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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

INTERNATIONAL PRESS-CUTTING BUREAU
1, Knightsbridge Green, London, S.W.1

Extract from
International Herald - Tribune - Paris

- 2 DEC 1973

7-Week Strike Ends At Museum in N.Y.

NEW YORK, Nov. 30 (NYT).— A seven-week strike against the Museum of Modern Art ended yesterday when its professional and administrative workers voted to accept a new 29-month contract.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

NEW CANAAN, CONN.
ADVERTISER
—W. 5,149—
NEW YORK CITY METROPOLITAN AREA

JUL 11 1974

Commentary And Coffee At Gallery

"Current Art Trends" will be the subject of a gallery talk by Carlus Dyer, artist, teacher and director of the Aldrich Museum of Contemporary Art in Ridgefield, Tuesday morning at the Silvermine Guild of Artists.

Mr. Dyer will illustrate his talk by commenting on the new exhibit of paintings and sculpture by Silvermine artists which is on view during July. Gallery doors will open at 9:45 a.m. and coffee and Danish will be served preceding the program which will start at 10:15 a.m.

Mr. Dyer is a painter, photographer, printmaker and served as a designer of exhibitions and publications for the Museum of Modern Art and for the State Department and the U.S. Information Agency. He has taught at Hunter College, Silvermine College and the Silvermine Guild School of the Arts. His paintings and prints have been exhibited nationally and are included in the permanent collection of the Museum of Modern Art and in many private collections.

Tickets for the "Art Coffee" may be obtained in advance at the Silvermine Guild of Artists, telephone 966-5617.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

OGDENSBURG, N.Y.
JOURNAL
D. 5,517

OCT 11 1973

BREAK DOWN IN TALKS

NEW YORK (AP) — Negotiators for professional and administrative workers early today broke off negotiations with management of the Museum of Modern Art.

A spokeswoman for the union, Local 1 of the Distributive Workers of America, said the employes would go on strike at 11 a.m.

Museum of Modern Art Archives

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

1-EXHIB.
1-MUSEUM

HOUSTON, TEXAS
POST
D. 284,107 – S. 334,549
HOUSTON METROPOLITAN AREA

DEC 30 1973

Duchamp show finally opens

The Museum of Modern Art in New York City was able to reopen its doors following a strike by one of the museum's five unions. An agreement was reached on Nov. 29, and the museum continued with its "Painters for the Theater" exhibit and last week opened the Marcel Duchamp Retrospective, which was postponed from November due to the strike.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

JERSEY CITY, N.J.
JERSEY JOURNAL
—D. 87,767—
NEW YORK CITY METROPOLITAN AREA

OCT 11 1973

Museum, orchestra report stalemate

Museum of Modern Art Archives

United Press International

Negotiators in contract disputes involving the Museum of Modern Art and Fisher Hall, formerly Philharmonic Hall, say they have made little progress in their attempts to achieve settlements.

After negotiations failed in both strikes, talks broke off and sources said no further sessions were immediately scheduled in either dispute.

Yesterday, the museum on West 53rd Street, was open and "operating about normal," as members of the museum's professional and administrative staff picketed outside to discourage attendance.

In the Philharmonic Orchestra dispute, talks failed Tuesday to end the three-week old walkout. A union negotiator said there was "absolutely no progress. We've reached a stalemate."

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

Strike mention

SPOKANE, WASH.
CHRONICLE
D. 71,488
SPOKANE METROPOLITAN AREA

OCT 11 1973

Museum of Modern Art Archives

Problems Plague Future of Manhattan Cultural Activities as Fall Arrives

By BEVERLY W. LUNTEY
Chronicle Correspondent

NEW YORK — Mid-October in New York is one of the most beautiful seasons of the year. The air is still warm, yet there is an invigorating crispness. It is one of the few seasons when New York invariably has clear, bright days without the haze that lingers during the hot, humid months.

This fall the city is hardly an "oktoberfest" as it is again plagued with a series of problems which may have a long term effect on Manhattan's future cultural activities.

The first major cultural shock came early last month when the opening of the New York City Opera fall season was threatened by a 28-day musicians strike that fortunately was settled at the last minute only after intervention by Mayor Lindsay (the New York City Opera company receives some municipal funds — hence, Lindsay's intervention) and only after stars threatened that, if the season didn't open on time, they would seek other engagements and would be unavailable for any presentations here at any time during the ensuing 21-week season.

Fortunately, the City Opera company strike was settled even though the musicians, who have a base pay of $300 a week did not receive the full increase of $100 a week over the next three years they had sought. Then the opera company had to give in on eliminating the guaranteed 11 extra weeks pay that the musicians had been receiving, in addition to the 21-week season.

Whether the Philharmonic musicians got inspiration from the opera musicians it is not certain, but now the city is faced with threats by a further extension of a strike called by musicians for the Philharmonic last week. A state mediator already is on the case, and New Yorkers are hoping that a settlement will be reached in time for school concerts which begin Oct. 15 and also so that the programs for the Young People's concerts.

Musicians aren't the only unhappy artists, as a union of professional and administrative employes of the Museum of Modern Art have threatened a strike in an effort to have their wages raised from a minimum of $6,100 annually to $7,200.

Memories at the Museum are also fresh of a strike two years ago which was the first job action of its kind against any American museum.

One of the great joys of New York is the diversity and wealth of cultural attractions here, and it undoubtedly is naive for residents to think that, with the skyrocketing inflationary cycle for food, housing, clothing, medicine and almost every other facet of life, that entertainment could escape — but for many New Yorkers the time spent enjoying cultural attractions here may have to be restricted because of admission fees which are certain to soar.

Yet, many feel that whatever the cost, it is worth it.

The famed Metropolitan Opera has had to cancel several of its newly scheduled productions, but yet has already had some stellar offerings, including a brilliant performance of "Madame Butterfly" which had Leontyne Price fans crying "bravo" at her first appearance as Cio-Cio-San in 10 years.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

ONAL PRESS-CUTTING BUREAU
sbridge Green, London, S.W.1

Extract from
ional Herald - Tribune - Paris

11 OCT 1973

N.Y. Museum of Modern Art Struck By Union of One Third of Workers

NEW YORK, Oct. 10 (NYT). —The Museum of Modern Art was struck yesterday by its union of professional and administrative workers, who set up round-the-clock picket lines outside the entrances.

The museum remained open and officials said they could keep it so indefinitely in the face of a strike by a union representing about one third of its total work force of 360. They also said that 57 of the workers represented by the union had reported for work.

A late-afternoon film program was canceled because its featured artist, Marguerite Duras, the French novelist and screen writer, expressed with zest her "solidarity" with the strikers. Instead of going inside, she joined the picket line.

The members of Local No. 1, Museum Division of the Distributive Workers of America—the first union of professionals to be formed in a privately funded American museum—walked out after the management had refused to meet demands on wages and increased union membership eligibility. They had struck for 15 days in 1971.

The first day of the strike coincided with the opening of a major exhibition, "Homage to Miro," which had been fully installed before mediation efforts failed to avert the walkout.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

NEW YORK, N. Y.
TIMES
D. 823,935—S. 1,407,660
NEW YORK CITY METROPOLITAN AREA

OCT 5 1973

100 at Museum of Modern Art Protest as Deadline Nears

By McCANDLISH PHILLIPS

With a Tuesday strike deadline approaching, nearly 100 employes of the Museum of Modern Art marched in front of the main entrance yesterday in a picket-style protest that lasted an hour.

While they marched, Richard E. Oldenburg, director of the museum, assured the public that the Modern would remain fully open if its union of professional and administrative employes walked out.

A district official for the parent union spoke of steps that could be taken in an extended strike "to close down the museum." Both sides appeared to be taking hard lines on certain points at issue. A marathon mediation session is scheduled for Monday.

A labor lawyer for management said ground could not be given on one of the major issues separating the two sides—the question of extending union status to 16 persons in union-exempt jobs, among them full curators.

That is "not subject to compromise," said Robert Batterman, the museum's labor counsel. "I'm afraid they're backing themselves into a corner."

He said such individuals were essential to management and asserted: "We are not going to mortgage the ability of thes director or any future director to properly manage the 360 employes in the museum by leaving him with a management team consisting of a handful of department heads only."

Contract Expired in June

The museum's contract with Local 1, Museum Division, of the Distributive Workers of America, expired last June. Mr. Batterman said the museum had offered a 5½ per cent across-the-board pay increase for next year and would give the same amount in the second year. The union has a proposal on the table for a 9 per cent increase in a one-year contract.

Mr. Batterman said the museum had offered to improve the present annual minimum of $6,100, "and we have indicated that we are prepared to go further beyond our first offer," but he said the union had not come down from its original demand for a $7,200 minimum. A union source said the museum's offer was $6,400.

Al Evanoff, vice president of District 65 of the parent union, said 25,000 members in the New York area were "ready to support this local with money and manpower." He said the union had friendly contracts with teamsters and building service unions and suggested that "if there is a strike, then these contracts will be invaluable to close down the museum."

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

NEW YORK, N.Y.
TIMES
D. 823,935—S. 1,407,660
NEW YORK CITY METROPOLITAN AREA

OCT 8 1973

MEDIATION SESSION AT MUSEUM TODAY

A mediation session has been set for 1 P.M. today in an effort to avert a strike tomorrow against the Museum of Modern Art by its union of professional and administrative employes. Solomon Kreitman of the State Mediation Board is the mediator.

The union, which has been working without a contract since the end of June, has said that it will go out unless a settlement is reached.

"We are willing to work all night long," Susan Bertram, chairman of the union negotiating team, said yesterday, expressing dim hope for an agreement before the strike deadline. The union is asking a $7,200 minimum yearly wage, against a present minimum of $6,100.

Richard E. Oldenburg, director of the museum, has pledged to keep it open if the 170 administrative, professional, curatorial and clerical employes og on strike. The museum has already settled with four other unions for the 5½ per cent salary increase it has offered to its Professional and Administrative Staff Association.

