

**YOUR ART MUSEUM...
SPONSORED AND RUN BY?**

**FREE ADMISSION DAYS...
HOW WE ENDED UP WITH THIS
SITUATION?**

1939

“The Museum of Standard Oil”



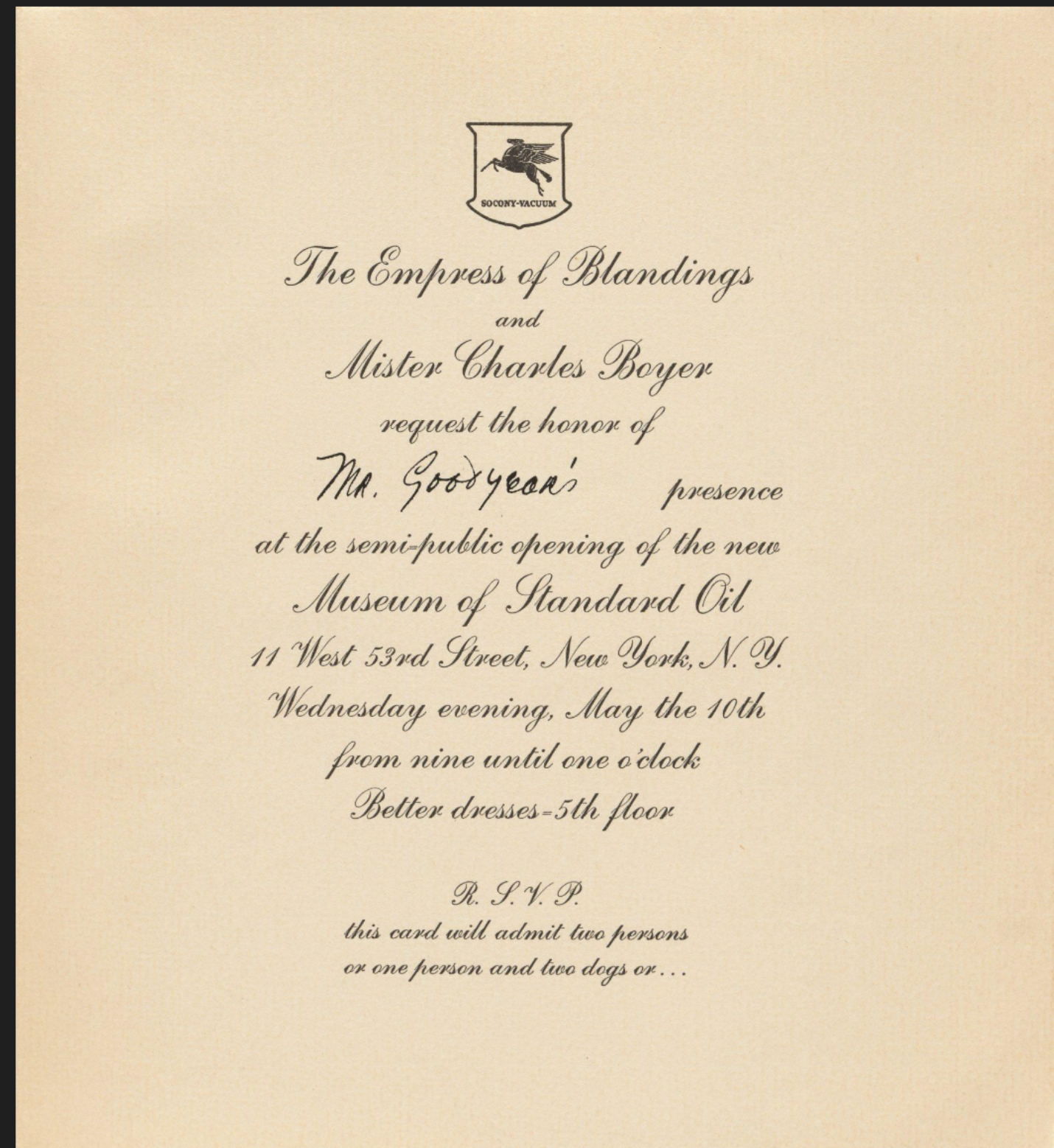
*The Empress of Blandings
and
Mister Charles Boyer
request the honor of
Mr. Goodyear's presence
at the semi-public opening of the new
Museum of Standard Oil
11 West 53rd Street, New York, N. Y.
Wednesday evening, May the 10th
from nine until one o'clock
Better dresses - 5th floor*

*R. S. P.
this card will admit two persons
or one person and two dogs or...*



1939

“The Museum of Standard Oil”



Frances Collins. *Oil that Glitters Is Not Gold*. 1939

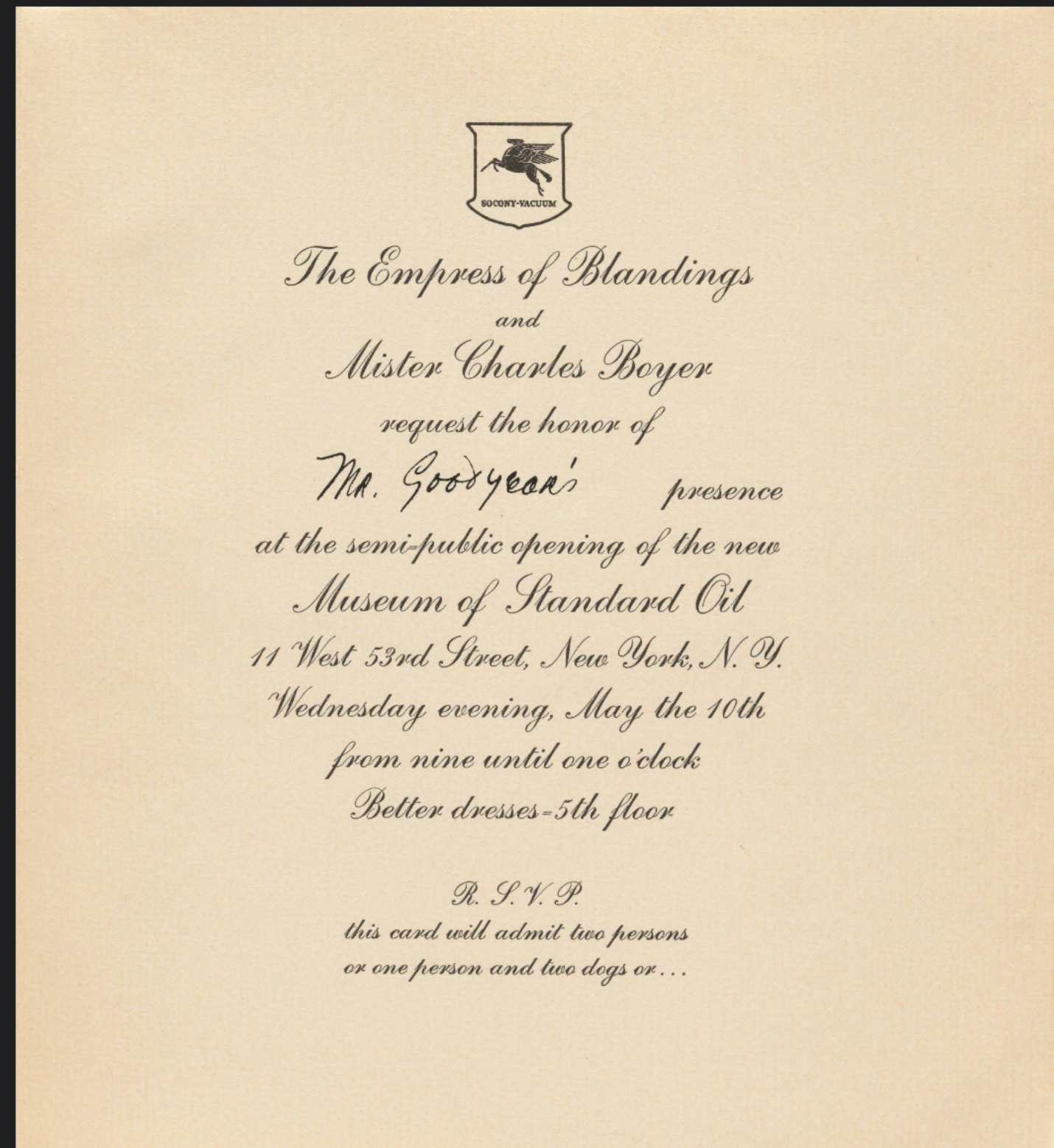
“How modern is the Museum of Modern Art?” This question appeared at the head of a broadside distributed during a 1940 protest by the group American Abstract Artists (AAA), in which they claimed MoMA had been negligent in showing living artists in recent exhibitions. The AAA’s members included Ad Reinhardt, who designed the broadside, along with Josef Albers, Willem de Kooning, Lee Krasner, and Jackson Pollock, among others.

Artists weren't the only ones to level critiques against MoMA during this time. In 1939 a Museum staff member, Frances Collins, then the manager of Publications, distributed a satirical invitation to “the semi-public opening of the new Museum of Standard Oil.” Collins was purportedly upset that various staff members had not been invited to the opening party for the new flagship building, though the reference to Standard Oil hinted at deeper concerns with the institution. (John D. Rockefeller Jr., who was married to one of MoMA’s founders, Abby Aldrich Rockefeller, was the oil company’s heir.) On the front of the card, beneath a crown insignia, text read, “Oil that glitters is not gold.”

Far more common, of course, was criticism from the press. In a piece titled “The Fur-Lined Museum” that appeared in the July 1944 issue of *Harper’s* magazine, critic Emily Genauer took issue with MoMA’s exhibition and collecting practices, specifically its championing of Surrealist art. The title was a reference to Meret Oppenheim’s *Object* (1936), a fur-covered cup, saucer, and spoon that was shown in the 1936–37 exhibition *Fantastic Art, Dada, Surrealism*. Genauer considered the work an “aberration.”

1939

“The Museum of Standard Oil”



Frances Collins. *Oil that Glitters Is Not Gold*. 1939

“How modern is the Museum of Modern Art?” This question appeared at the head of a broadside distributed during a 1940 protest by the group American Abstract Artists (AAA), in which they claimed MoMA had been negligent in showing living artists in recent exhibitions. The AAA’s members included Ad Reinhardt, who designed the broadside, along with Josef Albers, Willem de Kooning, Lee Krasner, and Jackson Pollock, among others.

Artists weren't the only ones to level critiques against MoMA during this time. In 1939 a Museum staff member, Frances Collins, then the manager of Publications, distributed a satirical invitation to “the semi-public opening of the new Museum of Standard Oil.” Collins was purportedly upset that various staff members had not been invited to the opening party for the new flagship building, though the reference to Standard Oil hinted at deeper concerns with the institution. (John D. Rockefeller Jr., who was married to one of MoMA’s founders, Abby Aldrich Rockefeller, was the oil company’s heir.) On the front of the card, beneath a crown insignia, text read, “Oil that glitters is not gold.”

Far more common, of course, was criticism from the press. In a piece titled “The Fur-Lined Museum” that appeared in the July 1944 issue of *Harper’s* magazine, critic Emily Genauer took issue with MoMA’s exhibition and collecting practices, specifically its championing of Surrealist art. The title was a reference to Meret Oppenheim’s *Object* (1936), a fur-covered cup, saucer, and spoon that was shown in the 1936–37 exhibition *Fantastic Art, Dada, Surrealism*. Genauer considered the work an “aberration.”

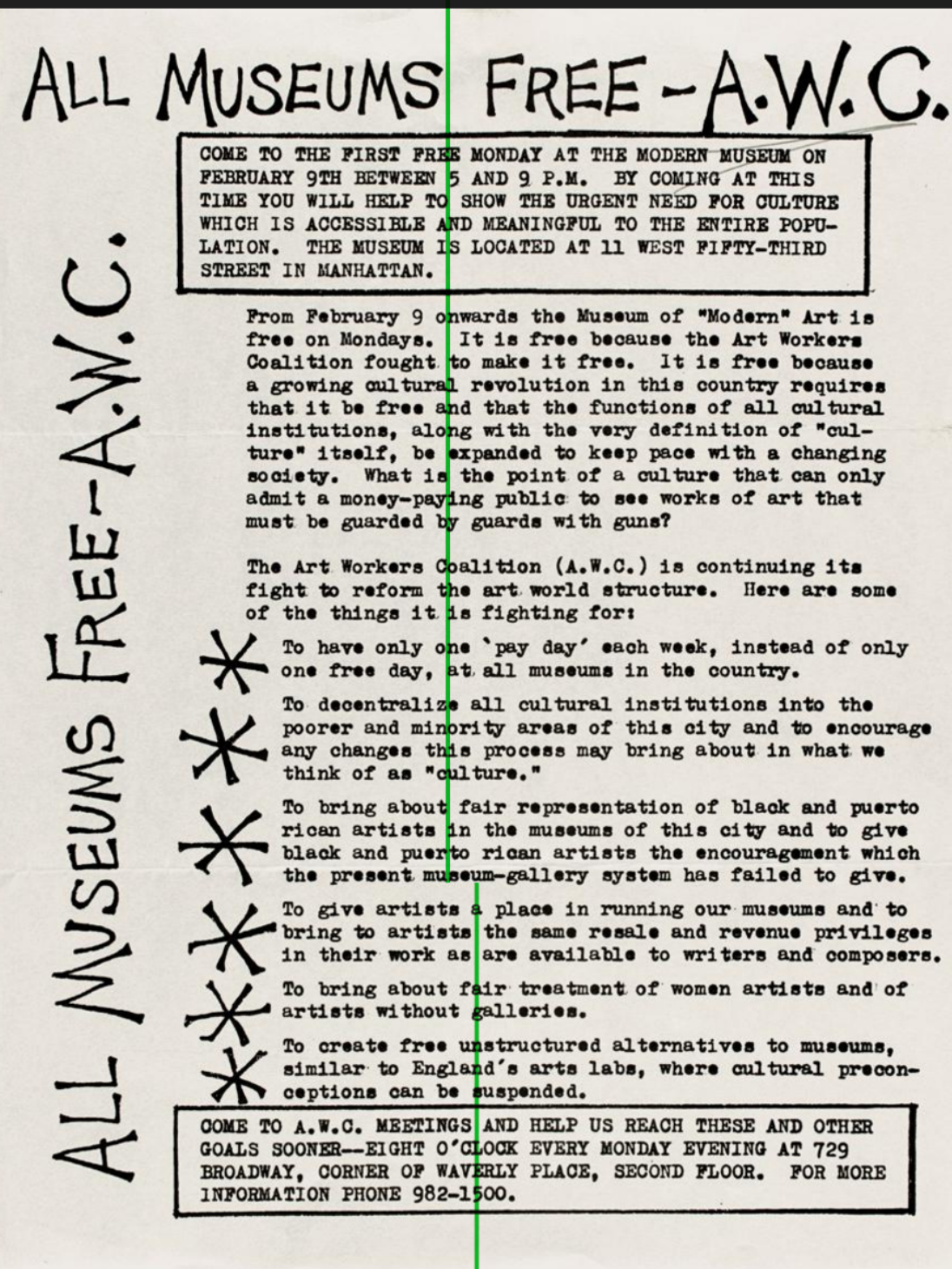
AMERICAN ABSTRACT ARTISTS

1939

“The Museum of Standard Oil”

1970

Art and Protest



Frances Collins. (

“How modern is the Museum of Modern Art?” This question appeared at the head of a broadside distributed during a 1940 protest by the group American Abstract Artists (AAA), in which they claimed MoMA had been negligent in showing living artists in recent exhibitions. The AAA’s members included Ad Reinhardt, who designed the broadside, along with Josef Albers, Willem de Kooning, Lee Krasner, Jackson Pollock, among others.

They weren't the only ones to level critiques against MoMA during this time. In 1944, a Museum staff member, Frances Collins, then the manager of Publications, distributed a satirical invitation to “the semi-public opening of the new Museum of Standard Oil.” Collins was purportedly upset that various staff members had not been invited to the opening party for the new flagship building, though the Museum’s allegiance to Standard Oil hinted at deeper concerns with the institution. (John D. Rockefeller Jr., who was married to one of MoMA’s founders, Abby Aldrich Rockefeller, was the oil company’s heir.) On the front of the card, beneath a crown and a banner, text read, “Oil that glitters is not gold.”

More common, of course, was criticism from the press. In a piece titled “The Lined Museum” that appeared in the July 1944 issue of *Harper’s* magazine, Emily Genauer took issue with MoMA’s exhibition and collecting practices, specifically its championing of Surrealist art. The title was a reference to Meret Oppenheim’s *Object* (1936), a fur-covered cup, saucer, and spoon that was shown in the 1936–37 exhibition *Fantastic Art, Dada, Surrealism*. Genauer considered the Museum’s support of such art an “aberration.”

