violent rhetoric, and irrationality we have more or less come to expect from such protests — was a way of thinking about the production and consumption of works of art that would radically modify, if not actually displace, currently established practices, with their heavy reliance on big money and false prestige.

*

In part, then, this was a plea to liberate art from the entanglements of bureaucracy, commerce, and vested critical interests — a plea to rescue the artistic vocation from the squalid politics of careerism, commercialism, and cultural mandarinism. Though I cannot recall that a single workable idea was advanced in that long and repetitious meeting, I nonetheless took away from it the vivid impression of a moral issue which wiser and more experienced minds had long been content to leave totally unexamined.

Radical proposals are not, however, the sole property of anti-establishment rebels — a fact which the rebels themselves tend to be curiously ignorant of. At the moment, I should say that the most radical program for the future of art was being carried out within the establishment itself: I refer to the ambitious project initiated by Maurice Tuchman, the senior curator of the Los Angeles County Museum of Art, which calls for the collaboration of well-known artists and big-time industry. This "Art and Technology" project, which is already under way on the West Coast promises, if successful, to alter the terms of the artistic vocation to a much greater extent than anything put forward by the Art Workers Coalition — but in precisely the opposite direction.

The artists working under Mr. Tuchman's plan — and they include many illustrious names — are able to avail themselves of a vast amount of technical information, expert advice, physical assistance, and actual materials. No doubt this will lead to certain artistic conceptions that could otherwise never be realized. But it is always an illusion to assume that such advantages are to be gained without cost, and what remains to be calculated is precisely the moral price of this enterprise, which, in effect, marks the first major collaboration of advanced art and the West Coast military-industrial establishment. It is odd to think of certain artists who have entered into this collaboration after having contributed to various anti-war exhibitions.

*

But what I think the most interesting, if not the most radical, aspect of this project is the new role which the museum has assumed in conceiving it. For Mr. Tuchman has, on this occasion, acted as a kind of broker between the artist and the industrial establishment, promoting a conception of the work of art that would, if carried to its logical conclusion, take the whole concept of art outside the museum. Mr. Tuchman has — in principle, if not in fact — moved to place the artist in a position of utter dependency upon the industrial process, and thus upon the network of social values which supports that process.

Compared to such a dependency, the artist's relation to the museum is relatively innocent and autonomous, despite the fears and accusations voiced by the Art Workers Coalition. Mr. Tuchman, too, is concerned about "relevance" — the relevance of art to a culture increasingly dominated by complex technology — and instead of conceiving of the museum as a countervailing force in such a culture, he clearly believes the museum should lend its prestige to adjusting art to the inevitable.

Compared to the future which this promises, the present system, with all its moral failings, seems almost pastoral in its old-fashioned freedoms. The prospect before us may, in fact, be far more grim than the Art Workers Coalition has yet imagined.

FREE!

FREE!

FREE DAY AT THE MODERN!

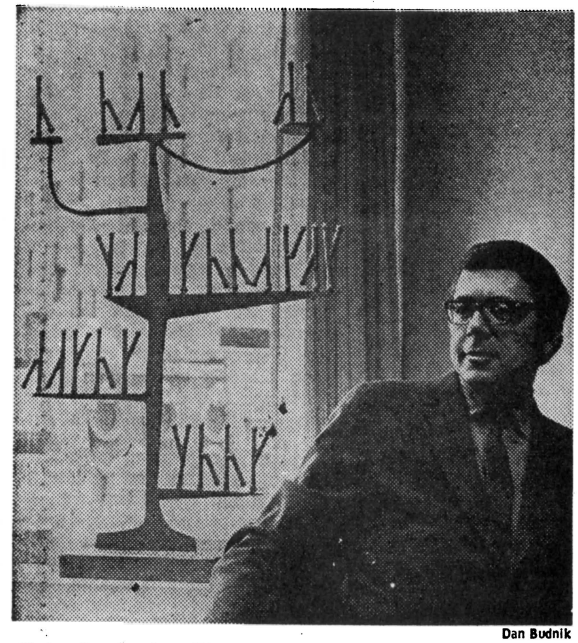
THE NEW YORK TIMES, SUNDAY, MAY 4, 1969

115

THE NEW YORK TIMES, SATURDAY, MAY 3, 1969

By GRACE GLUECK

Lowry Out as Director Of the Modern Museum



Dan Budnik

Bates Lowry in office at Museum of Modern Art, where his resignation as director was announced yesterday. Behind him is a candelabrum by David Smith, sculptor.