The museum says it has offered the 5½ per cent in each of two years. The union wants a larger increase on a one-year contract. It argues that 5½ per cent for the next year will not match the rise in living costs since its last salary rise in 1972. The union struck the museum for 15 days in the summer of 1971 in the first job action of its kind against any museum in the United States.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

JAMAICA, N. Y.
LONG ISLAND PRESS
D. 372,414—S. 352,836
NEW YORK CITY METROPOLITAN AREA

OCT 8 1973

Art museum faces staff strike threat if talks bog down

Museum of Modern Art Archives

A majority of staff at the Museum of Modern Art threatened to strike if a negotiating session scheduled for tomorrow is unsuccessful. Striking musicians and management of Philharmonic Hall are to resume negotiations in an effort to settle a 13-day strike.

The Professional and Administrative Staff Association of the Museum of Modern Art (PASTA) has failed to reach an agreement with museum officials in three months of bargaining. PASTA members include librarians, conservators, secretaries and waitresses.

PASTA has asked the museum for a substantial across-the-board increase and an increase in the minimum wage which now stands at $6,100.

The museum can remain open in spite of the strike, but according to Susan Bertram, chairman of PASTA's negotiating team, "it will be impossible for the museum to show new or special exhibits."

The musicians' strike against Philharmonic Hall continued with no settlement in sight. The musicians have charged management with demanding additional concert services without adequate reimbursement and with offering health and insurance benefits inferior to those of other symphony orchestras.

Philharmonic management says their offer of a $35 minimum weekly pay hike over the next three years would make musicians' wages "equal to or higher than those of any other symphony orchestra in the world."

The management also said that in light of a "combined net deficit of $550,000 over the last two years," it could not agree to union demands which would "increase costs by more than $1.7 million over the next three years."

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

HACKENSACK, N.J.
RECORD
— D. 146,784 —
NEW YORK CITY METROPOLITAN AREA

OCT 8 1973

Museum staff threatens strike

United Press International

NEW YORK — Staff members at the Museum of Modern Art (MOMA) have threatened to go on strike, while talks were set to resume tomorrow in an effort to end the walkout by 106 musicians at Avery Fisher Hall.

The Professional and Administrative Staff Association (PASTA) of the Musuem of Modern Art yesterday threatened a walkout if talks set for today are fruitless after three months of bargaining on wage issues. PASTA members include librarians, conservators, secretaries, and waitresses.

PASTA negotiator Susan Bertram said MOMA can stay open despite the strike, but added: "It will be impossible for the museum to show new or special exhibits."

Striking musicians and management of Avery Fisher Hall, formerly Philharmonic Hall, the to resume negotiations tomorrow in an effort to settle a 13-day strike, but the outlook for settlement is considered dim.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

NEW YORK, N.Y.
TIMES
D. 823,935 — S. 1,407,660
NEW YORK CITY METROPOLITAN AREA
OCT 9 1973

Modern Art to Be Open in Face of Strike Today

The Museum of Modern Art will be open today in the event of a strike by its union of professional and Administrative workers. Union and management negotiators conferred at length yesterday with a state mediator. Final word on a strike is expected to come shortly before the museum doors open at 11 A.M. today.

Discussions went down to the wire on major issues separating the two sides, including wages and the exclusion of certain employes from union membership.

The union bargains for 170 employes in a total staff of 386, and a strike would deprive the museum of associate curators, researchers, conservators, secretaries, bookstore clerks, information-desk personnel, waitresses and cataloguers. Supervisory personnel would fill in for employes who deal directly with the public.

A major opening, "Homage to Miró," is scheduled for this evening in honor of the artist's 80th year. It will go on as scheduled, but invited guests who attend will have to cross a picket line if the strike is called.

The union, Local 1, Museum Division of the Distributive Workers of America, has asked an increase in the minimum annual salary from $6,100 to $7,200. It wants 12 job titles at the museum added to its jurisdiction. The museum has held fast against this demand because it regards the slots as management personnel.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

JERSEY CITY, N.J.
JERSEY JOURNAL
—D. 87,767—
NEW YORK CITY METROPOLITAN AREA

OCT 9 1973

. . . and In New York . . .

Museum pickets demand pay rise

The Professional and Administrative Staff Association of the Museum of Modern Art (PASTA MOMA) struck the museum early today after 12 consecutive hours of contract negotiations failed to produce a settlement.

Martha Beck, the chairman of the press committee for PASTA, said the union broke off talks with management at 1 a.m. with "no progress" in the contract dispute reported.

PASTA negotiator Susan Bertram yesterday said MOMA can stay open despite the strike, but added: "It will be impossible for the museum to show new or special exhibits."

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

STATEN ISLAND, N. Y.
ADVANCE
D. 66,825—S. 65,718
NEW YORK CITY METROPOLITAN AREA

OCT 9 1973

Museum staff on strike in contract row

UNITED PRESS INTERNATIONAL

The Professional And Administrative Staff Association of the Museum of Modern Art struck the museum early today after 12 consecutive hours of contract negotiations failed to produce a settlement.

Martha Beck, the chairman of the Press Committee for PASTA, said the union broke off talks with management at 1 a.m. with "no progress" in the contract dispute reported.

Miss Beck said the union's 115 members would set up picket lines at the museum beginning at 11 a.m. today.

PASTA officials said the union has been working without a contract since June 30. According to Miss Beck, union negotiators are demanding a yearly salary increase from $6,100 to $7,200, but management has offered only a 5-½ per cent increase, or $6,435.

PASTA members include librarians, curators, secretaries and waitresses.

PASTA negotiator Susan Bertram yesterday said MOMA can stay open despite the strike.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

NEW YORK, N. Y.
NEWS
D. 2,103,363 — S. 2,893,041
NEW YORK CITY METROPOLITAN AREA
OCT 10 1973

Art Museum Struck; Open

About 100 employes of the Museum of Modern Art, 11 W. 53d St., went on strike yesterday after breakdown of negotiations on a new contract. The old contract expired June 30.

The museum said it would remain open and the only immediate affect of the walkout was the withdrawal of a film scheduled for showing yesterday, "The Woman of the Ganges." The withdrawal was ordered by the author of the fim, Marguerite Duras, Fench novelist.

The strikers are members of Local 1 of the Distributive Workers of America.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

NEW YORK, N.Y.
POST
—D. 625,162—
NEW YORK CITY METROPOLITAN AREA
OCT 10 1973

Strike Cancels Museum Screening

French novelist Marguerite Duras refused to appear or to allow her new film, "Woman of the Ganges" to be screened at the Museum of Modern Art as professional and administrative workers went on strike for higher wages.

"We can't subsist in New York on $130-a-week take-home pay," one of the 100 strikers explained as she picketed the museum.

While the support of Mme. Duras buoyed the spirits of the pickets as the strike began yesterday over a contract renewal dispute, there was discouragement over failure of other unions to join the walkout.

The other unions, bound by on-going contracts containing no-strike clauses, were keeping the museum operating with the exception of the showing of the Duras film, part of the Cine-probe series.

A management spokesman said film showings would resume today on a normal schedule. The strike came after mediation of the dispute failed to resolve differences that centered on basic economics. Bargaining had continued past a June 30 expiration of the prior contract of the Professional and Administrative Staff Assn., which has become Local 1, Museum Division, of the Distributive Workers of America.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

WATERBURY, CONN.
AMERICAN
— D. 39,851 —
NEW HAVEN METROPOLITAN AREA
OCT 10 1973

Novelist Backs Museum Strikers

NEW YORK (AP) — French novelist Marguerite Duras refused to appear for commentary or to allow her new film "Woman of the Ganges" to be screened at the Museum of Modern Art Tuesday as professional and administrative workers went on strike for higher wages.

"We can't subsist in New York on $130-a-week take-home pay," one of the 100 strikers explained as she picketed in front of the museum.

While the support of Mme. Duras buoyed the spirits of the pickets as the strike began over a contract renewal dispute, there was discouragement over failure of other unions to join the walkout.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

(393)
EL DIARIO-LA PRENSA
NEW YORK, N.Y.
D. 77,111 S. 71,949

OCT 10 1973

Declaran Huelga Contra el Museo De Arte Moderno de Nueva York

La Asociación de Personal Profesional y Administrativo del Museo de Arte Moderno (PASTA MOMA) se declaró ayer en huelga, después de 12 horas consecutivas de negociaciones que fracasaron.

Martha Beck, Presidenta del Comité de Prensa de PASTA, dijo que la Unión suspendió las conversaciones con la administración a la 1:00 de la madrugada, sin haber logrado "progreso alguno".

La señorita Beck dijo que los 115 miembros de la Unión iban a levantar líneas de piquete frente al Museo. La representante de PASTA es Susan Bertram, que dijo que el Museo podía permanecer abierto a pesar de la huelga, pero agregó que "sería imposible presentar nuevas exhibiciones o hacer algo especial".

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

NEW YORK, N.Y.
TIMES
D. 823,935 — S. 1,407,660
NEW YORK CITY METROPOLITAN AREA

OCT 11 1973

Modern Art Strike Mediation Delayed

By McCANDLISH PHILLIPS

Pickets marched for the second day outside the Museum of Modern Art yesterday, and a state mediator said he would not call the two sides together until he saw "some possibility of meaningful negotiations."

The mediator, Solomon Kreitman, said that he was keeping in touch with attorneys for the museum and a striking union representing 163 professional and administrative workers.

"Both sides are subject to my call," he said, expressing doubt that direct talks would be fruitful so soon after the breakdown of bargaining at 1 A.M. Tuesday. Mr. Kreitman said he would call the negotiators when he thought it "psychologically proper" and when there was at least some prospect of making progress.

Special Show Due

He also said that, in view of the hard line both sides are taking on an issue of adding certain job titles to union membership, the mediation process would require patience, skill and "a touch of divine inspiration."