AMERICAN ABSTRACT ARTISTS

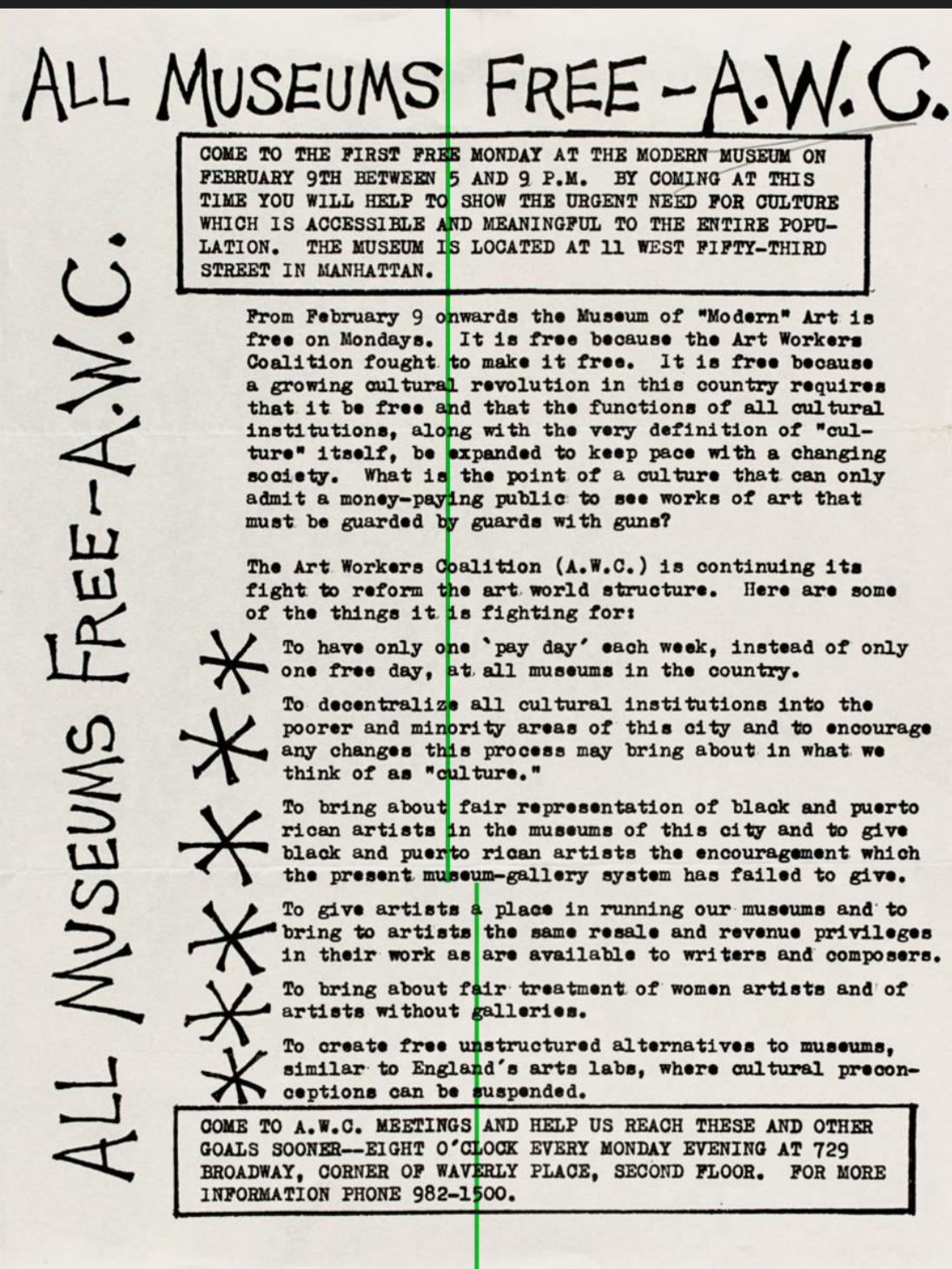
“All Museums Free - A.W.C.” Art Workers’ Coalition Flyer. c. 1970

1939

“The Museum of Standard Oil”

1970

Art and Protest



Frances Collins. (

The late 1960s and the 1970s were a tumultuous time in American cultural and political life, and during those years protests for peace, inclusivity, and social justice were a regular occurrence at MoMA. Several local artist collectives staged actions at the Museum, including the Art Workers Coalition (AWC), Women Artists in Revolution (WAR), and Guerilla Art Action Group (GAAG). In early 1969 the AWC submitted “13 demands” to MoMA director Bates Lowry, calling for greater inclusion of African American, Latinx, and other marginalized artists in the Museum’s programming, among other mandates. Later that same year, WAR approached MoMA staff to press for increased representation of women artists. And around the same time, GAAG staged a “bloodbath” in the Museum lobby in protest of what it saw as the Museum’s implicit support of the Vietnam War, claiming various trustees had ties to the war industry.

Shortly after the bloodbath demonstration, the AWC collaborated with MoMA’s Executive Staff Committee to conceive a poster in condemnation of the 1968 My Lai (Songmy) massacre. In it, text reading “Q. And babies? A. And babies” is superimposed on a graphic image of Vietnamese civilians killed by US troops. Although the Museum eventually withdrew its support at the behest of its president, the AWC went ahead and distributed 50,000 copies of the poster.

Demonstrations against the war in Vietnam and Cambodia continued at MoMA in the months that followed, with artists rallying around Pablo Picasso’s monumental antiwar mural *Guernica* (1937), then on view on the third floor. In one action, protesters presented copies of the “And babies?” poster. In another, a “Memorial to Dead Babies,” complete with wreaths and flowers, was held, with *Guernica* as the backdrop.

RICAN **A**BSTRACT **A**RTISTS

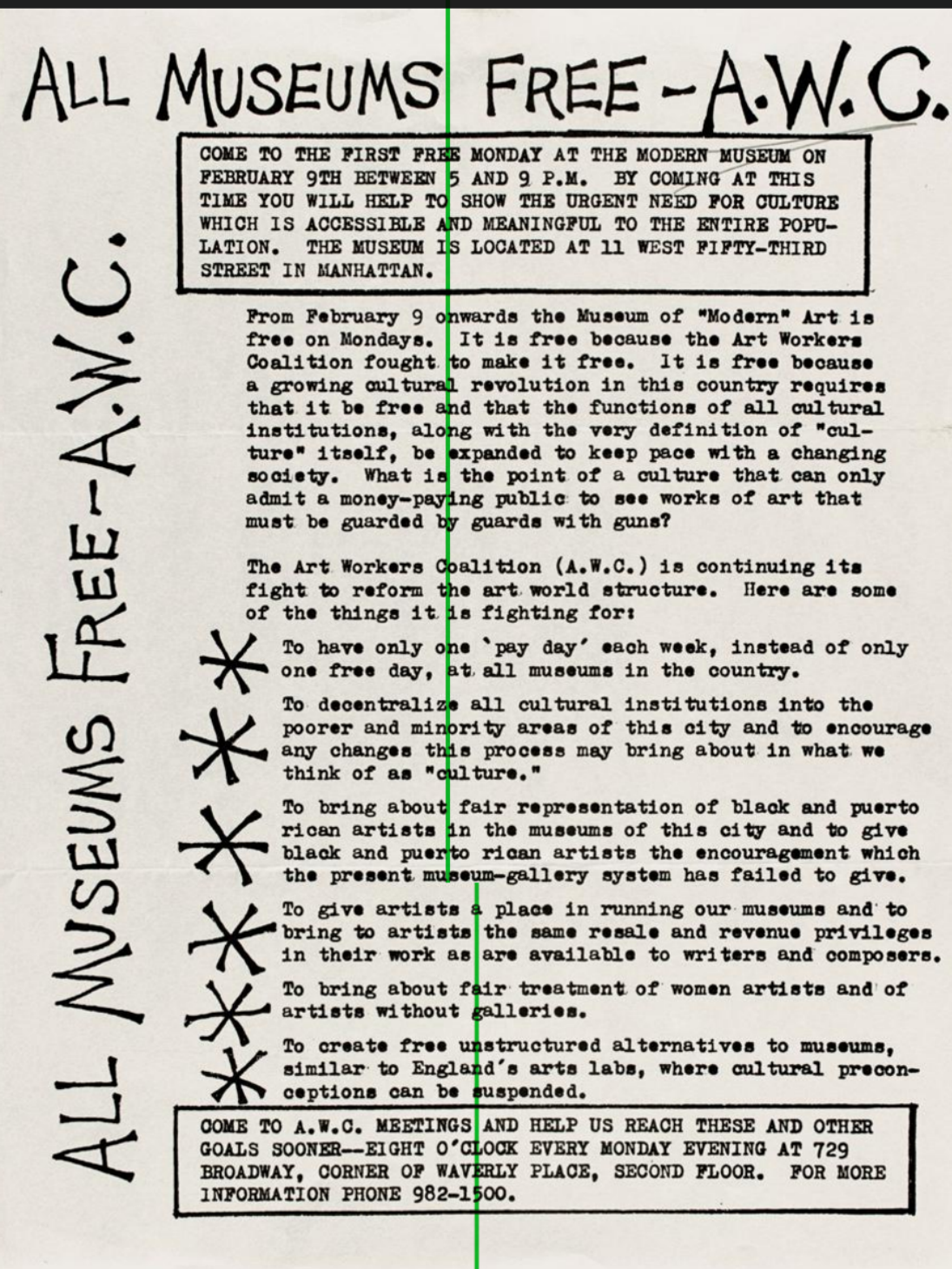
“All Museums Free - A.W.C.” Art Workers’ Coalition Flyer. c. 1970

1939

“The Museum of Standard Oil”

1970

Art and Protest



"All Museums Free - A.W.C." Art Workers' Coalition Flyer. c. 1970

The late 1960s and the 1970s were a tumultuous time in American cultural and political life, and during those years protests for peace, inclusivity, and social justice were a regular occurrence at MoMA. Several local artist collectives staged actions at the Museum, including the Art Workers Coalition (AWC), Women Artists in Revolution (WAR), and Guerilla Art Action Group (GAAG). In early 1969 the AWC submitted "13 demands" to MoMA director Bates Lowry, calling for greater inclusion of African American, Latinx, and other marginalized artists in the Museum's programming, among other mandates. Later that same year, WAR approached MoMA staff to press for increased representation of women artists. And around the same time, GAAG staged a "bloodbath" in the Museum lobby in protest of what it saw as the Museum's implicit support of the Vietnam War, claiming various trustees had ties to the war industry.

Shortly after the bloodbath demonstration, the AWC collaborated with MoMA's Executive Staff Committee to conceive a poster in condemnation of the 1968 My Lai (Songmy) massacre. In it, text reading "Q. And babies? A. And babies" is superimposed on a graphic image of Vietnamese civilians killed by US troops. Although the Museum eventually withdrew its support at the behest of its president, the AWC went ahead and distributed 50,000 copies of the poster.

Demonstrations against the war in Vietnam and Cambodia continued at MoMA in

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.

DOCUMENTS 1

S

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.

Art and Protest

ALL MUSEUMS FREE - A.W.C.

COME TO THE FIRST FREE MONDAY AT THE MODERN MUSEUM ON FEBRUARY 9TH BETWEEN 5 AND 9 P.M. BY COMING AT THIS TIME YOU WILL HELP TO SHOW THE URGENT NEED FOR CULTURE WHICH IS ACCESSIBLE AND MEANINGFUL TO THE ENTIRE POPULATION. THE MUSEUM IS LOCATED AT 11 WEST FIFTY-THIRD STREET IN MANHATTAN.

From February 9 onwards the Museum of "Modern" Art is free on Mondays. It is free because the Art Workers Coalition fought to make it free. It is free because a growing cultural revolution in this country requires that it be free and that the functions of all cultural institutions, along with the very definition of "culture" itself, be expanded to keep pace with a changing society. What is the point of a culture that can only admit a money-paying public to see works of art that must be guarded by guards with guns?

The Art Workers Coalition (A.W.C.) is continuing its fight to reform the art world structure. Here are some of the things it is fighting for:

- * To have only one "pay day" each week, instead of only one free day, at all museums in the country.
- * To decentralize all cultural institutions into the poorer and minority areas of this city and to encourage any changes this process may bring about in what we think of as "culture."
- * To bring about fair representation of black and puerto rican artists in the museums of this city and to give black and puerto rican artists the encouragement which the present museum-gallery system has failed to give.
- * To give artists a place in running our museums and to bring to artists the same resale and revenue privileges in their work as are available to writers and composers.
- * To bring about fair treatment of women artists and of artists without galleries.
- * To create free unstructured alternatives to museums, similar to England's arts labs, where cultural preconceptions can be suspended.

COME TO A.W.C. MEETINGS AND HELP US REACH THESE AND OTHER GOALS SOONER--EIGHT O'CLOCK EVERY MONDAY EVENING AT 729 BROADWAY, CORNER OF WAVERLY PLACE, SECOND FLOOR. FOR MORE INFORMATION PHONE 982-1500.

ALL MUSEUMS FREE - A.W.C.

Frances Collins. (

"All Museums Free - A.W.C." Art Workers' Coalition Flyer. c. 1970

The late 1960s and the 1970s were a tumultuous time in American cultural and political life, and during those years protests for peace, inclusivity, and social justice were a regular occurrence at MoMA. Several local artist collectives staged actions at the Museum, including the Art Workers Coalition (AWC), Women Artists in Revolution (WAR), and Guerilla Art Action Group (GAAG). In early 1969 the AWC submitted "13 demands" to MoMA director Bates Lowry, calling for greater inclusion of African American, Latinx, and other marginalized artists in the Museum's programming, among other mandates. Later that same year, WAR approached MoMA staff to press for increased representation of women artists. And around the same time, GAAG staged a "bloodbath" in the Museum lobby in protest of what it saw as the Museum's implicit support of the Vietnam War, claiming various trustees had ties to the war industry.

Shortly after the bloodbath demonstration, the AWC collaborated with MoMA's Executive Staff Committee to conceive a poster in condemnation of the 1968 My Lai (Songmy) massacre. In it, text reading "Q. And babies? A. And babies" is superimposed on a graphic image of Vietnamese civilians killed by US troops. Although the Museum eventually withdrew its support at the behest of its president, the AWC went ahead and distributed 50,000 copies of the poster.

Demonstrations against the war in Vietnam and Cambodia continued at MoMA in

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.

DOCUMENTS 1

S

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.

Art and Protest

ALL MUSEUMS FREE - A.W.C.

COME TO THE FIRST FREE MONDAY AT THE MODERN MUSEUM ON FEBRUARY 9TH BETWEEN 5 AND 9 P.M. BY COMING AT THIS TIME YOU WILL HELP TO SHOW THE URGENT NEED FOR CULTURE WHICH IS ACCESSIBLE AND MEANINGFUL TO THE ENTIRE POPULATION. THE MUSEUM IS LOCATED AT 11 WEST FIFTY-THIRD STREET IN MANHATTAN.

From February 9 onwards the Museum of "Modern" Art is free on Mondays. It is free because the Art Workers Coalition fought to make it free. It is free because a growing cultural revolution in this country requires that it be free and that the functions of all cultural institutions, along with the very definition of "culture" itself, be expanded to keep pace with a changing society. What is the point of a culture that can only admit a money-paying public to see works of art that must be guarded by guards with guns?

The Art Workers Coalition (A.W.C.) is continuing its fight to reform the art world structure. Here are some of the things it is fighting for:

- * To have only one "pay day" each week, instead of only one free day, at all museums in the country.
- * To decentralize all cultural institutions into the poorer and minority areas of this city and to encourage any changes this process may bring about in what we think of as "culture."
- * To bring about fair representation of black and puerto rican artists in the museums of this city and to give black and puerto rican artists the encouragement which the present museum-gallery system has failed to give.
- * To give artists a place in running our museums and to bring to artists the same resale and revenue privileges in their work as are available to writers and composers.
- * To bring about fair treatment of women artists and of artists without galleries.
- * To create free unstructured alternatives to museums, similar to England's arts labs, where cultural preconceptions can be suspended.

COME TO A.W.C. MEETINGS AND HELP US REACH THESE AND OTHER GOALS SOONER--EIGHT O'CLOCK EVERY MONDAY EVENING AT 729 BROADWAY, CORNER OF WAVERLY PLACE, SECOND FLOOR. FOR MORE INFORMATION PHONE 982-1500.

ALL MUSEUMS FREE - A.W.C.

Frances Collins. (

"All Museums Free - A.W.C." Art Workers' Coalition Flyer. c. 1970

The late political justice actions in Revol submit inclusio Museum approac And aro

protest of what it saw as the museum's implicit support of the vietnam war, claiming various trustees had ties to the war industry.

Shortly after the bloodbath demonstration, the AWC collaborated with MoMA's Executive Staff Committee to conceive a poster in condemnation of the 1968 My Lai (Songmy) massacre. In it, text reading "Q. And babies? A. And babies" is superimposed on a graphic image of Vietnamese civilians killed by US troops. Although the Museum eventually withdrew its support at the behest of its president, the AWC went ahead and distributed 50,000 copies of the poster.

Demonstrations against the war in Vietnam and Cambodia continued at MoMA in

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 A ARTIST- OWNER OF THE MUSEUM, USE YOUR BALLOT OR YOUR FOOT, CHAOS IS AN INTRINSIC PART OF OUR ORDER- CREATION.

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900

Annual Pass

No.

Name

Good until

A.W.C.

Valid only when signed. Non-transferable.

DOCUMENTS 1

S

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.

Art and Protest

ALL MUSEUMS FREE - A.W.C.

WE DEMAND

1. The immediate cancellation of the forthcoming "Harlem On My Mind" exhibition opening January 19, 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!

ST FREE MONDAY AT THE MODERN MUSEUM ON TWEEN 5 AND 9 P.M. BY COMING AT THIS HELP TO SHOW THE URGENT NEED FOR CULTURE ILE AND MEANINGFUL TO THE ENTIRE POPU- SEUM IS LOCATED AT 11 WEST FIFTY-THIRD TTAN.

ry 9 onwards the Museum of "Modern" Art is days. It is free because the Art Workers ought to make it free. It is free because cultural revolution in this country requires free and that the functions of all cultural s, along with the very definition of "cul- t", be expanded to keep pace with a changing hat is the point of a culture that can only ey-paying public to see works of art that rded by guards with guns?

kers Coalition (A.W.C.) is continuing its form the art world structure. Here are some ge it is fighting for:

only one "pay day" each week, instead of only day, at all museums in the country.

tralize all cultural institutions into the nd minority areas of this city and to encourage ges this process may bring about in what we as "culture."

about fair representation of black and puerto tists in the museums of this city and to give d puerto rican artists the encouragement which ent museum-gallery system has failed to give.

artists a place in running our museums and to artists the same resale and revenue privileges work as are available to writers and composers.

about fair treatment of women artists and of without galleries.

e free unstructured alternatives to museums, to England's arts labs, where cultural precon- can be suspended.

MEETINGS AND HELP US REACH THESE AND OTHER IGH T O'CLOCK EVERY MONDAY EVENING AT 729 R OF WAVERLY PLACE, SECOND FLOOR. FOR MORE NE 982-1500.

The late political justice actions in Revolution submit inclusion Museum approach And around

protest of what it saw as the museum's implicit support of the Vietnam war, claiming various trustees had ties to the war industry.