Bates Lowry, director of the Museum of Modern Art for less than a year, has resigned "for personal considerations," David Rockefeller, the museum's board chairman, and William S. Paley, president, announced yesterday.

Although the announcement expressed "deep regret" over the resignation, and "appreciation for the initiative" with which Mr. Lowry had guided the museum, it is understood that his resignation

The Rockefeller and Paley statement was issued in "behalf of the Board of Trustees," but many of the board members were in London to attend the museum's yearly International Council meeting. It was not known whether those trustees had taken part in deliberations over Mr. Lowry's resignation. They were notified of the resignation by cablegram.

Mr. Rockefeller and Mr. Paley emphasized in this statement that the present direction of the program and policies of the museum would continue.

Staff members, many of whom expressed surprise at the announcement, said they were mystified by the timing. The museum, they noted, will soon open two major shows: 20th century art from the collection of Governor Rockefeller, a trustee and former president of the museum, on May 28, and "Pioneers of American Painting," an exhibition of work by abstract expressionist painters in June.

Also, the museum is about to undertake a major fund drive and is completing plans for the expansion of its physical facilities.

Recently, the museum has been the target of demonstrations and protests by artists who have demanded more of a voice in museum policies. Mr. Lowry has been actively involved in dealing with the demonstrators. However, although the trustees were reported to be satisfied with his handling of the demonstrations as they occurred, a small group is said to be unhappy over his proposal to establish a series of committee hearings at which the museum and the artists would engage in a "dialogue."

Incorporated in the statement issued by Mr. Paley and Mr. Rockefeller was one by Mr. Lowry. It read:

"The curatorial and program staff of the Museum of Modern Art is the most dedicated group I have been privileged to work with. Their devotion to an ideal and their determination to achieve this has impressed me on many occasions. I only want to say at this time that it is with deep regret that I have come to believe that I must give up my working relationship with them."

Yesterday, Mr. Lowry could not be reached for futher comment.

In their statement, distributed to the staff, Mr. Paley and Mr. Rockefeller stressed that the present direction of the program and policies of the museum would continue.

His role in the committee's quick and effective organization of fund raising and in mustering groups of experts to aid Florence brought him to national attention—and, observers say, was instrumental in his appointment to the Modern Museum post.

During his short tenure, Mr. Lowry presided over the consolidation of three departments that were formerly administered separately—the international program, painting and sculpture and museum collections. He assumed the role of director of the department of painting and sculpture in addition to his post as director of the museum.

The effect of the consolidation is to provide a central channel for all of the museum's painting and sculpture acquisitions and exhibitions, which are staged by the museum in its West 53d Street building and elsewhere.

Mr. Lowry also set in motion a plan whereby each curatorial department developed a staff-trustee committee, and he established a regular weekly meeting of curatorial staff heads, the first in the museum's history.

In addition, Mr. Lowry originated a plan, not yet implemented, to display the museum's permanent collection more flexibly.

Mr. Lowry also played an active role in the museum's acquisition last fall of the $6.5-million Gertrude Stein collection, which had been pursued by museums and dealers all over the world.

There was considerable speculation yesterday on the reasons for Mr. Lawry's departure.

One staff member noted that Mr. Lowry had held two posts, formerly held by two men, which made things "doubly difficult." The job of director, before Mr. Lowry's tenure, was held by Mr. d'Harnoncourt, a man noted for the smoothness of his relations with trustees and staff members, while the administration and acquisition of the museum collections had been carried out by Alfred Barr Jr.

One New York museum official, asked to speculate on the reason for Mr. Lowry's resignation, shrugged and said: "It's an impossible job. It's such a big organization, with so much internal politics that it defies administration."

Bates Lowry, resigned before forming the "Committee on Art ists' Relations", that he had suggested – in opposition to the "Open Public Hearing", proposed by the artists.
The Hearing was held on April Io, I969.
a w c

Attach. 3

The Museum of Modern Art

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

No. 32
FOR IMMEDIATE RELEASE:
Friday, March 7, 1969

A Special Committee on Artists' Relations is being formed by The Museum of Modern Art, Bates Lowry, Director, announced today. The purpose of the Committee is to explore problems concerning the relationships of artists and museums.

The Special Committee will be made up of people whose experience has informed them as to the needs and practices of both the artists and the institutions that bring their work to the public. The Committee will meet regularly to hear all those who want to present their views. A record will be kept, and a report with recommendations will be made public.