The museum said that attendance was down to 1,290 persons on Tuesday, the first day of the strike, as compared with an attendance of 1,680 on the previous Tuesday.

A spokesman said that this could be as easily attributed to the opening to the public yesterday of a new exhibition, "Homage to Miro," since museum attendance often slackens the day before such an opening. "Why pay $2 today, if you can pay $2 the next day and see a new show?" Was the line of reasoning suggested.

But a union spokesman said that attendance was far more drastically reduced to about 500 admissions, a figure that was said to be based on observations at the entrance and on information supplied by a contact within the museum.

Non-Striker List Posted

Business was down in the museum's Penthouse restaurant which remained open, with waitresses reporting to work. Though they are represented by the union—Local 1, Museum Division of the Distributive Workers of America — they have not joined it.

"We're having no business at all," a waitress complained. "We're losing out on almost all our tips. We get paid $1.55 an hour and we work four hours a day. We're going to starve along with the pickets."

Pickets at a truck platform, a block north of the museum's main entrance at 11 West 53d Street, succeeded in turning away several delivery trucks Tuesday. In an effort to encourage drivers to ignore the Local 1 pickets, the museum yesterday posted near the platform a list of its other unions that are not out on strike.

The union, which has been asking prominent film personalties to help it by boycotting museum film showings, yesterday received a letter from Elia Kazan, in which the director expressed "total sympathy" for the striker's wage demands, doubt about certain other demands and a promise not to cross their picket lines.

However, the museum said it would go ahead with a showing at 8 o'clock tonight of "A Streetcar Named Desire," which Mr. Kazan directed, since the print is not his property.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

NEW YORK, N.Y.
TIMES
D. 823,935 — S. 1,407,660
NEW YORK CITY METROPOLITAN AREA

NOV 1 1973

Other Unions Pledge Support To Modern Museum Strikers

striking workers at the Museum of Modern Art received assurances last night of aid from other unions in their dispute.

The pledges were made after management rejected a union offer to return to work this morning if the museum would agree to submit all unsettled issues to a fact-finding panel.

Charles Klare of the Teamsters Union drew a cheer when he told the strikers, "No teamster will cross your picket line." Mr. Klare, who said he was speaking on behalf of John Hoh, vice president of Teamsters Joint Council 16, told the strikers that Mr. Hoh "carries a lot of weight, and he intends to exert all of that weight on your behalf."

The three-hour meeting was held at 13 Astor Place, headquarters of District 65 of the Distributive Workers of America, parent body for Local 1 of the Museum Division, which represents the museum's professional, administrative and clerical workers. More than 100 employes have been on strike since Oct. 9 in a dispute over wages, union status for certain higher-level employes now excluded from membership and a formal voice in museum policy for the workers.

Sam Meyers, president of Local 259 of the United Auto Workers, said the strikers were up against "multizillion dollars —what a conglomerate of money!" — in the museum's board of trustees. "They're out to break our strike," he said.

Mr. Meyers said he would get together with other trade union officials to "begin to organize a caucus of support, financially and in every other way" for the museum pickets.

In Washington yesterday, Senator Jacob K. Javits, who had suggested the fact-finding approach, called the museum's refusal to accept it "highly regrettable."

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

NEW YORK, N. Y.
TIMES
D. 823,935 — S. 1,407,660
NEW YORK CITY METROPOLITAN AREA

NOV 1 1973

Reverse Negativism

Cultural institutions ought to be the last place for resort to the law of the jungle in resolving disputes between management and unionized professional employes. Submitting all unresolved issues to determination by impartial experts makes much more sense in such situations than waiting for one side or the other to crack under the strain of a prolonged strike.

In the three-week-old walkout of 100 professional and administrative employes at the Museum of Modern Art, the striking union has offered to return at once if the museum will agree to let a neutral fact-finding panel make recommendations for resolving the issues in dispute. Even though the proposals would not be binding and the union has said it would not strike again, management balks at this sensible arrangement on the ground that it wants no outsider to pass on the right of the union to bargain for certain higher-level employes.

We saw no merit last week in the refusal of striking musicians at the New York Philharmonic to accept a management offer to submit all issues to binding arbitration. We see even less in the present refusal of the Museum of Modern Art management to effect an immediate return to normal operations through acceptance of its union's proposal for nonbinding fact-finding.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

NEW YORK, N.Y.
TIMES
D. 823,935—S. 1,407,660
NEW YORK CITY METROPOLITAN AREA

NOV 2 1973

STRIKERS ACCUSE MODERN MUSEUM

Say It Prolongs Dispute to 'Starve' Union to Submit

By McCANDLISH PHILLIPS

Striking workers at the Museum of Modern Art yesterday accused the museum director of deliberately prolonging the labor dispute there in order "to starve the union into submission."

The allegation was made in a letter to Richard Oldenburg, the director, by officers of the museum's union of professional and administrative workers, which has been on strike since Oct. 9.

The union offered to return to work this week without a settlement, on the sole condition that all issues be placed before a fact-finding panel empowered only to make nonbinding recommendations.

The museum rejected the offer on the ground that "seeking the recommendations of outsiders would be to abdicate the joint responsibility of the union and the museum to resolve our differences ourselves."

Mr. Oldenburg particularly objected to asking outsiders to resolve an issue that he has repeatedly said was not subject to any compromise.

That issue is the union's demand that certain higher-level employes not be excluded from the union. The museum insists that these employes are supervisors and that giving them union status would jeopardize the integrity of its staff command system.

Deadlock is Cited

In yesterday's letter to Mr. Oldenburg, the union officers said: "Your preference for returning to negotiation and mediation would be more understandable had such procedures over the past four months not brought us to the present deadlock." The union's contract expired at the end of June.

The union's bid for fact-finding "was made precisely to move beyond the type of discussions that had so far reached an apparent dead end," the letter said. "Your refusal to accept this offer is a clear indication that you are more interested in prolonging a stalemate than in finding a way out of it."

"We are forced to conclude that the museum's real purpose is not to end the strike, but rather to prolong it, hoping to starve the union into submission," the writers said. They said the museum's rejection of their offer to go back to work was morally equivalent to "a lockout."

The museum, for its part, has repeatedly told the union to carry the issue of union membership to the National Labor Relations Board, the Federal agen-

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

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The museum, for its part, has repeatedly told the union to carry the issue of union membership to the National Labor Relations Board, the Federal agency that deals with such questions, which the union has so far refused to do.

The museum says the union will not take the step because it knows it would lose before the N.L.R.B.

The union says that if impartial fact-finders pondered the issue and then told the union to go to the Federal agency, it would consider doing so.

No new discussions between the two sides have yet been cheduled.

Museum of Modern Art Archives

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	APF	Strike, 1973

NEW YORK, N.Y.
TIMES
D. 823,935 — S. 1,407,660
NEW YORK CITY METROPOLITAN AREA

OCT 17 1973

the name of fond intentions.

Talks Resumed in Strike At Museum of Modern Art

Talks were resumed yesterday in the strike against the Museum of Modern Art by a union of professional and administrative workers. It was the first meeting between the two sides since the union went on strike Oct. 9.

No substantial progress was reported in the nearly three-hour session, called by Solomon Kreitman, the state mediator in the case, but another meeting was called for 3:30 P.M. today.

There were no direct talks yesterday in the strike against the New York Philharmonic by Local 802 of the American Federation of Musicians, representing the 106-member orchestra.

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	APF	Strike, 1973

(383)
LA OPINION
LOS ANGELES, CAL.
D. 19,479 S. 15,295

NOV 3 1973

ESTALLA UNA SERIE DE PAROS EN NUEVA YORK

PAGE ONE 92

NUEVA YORK, 2 de noviembre (UPI).—Una serie de huelgas anunciadas para el lunes por los bomberos, empleados de hospitales y los de la junta electoral municipal amenazan con trastornar en gran parte a esta ciudad.

Además, los trabajadores del periódico New York Daily News (el tabloide con mayor circulación en Estados Unidos) y las azafatas de la línea aérea Trans World Airlines tienen proyectado suspender las labores.

Mientras tanto, los músicos de la filarmónica y los empleados del Museo de Arte Moderno siguen en huelga.

Una huelga de bomberos sería como "tirar la bomba de hidrógeno" sobre la ciudad, declaró el presidente de la Asociación de Bomberos uniformados David McCormack.

Un mediador en la disputa bomberil dijo que la perspectiva de una solución es siniestra.

Los bomberos quieren aumento de sueldo de 2,000 dólares anuales con un contrato de un año.

Sin embargo, un mandamiento provisional prohibiendo la huelga fue librado hoy por un magistrado de la Corte Suprema de Manhattan. Por su parte el comisionado del Departamento de Incendios John T. O'Hagan dictó órdenes especiales distribuyendo el personal restante disponible, pero dijo que el

Pasa a la Pág. 7, 2a. Columna

Estalla una...

(VIENE DE LA PRIMERA PAGINA)

departamento tendrá solamente el 15 por ciento de capacidad en caso de huelga.

O'Hagan dijo que los bomberos que vayan a la huelga incurrirán en "acción disciplinaria instantánea". El alcalde John V. Lindsay declaró que la ciudad tomará "cuantas medidas sean necesarias para preservar este servicio municipal absolutamente vital".

Al mismo tiempo, el gremio Local 1199 de la Unión de Empleados de Farmacias y Hospitales dijo que 30,000 trabajadores hospitalarios no médicos, empleados en 48 hospitales, amenazan con ir a la huelga en demanda del aumento de salarios demorado por el Consejo del Costo de la Vida.

El alcalde Lindsay apeló a la ayuda del gobierno federal para conjurar la huelga en los hospitales que calificó de "tragedia" potencial que podría "poner en peligro la salud de millares de neoyorquinos".

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

Strike.