Shortly after the bloodbath demonstration, the AWC collaborated with MoMA's Executive Staff Committee to conceive a poster in condemnation of the 1968 My Lai (Songmy) massacre. In it, text reading "Q. And babies? A. And babies" is superimposed on a graphic image of Vietnamese civilians killed by US troops. Although the Museum eventually withdrew its support at the behest of its president, the AWC went ahead and distributed 50,000 copies of the poster.

Demonstrations against the war in Vietnam and Cambodia continued at MoMA in

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.

DOCUMENTS 1

S

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.

Art and Protest

ALL MUSEUMS FREE - A.W.C.

WE DEMAND

1. The immediate cancellation of the forthcoming "Harlem On My Mind" exhibition opening January 19, 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!

ST FREE MONDAY AT THE MODERN MUSEUM ON TWEEN 5 AND 9 P.M. BY COMING AT THIS HELP TO SHOW THE URGENT NEED FOR CULTURE BLE AND MEANINGFUL TO THE ENTIRE POPU- SEUM IS LOCATED AT 11 WEST FIFTY-THIRD TTAN.

ry 9 onwards the Museum of "Modern" Art is days. It is free because the Art Workers ought to make it free. It is free because cultural revolution in this country requires free and that the functions of all cultural s, along with the very definition of "cul- t", be expanded to keep pace with a changing hat is the point of a culture that can only ey-paying public to see works of art that rded by guards with guns?

kers Coalition (A.W.C.) is continuing its form the art world structure. Here are some ge it is fighting for:

only one "pay day" each week, instead of only day, at all museums in the country.

tralize all cultural institutions into the nd minority areas of this city and to encourage ges this process may bring about in what we as "culture."

about fair representation of black and puerto tists in the museums of this city and to give d puerto rican artists the encouragement which ent museum-gallery system has failed to give.

artists a place in running our museums and to artists the same resale and revenue privileges work as are available to writers and composers.

about fair treatment of women artists and of without galleries.

e free unstructured alternatives to museums, to England's arts labs, where cultural precon- can be suspended.

MEETINGS AND HELP US REACH THESE AND OTHER IGH T O'CLOCK EVERY MONDAY EVENING AT 729 R OF WAVERLY PLACE, SECOND FLOOR. FOR MORE NE 982-1500.

The late political justice actions in Revolution submit inclusion Museum approach And around protest of what it saw as the museum's implicit support of the Vietnam war,

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.

artists attack moma

by

Alex Gross

THE EAST VILLAGE OTHER

JAN 24, 1969

with MoMA's the 1968 My dies" is S troops. of its e poster.

Demonstrations against the war in Vietnam and Cambodia continued at MoMA in

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.

DOCUMENTS 1

S

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 THEM. THEY WILL NOT BE THE PROPERTY 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

ORDERERS, THE DIRECTORSHIP IS ONLY THE RESULT OF A PROCESS CONTROLLED 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 VOTE. CHAOS IS AN INTRINSIC PART OF OUR ORDER- CREATION.

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."



The late

as the museum's implicit support of the vietnam war,

artists attack moma

by Alex Gross
THE EAST VILLAGE OTHER
JAN 24, 1969

with MoMA's "the 1968 Mycenaean Troops" is a poster of its own.

Demonstrations against the war in Vietnam and Cambodia continued at MoMA in

WE DEMAND

1. The immediate cancellation of the forthcoming "Harlem On My Mind" exhibition opening January 19, 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!

MUSEUM IS LOCATED AT 11 WEST FIFTH THIRD STREET.
Every 9 onwards the Museum of "Modern" Art is days. It is free because the Art Workers Coalition ought to make it free. It is free because cultural revolution in this country requires free and that the functions of all cultural institutions, along with the very definition of "culture", be expanded to keep pace with a changing world that is the point of a culture that can only be seen by a paying public to see works of art that are guarded by guards with guns?
The Art Workers Coalition (A.W.C.) is continuing its fight for the art world structure. Here are some of the things it is fighting for:
- only one "pay day" each week, instead of only once a month, at all museums in the country.
- to decentralize all cultural institutions into the inner city and minority areas of this city and to encourage the development of this process may bring about in what we call "culture."
- about fair representation of black and puertorican artists in the museums of this city and to give puertorican artists the encouragement which the present museum-gallery system has failed to give.
- to give artists a place in running our museums and to give artists the same resale and revenue privileges which are available to writers and composers.
- about fair treatment of women artists and of artists without galleries.
- to provide free unstructured alternatives to museums, such as England's arts labs, where cultural production can be suspended.
MEETINGS AND HELP US REACH THESE AND OTHER GOALS: EVERY MONDAY EVENING AT 7:29 P.M. IN THE LOBBY OF WAVERLY PLACE, SECOND FLOOR. FOR MORE INFORMATION CALL 982-1500.

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.

DOCUMENTS 1

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 THEM. THEY WILL NOT BE THE PROPERTY 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 DONORS, THE DIRECTORSHIP IS ONLY THE RESULT OF A PROCESS INITIATED 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 VOTE. CHAOS IS AN INTRINSIC PART OF OUR ORDER- CREATION.

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."



The late

WE DEMAND

artists attack moma

by Alex Gross THE EAST VILLAGE OTHER JAN 24, 1969

with MoMA's "The 1968 My... is... S troops. of its e poster.

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

18

against the war in Vietnam and Cambodia continued at MoMA in

Modern Art
9 Circle 5-8900
No.

DOCUMENTS 1

S

Valid only when signed. Non-transferable.

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

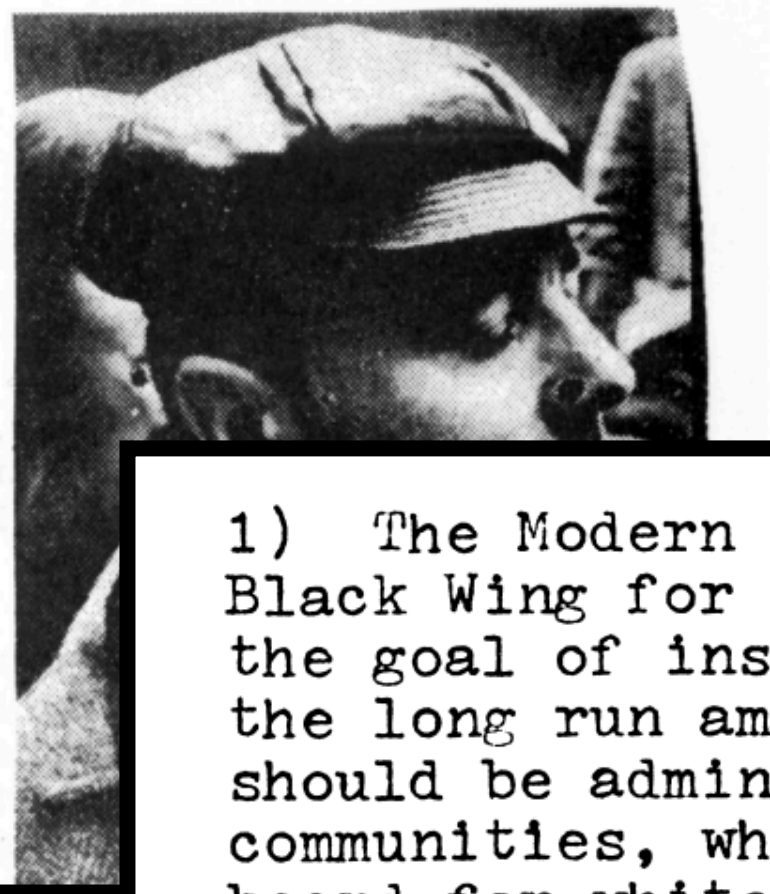
THE DIRECTORS OF THE "MUSEUM" WILL BE REPRESENTATIVES OF THE ARTISTS - ELECTED BY THEM. THEY WILL NOT BE THE PROPERTY OF TRUSTEES AND STOCKHOLDERS.

IF THE MUSEUM IS TO BE A LIVE INSTITUTION, EVEN AS THE MONEY NECESSARY FOR ITS GROWTH COMES FROM SINCERE PATRONS AND

ORDERERS, THE DIRECTORSHIP IS ONLY THE RESULT OF A PROCESS INITIATED BY THE ARTISTS- ALL OF THEM- WITHOUT ANY POSSIBLE DISCRIMINATION ALONG THE PETRIFIED CONCEPTS OF AGE, RACE, RELIGION, NATIONALITY AND IDEOLOGY. JUST REGISTER YOURSELF

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."



- 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.

YOUR
ON.

WE DEMAND

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

18

DOCUMENTS 1

S

Valid only when signed. Non-transferable.

A THE "MUSEUM" BELONGS TO ALL THE LIVING ARTISTS WHO WISH

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 Commission on Artists' Relations is not a substitute for the immediate need for public hearing open to all. Therefore, as we have previously indicated we have no alternative but to proceed with other arrangements providing 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 the future -- provided that you are able to offer concrete answers concerning the following points, all of which 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.
5. The Museum should be open on at least two evenings until midnight and admission should be free at all times.

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

18

The late

JANUARY 4, 1969
Museum Show

ing to move until they permitted to confer Bates Lowry, the museum director. After a long talk in the director's office on the fifth floor, the sculptor announced that the museum had agreed to the work in storage. Lowry said he had agreed to meet with the artist and his friends again on a date for a discussion with the best to initiate "an dialogue." He said the artist had raised some interesting points on the problem "between any institution and the artist and the



IF THE MUSEUM IS TO BE A LIVE INSTITUTION, EVEN AS THE MONEY NECESSARY FOR ITS GROWTH COMES FROM SINCERE PATRONS AND

ORDERERS, THE DIRECTORSHIP IS ONLY THE RESULT OF A PROCESS ORATED BY THE ARTISTS- ALL OF THEM- WITHOUT ANY POSSIBLE DISCRIMINATION ALONG THE PETRIFIED CONCEPTS OF AGE, RACE, REGION, NATIONALITY AND IDEOLOGY. JUST REGISTER YOURSELF

YOUR
ON.

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.

DOCUMENTS 1

S

Valid only when signed. Non-transferable.

A THE "MUSEUM" BELONGS TO ALL THE LIVING ARTISTS WHO WISH

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 Commission on Artists' Relations is not a substitute for the immediate need for public hearing open to all. Therefore, as we have previously indicated we have no alternative but to proceed with other arrangements providing 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 the future -- provided that you are able to offer concrete answers concerning the following points, all of which 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.
5. The Museum should be open on at least two evenings until midnight and admission should be free at all times.

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

18

The late

JANUARY 4, 1969
Museum Show

ing to move until they permitted to confer Bates Lowry, the museum director. After a long talk in the director's office on the fifth floor, the sculptor announced that the museum had agreed to the work in storage. Lowry said he had agreed to meet with the artist and his friends again on a date for a discussion with the best to initiate "an dialogue." He said the artist had raised some interesting points on the problem "between any institution and the artist and the



IF THE MUSEUM IS TO BE A LIVE INSTITUTION, EVEN AS THE MONEY NECESSARY FOR ITS GROWTH COMES FROM SINCERE PATRONS AND

ORDERS, THE DIRECTORSHIP IS ONLY THE RESULT OF A PROCESS ORATED BY THE ARTISTS- ALL OF THEM- WITHOUT ANY POSSIBLE DISCRIMINATION ALONG THE PETRIFIED CONCEPTS OF AGE, RACE, REGION, NATIONALITY AND IDEOLOGY. JUST REGISTER YOURSELF

YOUR
ON.

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.

Artists Threaten Sit-in at the

A THE "MUSEUM" BELONGS TO ALL THE LIVING ARTISTS WHO WISH

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 Committee on Artists' Relations is not a substitute for the immediate need for public hearing open to all. Therefore, as we have previously indicated we have no alternative but to proceed with other arrangements providing for an open hearing to allow anybody the opportunity to express views concerning the Museum's relationship to artists and society.

JANUARY 4, 1969
Museum Show

ing to move until they permitted to confer Bates Lowry, the museum director. After an long talk in the director's office on the fifth floor, the sculptor announced that the museum had agreed to the work in storage. Lowry said he had agreed to meet with the



The late

IF THE MUSEUM IS TO BE A LIVE INSTITUTION, EVEN AS THE MONEY NECESSARY FOR ITS GROWTH COMES FROM SINCERE PATRONS AND

ORDERS, THE DIRECTORSHIP IS ONLY THE RESULT OF A PROCESS ORATED BY THE ARTISTS- ALL OF THEM- WITHOUT ANY POSSIBLE CRIMINATION ALONG THE PETRIFIED CONCEPTS OF AGE, RACE, REGION, NATIONALITY AND IDEOLOGY. JUST REGISTER YOURSELF

YOUR
ON.

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.

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.

Takis Vassilakis,

18

Artists Threaten Sit-in at the

A THE "MUSEUM" BELONGS TO ALL THE LIVING ARTISTS WHO WISH

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 Committee on Artists' Relations is not a substitute for the immediate need for public hearing open to all. Therefore, as we have previously indicated we have no alternative but to proceed with other arrangements providing for an open hearing to allow anybody the opportunity to express views concerning the Museum's relationship to artists and society.

JANU
useu
g to m
permitt
Bates Lo
directo
ong talk in the direc
office on the fifth floor,
ulptor announced that
useum had agreed to
the work in storage.
Lowry said he had
reed to meet with the

NEW VOLCANO FOUND UNDER MODERN MUSEUM

by ALEX GROSS

IF THE MUSEUM IS TO BE A LIVE INSTITUTION, EVEN AS THE MONEY
ITS GROWTH COMES FROM SINCERE PATRONS AND
DIRECTORSHIP IS ONLY THE RESULT OF A PROCESS
E ARTISTS- ALL OF THEM- WITHOUT ANY POSSIBLE
ALONG THE PETRIFIED CONCEPTS OF AGE, RACE,
ION, NATIONALITY AND IDEOLOGY. JUST REGISTER YOURSELF

Attach. 4

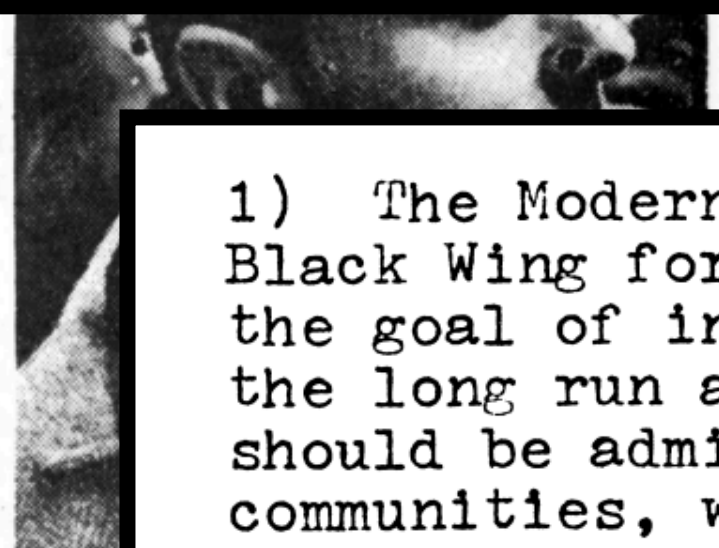
Return Address: See below

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.



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.

Takis Vassilakis,

YOUR
ON.

18

Artists Threaten Sit-in at the

A THE "MUSEUM" BELONGS TO ALL THE LIVING ARTISTS WHO WISH

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 Committee on Artists' Relations is not a substitute for the immediate need for public hearing open to all. Therefore, as we have previously indicated we have no alternative but to proceed with other arrangements providing for an open hearing to allow anybody the opportunity to express views concerning the Museum's relationship to artists and society.

JANU
useu

g to m
permi
Bates L
directo
ong talk in the direc-
office on the fifth floor,
ulptor announced that
useum had agreed to
the work in storage.
Lowry said he had
reed to meet with the

NEW VOLCANO FOUND UNDER MODERN MUSEUM

by ALEX GROSS

IF THE MUSEUM IS TO BE A LIVE INSTITUTION, EVEN AS THE MONEY
ITS GROWTH COMES FROM SINCERE PATRONS AND
DIRECTORSHIP IS ONLY THE RESULT OF A PROCESS
THE ARTISTS- ALL OF THEM- WITHOUT ANY POSSIBLE
ALONG THE PETRIFIED CONCEPTS OF AGE, RACE,
GION, NATIONALITY AND IDEOLOGY. JUST REGISTER YOURSELF

YOUR
ON.

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.

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 by a board for white artists.

2) A permanent wing should be set up for unknown artists, and a coterie but with odd, what is now considered

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.

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.

Takis Vassilakis,

18

Artists Threaten Sit-in at the

A THE "MUSEUM" BELONGS TO ALL THE LIVING ARTISTS WHO WISH

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 Committee on Artists' Relations is not a substitute for the immediate need for public hearing open to all. Therefore, as we have previously indicated we have no alternative but to proceed with other arrangements providing for an open hearing to allow anybody the opportunity to express views concerning the Museum's relationship to artists and society.

JANU
useu

g to m
permi
Bates L
directo
ong talk in the direc-
office on the fifth floor,
ulptor announced that
useum had agreed to
the work in storage.
Lowry said he had
reed to meet with the

NEW VOLCANO FOUND UNDER MODERN MUSEUM

by ALEX GROSS

IF THE MUSEUM IS TO BE A LIVE INSTITUTION, EVEN AS THE MONEY
ITS GROWTH COMES FROM SINCERE PATRONS AND
DIRECTORSHIP IS ONLY THE RESULT OF A PROCESS
THE ARTISTS- ALL OF THEM- WITHOUT ANY POSSIBLE
ALONG THE PETRIFIED CONCEPTS OF AGE, RACE,
GION, NATIONALITY AND IDEOLOGY. JUST REGISTER YOURSELF

YOUR
ON.

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:

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 by a board for white artists.

2) A permanent wing should be set up for unknown artists, and a coterie but with odd, what is now considered

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.

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.

Takis Vassilakis,

**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.

Threaten Sit-in at the

A THE "MUSEUM" BELONGS TO ALL THE LIVING ARTISTS WHO WISH

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 Committee on Artists' Relations is not a substitute for the immediate need for public hearing open to all. Therefore, as we have previously indicated we have no alternative but to proceed with other arrangements providing for an open hearing to allow anybody the opportunity to express views concerning the Museum's relationship to artists and society.