"The decision to establish the Committee," Mr. Lowry said, "is the result of the belief we have had for some time, that the whole field of the relations between museums and artists needs to be re-examined. Our interest in this problem was heightened by our recent discussions with a small group of artists who were interested in discovering the Museum's attitude toward a series of questions, some of which were identical with those already under discussion at the Museum."

Among the problems involved are the conditions under which works of art are exhibited; copyright matters; wider opportunities for artists without gallery association to have their works seen by Museum curators; the extension of the Museum's activities outside its own walls; and the economic rights of the artist in his work.

"Some of the problems raised are extremely complicated," Mr. Lowry continued. "Sound and workable solutions to new problems can be found only after the most painstaking inquiry into all views, after all the relevant facts have been presented, and after the most earnest consideration by all those concerned."

Mr. Lowry said that it was the hope and expectation of the Museum that the Committee's inquiry and report will prove helpful to other institutions and artists

with similar problems. "The world of museums and artists, as all other areas of life, has changed enormously in the last decade," he added. "The changes have, in many instances come so fast that it has sometimes been difficult to act responsibily as soon as they occured. Certainly there has been a spectacular growth both in museum attendance and in the number of artists who are struggling for a hearing. In establishing the proposed Special Committee on Artists' Relations the Museum is aiming to remain true to its original purpose: to help people enjoy, use, and understand the arts of our time.

Several people are being considered for membership on the Special Committee. "When they have been invited," Mr. Lowry said, "and when they have accepted, their names will be publicly announced, as will the Committee's schedule of sessions and working procedures."

* *

M.O.M.A. SECURITY OFFICERS

118

proposal for constitutional articles for the Artists' Coalition

1. The membership of the Artists' Coalition is all the people who have attended one or more general meetings.

2. Funds may be raised from time to time for certain purposes, but no regular contributions or dues should ever be solicited or collected. Each special fund will be held by a special treasurer.

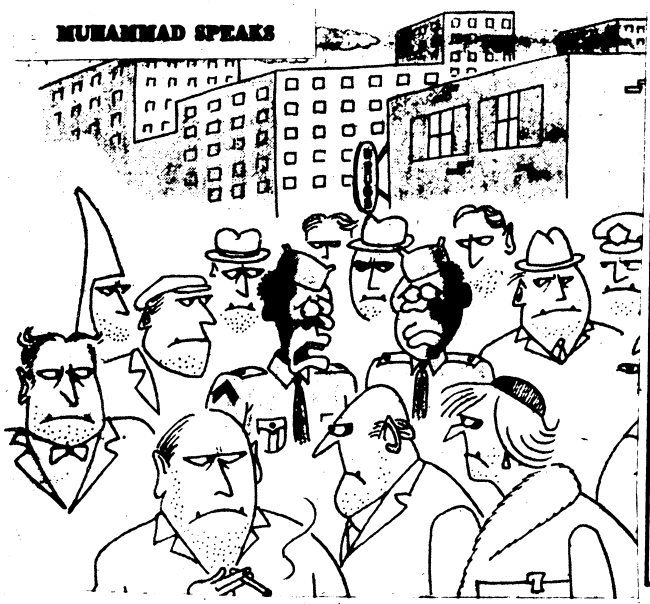
3. General meetings ought to take place at least once a month, be held in a public, accessible location, be open to everyone, be advertised publicly in advance. All persons who wish to make brief statements on matters of interest to artists should be permitted to speak, and these statements should be published periodically. Every few months, a statement summarising all the activities of the Coalition for that period should be published and brought to the attention of everyone who is interested in them.

4. At the beginning of each general meeting, a new chairman should be chosen to run that meeting. During each meeting, small committees of two or three interested persons may be appointed to carry out specific projects. At the end of each meeting, about 15 people should volunteer for the main committee which will carry out the activities of the Coalition between meetings and undertake special projects and so forth. At each general meeting, the date, place and hour of the next general meeting should be announced.

5. The main committee should meet between general meetings of the Coalition in order to do the work of the Coalition at the time of each meeting. Additional interested persons should not be excluded from meetings of the main committee. The meetings should be conducted informally without an official chairman and without any voting. Part of each meeting of the main committee should be devoted to a discussion of general problems and questions raised by the current activities of the Coalition.