NEW YORK, N. Y.
TIMES
D. 823,935 — S. 1,407,660
NEW YORK CITY METROPOLITAN AREA
SEP 27 1973

MODERN MUSEUM FACES STAFF CRISIS

Union Weighs Strike Vote Monday in Talks Impasse

By McCANDLISH PHILLIPS

The Museum of Modern Art and its union of professional and administrative workers appear to be heading for a critical phase in contract talks next week.

The contract the museum had with its staff union, the first of its kind to be organized in the United States, expired last June 30. After direct negotiations failed to bring the two sides together, a state mediator was called in last week.

The union is asking for "substantial" pay increases, ffoor a minimum salary of $7,200 and for full curators to be admitted to union membership. It also wants a voice in museum policy, chiefly in the form of a staff member on the board of trustees.

The museum has offered an across-the-board pay increase of about 5½ per cent.

Yesterday, after the two sides had met in mediation for the second time, Susan Bertram, chairman of the union negotiating team, emerged from the three-hour session and said: "Our impression is that they are doing everything they can to provoke a confrontation. We are very, very depressed."

'Parties Far Apart'

Solomon Kreitman of the State Mediation Board, the man in the middle, said:

"At the moment, it's a little hard to assess the situation. The parties are far apart."

He said the Jewish New Year observance precluded another session this week but that he would be in touch with both sides while waiting for a third meeting, scheduled for next Tuesday.

The museum refused comment on all issues on the table.

Before yesterday's meeting, Susan Bertram said: "We are making every effort to settle without a strike. We are not looking forward to a confrontation, but we're prepared for one if we're forced to it. When we're put in the position of being basically offered nothing on the money issues, and nothing on the nonmoney issues, we are being forced to the point."

She said a union meeting had been called for Monday, at which the members would consider a strike vote. The sides met 11 times in direct negotiations before going into mediation.

The union struck the museum for 15 days in late summer, 1971, but exhibitions remained opened, and attendance was not noticeably affected. The union represents some 170 professional, administrative, curatorial and clerical employes,

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	APF	Strike, 1973

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$1,100 Increase in Minimum

The $7,200 salary minimum the union wants is up from the $6,100 figure it won in the last contract. Bookstore clerks earn the minimum wage.

The union rejects the management's offer of roughly 5½ per cent as insufficient, without specifying how much it would settle for.

The union — Local 1, Museum Division, of the Distributive Workers of America—now negotiates for positions up to associate curator, at the $16,000 salary level.

The union is demanding that full curators be admitted to its rolls, but the museum regards them as management personel.

"On policy participating, they've given us a no," Susan Bertram said. "We're not asking for any kind of veto. We're just asking to be heard on the board. We want one elected staff member on the board of trustees — that's one in 40 people. We also want one staff member on each of seven committees — executive, personnel, finance, development, membership, finance and education."

"We used to have staff members on the board years ago," a source at the museum remarked. "That policy was phased out maybe 10 years ago. The staff can always contribute their ideas through museum channels, and we needed those seats for outside people."

Archives

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	APF	Strike, 1973

NEW YORK, N. Y.
TIMES
D. 823,935 — S. 1,407,660
NEW YORK CITY METROPOLITAN AREA

OCT 3 1973

Strike Authorized At the Modern Art; Mediation Goes On

Strike action against the Musuem of Modern Art has been authorized by members of its union of professional and administrative workers, which has been working without a contract since June 30.

A third mediation session was held yesterday, following a vote Monday authorizing the union local's leaders to call a strike if further attempts to settle issues dividing the two sides fall.

The museum has offered pay increases of about 5½ per cent to its professional, administrative, curatorial and clerical employes, represented by Local 1, Museum Division, of the Distributive Workers of America. The union is asking a minimum salary of $7,200 a year, up from the present $6,100 minimum. It is demanding that full curators, regarded as management personnel by the museum, be admitted to union membership. It also wants a staff member on the board of trustees and on seven policy committees.

"They say they simply have no more money to offer," Susan Bertram, chairman of the union negotiating team said. "On other issues, they are opposed to them in principle."

"They have not moved from their initial position of three months ago on the major issues. If we do not get any place by Monday midnight, Tuesday we will go on strike," Miss Bertram said.

The museum, which remained open during a 15-day strike by the same union in 1971, says it is protected by a no-strike clause in its contracts with five other unions and would remain open to the public in the event of a strike.

Miss Bertram said the union would make an appeal for public support in a one-hour demonstration in front of the museum, at 11 West 53d Street, starting at noon tomorrow.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

Art Gallery
Ivoryton, Conn.
M. 10,000

NOV 1973

LABOR

Stalemate

Much as it may sound like a fixed epithet for the *patronne* of Elaine's, a popular Manhattan spaghetti house, PASTA/MOMA is in fact the horrendous acronym for the Professional and Administrative Staff Association of the Museum of Modern Art. And, grievous as the abuse of verbal proprieties may be, PASTA/MOMA, believing it had more onerous grievances of its own, struck the museum on October 9.

Stated simply, P/M's plaint concerns (1) what it claims — and MOMA spokesmen readily concede — to be the gross under-payment accorded the museum's highly skilled, highly educated administrative personnel, whose $6,100 base pay is roughly half that of a rookie cop, and (2) PASTA's alleged non-role in museum policy-making decisions.

Just what the effects of the strike may have been was unclear; according to a PASTA spokeswoman, general attendance was down 75 per cent, new memberships had dwindled to the vanishing point, many old members were turning in their cards, and the museum's film program had been knocked completely out. On the other side, Elizabeth Shaw, MOMA's PR chief, admitted that the film program had been blitzed, but maintained that no great harm had been done elsewhere.

Ironically, the PASTA members appear, almost to the last striker, to be dedicated to the museum and all it stands for, while museum spokesmen readily admit the strikers have legitimate complaints. Meanwhile, both sides gloomily contemplate a prolonged stalemate, with Ms. Shaw regretfully noting that MOMA "can't pass on increased costs the way gasoline companies are doing," while PASTA members take whatever solace they can from the fact that Mrs. Aristotle Onassis bought a strike-supportive pin for $10 — after paying her way into the museum.

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	APF	Strike, 1973

NEW YORK, N.Y.
TIMES
D. 823,935—S. 1,407,660
NEW YORK CITY METROPOLITAN AREA

OCT 30 1973

Modern Museum Union Asks Fact Finding in Bid to Return

By McCANDLISH PHILLIPS

The union striking against the Museum of Modern Art said yesterday that it would go back to work this week if the museum agreed to submit all strike issues to a fact-finding panel.

The museum, which received the proposal in the late morning, said only that "our lawyers are studying it to decide how to reply and what to do" and indicated that it would be likely to respond sometime today.

If the answer is yes, the strikers would probably report for work on Thursday morning, a union spokesman said. Pickets continued to walk their posts yesterday under the first rain in the three-week-old strike.

At least 100 members of the museum's union of professional and administrative workers—Local 1, Museum Division of the Distributive Workers of America—went out on strike Oct. 9. The dispute involves wages, union membership for certain higher-level employes who are now excluded, and a formal voice in museum policy and planning for workers.

The union's contract expired in June, and direct negotiations and mediation failed to resolve the issues. Late last week, the state mediator in the case, Solomon Kreitman, said that "a continued fixity of opinions on basic questions" by both sides had made "meaningful discussions" extremely difficult.

Under the union's proposal, fact finders would hear both sides and then make nonbinding recommendations for a settlement.

Mr. Sipser said that impartial fact finders could be appointed by mutual agreement, perhaps at the nomination of Mayor Lindsay, Governor Rockefeller or the American Arbitration Association.

The union is asking a $7,200 minimum yearly wage, against the present minimum of $6,100, which, employes complain, puts them below the pay scales of hospital and hotel workers.

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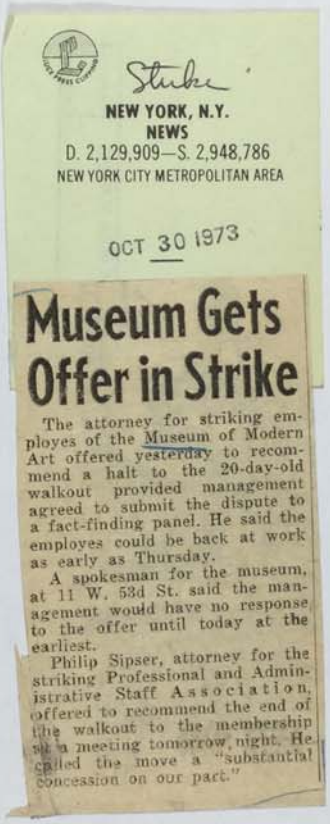
	APF	Strike, 1973



Strike

NEW YORK, N.Y.
NEWS
D. 2,129,909—S. 2,948,786
NEW YORK CITY METROPOLITAN AREA

OCT 30 1973

Museum Gets Offer in Strike

The attorney for striking employes of the Museum of Modern Art offered yesterday to recommend a halt to the 20-day-old walkout provided management agreed to submit the dispute to a fact-finding panel. He said the employes could be back at work as early as Thursday.

A spokesman for the museum, at 11 W. 53d St. said the management would have no response to the offer until today at the earliest.

Philip Sipser, attorney for the striking Professional and Administrative Staff Association, offered to recommend the end of the walkout to the membership at a meeting tomorrow night. He called the move a "substantial concession on our part."

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	APF	Strike, 1973

WASHINGTON, D.C.
STAR-NEWS
D. 415,884 — S. 324,125
WASHINGTON D.C. METROPOLITAN AREA

Museum of Modern Art Archives
OCT 30 1973

Museum Strikers Urge Fact-Finding Panel

NEW YORK (UPI) — Striking employes of the Museum of Modern Art said yesterday they would return to work immediately if the museum agreed to submit all strike issues to a fact-finding panel.

I. Philip Sipser, attorney for the Professional and Administrative Staff Association of the Museum of Modern Art said management should not "treat our people as peons."