JANU
useu

g to m
permi
Bates L
directo
ong talk in the direc-
office on the fifth floor,
sculptor announced that
useum had agreed to
the work in storage.
Lowry said he had
agreed to meet with the

NEW VOLCANO FOUND UNDER MODERN MUSEUM

by ALEX GROSS

IF THE MUSEUM IS TO BE A LIVE INSTITUTION, EVEN AS THE MONEY
ITS GROWTH COMES FROM SINCERE PATRONS AND
DIRECTORSHIP IS ONLY THE RESULT OF A PROCESS
THE ARTISTS- ALL OF THEM- WITHOUT ANY POSSIBLE
ALONG THE PETRIFIED CONCEPTS OF AGE, RACE,
GION, NATIONALITY AND IDEOLOGY. JUST REGISTER YOURSELF

YOUR
ON.

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:

**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.

Takis V

TH

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 by a board for white artists.

2) A permanent wing should be set up for unknown artists, and a coterie but with odd, what is now considered

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.

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.

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.

A THE "MUSEUM" BELONGS TO ALL THE LIVING ARTISTS WHO WISH

February 22, 1969

Mr. Bates Lowry, Director
Museum of Modern Art
11 West 53rd St.

DEMONSTRATE OUR STRENGTH AT MOMA!

37

March 10, 1969*

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

Dear Mr. Lowry:

**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.

NEW VOLCANO FOUND UNDER MODERN MUSEUM

by ALEX GROSS

JANU

useu

g to m
permitt
Bates Lo
directo
ong talk in the direc-
office on the fifth floor,
ulptor announced that
useum had agreed to
the work in storage.
Lowry said he had
reed to meet with the

Attach. 4
below

IF THE MUSEUM IS TO BE A LIVE INSTITUTION, EVEN AS THE MONEY

ITS GROWTH COMES FROM SINCERE PATRONS AND

DIRECTORSHIP IS ONLY THE RESULT OF A PROCESS

THE ARTISTS- ALL OF THEM- WITHOUT ANY POSSIBLE

ALONG THE PETRIFIED CONCEPTS OF AGE, RACE,

ION, NATIONALITY AND IDEOLOGY. JUST REGISTER YOURSELF

YOUR
ON.

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 by a board for white artists

2) A permanent wing should be set up for unknown artists, and a coterie but with odd, what is now considered

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.

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.

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.

Takis V

TH

A THE "MUSEUM" BELONGS TO ALL THE LIVING ARTISTS WHO WISH

February 22, 1969

Mr. Bates Lowry, Director
Museum of Modern Art
11 West 53rd St.

DEMONSTRATE OUR STRENGTH AT MOMA!

37

March 10, 1969*

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

Dear Mr. Lowry:

**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.

NEW VOLCANO FOUND

The Museum of Modern Art

To THE STAFF
From BATES LOWRY
Date March 24, 1969

Attach. 4
below

the goal of inspiring a higher creative level in
the long run among these communities. This wing
should be administered
communities, who should
board for white artists

2) A permanent wing sh
unknown artists, and a
to keep it filled not w
coterie but with odd, c
what is now considered

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.

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.

IF THE MUSEUM IS TO BE A LIVE INSTITUTION, EVEN AS THE MONEY
ITS GROWTH COMES FROM SINCERE PATRONS AND

ONLY THE RESULT OF A PROCESS
THEM- WITHOUT ANY POSSIBLE
D CONCEPTS OF AGE, RACE,
Y. JUST REGISTER YOURSELF

permanent
ists, with

YOUR
ON.

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.

Takis V

TH

A THE "MUSEUM" BELONGS TO ALL THE LIVING ARTISTS WHO WISH

February 22, 1969

Mr. Bates Lowry, Director
Museum of Modern Art
11 West 53rd St.

**DEMONSTRATE
OUR STRENGTH
AT MOMA!**

37

March 10, 1969*

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

Dear Mr. Lowry:

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

ARE ASKED TO COME TO THE MUSEUM OF MODERN ART

21 WEST 53RD STREET

ON SUNDAY, MARCH 30TH.

NEW VOLCANO FOUND

The Museum of Modern Art

To THE STAFF
From BATES LOWRY
Date March 24, 1969

Attach. 4
below

the goal of inspiring a higher creative level in
the long run among these communities. This wing
should be administered
communities, who should
board for white artists

2) A permanent wing sh
unknown artists, and a
to keep it filled not w

The Museum of Modern Art

To The Staff
From Bates Lowry
Date March 18, 1969

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

open free of charge

also remain open until
week.

CALLLED ARE THESE:

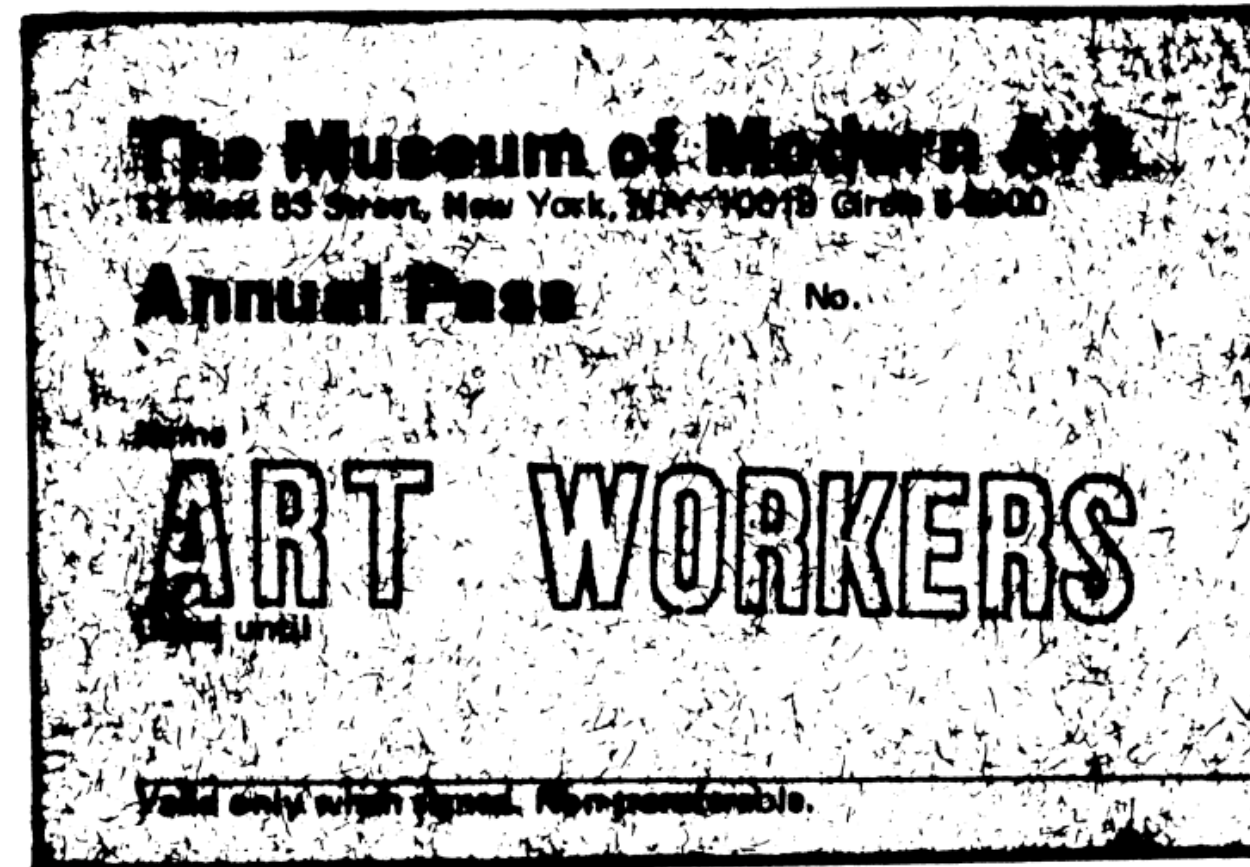
WORKERS TO USE ALL MUSEUM FACILITIES:

ARTISTS:

THEIR ACTIVITIES INTO ALL AREAS AND

4) TO DEMAND FREE ADMISSION ON BEHALF OF ANYONE WISHING IT;

5) TO DEMAND ACCESS TO MUSEUM POLICY-MAKING ON BEHALF OF ART WORKERS.



A THE "MUSEUM" BELONGS TO ALL THE LIVING ARTISTS WHO WISH

February 22, 1969

Mr. Bates Lowry, Director
Museum of Modern Art
11 West 53rd St.

DEMONSTRATE OUR STRENGTH AT MOMA!

37

March 10, 1969*

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

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.

ON SUNDAY, MARCH 30TH.

NEW VOLCANO FOUND

The Museum of Modern Art

To THE STAFF
From BATES LOWRY
Date March 24, 1969

Attach. 4
below

the goal of inspiring a higher creative level in the long run among these communities. This wing should be administered by a board for white artists

2) A permanent wing should be reserved for unknown artists, and a board to keep it filled not with

The Museum of Modern Art

To The Staff
From Bates Lowry
Date March 18, 1969

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

open free of charge

also remain open until

CALLER ARE THESE:

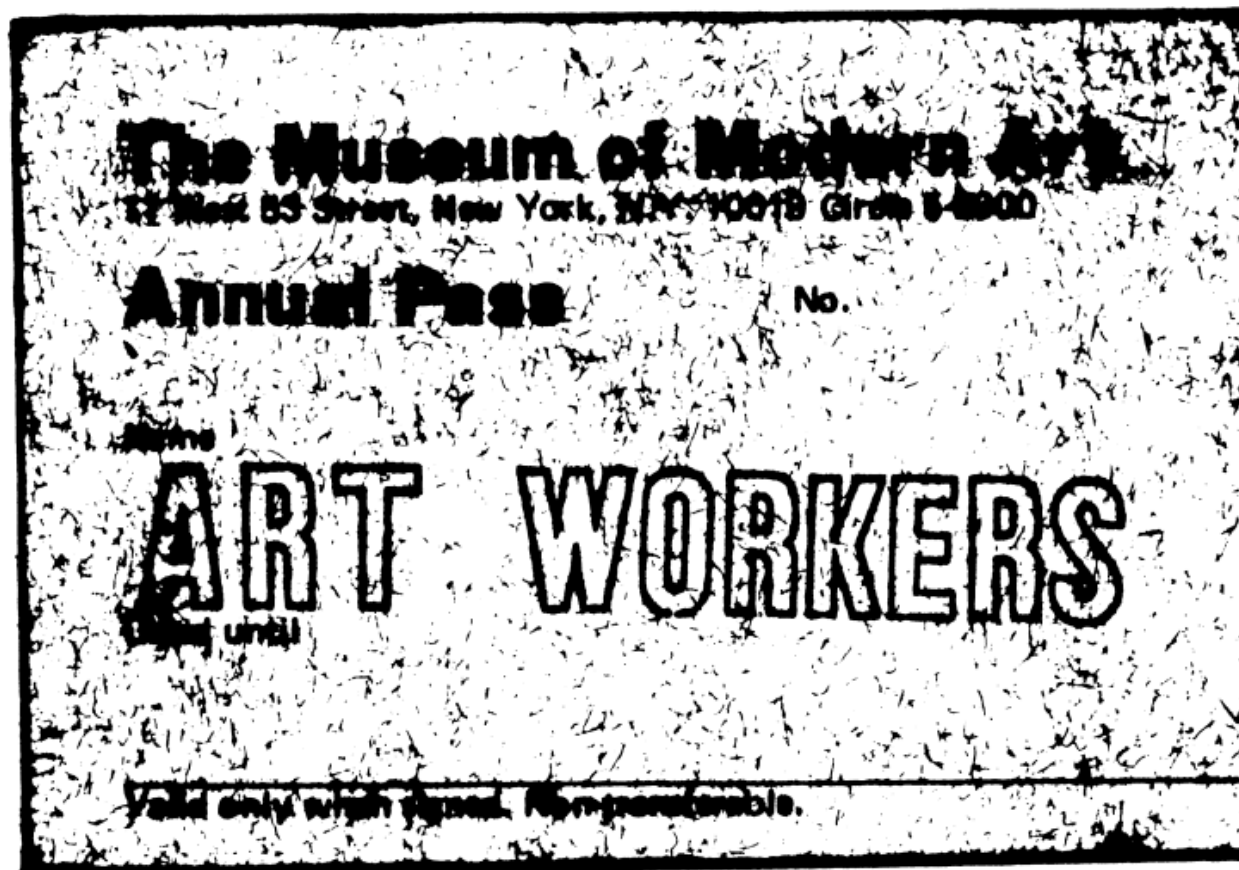
WORKERS TO USE ALL MUSEUM FACILITIES:

ARTISTS;

THEIR ACTIVITIES INTO ALL AREAS AND

4) TO DEMAND FREE ADMISSION ON BEHALF OF ANYONE WISHING IT;

5) TO DEMAND ACCESS TO MUSEUM POLICY-MAKING ON BEHALF OF ART WORKERS.



A THE "MUSEUM" BELONGS TO ALL THE LIVING ARTISTS WHO WISH

February 22, 1969

Mr. Bates Lowry, Director
Museum of Modern Art
11 West 53rd St.

DEMONSTRATE OUR STRENGTH AT MOMA!

37

March 10, 1969*

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

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.

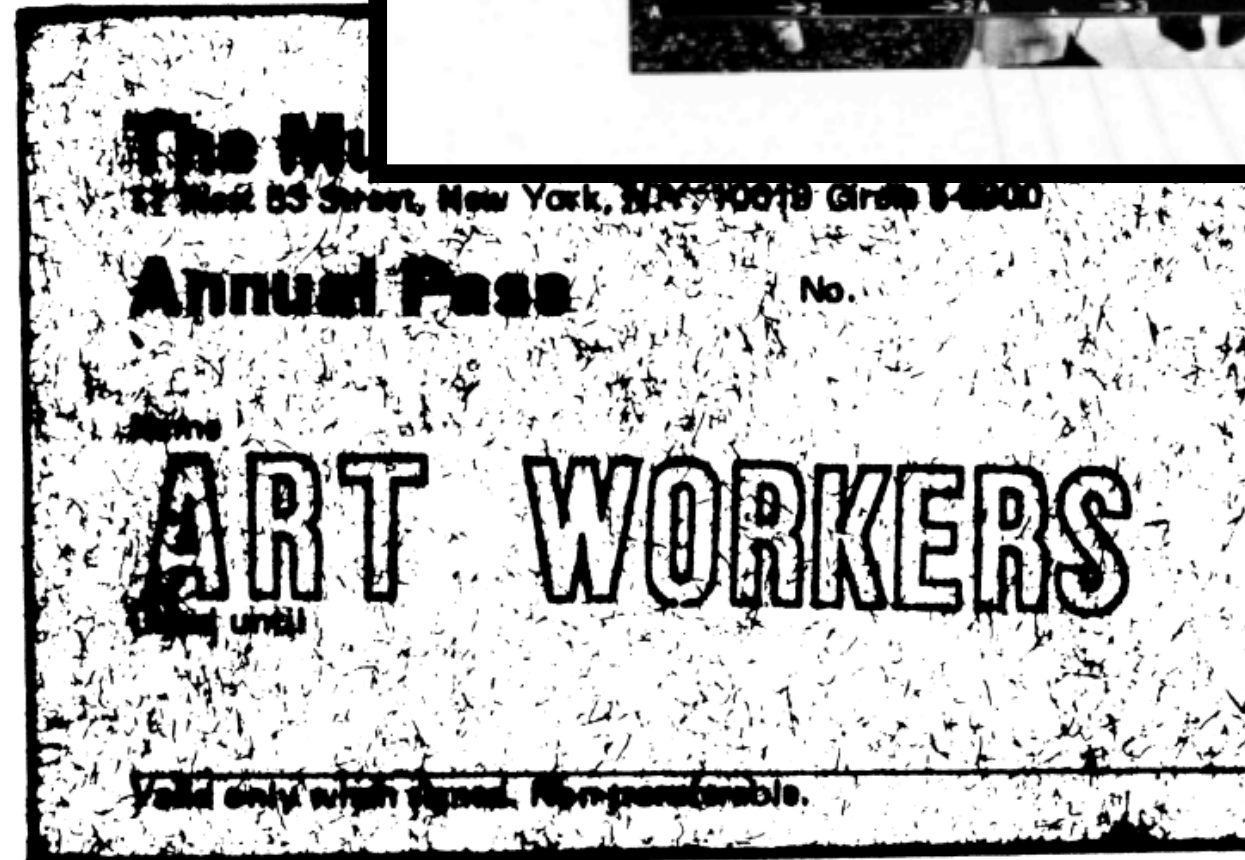
ON SUNDAY, MARCH 30TH.

NEW

To THE S
From BATES
Date March

Attach. 4
below

IF THE MUSEUM IS TO BE A LIVE INSTITUTION, EVEN AS THE MONEY



also remain open until
week.

CALLER ARE THESE:

WORKERS TO USE ALL MUSEUM FACILITIES:
ARTISTS;
THEIR ACTIVITIES INTO ALL AREAS AND

- 4) TO DEMAND FREE ADMISSION ON BEHALF OF ANYONE WISHING IT;
- 5) TO DEMAND ACCESS TO MUSEUM POLICY-MAKING ON BEHALF OF ART WORKERS.

A THE "MUSEUM" BELONGS TO ALL THE LIVING ARTISTS WHO WISH

February 22, 1969

Mr. Bates Lowry, Director
Museum of Modern Art
11 West 53rd St.

DEMONSTRATE OUR STRENGTH AT MOMA!

37

March 10, 1969*

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

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.

ON SUNDAY, MARCH 30TH.