6. No permanent staff, chairman or secretariat should ever be hired or constituted by the Coalition itself. Aid of various kinds may be solicited or hired for various specific projects, but the work of the Coalition should be carried on voluntarily. The Coalition should not undertake to own or lease facilities on a long term basis, nor should it be incorporated under law, nor should it be able in any other way to oblige people to do things against their will. The coalition might set up corporations or authorize persons to act for it in certain cases, but these arrangements should not affect the organization of the Coalition itself, nor can the Coalition be held responsible for their existence or maintenance.

7. The existence of the Coalition and its activities at any time should be regarded as a collective work of art whose character will only reflect the interests of those who are doing the work at any given time.



"I KNOW WE'RE HOME FROM VIET NAM, BUT I'M NOW GETTING THE FEELING WE'RE SURROUNDED BY THE REAL ENEMY."

THE WORLD OF DAVID ROCKEFELLER

President Chase Manhattan Bank

CIVIC

Director
Morningside Heights, Inc.

Chairman
Downtown-Lower Manhattan Association

Director-Vice President
Council on Foreign Relations

Chairman
International Executive Service Corps

PHILANTHROPIC

Vice President
Rockefeller Brothers Fund

President
Seelantic Fund

BUSINESS

Director
Rockefeller Center, Inc.

Partner
L'Enfant Plaza $65 million office-hotel complex in Washington, D.C.

Partner
Embarcadero Center $125 million office-hotel complex in San Francisco

Partner
With brother Laurance 4,000-acre resort development on St. Croix

Partner
15,500-acre sheep ranch in Australia

CULTURAL

Chairman
Museum of Modern Art

Trustee
John F. Kennedy Library

EDUCATIONAL

Chairman
Rockefeller University

President
Board of Overseers Harvard College

Source: Newsweek, April 3, 1967

NACLA Vol. III No. 2

9,000 GI's KILLED

SINCE NEGOTIATIONS BEGAN

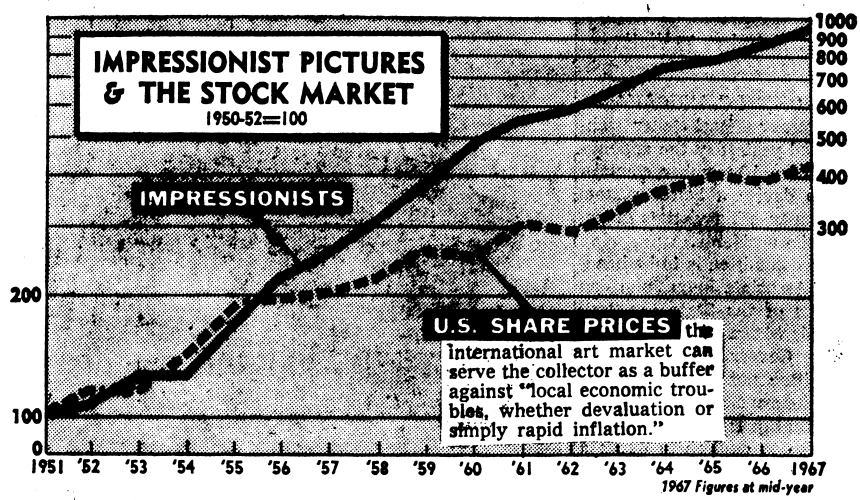
DEMONSTRATE TO END THE WAR

SATURDAY APRIL 5

PARADE
ASSEMBLE: 1:30 PM
6th AVE & 41st ST
MARCH TO
RALLY: 4 PM
CENTRAL PARK

Fifth Ave. Vietnam Peace Parade Committee
17 E. 17th St. NYC
255-1075

The Arts Belong To The People

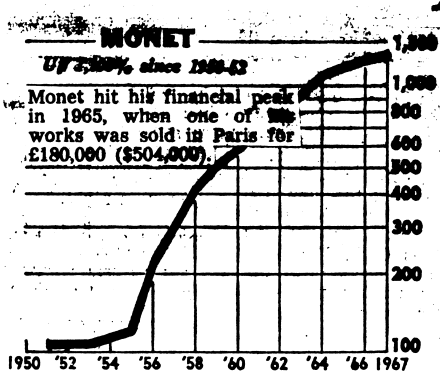


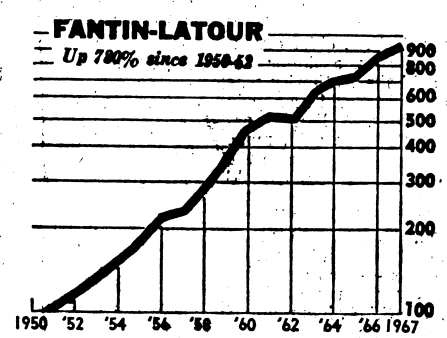
the international art market can serve the collector as a buffer against "local economic troubles, whether devaluation or simply rapid inflation."