Sipser said the four-week old strike centered on a minimum salary increase from $5,750 to $7,200 annually, job title classification, the pension plan, and the appointment of staff association member to the museum's 40-member board of directors.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

Museum of Modern Art Archives

NLL-169

Miró Images

The juxtaposition of street politics with an exhibition of surpassingly gentle works by Joan Miró at New York's Museum of Modern Art is sharply ironic. Outside the museum, pickets parade back and forth—disenchanted curators and administrative staff on strike. On the gala opening night the pickets jeered at each entering guest and chanted: "Miró, Miró on the wall, who's the rich-

Newsweek, October 29, 1973

est of them all?" The striking staff is engaged in the most basic issues of life: a decent wage, first, and the right to participate in museum decision-making, second. As for the museum, its own back is against the wall of necessity. Facing another whopping deficit (projected at $1.5 million for the current fiscal year), it has raised its admission price yet again, to $2. The strikers claim that the public —and the staff—are being asked to pay for wasteful management; the museum blames inflation.

Fame: On its surface, the art of Joan Miró seems to be totally isolated from such concerns. He has played Ariel to the Caliban of his fellow Spaniards, Pablo Picasso and Salvador Dali. They became public figures, brash and colorful. Miró, quiet and unassuming, has kept almost completely away from the world since his flirtation with the surrealists in Paris during the 1920s. It is no accident that the first painting that brought him fame—"The Farm," which Ernest Hemingway spotted hanging in a bar in 1922 and bought for $400—was based on Miró's memories of the Spanish countryside. Miró has lived most of his long life (he is now 80) in the land of his birth. His art appears to reflect a settled serenity. In the public mind, he is the creator of graceful pictures like "Mural Painting," which he made for a Harvard dining hall in 1950 (color page), glowing with vivid reds and blues.

But the truth, as always, is more complex. Throughout his career Miró has oscillated between the tidy charms of an introspective art and something rowdier and more extroverted. This ambivalence has been reflected in his few public statements and actions. As a young surrealist, Miró vowed to revolutionize the formal charms of painting: "I shall break their guitar," he said of the cubists. He and his friends claimed in the 1930s that he painted without plan, attacking the canvas with his brush in response to the "automatic" demands of the subconscious. "I begin painting," he once said, "under the effect of a shock."

Impromptu: But Miró has long since de-emphasized the influence of the irrational. "It is essential," he now says, "to have your feet firmly planted in order to leap in the air." When he went to Osaka, Japan, in 1970 to install a giant ceramic mural at the world's fair, he was seized with the desire to paint an impromptu mural on an empty white wall. Working with furious joy, he finished the wall in five days. Both the crowds and the critics loved it far more than the prepared mural. But Miró ordered the destruction of the spontaneous wall. "It was never meant to be an independent work of art," he said.

He is trying, in brief, to be what he is not—an orthodox, settled and traditional painter. Yet nothing is clearer from MOMA's collection of Miró—the finest in the world—than the artist's ill-concealed catholicity. Miró has been involved in virtually every movement in modern art, from the flat, multiplaned cubism of "Table With Glove" to the fanciful surrealism of his "Dutch Interior," which is at the same time a parody of the seventeenth-century Dutch family genre. "The Birth of the World," executed in 1925 when Miró was 32, is a consummate synthesis of all the techniques later employed by the New York action painters—the freewheeling, gestural brush, the dripping and smearing of paint, and the larger-than-human scale (8 feet by 6 feet).

More than that, Miró reveals time and again his half-repressed lust for a dimension beyond painting. It sneaks erotically

Gianfranco Gorgoni

Picketing MOMA: Art and life

into "Portrait of a Man in a Late-Nineteenth-Century Frame," his Duchampian play with a "found" nineteenth-century portrait. It surges forward in what are to me the most interesting works at MOMA, such as the violent "Rope and People," an oil sketch of three figures covered with a thick, gnarled coil of rope, and the wry "Object," a hollowed post in which a stockinged leg dangles, mysteriously, beneath a stuffed parrot. When Miró uses tactile or solid materials, his work rises above the tame gentility that suffuses his painting. Better yet, it allows his latent libido for life itself to flower in his work. It is that side of Miró, the "forgotten" side, that might savor what is happening now at the museum: the yoking together of two disparate kinds of theater, one outside on the street, another inside, on the walls.

—DOUGLAS DAVIS

Newsweek, October 29, 1973

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	APF	Strike, 1973

Strike

NEW YORK, N.Y.
TIMES
D. 823,935 — S. 1,407,660
NEW YORK CITY METROPOLITAN AREA

OCT 26 1973

Other Museum Workers Join Modern's Picket Line

The picket line at the Museum of Modern Art was expanded by sympathetic visitors yesterday, including the whole nine - person department of Egyptian Classical Art of the Brooklyn Museum, led by Bernard V. Bothmer, the curator.

The museum's union of professional and administrative workers—Local 1, Museum Division of the Distributive Workers of America—has been on strike since Oct. 9, but the museum has remained open to the public.

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	APF	Strike, 1973

VARIETY
NEW YORK, N. Y.
W. N/A

OCT 24 1973

Symph Strikers In Benefit For Museum Ditto; Sked Askew

Companions in misery, it is still unusual for one striking group to take time off to help out another striking group. However, musicians from the on-strike New York Philharmonic Orchestra will play a chamber music recital tomorrow (25) at the Paula Cooper Gallery for the benefit of the also-striking Professional and Administrative Staff Assn. of the Museum of Modern Art.

The concert is one of several benefits for the MOMA group, which has been on strike since Oct. 9 (the date also marks the cessation of all film activities at the museum). Two films —Sandra Hochman's "Year of the Woman" and Niki de St. Phalle' and Peter Whitehead's "Daddy" — will be shown Sunday (29) and Monday (29), respectively, for the MOMA staffers.

PASTA program committee chairman Joan Rabenau said that the benefit "spotlights the problem facing the employees of our cultural institutions, as the staff of two of our most prestigious organizations find themselves in the midst of prolonged, painful strikes. We are grateful to the Philharmonic members for the contribution of their time and talent."

The musicians have been playing benefits for themselves, but this is the first for another group.

Strikers, which claim a 75% drop in attendance at the museum since the strike started, has been unable to come to terms with management on three basic issues: (1) a higher minimum wage, (2) policy participation on Trustee level, and (3) inclusion of certain staff positions in the bargaining unit. It is the latter contretemps that is believed to be the real holdup as the museum considers curators a part of management; the strikers argue otherwise.

The film department staffers on strike say that Warner Bros., which was in the midst of a retrospective of its films when the strike started, has offered to reschedule cancelled showings when the troubles are finally ironed out. This, of course, may be affected by already existing commitments as the film retros are planned far in advance, sometimes as long as two years with some foreign countries.

"Year of the Woman" is being shown at the Fifth Avenue Cinema while "Daddy" and a short film, "Dangling Participle" by Standish Lawder, will show at the Bleecker Street Cinema courtesy of Roninfilms and NYU.

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VAZ DIAS INTERNATIONAL

Worldwide Clippings

110 West 40th. Street N.Y. - 10018 - N.Y. U.S.A.

Clipping from

Mainichi Daily News
Osaka-

COUNTRY Japan

Date 11.16.1973

07-323

NY Dancers' Strike Mars 25th Anniv.

NEW YORK (UPI)—A strike of dancers who want a guaranteed season salary Tuesday closed the New York City Ballet Co.'s 25th anniversary opening.

The ballet becomes the third cultural institution in the city affected by labor disputes. Strikes already have shut down Avery Fisher Hall, home of the New York Philharmonic, and curtailed activities at the Museum of Modern Art (MOMA).

A spokesman for the American Guild of Musical Artists, which represents the 83 ballet dancers, said they want a guaranteed 14-week salary as protection against a possible strike by ballet musicians in Local 802 of the American Federation of Musicians.

Ballet director George Balanchine said, "we would like very much to give them the commitment they request regarding the guarantee to perform through the season. However, as long as the musicians have failed to give such a commitment, we are unable to do so."

Contracts for dancers and musicians expired September 1.

Despite the strike, a party to celebrate the ballet's 25th anniversary went on as scheduled. Most of the striking dancers attended and some chatted amiably with management.

Unable to reach a contract settlement after almost seven weeks of talks, striking members of the 106-member Philharmonic left New York November 10 for a 10-day concert tour of Portugal and Spain. They performed Tuesday in Lisbon.

Members of the professional and administrative staff association of the Museum of Modern Art, on strike since October 9, picketed the home of MOMA President Mrs. John D. Rockefeller III.

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	APF	Strike, 1973

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Digby 9-2287

Clipping from

Nya Lidköpings-Tidningen
Nya Länstidningen
Lidköping

Country Sweden

Date 19th Nov., 1973

CULTURAL LIFE HIT BY STRIKES

Cultural life in New York suffered heavy strikes this fall. First, the strike of the City Opera musicians. On the same day it was settled, the Philharmonics declared a strike; even Museum of Modern Art employees ceased work. The world famous N.Y. City Ballet was obliged to cancel the gala performance which should have introduced the 25th fall season, owing to the dancers' strike. Reason: Disputes regarding salaries and employment conditions.

☆ **KULTURLIVET DRABBAT AV STREJK.** Kulturlivet i New York är hårt strejkdrabbat denna höst. Först var det musikerna vid City-operan (ej Met) som strejkade. Samma dag som den hävdes inleddes Filharmonikernas ännu pågående strejk och även anställda vid Museum of Modern Art strejkar. Nu har den världsberömda New York City Ballet tvingats inställa den galaföreställning som skulle ha inlett dess 25:e höstsäsong på grund av dansarnas strejk. Bakom strejkerna ligger tvister kring löner och arbetsförhållanden.