NEW

To THE ST
From BATES
Date March

Attach. 4
below

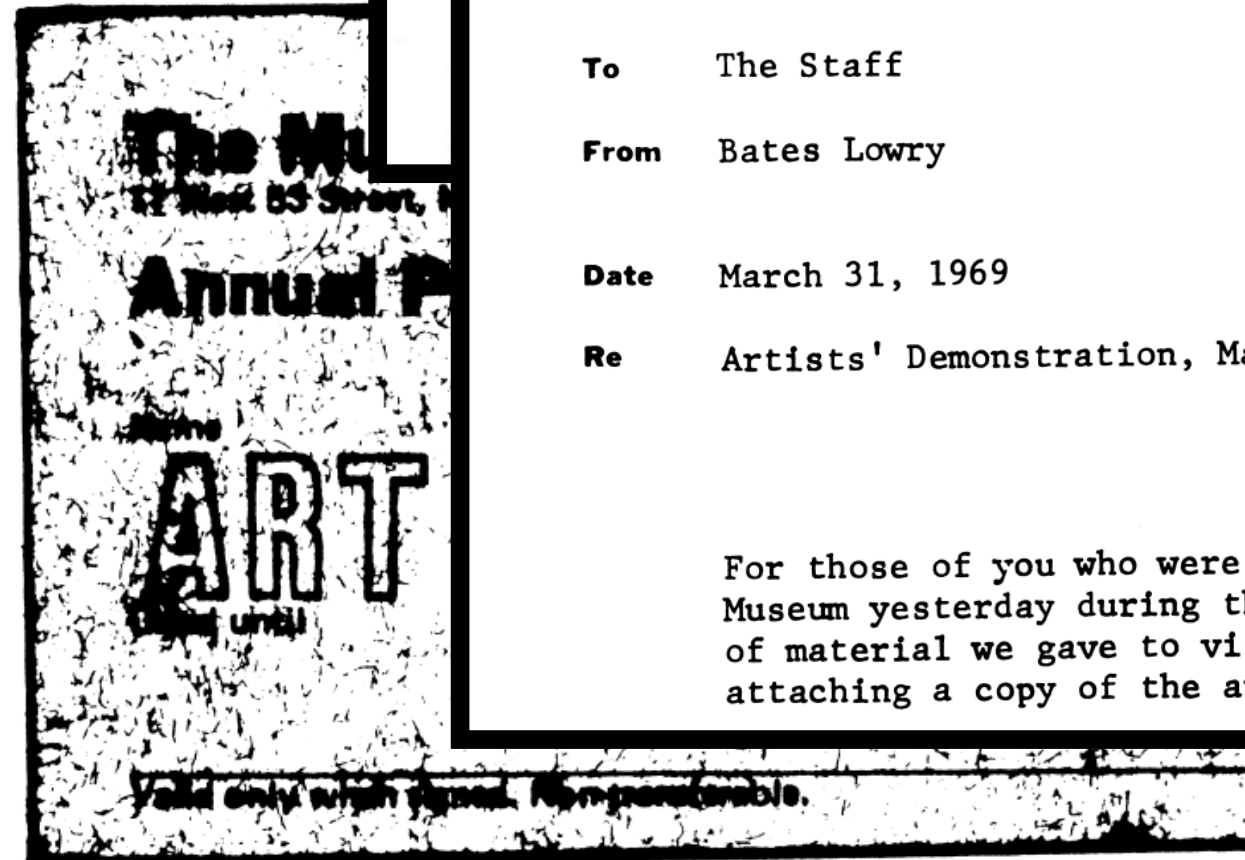
IF THE MUSEUM IS TO BE A LIVE INSTITUTION, EVEN AS THE MONEY



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.



THEIR ACTIVITIES INTO ALL AREAS AND

- 4) TO DEMAND FREE ADMISSION ON BEHALF OF ANYONE WISHING IT;
- 5) TO DEMAND ACCESS TO MUSEUM POLICY-MAKING ON BEHALF OF ART WORKERS.

February 22, 1969

Mr. Ba
Museum
11 Wes

THE NEW YORK TIMES, MONDAY, MARCH 31, 1969

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.

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.

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.

ON SUNDAY, MARCH 30TH.

NEW

THE S
BATES
March

52



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.



Valid only with signal, non-transferable.

THEIR ACTIVITIES INTO ALL AREAS AND

- 4) TO DEMAND FREE ADMISSION ON BEHALF OF ANYONE WISHING IT;
- 5) TO DEMAND ACCESS TO MUSEUM POLICY-MAKING ON BEHALF OF ART WORKERS.

February 22, 1969

NEW

Mr. Ba
Museum
11 Wes

THE NEW YORK TIMES, MONDAY, MARCH 31, 1969

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.

public hearing were possible, and called for a long period of paying visitors. He said he hoped to be inconvenient. An independent of about 35 critics, his dealers and Lowry said in relation between artists. Its announced this. Yesterday carried signs in the Museum of Modern Art's perspective for "Now," "D Moma"), but about and talking.

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 ADMIS
AT MODERN M
NEW YORK
There is now free
at the Modern Mu



The Museum of Modern Art

The Staff

Bates Lowry

March 31, 1969

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.

Attached is a statement we handed out on Saturday, March 30, when about 25 representatives of the protesting artists appeared at the Museum demanding free admission. While some 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 following 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.

ON SUNDAY, MARCH 30TH.

Valid only with signed, non-transferable.

THEIR ACTIVITIES INTO ALL AREAS AND

- 4) TO DEMAND FREE ADMISSION ON BEHALF OF ANYONE WISHING IT;
- 5) TO DEMAND ACCESS TO MUSEUM POLICY-MAKING ON BEHALF OF ART WORKERS.

A THE "MUSEUM" BELONGS TO ALL THE LIVING ARTISTS WHO WISH

IF THE MUSEUM IS TO BE A LIVE INSTITUTION, EVEN AS THE MONEY

February 22, 1969

NEW

Mr. Ba
Museum
11 Wes

THE NEW YORK TIMES, MONDAY, MARCH 31, 1969

MODERN MUSEUM

public hearin
sion were
sible, and ca

In a long le
aying visi
id he hop
e inconven

An indep
about 35
ritics, his
ealers and
owry said
elation bet
rtists. Its r
nounced this

Yesterday
arried signs
um of Mo
pective for
ow," "D
oma"), bu
out and t
g.

aturday, Ma
sting artis
ssion. Whi
their inter
itted free
denied them

lobby the
ces that the group
in the Museum's
:00 p.m. Admission
t day.

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 ADMIS
AT MODERN M
NEW YORK
There is now free
at the Modern Mu



The Museum of Modern Art

The Staff

Bates Lowry

March 31, 1969

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 NEW YORK TIMES, SATURDAY, MAY 3, 1969

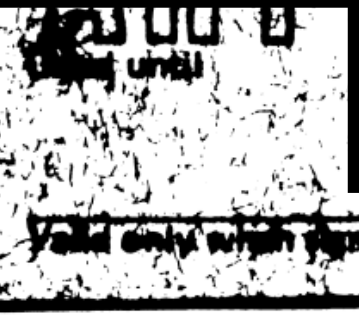
By GRACE GLUECK

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.



Valid only with signal. Non-transferable.

THEIR ACTIVITIES INTO ALL AREAS AND

ON SUNDAY, MARCH 30TH.

- 4) TO DEMAND FREE ADMISSION ON BEHALF OF ANYONE WISHING IT;
- 5) TO DEMAND ACCESS TO MUSEUM POLICY-MAKING ON BEHALF OF ART WORKERS.

A THE "MUSEUM" BELONGS TO ALL THE LIVING ARTISTS WHO WISH

IF THE MUSEUM IS TO BE A LIVE INSTITUTION, EVEN AS THE MONEY

February 22, 1969

NEW

Mr. Ba
Museum
11 Wes

THE NEW YORK TIMES, MONDAY, MARCH 31, 1969

MODERN MUSEUM

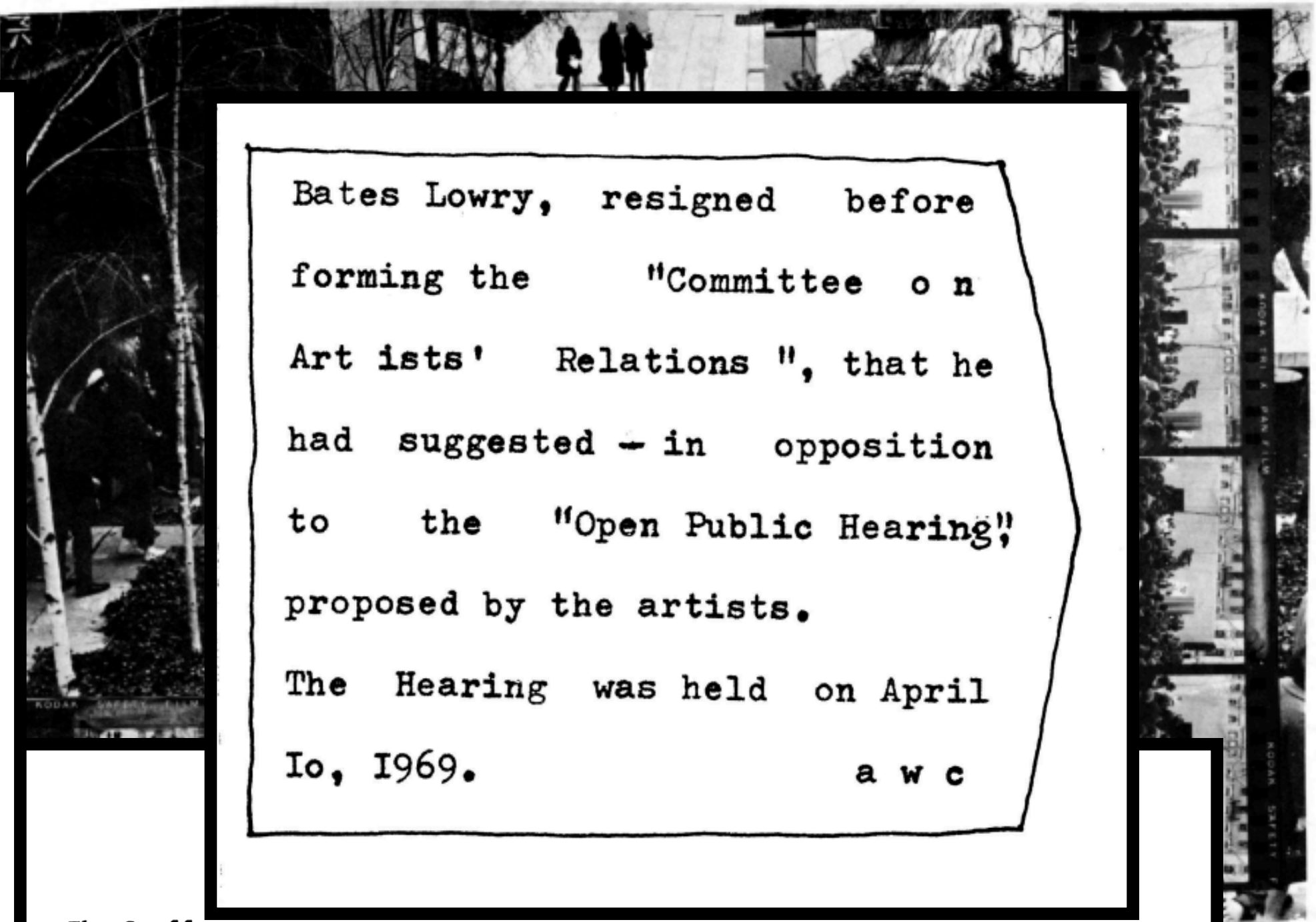
public hearin
sion were
sible, and ca
In a long le
aying visi
id he hop
e inconven
An indep
about 35
ritics, his
ealers and
owry said
elation bet
rtists. Its r
nounced this
Yesterday
arried sign
um of Mo
pective for
ow," "D
oma"), bu
out and t
g.

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 ADMIS
AT MODERN M
NEW YORK
There is now free
at the Modern Mu



Bates Lowry, resigned before forming the "Committee on Artists' Relations", that he had suggested - in opposition to the "Open Public Hearing" proposed by the artists. The Hearing was held on April 10, 1969. a w c

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.

aturday, Ma
sting artis
ssion. Whi
their inter
itted free
denied them

lobby the
ces that the group
in the Museum's
:00 p.m. Admission
t day.

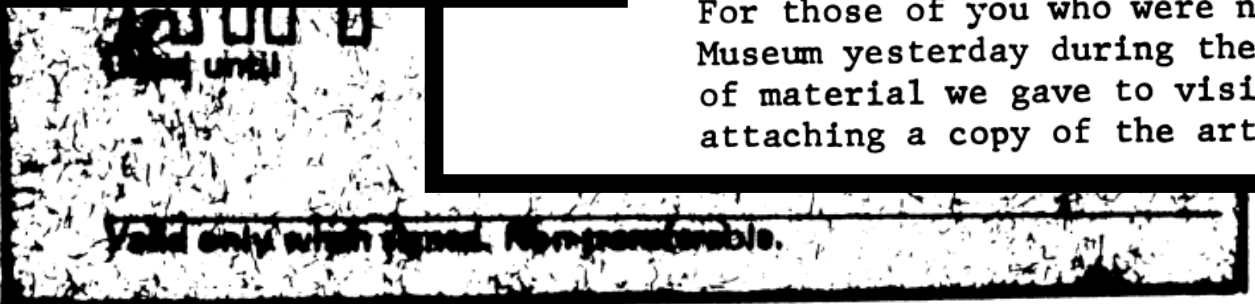
The Staff

Bates Lowry

March 31, 1969

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.



THEIR ACTIVITIES INTO ALL AREAS AND

ON SUNDAY, MARCH 30TH.

- 4) TO DEMAND FREE ADMISSION ON BEHALF OF ANYONE WISHING IT;
- 5) TO DEMAND ACCESS TO MUSEUM POLICY-MAKING ON BEHALF OF ART WORKERS.

A THE "MUSEUM" BELONGS TO ALL THE LIVING ARTISTS WHO WISH

IF THE MUSEUM IS TO BE A LIVE INSTITUTION, EVEN AS THE MONEY

February 22, 1969

NEW

Mr. Ba
Museum
11 Wes

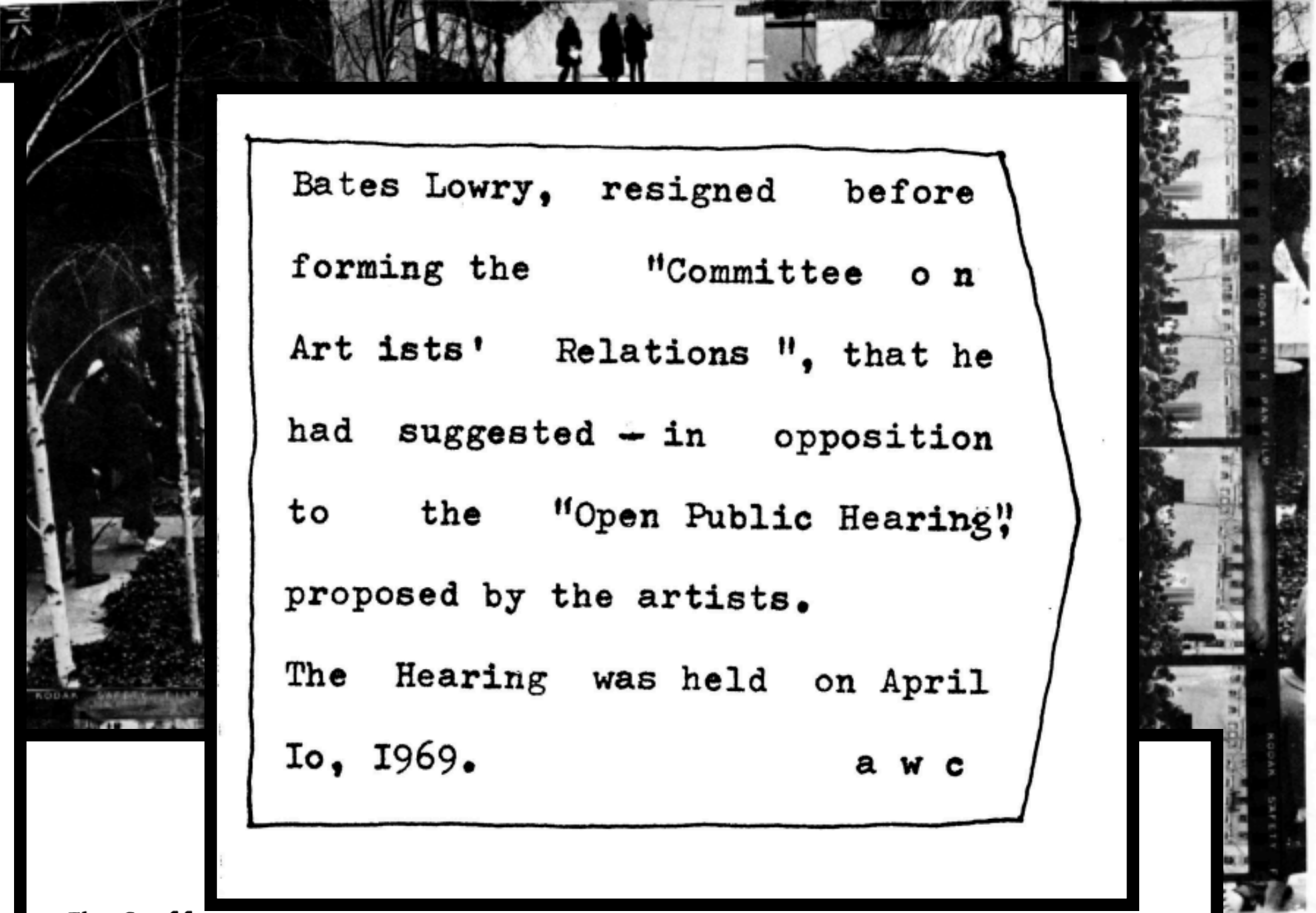
THE NEW YORK TIMES, MONDAY, MARCH 31, 1969

MODERN MUSEUM

public hearin
sion were
sible, and ca
In a long le
aying visi
id he hop
e inconven
An indep
about 35
ritics, his
ealers and
owry said
elation bet
rtists. Its r
nounced this
Yesterday
arried sign
um of Mo
pective for
ow," "D
oma"), bu
out and t
g.
aturday, Ma

**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 him-
self as one of the many citizens
concerned for reform in Amer-
ica's museums. If he has any
difficulty he should notify
EVO. The Museum is expected