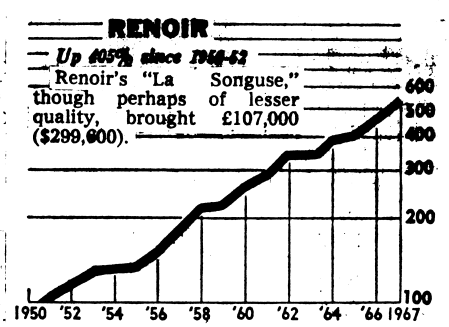
The New York Times Nov. 30, 1967

Chart shows collective rise in value on the art market from 1951 to 1967 of works of six impressionist painters. Price increases are shown against index based on 1952 prices.

Investors Enjoy a Bull Market







ARTISTS AND INDUSTRY: THE LATEST GRAND ALLIANCE

by Bob Heilbroner, Liberation News Service

NEW YORK (LNS) – Egyptian sculptors sculpted Pharoahs, Roman sculptors Emperors, and medieval sculptors Popes and Kings. If you're a Marxist you think this might have something to do with who fed whom.

But in modern capitalism, the rulers have gone underground. This is supposed to be a democracy, you know, and covert, institutionalized power meets less resistance anyway. Let the hired hands do the dirty work.

The Rockefellers and the Kaisers don't want their portraits plastered all over the place, and religious art is out. So what's an artist to do?

The rulers still get to decide who eats, and, through their museums, galleries and charities, they decide who becomes well known. But traditionally artists are small eaters, and many choose honor over fame. They've tended to get a bit out of line lately – sometimes downright subversive. As Herbert Marcuse has said, art tends to look for alternatives to the status quo.

When Michelangelo, his health failing, wanted to quit work on the Sistine Chapel, the Pope made it clear to him that it would be even less healthy to stop work. Nowadays, more subtle methods have to be found.

Creative ideas, however, are not the domain of artists alone. Maurice Tuchman, senior curator of the Los Angeles Museum, has started a program to increase "collaboration" between artists and industry. It's a sort of artist-in-resident arrangement, whereby famous American artists are employed to work at the plants of huge corporations.

Says THE NEW YORK TIMES: "The industry deals directly with the artist, supplying money and facilities in return for his ideas and products."

The program presently involves some of America's most powerful corporations, including Garret Aerospace, Lockheed (key suppliers of military aircraft for Vietnam). The Rand Corporation (think-tank for American Vietnam policy and a prime developer of American Cold War strategy), IBM, and the American Cement Company.

The artists include Roy Lichtenstein, Andy Warhol, and some foreign artists, including Jean Dubuffet and Victor Vasarely, whom the New York Times refers to as "the Hungarian-born 'father' of op art."

The idea is to demonstrate that artists and huge industrial enterprises can, after all, work together – or, more precisely, that artists can work for big business. The strategy is two-pronged: first of all, it's been obvious for a long time that something had to be done about the artists' attitude toward big-time capitalism; and second, it seems that industry has been having difficulty attracting "creative individuals" to work for them. This new program, the Times tells us, "could give collaborating industries valuable insights into artists' creative ways."

The first part of the strategy, at least, seems to be working. Artist Larry Bell, working for the Rand Corporation, assures us that "It's quite different than I expected. I'm not saying that I still don't think of the Rand Corporation in those terms (Vietnam and imperialism), but I've discovered that the scope of their involvements is much broader." (Now there's some really alarming news!)

Of particular interest for the rest of us is artists James Turrell's and Robert Irwin's project with the Garrett Corporation (designers, among other things, of "environmental control" for space craft). With the help of Garrett's physiologists and psychologists, the artists are designing experiments in "perception and sensory interaction." Seems they're measuring the brainwaves generated during Zen meditation, and exploring ways of enhancing the taste of beer with music tones.

The United States Information Agency is planning to display a selection of work from the artists for industry to project at the 1970 World's Fair in Japan.

Says Curator Tuchman, "I think we've proved, in the three months of collaboration, that artists and corporations and technologies can co-exist and make each other's lives productive."