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Clipping from

Frankfurter Allgemeine
Frankfurt-

COUNTRY W.Germany

Date 11.16.1973

S... in New York

Ballett, Orchester und Museum

Das New Yorker Kulturleben bleibt in diesem Herbst wegen Streiks geschlossen. Diesen Ausspruch tat ein erboster Ballettliebhaber der Achtmillionstadt, nachdem die geplante Galaeröffnung der diesjährigen 25. Herbstsaison des berühmten New York City Ballet wegen eines Streiks der Tänzer und der Tänzerinnen ausfallen mußte.

Das Ballett ist die vierte kulturelle Einrichtung New Yorks, die in diesem Herbst von einem Streik betroffen wurde. Im September streikten die Musiker der New York City Opera für 24 Tage; an dem Tag, an dem sie wieder zu ihren Instrumenten griffen, begannen die Musiker des New Yorker Philharmonischen Orchesters mit dem Ausstand. Ihr Streik dauert ebenso noch an wie der von Angestellten des New Yorker Museum of Modern Art. Bei allen vier Streiks geht es teils um Gehaltsauseinandersetzungen, teils um arbeitsrechtliche Fragen. dpa

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

INTERNATIONAL
CUTTING BUREAU
Seite 6 1973

Auflage (i. Ts.): 196,4
– lt. „Leitfaden 1973 –

Ausschnitt aus:
Augsburger Allgemeine, Augsburg

vom 16. Nov. 1973

305

New Yorker Kulturleben leidet unter Streiks

Das New Yorker Kulturleben findet in diesem Herbst wegen Streiks nicht statt. Diesen zynischen Ausspruch prägte ein erboster Ballettliebhaber der Achtmillionenstadt, nachdem die geplante Galaeröffnung der diesjährigen 25. Herbstsaison des weltberühmten New-York-City-Balletts wegen eines Streiks der Tänzer und Tänzerinnen ausfallen mußte.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

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117 Liberty St. N.Y. - 10006 - N.Y.
Digby 9-2287

Clipping from
Västernorrlands Allehanda, Härnösand
Country Sweden

Date 16th Nov., 1973

Artists' strike

Cultural life in New York suffered heavy strikes in fall. First, the strike of the musicians of the City Opera. On the same day it was settled, the strike of of the philharmonic orchestra was declared. Even employees of the Museum of Modern Art ceased work. The world famous New York City Ballet was compelled to cancel the gala performance which should have introduced the 25th fall season as a consequence of the dancers'strike.

KULTURLIVET i New York är hårt strejkdrabbat denna höst. Först var det musikerna vid Cityoperan (ej Met) som strejkade. Samma dag som den hävdes inleddes Filharmonikernas ännu pågående strejk och även anställda vid Museum of Modern Art strejkar. Nu har den världsberömda New York City Ballet tvingats inställa den galaföreställning som skulle ha inlett dess 25:e höstsäsong på grund av dansarnas strejk.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

CORPUS CHRISTI, TEX.
CALLER
D. 68,626
CORPUS CHRISTI METROPOLITAN AREA

NOV 15 1973

Museum of Modern Art Archives

Museum of Modern Art picketed

NEW YORK (AP) — Museum workers from around the city rallied at the Museum of Modern Art Wednesday in support of a six-week-old strike by employes there.

About 50 demonstrators chanted for higher wages and jeered "shame on you" at passersby who crossed the picket line in order to see one of the world's greatest collections of modern art.

"The real issue is that they're trying to get rid of this union; they're trying to starve us into submission," said Susan Bertram, head of the two - year - old Professional and Administrative Staff Association of the Museum of Modern Art (PASTA).

Miss Bertram, a senior program assistant, said that the union, without a contract since July 1, had offered to submit the dispute to a third party for fact-finding, but that the museum refused.

Frederica Leser, head of the union at the American Museum of National History, said she was walking the picket line because "most museum workers are underpaid — making about the same salary as postal workers."

Starting salary for such jobs as receptionists, bookstore clerks and information aides at the Museum of Natural History is about $6,700, compared with $6,100 at the Museum of Modern Art, she said.

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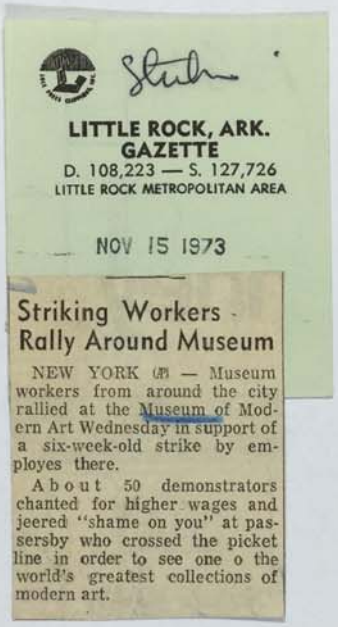
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973



LITTLE ROCK, ARK.
GAZETTE
D. 108,223 — S. 127,726
LITTLE ROCK METROPOLITAN AREA

NOV 15 1973

Striking Workers Rally Around Museum

NEW YORK (AP) — Museum workers from around the city rallied at the Museum of Modern Art Wednesday in support of a six-week-old strike by employes there.

About 50 demonstrators chanted for higher wages and jeered "shame on you" at passersby who crossed the picket line in order to see one o the world's greatest collections of modern art.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

SAN ANTONIO, TEX.
EXPRESS
D. 74,464
SAN ANTONIO METROPOLITAN AREA

NOV 15 1973

Rally Backs Museum of Modern Art Strike

Museum of Modern Art Archives

NEW YORK (AP) — Museum workers from around the city rallied at the Museum of Modern Art Wednesday in support of a six-week-old strike by employes there.

About 50 demonstrators chanted for higher wages and jeered "shame on you" at passersby who crossed the picket line in order to see one of the world's greatest collections of modern art.

"The real issue is that they're trying to get rid of this union; they're trying to starve us into submission," said Susan Bertram, head of the two-year-old Professional and Administrative Staff Association of the Museum of Modern Art (PASTA).

Miss Bertram, a senior program assistant, said that the union, without a contract since July 1, had offered to submit the dispute to a third party for fact-finding, but that the museum refused.

Frederica Leser, head of the union at the American Museum of Natural History, said she was walking the picket line because "most museum workers are underpaid — making about the same salary as postal workers."

Starting salary for such jobs as receptionists, bookstore clerks and information aides at the Museum of Natural History is about $6,700, compared with $6,100 at the Museum of Modern Art, she said.

Rosette Bakish, a secretary to the coordinator of exhibits who has a Master's Degree in fine arts, said that she has been working at the Museum of Modern Art for nine years and makes $8,600.

"But the strike is enormously demoralizing," she said. "We care deeply about the museum and it hurts to try to turn people away."

Museum attendance has declined about 15 per cent during the strike and a film program has been postponed, according to a museum spokesman, Elizabeth Shaw.

In addition, she said, a British artist, Barry Flanagan, has asked that a planned exhibit of his work be put off.

She said that the museum refused fact-finding because both sides had "intelligent people" who could negotiate a solution.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

Museum of Modern Art Archives

Aides of Many Museums Join Pickets at Modern

N.Y. Times - Thurs - Nov. 15, 1973

By GEORGE GENT

Staff workers from many of the city's museums walked the picket line in front of the Museum of Modern Art yesterday in support of that institution's professional and administrative staff, which has been on strike since Oct. 9.

Chanting slogans like "Up the minimum" and "Support the staff," the pickets carried signs addressed to Mrs. John D. Rockefeller 3d, president of the museum and a member of its board of trustees, and to William S. Paley, chairman of the Columbia Broadcasting System and chairman of the museum's board, in which they argued that "Our Wages Support Your Charities."

The picketing was scheduled for Wednesday because that is the day museum visitors are asked to pay whatever they wish for admission. (On the other days admission is $2.)

The pickets strongly urged visitors not to cross their lines, but suggested that they pay only a penny if they did.

Among the groups lending their support to the strikers were staff members from the Brooklyn Museum, the Whitney, the Museum of Contemporary Crafts, the American Crafts Council, the Museum of Primitive Art, the American Museum of Natural History, the Guggenheim, the World Crafts Council, teachers from the City University of New York and graduate students from Columbia University.

"The real issue here," said Susan Bertram, head of the two-year-old Professional and Administrative Staff Association at the museum, "is that they're trying to get rid of the union, they're trying to starve us into submission."

She pointed out that only two of the city's museums—the Modern and the American Museum of Natural History — are currently represented by unions.

A major demand of the union — and one that has been totally rejected by management — is that supervisory personnel, including curators, be forced to join the union. Nevertheless, one curator — Robert Doty of the Whitney — showed up on the picket line. Asked why, he replied:

"Because I agree with them on the pay issue. I have mixed feelings about this. I regret the fact that there has to be any sort of a union. But the staff members do deserve more money."

Pickets marched outside the museum again at 4 P.M. yesterday during a meeting of the institution's board of trustees, and at 8 P.M. during a lecture there by the novelist Eudora Welty

Museum of Modern Art Archives

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

NORTH TONAWANDA, N.Y.

MEDINA, N.Y.
JOURNAL-REGISTER
— D. 4,593 —
ROCHESTER METROPOLITAN AREA

NOV 30 1973

Museum of Modern Art Workers Back To Work Today

NEW YORK (UPI)—The Museum of Modern Art, one of several city cultural institutions that have weathered extended strikes recently, returns to normal today following the ratification of a new contract by union staffers who walked off their jobs eight weeks ago.

A spokesman for the Professional and Administrative Staff Association said workers would demonstrate their solidarity by marching "back to the museum en masse."

The announcement came after union members voted 51-24 to approve a new contract, calling for an across-the-board wage increase of 17 per cent spread over 2½ years, with the first wage hike of 5½ per cent retroactive to July 1. An additional 5½ per cent will be awarded Dec. 1, followed by a 6 per cent increase Dec. 1, 1974.