April 16, 1969



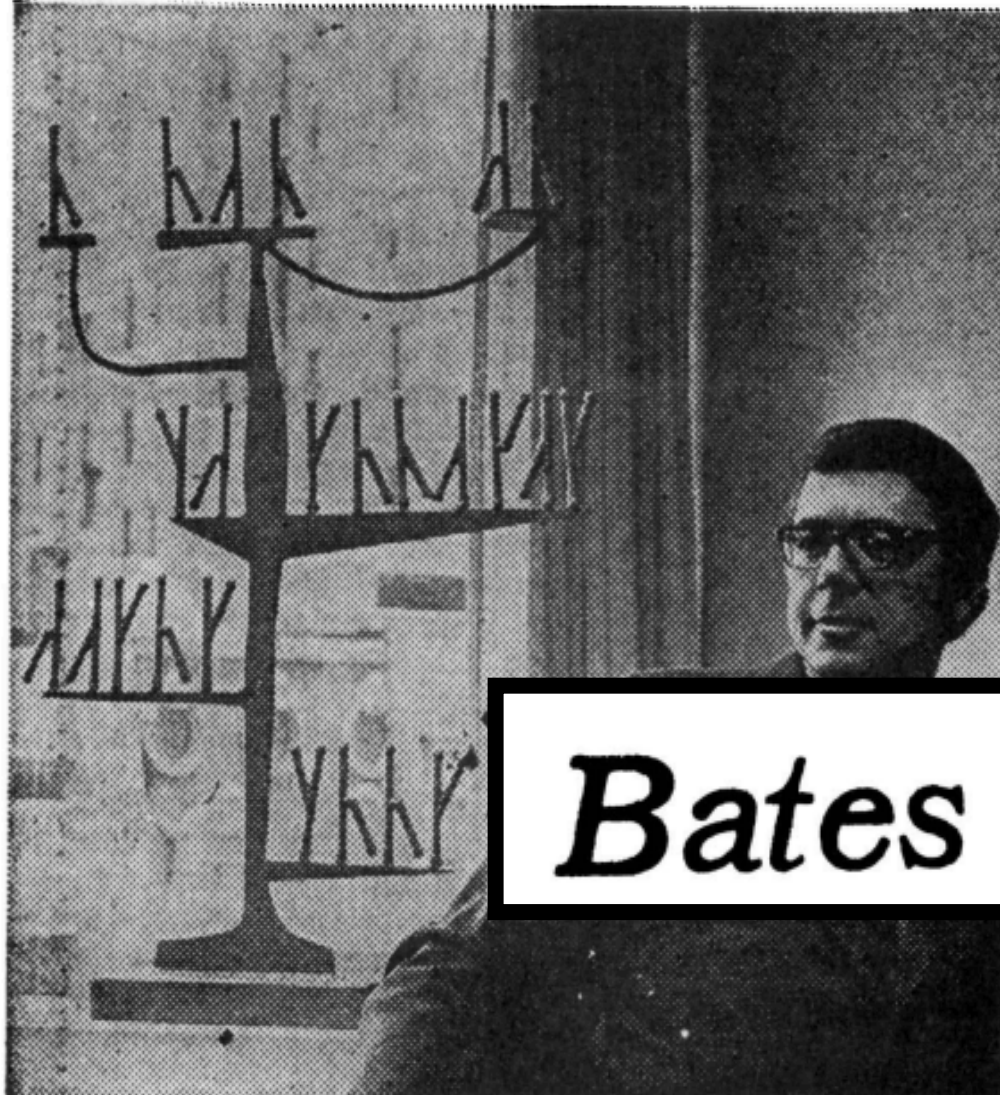
Bates Lowry, resigned before
forming the "Committee on
Artists' Relations", that he
had suggested - in opposition
to the "Open Public Hearing",
proposed by the artists.
The Hearing was held on April
10, 1969. a w c

The Staff
Bates Lowry

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 Calls Business to Rescue

lobby the
ces that the group
in the Museum's
:00 p.m. Admission
t day.

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.

Valid only with signal, non-transferable.

THEIR ACTIVITIES INTO ALL AREAS AND

ON SUNDAY, MARCH 30TH.

- 4) TO DEMAND FREE ADMISSION ON BEHALF OF ANYONE WISHING IT;
- 5) TO DEMAND ACCESS TO MUSEUM POLICY-MAKING ON BEHALF OF ART WORKERS.

Mr. Bates
Museum
11 West

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

Lowry
Of the



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.

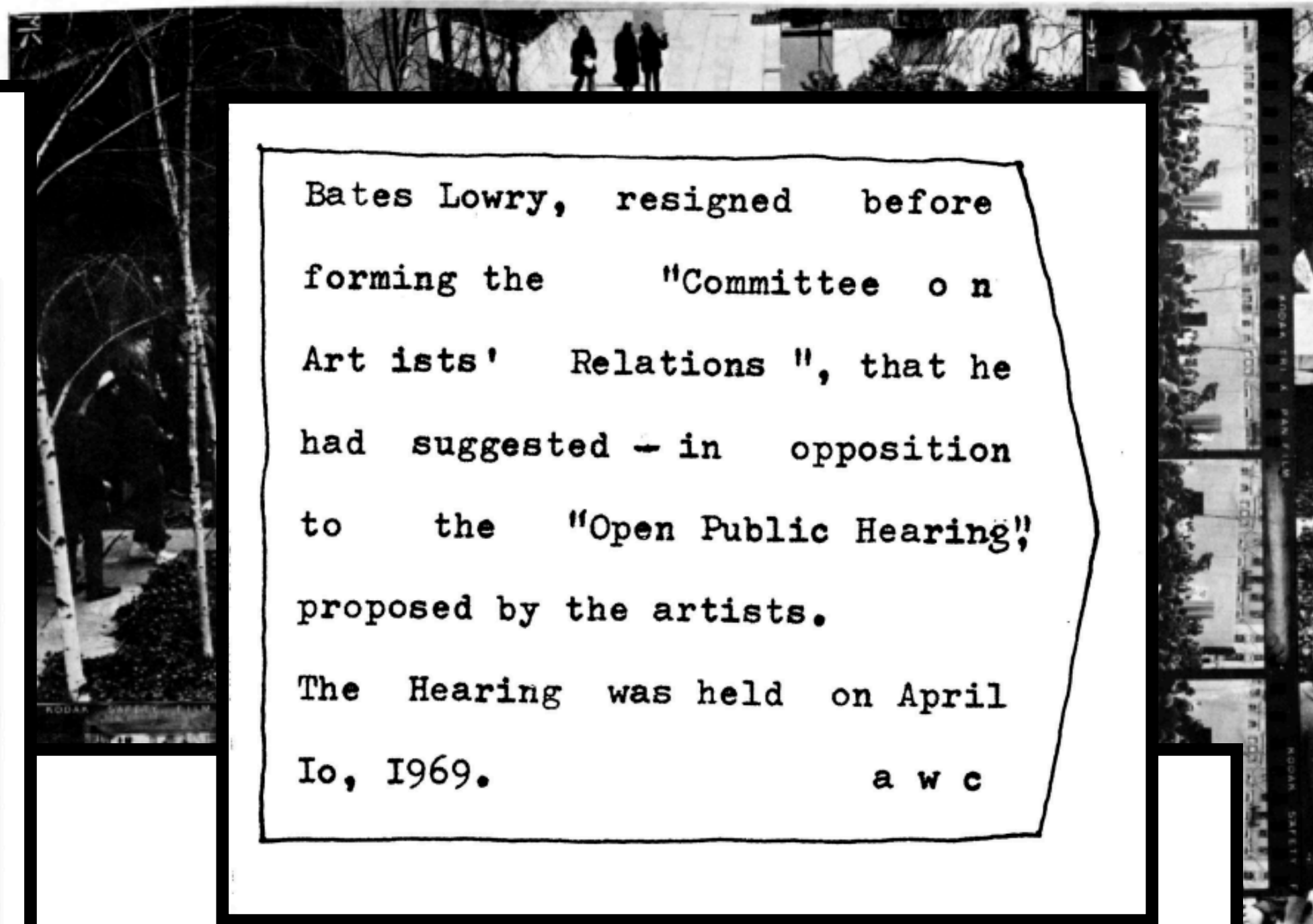
:00 p.m. Admission
t day.

ON SUNDAY, MARCH 30TH.

NEW

ON
EUM
VO)
admission
m. This
n to be
Sunday's
black
ors were
g in the
e Muse-
television
shing to
s should
a group
for free
guards
ed entry
ox office
home. He
ify him-
y citizens
in Amer-
has any
d notify
expected

April 16, 1969



The Staff

Bates Lowry

Bates Lowry, resigned before forming the "Committee on Artists' Relations", that he had suggested - in opposition to the "Open Public Hearing" proposed by the artists. The Hearing was held on April 10, 1969. a w c

Business to Rescue

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.

Valid only with signal. Non-transferable.

THEIR ACTIVITIES INTO ALL AREAS AND

- 4) TO DEMAND FREE ADMISSION ON BEHALF OF ANYONE WISHING IT;
- 5) TO DEMAND ACCESS TO MUSEUM POLICY-MAKING ON BEHALF OF ART WORKERS.

NEW

Mr. Bates
Museum
11 West

The Museum of Modern Art

July, 1969

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

13 DEMANDS

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

1. The Museum should hold a public hearing on the topic "The Museum's Relationship to Artists" which should conform to the recognized rules of public hearings.
2. A section of the Museum, under the direct control of the staff, should be devoted to showing the accomplishments of the Museum's activities should be extended to other communities. It should also encourage the formation of such groups and identify which these groups can identify.
3. A committee of artists with curatorial responsibilities should be set up annually to arrange exhibits.
4. The Museum should be open on two evenings a week and admission should be free at all times.
5. Artists should be paid a rental fee for the use of the Museum's galleries for their works.
6. The Museum should recognize an artist's right to display a work owned by the Museum in any exhibition other than one of the Museum's permanent collection.
7. 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.
8. 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.
9. The Museum should exhibit experimental works requiring unique environmental conditions at locations outside the Museum.
10. A section of the Museum should be permanently devoted to showing the works of artists without galleries.
11. The Museum should include among its staff persons qualified to handle the installation and maintenance of technological works.
12. The Museum should appoint a responsible person to handle any grievances arising from its dealings with artists.

The points raised this past winter by the Art Workers Coalition have been the subject of many hours of serious discussion by the members of the Museum staff among themselves and with other concerned individuals in the art community. This is an interim summary of the results of these talks at this time.

The Hearing was held on April 10, 1969. a w c

The Staff
Bates Lowry

Business to Rescue

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.

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.

7:00 p.m. Admission
free that day.

ON SUNDAY, MARCH 30TH.

- 4) TO DEMAND FREE ADMISSION ON BEHALF OF ANYONE WISHING IT;
- 5) TO DEMAND ACCESS TO MUSEUM POLICY-MAKING ON BEHALF OF ART WORKERS.

Valid only with signal. Non-transferable.

NEW

Mr. Bates
Museum
11 West

The Museum of Modern Art

July, 1969

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

13 DEMANDS

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

1. The Museum should hold a public hearing on the topic "The Museum's Relationship to Artists" which should conform to the recognized rules of public hearings.
2. A section of the Museum, under the direct control of artists, should be devoted to showing the accomplishments of artists and other communities. It should also encourage which these groups can identify.
3. A committee of artists with curatorial responsibilities should be set up annually to arrange exhibits.
4. The Museum should be open on two evenings a week. Admission should be free at all times.
5. Artists should be paid a rental fee for their works.
6. The Museum should recognize an artist's right to exhibit a work owned by the Museum in any exhibition other than one of the Museum's permanent collection.
7. 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.
8. 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.
9. The Museum should exhibit experimental works requiring unique environmental conditions at locations outside the Museum.
10. A section of the Museum should be permanently devoted to showing the works of artists without galleries.
11. The Museum should include among its staff persons qualified to handle the installation and maintenance of technological works.
12. The Museum should appoint a responsible person to handle any grievances arising from its dealings with artists.

The points raised this past winter by the Art Workers Coalition have been the subject of many hours of serious discussion by the members of the Museum staff among themselves and with other concerned individuals in the art community. This is an interim summary of the results of these talks at this time.

The Hearing was held on April 10, 1969. a w c

- A.W.C. 5. The Museum should be open two evenings until midnight and admission should be free at all times.
- M.O.M.A. Membership dues and admission fees provide a large percentage of our operating expenses. Because our limited financial resources have forced us to charge admission we issue free passes and reduced rates for many thousands of people each year. However we recognize that this system of passes does not meet the entire need and are now studying the feasibility of being open free to all, one evening a week.

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.

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.

11:00 p.m. Admission free that day.

ON SUNDAY, MARCH 30TH.

THEIR ACTIVITIES INTO ALL AREAS AND

- 4) TO DEMAND FREE ADMISSION ON BEHALF OF ANYONE WISHING IT;
- 5) TO DEMAND ACCESS TO MUSEUM POLICY-MAKING ON BEHALF OF ART WORKERS.

NEW

Mr. Ba
Museum
11 Wes

The Museum of Modern Art

July, 1969

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

13 DEMANDS

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

1. The Museum should hold a public hearing du
topic "The Museum's Relationship to Artist
which should conform to the recognized rul
public hearings.
2. A section of the Museum, under the directi
should be devoted to showing the accomplis
3. The Museum's activities should be extended
and other communities. It should also enc
which these groups can identify.
4. A committee of artists with curatorial res
set up annually to arrange exhibits.
5. The Museum should be open on two evenings
admission should be free at all times.
6. Artists should be paid a rental fee for th
works.
7. The Museum should recognize an artist's rig
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 documen-
tation 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 points raised this past winter by the Art Workers Coalition have been the
subject of many hours of serious discussion by the members of the Museum staff a-
mong themselves and with other concerned individuals in the art community. This is
an interim summary of the results of these talks at this time.

The Hearing was held on April
10, 1969. a w c

- A.W.C. 5. The Museum should be open two evenings until midnight and admission
should be free at all times.
- M.O.M.A. Membership dues and admission fees provide a large percentage of our oper-
ating expenses. Because our limited financial resources have forced us to
charge admission we issue free passes and reduced rates for many thousands
of people each year. However we recognize that this system of passes does
not meet the entire need and are now studying the feasibility of being open
free to all, one evening a week.

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.

Since 2013, UNIQLO has partnered with MoMA to organize "UNIQLO Free
Friday Nights," where visitors gain free admission to enjoy the Museum's
collection of modern art, exhibitions, and film screenings every Friday. Over
2 million people visited by February 2018. UNIQLO also launched the "SPRZ
NY" collection in 2014 with the goal to make modern art more accessible by
featuring artwork from the Museum's collection on our products.

THEIR ACTIVITIES INTO ALL AREAS AND

TO DEMAND FREE ADMISSION ON BEHALF OF ANYONE WISHING IT;
TO DEMAND ACCESS TO MUSEUM POLICY-MAKING ON BEHALF OF ART WORKERS.

Mr. Ba
Museum
11 Wes

NEW

Programme

Since 2013, UNIQLO has been in partnership with The Museum of Modern Art in New York. The partnership has provided free access to the Museum to millions of visitors, and shared ideas around modern and contemporary art through exciting digital programmes.



UNIQLO NYC Nights

On the first Friday of each month, everyone is invited to experience extended hours, exciting programming, and art at MoMA, with free access for New Yorkers.

[LEARN MORE](#)

Art

July, 1969

the Art Workers Coalition have been the
n by the members of the Museum staff a-
ndividuals in the art community. This is
talks at this time.

The Hearing was held on April
10, 1969. a w c

- 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.

ed entry
ox office
home. He
ify him-
y citizens
in Amer-
has any
d notify
expected

- A.W.C. 5. The Museum should be open two evenings until midnight and admission should be free at all times.
- M.O.M.A. Membership dues and admission fees provide a large percentage of our operating expenses. Because our limited financial resources have forced us to charge admission we issue free passes and reduced rates for many thousands of people each year. However we recognize that this system of passes does not meet the entire need and are now studying the feasibility of being open free to all, one evening a week.

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.

Since 2013, UNIQLO has partnered with MoMA to organize "UNIQLO Free Friday Nights," where visitors gain free admission to enjoy the Museum's collection of modern art, exhibitions, and film screenings every Friday. Over 2 million people visited by February 2018. UNIQLO also launched the "SPRZ NY" collection in 2014 with the goal to make modern art more accessible by featuring artwork from the Museum's collection on our products.

THEIR ACTIVITIES INTO ALL AREAS AND

TO DEMAND FREE ADMISSION ON BEHALF OF ANYONE WISHING IT;
TO DEMAND ACCESS TO MUSEUM POLICY-MAKING ON BEHALF OF ART WORKERS.

A THE "MUSEUM

Mr. Ba
Museum
11 Wes

IF THE MUSEUM IS TO BE A LIVE INSTITUTION, EVEN AS THE MONEY

NEW

Programme

Since 2013, UNIQLO has been in partnership with The Museum of Modern Art in New York. The partnership has provided free access to the Museum to millions of visitors, and shared ideas around modern and contemporary art through exciting digital programmes.



UNIQLO NYC Nights

On the first Friday of each month, everyone is invited to experience extended hours, exciting programming, and art at MoMA, with free access for New Yorkers.

[LEARN MORE](#)

Art

July, 1969

the Art Workers Coalition have been the
n by the members of the Museum staff a-
individuals in the art community. This is
talks at this time.

The Hearing was held on April
10, 1969. a w c

and the proposed arts proceeds act. It should also take active
steps to inform artists of their legal rights.

ed entry
ox office
home. He
ify him-
y citizens
in Amer-
has any
d notify
expected

A.W.C.

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

M.O.M.A.

Membership dues and admission fees provide a large percentage of our operating expenses. Because our limited financial resources have forced us to charge admission we issue free passes and reduced rates for many thousands of people each year. However we recognize that this system of passes does not meet the entire need and are now studying the feasibility of being open free to all, one evening a week.

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.

THEIR ACTIVITIES INTO ALL AREAS AND

TO DEMAND FREE ADMISSION ON BEHALF OF ANYONE WISHING IT;
TO DEMAND ACCESS TO MUSEUM POLICY-MAKING ON BEHALF OF ART WORKERS.



UNIQLO Sustainability / THE POWER OF CLOTHING

SOCIETY > NEW YORK MUSEUM OF MODERN ART(MOMA) PARTNERSHIP(U.S.)

JP PAGE



NEW YORK MUSEUM OF MODERN ART (MoMA) PARTNERSHIP (U.S.)

NY" collection in 2014 with the goal to make modern art more accessible by featuring artwork from the Museum's collection on our products.

ize "UNIQLO Free
joy the Museum's
every friday. Over
unched the "SPRZ

A THE "MUSEUM

Mr. Ba
Museum
11 Wes

IF THE MUSEUM IS TO BE A LIVE INSTITUTION, EVEN AS THE MONEY

NEW

Art

July, 1969

the Art
n by the
ndividual
talks at

Programme

Since 2013, UNIQLO has been in partnership with The Museum of Modern Art in New York. The partnership has provided free access to the Museum to millions of visitors, and shared ideas around modern and contemporary art through exciting digital programmes.



UNIQLO NYC Nights

On the first Friday of each month, everyone is invited to experience extended hours, exciting programming, and art at MoMA, with free access for New Yorkers.

[LEARN MORE](#)

and the proposed arts proceeds act. It should also take active steps to inform artists of their legal rights.

ed entry
ox office
home. He
ify him-
y citizens
in Amer-
has any
d notify
expected

A.W.C. 5. The Museum should b
should be free at all t
M.O.M.A. Membership dues and adm
ating expenses. Because
-charge admission we iss
of people each year. Ho
not meet the entire nee
free to all, one evenin

of material we gave
attaching a copy of

TO DEMAND FREE ADMIS
TO DEMAND ACCESS TO MUSEUM POLICY-MAKING ON BEHALF OF ART WORKERS.

UNIQLO Museum Project

LOUVRE

MoMA

MFA Boston



S AND

UNIQLO Sustainability / THE POWER OF CLOTHING

SOCIETY > NEW YORK MUSEUM OF MODERN ART (MoMA) PARTNERSHIP (U.S.)

JP PAGE



NEW YORK MUSEUM OF MODERN ART (MoMA) PARTNERSHIP (U.S.)

NY" collection in 2014 with the goal to make modern art more accessible by featuring artwork from the Museum's collection on our products.

ize "UNIQLO Free
joy the Museum's
every friday. Over
unched the "SPRZ

A THE "MUSEUM

Mr. Ba
Museum
11 Wes

THE NEW

Low
Of t

NEW

IF THE MUSEUM IS TO BE A LIVE INSTITUTION, EVEN AS THE MONEY

Corporate Membership



Programme

Since 2013, UNIQLO has been in partnership with The Museum of Modern Art in New York. The partnership has provided free access to the Museum to millions of visitors, and shared ideas around modern and contemporary art through exciting digital programmes.



UNIQLO NYC Nights

On the first Friday of each month, every experience extended hours, exciting program art at MoMA, with free access for New York

[LEARN MORE](#)

and the proposed arts proceeds act. It should also take active steps to inform artists of their legal rights.

ed entry
ox office
home. He
ify him-
y citizens
in Amer-
has any
d notify
expected

A.W.C.

5. The Museum should b

should be free at all t

M.O.M.A.

Membership dues and adm

ating expenses. Because

charge admission we iss

of people each year. Ho

not meet the entire nee

free to all, one evenin

of material we gave
attaching a copy of

pendable.

TO DEMAND FREE ADMIS

TO DEMAND ACCESS TO MUSEUM POLICY-MAKING ON BEHALF OF ART WORKERS.

UNIQLO Sustainability / THE POWER OF CLOTHING

SOCIETY > NEW YORK MUSEUM OF MODERN ART (MoMA) PARTNERSHIP (U.S.)

JP PAGE



NEW YORK MUSEUM OF MODERN ART (MoMA) PARTNERSHIP (U.S.)

NY" collection in 2014 with the goal to make modern art more accessible by featuring artwork from the Museum's collection on our products.

ize "UNIQLO Free
enjoy the Museum's
every friday. Over
unched the "SPRZ

MoMA

MFA Boston



S AND

A THE "MUSEUM

Mr. Ba
Museum
11 Wes

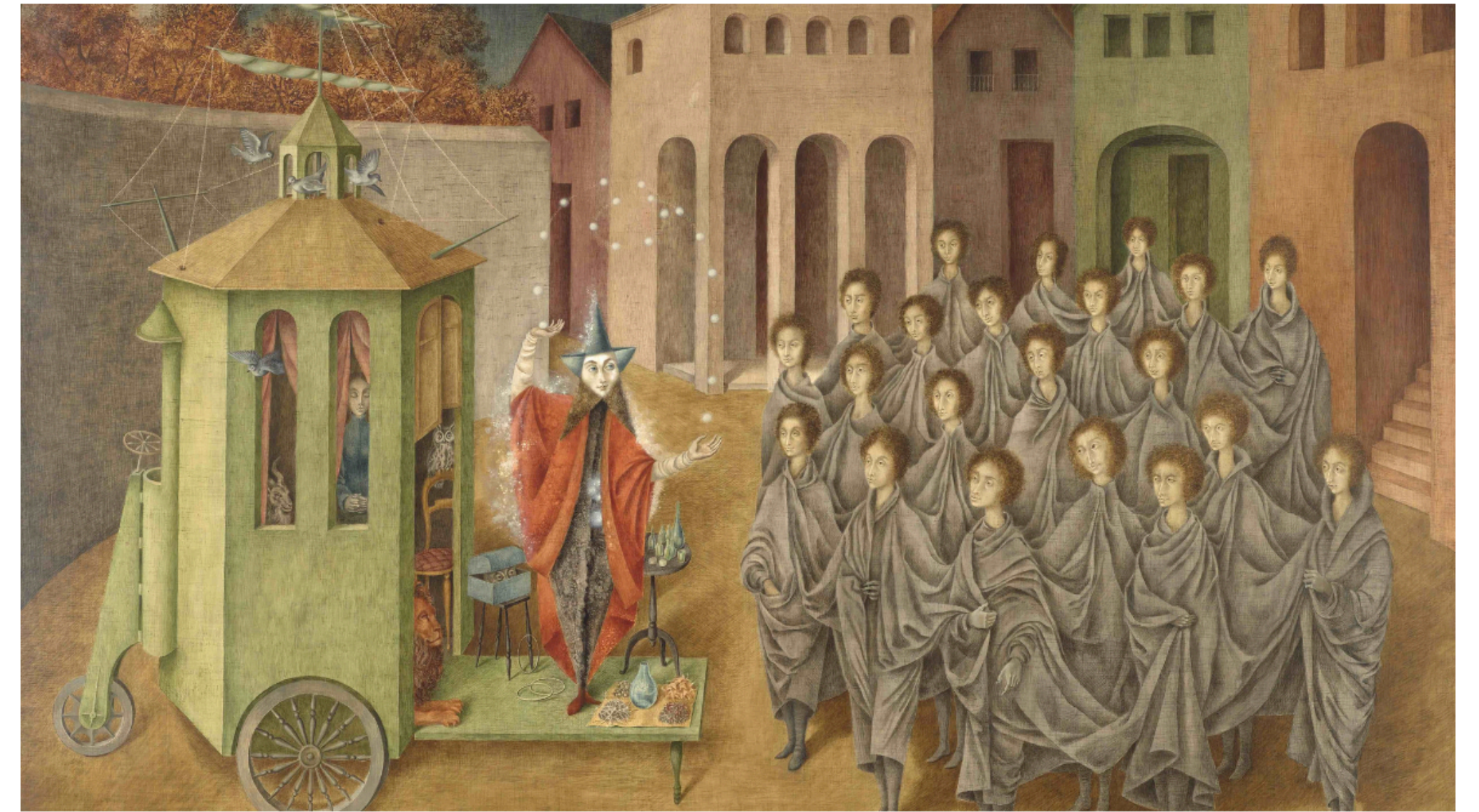
THE NEW

Low
Of t

NEW

IF THE MUSEUM IS TO BE A LIVE INSTITUTION, EVEN AS THE MONEY

Corporate Membership



Programme

Since 2013, UNIQLO has been in partnership with The Museum of Modern Art in New York. The partnership has provided free access to the Museum to millions of visitors, and shared ideas around modern and contemporary art through exciting digital programmes.



UNIQLO NYC Nights

On the first Friday of each month, everyone can enjoy an evening of extended hours, exciting programming, and contemporary art at MoMA, with free access for New York City residents.

[LEARN MORE](#)

and the proposed arts proceeds act. It should also take active steps to inform artists of their legal rights.

ed entry
ox office
home. He
ify him-
y citizens
in Amer-
has any
d notify
expected

A.W.C. 5. The Museum should be
should be free at all t
M.O.M.A. Membership dues and adm

MoMA

UNIQLO Sustainability / THE POWER OF CLOTHING

UNIQLO

SOCIETY > NEW YORK MUSEUM OF MODERN ART (MoMA) PARTNERSHIP (U.S.)

JP PAGE

SOCIETY

NEW YORK MUSEUM OF MODERN ART (MoMA) PARTNERSHIP (U.S.)

ize "UNIQLO
joy the Mu
every friday
unched the

NY" collection in 2014 with the goal to make modern art more accessible, featuring artwork from the Museum's collection on our products.

Nearly 300 of the most innovative businesses in the world enjoy a wide range of Corporate Membership benefits, including free admission to The Museum of Modern Art and MoMA PS1, invitations to evening receptions, premier access to new exhibitions, and discounts on guided tours, shopping, and dining. Corporate Members at select levels also have the exclusive opportunity to host events at the Museum. For more information on entertaining at MoMA, [view our Entertaining page](#).

Corporate Membership donations provide critical support to all aspects of the Museum's mission, helping us sustain exhibitions, education programs, and conservation efforts. To join the program and make a lasting impact, email us at corporate_membership@moma.org.

TO DEMAND ACCESS TO MUSEUM POLICY-MAKING ON BEHALF OF ART WORKERS.

A THE "MUSEUM

Mr. Ba
Museum
11 Wes

IF THE MUSEUM IS TO BE A LIVE INSTITUTION, EVEN AS THE MONEY

NEW

Corporate Membership



Corporate Membership Employee Free Admission + 2 Guests

Employees in this category are able to visit MoMA free with two guests simply by showing a company ID badge, company email, or pay stub at the lobby Membership desk. In addition, you may purchase up to five guest passes at \$5 per pass (per visit). There is no need to reserve online tickets, just walk up to the entrance when you are ready for a visit.

Programme

Since 2013, UNIQLO has been in partnership with The Museum of Modern Art in New York. The partnership has provided free access to the Museum to millions of visitors, and shared ideas around modern and contemporary art through exciting digital programmes.



and the proposed arts proceeds act. It should also take active steps to inform artists of their legal rights.

ed entry
ox office
home. He
ify him-
y citizens
in Amer-
has any
d notify
expected

A.W.C. 5. The Museum should b
should be free at all t
M.O.M.A. Membership dues and adm

MoMA

UNIQLO Sustainability / THE POWER OF CLOTHING

UNIQLO

SOCIETY > NEW YORK MUSEUM OF MODERN ART(MoMA) PARTNERSHIP(U.S.)

JP PAGE

SOCIETY

NEW YORK MUSEUM OF MODERN ART (MoMA) PARTNERSHIP (U.S.)

ize "UNIQLO
joy the Mu
every friday
unched the

Nearly 300 of the most innovative businesses in the world enjoy a wide range of Corporate Membership benefits, including free admission to The Museum of Modern Art and MoMA PS1, invitations to evening receptions, premier access to new exhibitions, and discounts on guided tours, shopping, and dining. Corporate Members at select levels also have the exclusive opportunity to host events at the Museum. For more information on entertaining at MoMA, [view our Entertaining page](#).

Corporate Membership donations provide critical support to all aspects of the Museum's mission, helping us sustain exhibitions, education programs, and conservation efforts. To join the program and make a lasting impact, email us at corporate_membership@moma.org.

NY" collection in 2014 with the goal to make modern art more access
featuring artwork from the Museum's collection on our products.

TO DEMAND ACCESS TO MUSEUM POLICY-MAKING ON BEHALF OF ART WORKERS.

A THE "MUSEUM"

Mr. Ba
Museum
11 Wes

THE NEW

Programme

NEW

Corporate Membership



Corporate Membership Employee Free Admission + 2 Guests

Corporate Membership Employee Free Admission + 1 Guest

Employees in this category are able to visit MoMA free with one guest simply by showing a company ID badge, company email, or pay stub at the lobby Membership desk. In addition, you can purchase up to five guest passes at \$5 per pass (per visit). There is no need to reserve online tickets; just walk up to the entrance when you are ready for a visit.

category are able to visit MoMA free with two guests simply by showing a company email, or pay stub at the lobby Membership desk. In addition, you can purchase up to five guest passes at \$5 per pass (per visit). There is no need to reserve online tickets; just walk up to the entrance when you are ready for a visit.



MoMA

NEW YORK MUSEUM OF MODERN ART (MoMA) PARTNERSHIP (U.S.)

NY" collection in 2014 with the goal to make modern art more accessible. We are currently featuring artwork from the Museum's collection on our products.

Nearly 300 of the most innovative businesses in the world enjoy a wide range of Corporate Membership benefits, including free admission to The Museum of Modern Art and MoMA PS1, invitations to evening receptions, premier access to new exhibitions, and discounts on guided tours, shopping, and dining. Corporate Members at select levels also have the exclusive opportunity to host events at the Museum. For more information on entertaining at MoMA, [view our Entertaining page](#).

Corporate Membership donations provide critical support to all aspects of the Museum's mission, helping us sustain exhibitions, education programs, and conservation efforts. To join the program and make a lasting impact, email us at corporate_membership@moma.org.

TO DEMAND ACCESS TO MUSEUM POLICY-MAKING ON BEHALF OF ART WORKERS.

A THE "MUSEUM

Mr. Ba
Museum
11 Wes

THE NEW

Programme

NEW

Corporate Membership

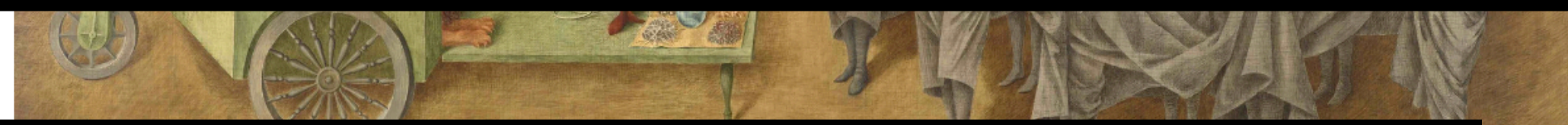


Corporate Membership Employee Free Admission + 2 Guests

Employees in this category are able to visit MoMA free with two guests simply by showing a company ID badge, company email, or pay stub at the lobby Membership desk. In addition, you can purchase up to five guest passes at \$5 per pass (per visit). There is no need to reserve online tickets; just walk up to the entrance when you are ready for a visit.

Corporate Membership Employee Free Admission + 1 Guest

Employees in this category are able to visit MoMA free with one guest simply by showing a company ID badge, company email, or pay stub at the lobby Membership desk. In addition, you can purchase up to five guest passes at \$5 per pass (per visit). There is no need to reserve online tickets; just walk up to the entrance when you are ready for a visit.



Corporate Membership Employee Free Admission

Employees in this category are able to visit MoMA free simply by showing a company ID badge, company email, or pay stub at the lobby Membership desk. In addition, you can purchase up to five guest passes at \$5 per pass (per visit). There is no need to reserve online tickets; just walk up to the entrance when you are ready for a visit.

NEW YORK MUSEUM OF MODERN ART (MoMA) PARTNERSHIP (U.S.)

launched the "NY" collection in 2014 with the goal to make modern art more accessible, featuring artwork from the Museum's collection on our products.

Corporate membership donations provide critical support to all aspects of the Museum's mission, helping us sustain exhibitions, education programs, and conservation efforts. To join the program and make a lasting impact, email us at corporate_membership@moma.org.

TO DEMAND ACCESS TO MUSEUM POLICY-MAKING ON BEHALF OF ART WORKERS.

A THE "MUSEUM"

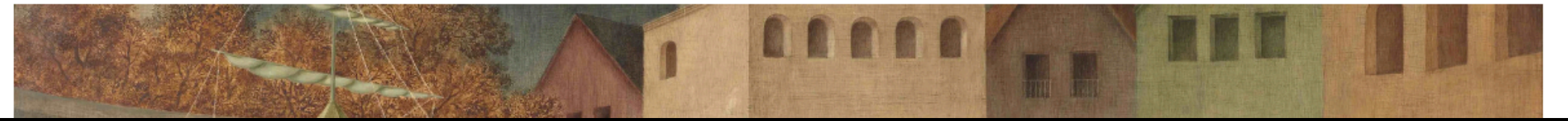
Mr. Ba
Museum
11 Wes

THE NEW

Programme

NEW

Corporate Membership



Corporate Membership Employee Free Admission + 2 Guests

Corporate Membership Employee Free Admission + 1 Guest

Employees in this category are able to visit MoMA free with one guest using a company ID badge, company email, or pay stub at the lobby Membership desk. In addition, you can purchase up to five guest passes at \$5 per pass (per visit). There is no need to reserve online tickets; just walk up to the entrance when you are ready for a visit.

Employees
company ID
you may pu
reserve on

Sponsorship



Corporate Membership

Employees in this category can visit MoMA free with one guest using a company ID badge, company email, or pay stub at the lobby Membership desk. In addition, you can purchase up to five guest passes at \$5 per pass (per visit). There is no need to reserve online tickets; just walk up to the entrance when you are ready for a visit.

NEW YORK MUSEUM OF MODERN ART (MoMA) PARTNERSHIP (U.S.)

launched the "NY" collection in 2014 with the goal to make modern art more accessible, featuring artwork from the Museum's collection on our products.