Before the Oct. 9 walkout, museum staffers earned a base pay of $6,100 a year.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

BUFFALO, N. Y.
COURIER-EXPRESS
D. 135,215 — S. 304,175
BUFFALO METROPOLITAN AREA

NOV 30 1973

Strikers OK Museum Pact

NEW YORK (UPI) — Striking staffers at the Museum of Modern Art voted Thursday to accept a new contract and return to work "en masse" this morning after an eight-week strike.

Members of the Professional and Administrative Staff Assn. of the museum ratified the contract by a 51-24 vote after a 3½-hour meeting and vowed "to march back to the museum en masse," a union spokesman said.

The settlement, worked out at a mediation session Wednesday night, included an across-the-board wage increase of 17 per cent spread over 2½ years. The first installment was a 5½ per cent wage increase retroactive to July 1. An additional 5½ per cent will be awarded Dec. 1, followed by a 6 per cent increase Dec. 1, 1974.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

SYRACUSE, N. Y.
POST-STANDARD
—D. 93,553—
SYRACUSE METROPOLITAN AREA

NOV 30 1973

Museum Staff Accepts Pact

NEW YORK (AP) — Striking employes of the Museum of Modern Art voted 51 to 24 Thursday to accept a new contract and return to work at 9 a.m. Friday.

The estimated 110 strikers, who walked off their jobs Oct. 9, will assemble at Fifth Avenue and 53rd Street in the morning and march together into the museum, a spokesman said.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

TUCSON, ARIZONA
STAR
D. 47,867 — S. 85,799
TUCSON METROPOLITAN AREA

NOV 2? 1973

Museum of Modern Art Archives

Museum Employes Accept New Contract

NEW YORK (AP) — Striking employes of the Museum of Modern Art voted 51 to 24 Thursday to accept a new contract and return to work at 9 a.m. today.

The estimated 110 strikers, who walked off their jobs Oct. 9, will assemble at Fifth Avenue and 53rd Street in the morning and march together into the museum.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

TUCSON, ARIZ.
STAR
D. 49,532 — S. 90,242
TUCSON METROPOLITAN AREA

NOV 30 1973

Museum Employes Accept New Contract

NEW YORK (AP) — Striking employes of the Museum of Modern Art voted 51 to 24 Thursday to accept a new contract and return to work at 9 a.m. today.

The estimated 110 strikers, who walked off their jobs Oct. 9, will assemble at Fifth Avenue and 53rd Street in the morning and march together into the museum.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

STATEN ISLAND, N.Y.
ADVANCE
D. 67,664 — S. 66,854
NEW YORK CITY METROPOLITAN AREA

NOV 30 1973

RETURN TO NORMAL

The Museum of Modern Art, one of several city cultural institutions that have weathered extend strikes recently, will return to normal today following the ratification of a new contract by union staffers who walked off their jobs eight weeks ago.

A spokesman for the Professional and Administrative Staff Association said yesterday workers would demonstrate their solidarity when they return to work this morning by marching "back to the museum en masse."

The announcement came after union members voted 51-24 yesterday to approve a settlement worked out in mediation late Wednesday ight.

* * *

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

NEWARK, N.J.
STAR-LEDGER
D. 335,219 — S. 560,696
NEW YORK CITY METROPOLITAN AREA
NOV 30 1973

Museum workers vote to end strike

NEW YORK (AP) — Striking employes of the Museum of Modern Art voted 51 to 24 yesterday to accept a new contract and return to work this morning.

The estimated 110 strikers, who walked off their jobs Oct. 9, will assemble at Fifth Avenue and 53d Street at 9 a.m. and will march together into the museum, a spokesman said.

The museum continued to operate during the strike by the Professional and Administrative Staff Association, affiliated with the Independent Distributive Workers of America. However, its film series and some scheduled exhibitions had to be canceled.

Picket lines were disbanded after more than seven weeks when the strikers accepted a pay increase of almost 18 per cent over a 29-month contract.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

SPOKANE, WASH.
SPOKESMAN - REVIEW
D. 81,575 — S. 125,258
SPOKANE METROPOLITAN AREA

NOV 30 1973

Strike Ended

NEW YORK (AP) — Striking employes of the Museum of Modern Art voted 51 to 24 Thursday to accept a new contract and return to work at 9 a.m. today.

The estimated 110 strikers, who walked off their jobs Oct. 9, will assemble at Fifth Avenue and 53rd Street in the morning and march together into the museum, a spokesman said.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

DAILY VARIETY
HOLLYWOOD, CALIF.
D. 14,400

NOV 30 1973

Modern Art Museum Aides Get 11% Pay Hike, End Walkout

New York, Nov. 29—Members of Local 1, Museum Division, Distributive Workers of America, who've been on strike at the Museum of Modern Art for several weeks, voted today to go back to work tomorrow.

Strikers won an 11% increase in wages but evidently did not secure the shift of certain curators to required union membership which they had sought.

End of strike means resumption of film showings, which probably indicates completion of interrupted Warner Bros. retrospective rather than introduction of newer programs, these to be rescheduled.

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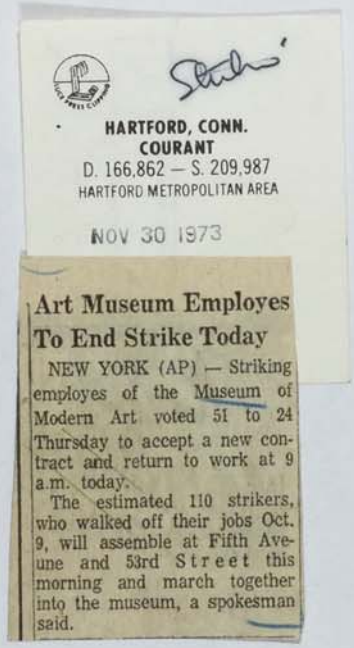
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973



HARTFORD, CONN.
COURANT
D. 166,862 — S. 209,987
HARTFORD METROPOLITAN AREA

NOV 30 1973

Art Museum Employes To End Strike Today

NEW YORK (AP) — Striking employes of the Museum of Modern Art voted 51 to 24 Thursday to accept a new contract and return to work at 9 a.m. today.

The estimated 110 strikers, who walked off their jobs Oct. 9, will assemble at Fifth Avenue and 53rd Street this morning and march together into the museum, a spokesman said.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

NEW YORK, N. Y.
NEWS
D. 2,125,181—S. 2,978,270
NEW YORK CITY METROPOLITAN AREA

NOV 30 1973

Modern Art Strike Ends

The eight-week strike against the Museum of Modern Art ended yesterday after 75 professional employes and members of the administrative staff voted to accept a new 29-month contract providing for total wage increases of 17%.

By a vote of 51 to 24, the employes, members of Local 1, Distributive Workers of America, approved the pact which contains an immediate 5.5% increase tomorrow, and a final 6% increase on Dec. 1, 1974.

Under the contract, a key issue which had prolonged the walkout—a union effort to extend its jurisdiction to higher-level supervisory employes — was referred to the National Labor Relations Board for a ruling.

Film showings will be resumed today with performances at 2 and 5:30 p.m., the museum announced.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

HACKENSACK, N. J.
RECORD
—D. 146,784—
NEW YORK CITY METROPOLITAN AREA

NOV 30 1973

Museum of Modern Art Archives

Museum staff votes to end strike

United Press International

NEW YORK — Striking staffers at the Museum of Modern Art voted yesterday to accept a new contract and return to work after an eight-week strike.

The 51-24 vote to ratify the contract came after a 3½-hour meeting at the headquarters of the Distributive Workers of America, District 65, 13 Astor Place.

The settlement, worked out at negotiations Wednesday includes a total 17-per cent wage increase spreading over 2½ years. The first portion of the increase is an immediate 5½-per cent wage hike retroactive to July 1.

Members of the Museum Staff Association also won the right to appear before the museum's board of trustees, but no voting privileges on the board.

The question of the 12 disputed job titles which the union sought to include in its bargaining unit was left unresolved.

As is obvious from the vote, there are mixed feelings among the membership, about the settlement, but it's clear that management miscalculated the strength of the union, said Susan Bertram, chief of the negotiating team for the union.

"We stayed together, it was beautiful," another member said.

The strike began Oct. 9.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

NEW YORK, N.Y.
TIMES
D. 823,935 — S. 1,407,660
NEW YORK CITY METROPOLITAN AREA

NOV 30 1973

Modern Art's Staff Returns to Work

By ROBERT HANLEY

A seven-week strike against the Museum of Modern Art ended yesterday when its professional and administrative workers voted to accept a new 29-month contract.

After a heated three-and-a-half hour meeting, the striking members of Local 1, Museum Division of the Distributive Workers of American, ratified the contract, 51 to 24, and agreed to return to work this morning.

The contract, which was worked out in marathon negotiations and mediation Wednesday night, provides a wage increase of 17 per cent in three stages, subject to review by the Federal Cost of Living Council.

The union had asked for a 9 per cent raise in a one-year contract, while the museum initially offered annual 5½ per cent increases in a two-year pact. The union also sought — unsuccessfully — to broaden its jurisdiction.

The initial increment is an immediate 5½ per cent, retroactive to July 1, when the union's two-year contract expired. An annual 5½ per cent increase becomes effective tomorrow. And the last year of the contract, from Dec. 1, 1974, to Nov. 30, 1975, provides a 6 per cent wage boost.

Basic salaries over the term of the pact will range from $7,000 for a bookstore clerk with a year's experience to $18,720 for an associate curator. Under the old contract, salaries ran from $6,100 to $16,000, museum officials reported.

Gratitude Expressed

In a brief statement issued after the ratification vote, the museum's director, Richard E. Oldenburg, expressed gratitude "for the patience and understanding shown by the museum's members and general public during these past difficult weeks."

Although the walkout, which began Oct. 9, did not force the museum to shut down, its film series was canceled and the scheduling of major exhibitions was disrupted because other unionized workers, including the Teamsters, refused to cross picket lines of Local 1.

After the ratification, Mr. Oldenburg and other museum officials began drawing up plans for the opening of the previously postponed Marcel Duchamp retrospective.