Corporate membership donations provide critical support to all aspects of the Museum's mission, helping us sustain exhibitions, education programs, and conservation efforts. To join the program and make a lasting impact, email us at corporate_membership@moma.org.

TO DEMAND ACCESS TO MUSEUM POLICY-MAKING ON BEHALF OF ART WORKERS.

The Museum of Modern Art, one of the preeminent art institutions in the world, welcomes more than four million annual visitors and engages with over 54 million users online. With extraordinary exhibitions and an unparalleled collection of modern and contemporary art, MoMA fuels creativity, ignites minds, and provides inspiration for art lovers around the world. Through innovative programming, we are able to create meaningful, lasting connections with a global audience in search of the most thought-provoking and inspiring cultural experiences.

NEW

Corporate Membership



Corporate Membership Employee Free Admission + 2 Guests

Programme

Corporate Membership Employee Free Admission + 1 Guest

Employees in this category are able to visit MoMA free with one guest simply by showing company ID badge, company email, or pay stub at the lobby Membership desk. In addition, you can purchase up to five guest passes at \$5 per pass (per visit). There is no need to reserve online tickets; just walk up to the entrance when you are

Sponsorship



Corporate M

Employees in the badge, company purchase up to five guest passes at \$5 per pass (per visit). There is no need to reserve online tickets; just walk up to the entrance when you are ready for a visit.

NEW YORK MUSEUM OF MODERN ART (MoMA) PARTNERSHIP (U.S.)

launched the "NY" collection in 2014 with the goal to make modern art more accessible, featuring artwork from the Museum's collection on our products.

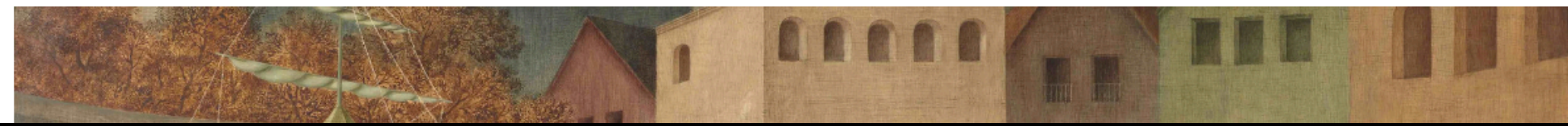
Corporate membership donations provide critical support to all aspects of the Museum's mission, helping us sustain exhibitions, education programs, and conservation efforts. To join the program and make a lasting impact, email us at corporate_membership@moma.org.

TO DEMAND ACCESS TO MUSEUM POLICY-MAKING ON BEHALF OF ART WORKERS.

The Museum of Modern Art, one of the preeminent art institutions in the world, welcomes more than four million annual visitors and engages with over 54 million users online. With extraordinary exhibitions and an unparalleled collection of modern and contemporary art, MoMA fuels creativity, ignites minds, and provides inspiration for art lovers around the world. Through innovative programming, we are able to create meaningful, lasting connections with a global audience in search of the most thought-provoking and inspiring cultural experiences.

NEW

Corporate Membership

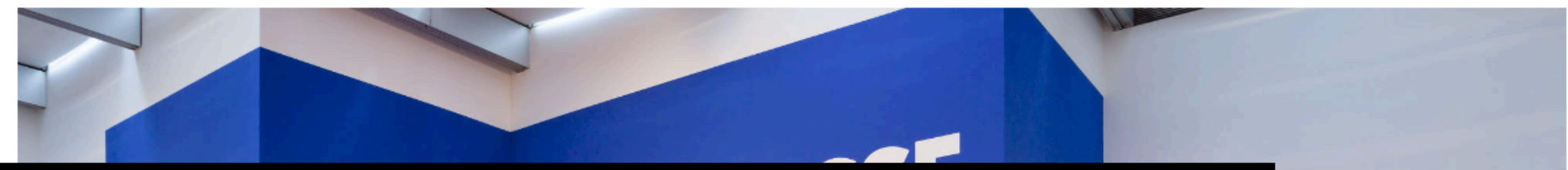


Corporate Membership Employee Free Admission + 2 Guests

THE NEW

Programme

Sponsorship





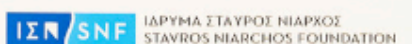
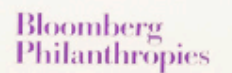



Corporate Membership Employee Free Admission + 1 Guest

Employees in this category are able to visit MoMA free with one company ID badge, company email, or pay stub at the lobby MoMA. You can purchase up to five guest passes at \$5 per pass (per visit). Reserve online tickets; just walk up to the entrance when you are ready.

Major Partnerships

The Museum gratefully acknowledges its major partners

 <p>The Adobe Foundation is proud to support equity, learning, and creativity at MoMA.</p>	 <p>Media and Performance at MoMA is made possible by Hyundai Card.</p>	 <p>Allianz is MoMA's partner for design and innovation, and is proud to support the Museum's efforts toward a more sustainable future.</p>
 <p>UNIQLO is MoMA's proud partner of #ArtForAll.</p>	 <p>Access and Community Programs are supported by the Stavros Niarchos Foundation (SNF).</p>	 <p>MoMA Audio is supported by Bloomberg Philanthropies.</p>
 <p>Volkswagen of America is proud to support MoMA's Learning and Engagement programs.</p>		

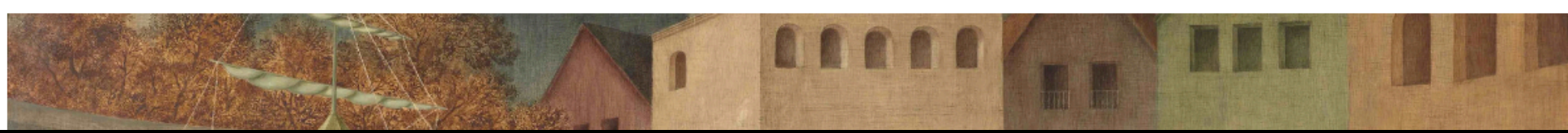
NEW YORK MUSEUM OF MODERN ART (MoMA) PARTNERSHIP (U.S.)

NY" collection in 2014 with the goal to make more featuring artwork from the Museum's collection on our products.

TO DEMAND ACCESS TO MUSEUM POLICY-MAKING ON BEHALF OF ART WORKERS.

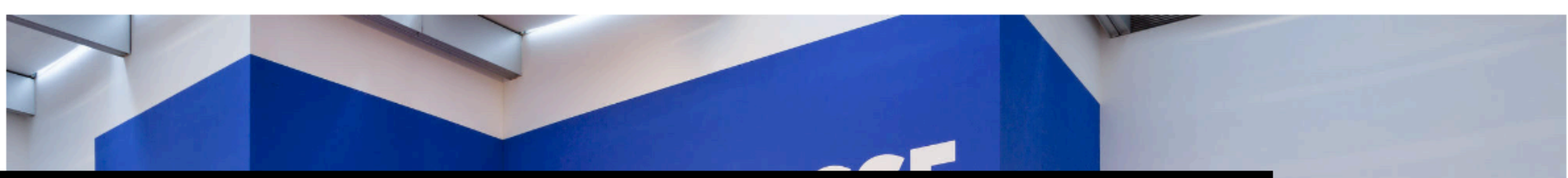
The Museum of Modern Art, one of the preeminent art institutions in the world, welcomes more than four million annual visitors and engages with over 54 million users online. With extraordinary exhibitions and an unparalleled collection of modern and contemporary art, MoMA fuels creativity, ignites minds, and provides inspiration for art lovers around the world. Through innovative programming, we are able to create meaningful, lasting connections with a global audience in search of the most thought-provoking and inspiring cultural experiences.

Corporate Membership



Corporate Membership Employee Free Admission + 2 Guests

Sponsorship



Major Partnerships

Corporate Membership Employee Free Admission + 1 Guest

Employees in this category are able to visit MoMA free with one company ID badge, company email, or pay stub at the lobby Me you can purchase up to five guest passes at \$5 per pass (per vis reserve

The Museum gratefully acknowledges its major partners



The Adobe Foundation is proud to support equity, learning, and creativity at MoMA.



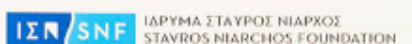
Media and Performance at MoMA is made possible by Hyundai Card.



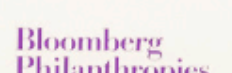
Allianz is MoMA's partner for design and innovation, and is proud to support the Museum's efforts toward a more sustainable future.



UNIQLO is MoMA's proud partner of #ArtForAll.



Access and Community Programs are supported by the Stavros Niarchos Foundation (SNF).



MoMA Audio is supported by Bloomberg Philanthropies.



Volkswagen of America is proud to support MoMA's Learning and Engagement programs.

On this page

Adobe Foundation ↓

Hyundai Card ↓

Allianz ↓

UNIQLO ↓

Stavros Niarchos Foundation ↓

Bloomberg Philanthropies ↓

products.

TO DEMAND ACCESS TO MUSEUM POLICY-MAKING ON BEHALF OF ART WORKERS.

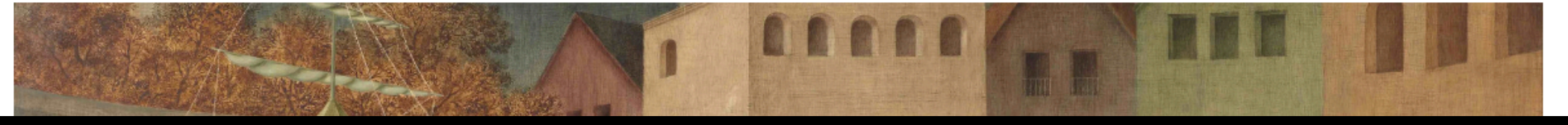
A THE "MUSEUM

IF THE MUSEUM IS TO BE A LIVE INSTITUTION, EVEN AS THE MONEY

The Museum of Modern Art, one of the preeminent art institutions in the world, welcomes more than four million annual visitors and engages with over 54 million users online. With extraordinary exhibitions and an unparalleled collection of modern and contemporary art,

NEW

Corporate Membership



Free museum Sunday in Berlin deleted

Thu 11/21/24 | 2:13 p.m.

153



Video: rbb24 evening show | November 21, 2024 | Cathrin Bonhoff | picture: picture alliance / AP / Markus Schreiber

Millions of people took advantage of the offer in Berlin: the free museum Sunday. Now, after three and a half years, the campaign that falls victim to the Senate's austerity plans is over.

Corporate Membership Employee Free Admission + 2 Guests

Sponsorship



Partnerships

The Museum gratefully acknowledges its major partners



The Adobe Foundation is proud to support equity, learning, and creativity at MoMA.



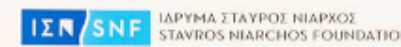
Media and Performance at MoMA is made possible by Hyundai Card.



Allianz is MoMA's partner for design and innovation, and is proud to support the Museum's efforts toward a more sustainable future.



UNIQLO is MoMA's proud partner of #ArtForAll.



Access and Community Programs are supported by the Stavros Niarchos Foundation (SNF).



MoMA Audio is supported by Bloomberg Philanthropies.



Volkswagen of America is proud to support MoMA's Learning and Engagement programs.

UNIQLO ↓
Stavros Niarchos Foundation ↓
Bloomberg Philanthropies ↓

products.

TO DEMAND ACCESS TO MUSEUM POLICY-MAKING ON BEHALF OF ART WORKERS.

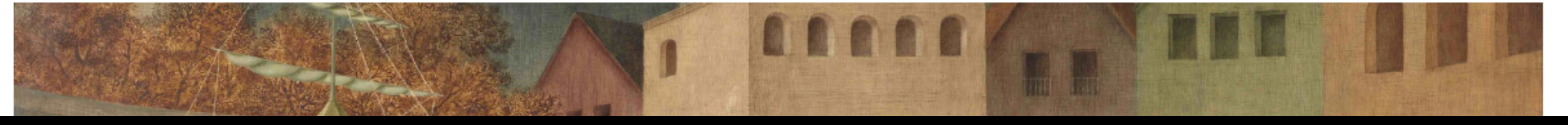
A THE "MUSEUM"

IF THE MUSEUM IS TO BE A LIVE INSTITUTION, EVEN AS THE MONEY

The Museum of Modern Art, one of the preeminent art institutions in the world, welcomes more than four million annual visitors and engages with over 54 million users online. With extraordinary exhibitions and an unparalleled collection of modern and contemporary art,

NEW

Corporate Membership



Free museum Sunday in Berlin deleted

Thu 11/21/24 | 2:13 p.m.

153

Corporate Membership Employee Free Admission + 2 Guests



Sponsorship



Partnerships

The Museum gratefully acknowledges its major partners

Co

Emp
con
you
rese

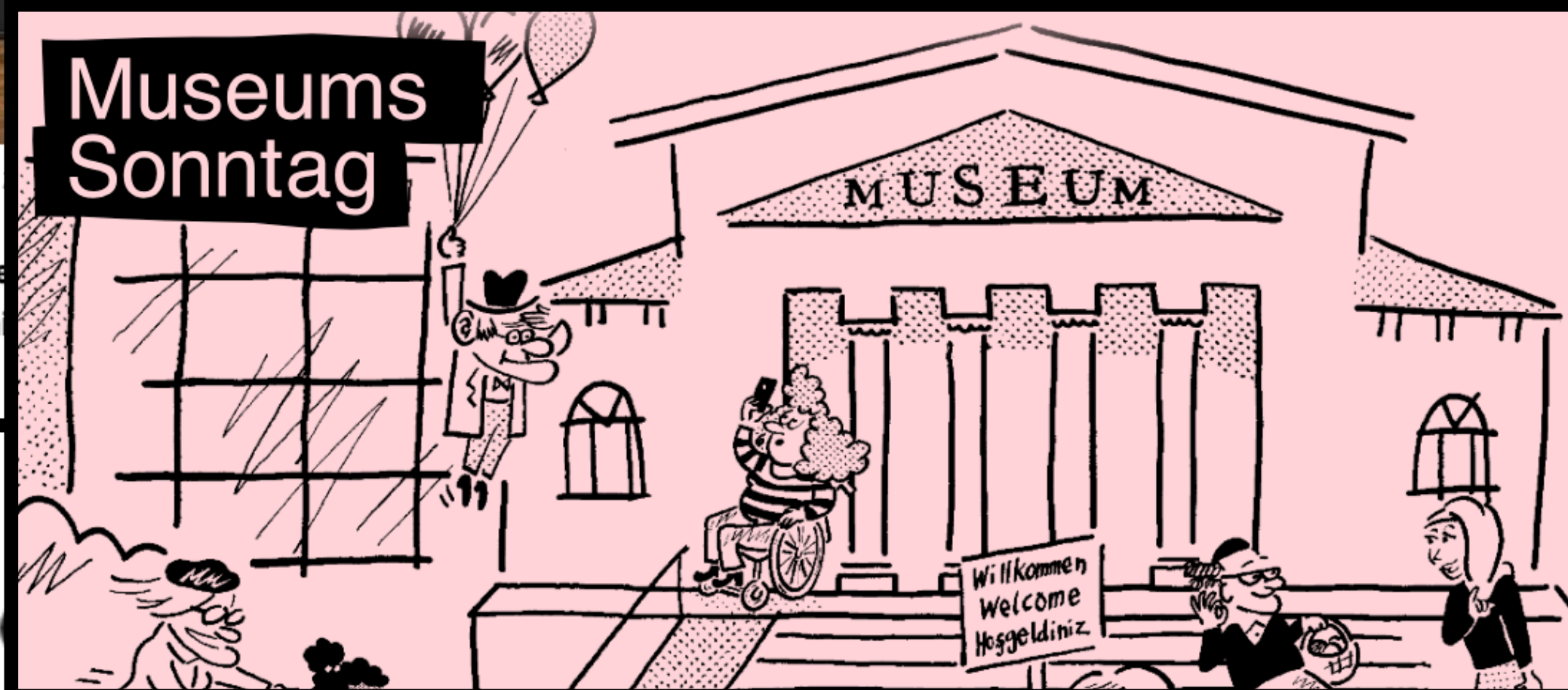
wing a
dition,
to



Video: rbb24 evening show | November 21,

Millions of people took advantage of the after three and a half years, the campaign plans is over.

Museums Sonntag



Nächster Museums-sonntag am 1. Dezember 2024

Noch 8 Tage!

UNIQLO ↓

Stavros Niarch

Bloomberg Philanthropies ↓

products.

TO DEMAND ACCESS TO MUSEUM POLICY-MAKING ON BEHALF OF ART WORKERS.

SOURCES:

- [HTTPS://WWW.MOMA.ORG/INTERACTIVES/MOMA_THROUGH_TIME/1930/THE-MUSEUM-OF-STANDARD-OIL/](https://www.moma.org/interactives/moma_through_time/1930/the-museum-of-standard-oil/)
- [HTTPS://AMERICANABSTRACTARTISTS.ORG/](https://americanabstractartists.org/)
- [HTTPS://MONOSKOP.ORG/ART_WORKERS%27_COALITION](https://monoskop.org/art_workers%27_coalition)
- [HTTPS://PRIMARYINFORMATION.ORG/PRODUCT/ART-WORKERS-COALITION-DOCUMENTS-1/](https://primaryinformation.org/product/art-workers-coalition-documents-1/)
- [HTTPS://WWW.UNIQLO.COM/DE/EN/CONTENTS/FEATURE/MUSEUM-PROJECT/](https://www.uniqlo.com/de/en/contents/feature/museum-project/)
- [HTTPS://WWW.UNIQLO.COM/JP/EN/CONTENTS/SUSTAINABILITY/SOCIETY/CULTURE_SPORTS/ARTMUSEUM/](https://www.uniqlo.com/jp/en/contents/sustainability/society/culture_sports/artmuseum/)
- [HTTPS://WWW.RBB24.DE/KULTUR/BEITRAG/2024/11/KOSTENLOSER-MUSEUMSSONNTAG-BERLIN-WEGFALL-SPARMASSNAHMEN.HTML](https://www.rbb24.de/kultur/beitrag/2024/11/kostenloser-museumssonntag-berlin-wegfall-sparmassnahmen.html)
- [HTTPS://WWW.MUSEUMSSONNTAG.BERLIN/DE](https://www.museumssonntag.berlin/de)