The film showings will resume today with performances at 2 P.M. and 5:30 P.M.

"We hope to have the exhibition either just before Christmas or immediately after," a spokesman for the museum said late yesterday afternoon.

The Duchamp exhibition, currently at the Philadelphia Museum of Art, had been scheduled to open here next Wednesday. But that date was canceled, for fear that the collection might de damaged if it was moved through picket lines outside the museum.

About 100 of the 163 unionized employes who manned the picket lines agreed yesterday to assemble outside the museum's main entrance at 11 West 53d Street and march in to work together today, a union spokesman said.

The spokesman said that the settlement proposal, which union bargainers presented without recommendation, drew "mixed feelings" during the closed-door meeting at 13 Astor Place.

Observers believed that some rank-and-file bitterness developed from the union's failure to win a key demand —adding to union rolls 12 upper-level job titles, including curator, associate registrar and assistant to the director. Under the contract, the union will have the option of arguing that demand before the National Labor Relations Board.

On another issue, the museum agreed to ease procedural requirements for union representatives to sit in on policy and planning meetings of the board of trustees. The representatives, however, were denied voting power.

In another labor dispute, no negotiations were held yesterday in the strike against the New York City Ballet that began Nov. 13.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

STATEN ISLAND, N.Y.
ADVANCE
D. 67,664—S. 66,854
NEW YORK CITY METROPOLITAN AREA

NOV 30 1973

This busy world

Museum of Modern Art Archives

WINDMILLS RETURN?

Scientist - inventor - philosopher Buckminster Fuller said yesterday society may have to harness solar energy and wind power and advised anyone with a windmill not to tear it down.

"Wind power may come in as something people can harness locally," the 78-year-old Fuller told a Hunter College seminar, adding: "Society must encourage individuals who want to get back to energy conservation."

Fuller said only 4 per cent of every barrel of petroleum is efficiently used by the ultimate consumer.

negligence in the fatal shooting of his wife.

The sentnce was imposed on Kenneth Watson by Justice Edward S. Lentol in Brooklyn Supreme Court. A jury convicted Watson of the charge Oct. 26.

Watson's wife, Jean, 25, was killed June 8, 1971, when his service revolver accidently discharged while the couple was visiting her parents in their Brooklyn home.

Watson was suspended from the force after the shooting but reinstated to limited duty when the jury acquitted him on manslaughter charges but left the negligence charge stand.

* * *

NEEDS MORE BREAD

The Bronx Zoo, joining the long list of institutions hit by skyrocketing inflation, says it needs $600,000 more than last year in order to maintain its exhibits.

Under the sponsorship of Bronx Assemblyman Alan Hochberg, city and state legislatures were scheduled to meet at the zoo at noon today to find ways of raising the money, needed to pay for the rising costs of meat, vegetables, soy feed and, of course, animals.

* * *

RETURN TO NORMAL

The Museum of Modern Art, one of several city cultural institutions that have weathered extend strikes recently, will return to normal today following the ratification of a new contract by union staffers who walked off their jobs eight weeks ago.

A spokesman for the Professional and Administrative Staff Association said yesterday workers would demonstrate their solidarity when they return to work this morning by marching "back to the museum en masse."

The announcement came after union members voted 51-24 yesterday to approve a settlement worked out in mediation late Wednesday night.

* * *

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

Strike

NEW YORK, N.Y.
TIMES
D. 823,935—S. 1,407,660
NEW YORK CITY METROPOLITAN AREA

NOV 22 1973

Union Decries Duchamp Move

The Professional and Administrative Staff Association of the Museum of Modern Art expressed regrets yesterday over the museum's decision to postpone indefinitely the Marcel Duchamp Retrospective, scheduled for Dec. 5. The association, which represents some 100 employes on strike since Oct. 9, said the postponement would not have been necessary if the museum had accepted its Oct. 30 offer to return to work immediately on condition of submitting the dispute to impartial fact-finding.

"The museum," the statement said, "has abdicated its responsibility to the public in depriving the city of one of the major events of the New York cultural season."

The museum, which rejected the fact-finding proposal as an abdication of its and the union's responsibilities, said the impasse had resulted from the union's demands to have its jurisdiction extended to curatorial and administrative staff members. It urged the union to take the dispute before the National Labor Relations Board.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

VAZ DIAS INTERNATIONAL
Worldwide Clippings
117 Liberty St. N.Y. - 10006 - N.Y.
Digby 9-2287

Clipping from
Sundsvalls Tidning
Sundsvall

Country Sweden

Date 23rd Nov., 1973

MA 16

KULTURLIVET i New York är hårt strejkdrabbat denna höst. Först var det musikerna vid City-operan (ej Met) som strejkade. Samma dag som den hävdes inleddes Filharmonikernas ännu pågående strejk och även anställda vid Museum of Modern Art strejkar. Nu har den världsberömda New York City Ballet tvingats inställa den galaföreställning som skulle ha inlett dess 25:e höstsäsong på grund av dansarnas strejk. Bakom strejkerna ligger tvister kring löner och arbetsförhållanden. (TT–DPA).

CULTURAL LIFE IN NEW YORK

Cultural life in New York was affected by heavy strikes this fall. First, the strike of the City Opera musicians. On the same day it was settled, the Philharmonics declared a strike. Even Museum of Modern Art employees ceased work. The world famous N.Y.City Ballet was obliged to cancel the gala performance which should have introduced the 25-th fall season, as a consequence of the dancers' strike. Reason: Disputes concerning salaries and employment conditions.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

Museum of Modern Art Archives

N-Y Times
Monday 11/26/73.
16 L

ACTION REPORTED IN ARTS STRIKES

Talks at Modern Museum Resume, Musicians Meet

By EMANUEL PERLMUTTER

Efforts will be resumed today to resolve strikes that have halted performances by the New York Philharmonic Orchestra and the New York City Ballet, and have curtailed exhibitions at the Museum of Modern Art.

The 106 musicians of the Philharmonic met last night at the headquarters of their union, the Associated Musicians Local 802, at 261 West 52d Street, and heard a report from Max L. Arons, the union president, on the latest management offer.

I. Philip Sipser, lawyer for the union, said later he would try to set up a meeting today or tomorrow with negotiators for management in an effort to settle the strike that started Sept. 25.

Last week, the Philharmonic's officers offered the musicians an increase in their base pay from their present $330 a week to $380, over three years, and improved fringe benefits. The musicians returned last Wednesday from a two-week privately contracted tour of Spain, Portugal and the Canary Islands.

Solomon Kreitman, a staff mediator, was appointed over the weekend by Vincent D. McDonnell, chairman of the State Mediation Board, to try to end the strike by dancers of the New York City Ballet that prevented the company from opening its 25th year Nov. 13. Mr. Kreitman is expected to get in touch with both sides today.

Sole issue in the strike by the dancers—who are members of the American Guild of Musical Artists—is their demand for a guarantee that they would be paid for a full 14 weeks of the fall-winter season even if part of the season were canceled by a musicians' strike They have since offered to settle for a guarante for the remainder of this season. The musicians have also been negotiating with the ballet for a new contract.

Negotiators for the Museum of Modern Art and the Professional and Administrative Staff Association will met at 2 P.M. today to try to resolve the strike that started Oct. 9. There have been no negotiations since Oct. 17. About 100 employes have been picketing the museum at 11 West 53d Street, reducing attendance and forcing the cancellation of some exhibitions and film showings.

The union has rejected an offer of a 5.5 per cent pay increase in each year of a two-year contract. The union is also seeking to have supervisory employes added to its bargaining unit.

Mr. McDonnell said yesterday he was deeply concerned about the three strikes, which, he said, had severely damaged cultural life of the city.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

G.H.

Oldenburg — bumper — STRIKE FOLDER

NEW YORK, N. Y.
CHELSEA - CLINTON NEWS
W. 5,730
NEW YORK CITY METROPOLITAN AREA

NOV 29 1973

Ted hits strike at art museum

Councilman Theodore S. Weiss introduced a resolution in the City Council last week aimed at a settlement of the strike by employees of the Museum of Modern Art, which has been in effect since October 9th.

The resolution calls upon the Museum to agree to the submission of the disputed issues to a fact finding panel empowered to make non-binding recommendations.

The Councilman pointed out that some of the Museum's employees take home less than $88 per week, that only 7 percent earn in excess of $12,500 per year and that the employees, the Museum, and the people of the City of New York are suffering from this protracted dispute.

"I am appalled," Councilman Weiss said, "that a supposedly enlightened management of a reputedly progressive cultural institution should refuse to agree to the union's offer to terminate the strike by submitting the issues to non-binding fact finding. One wonders if the management hasn't confused a collective ego trip with its obligations to the public."

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

Strike File

VARIETY
NEW YORK, N. Y.
W. N/A

NOV 28 1973

FILMS SHUT DOWN; MODERN ART'S CHIEF GIVES HIS VIEWS

Richard E. Oldenberg as director of the Museum of Modern Art, has sent a round-robin letter to all members of the Museum setting forth management's side in the ongoing strike of "one of its five unions". Says Oldenberg, "The union is pressing demands profoundly affecting the manageability and structure of the institution." He adds that the situation is unique since "no art museum in New York, and only one other in the country, has a unionized curatorial and clerical staff." Union calling the strike is Local 1, Museum Division, Distributive Workers of America.

The strike at the Museum of Modern Art has been of interest to show biz because of the importance of its film showings, a regular and valued service for the past 40-odd years, now shut down because the union projectionists of the International Alliance won't cross the picket line. Galleries and Sculpture Gardens, restaurants and bookstore still operate.

Oldenberg declares that wage demands are not the primary dispute, rather it is the effort of the union to broaden the representation to include executives previously classified as managerial.

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	APF	Strike, 1973

PITTSBURGH, PA.
POST-GAZETTE
—D. 215,768—

Museum of Modern Art Archives

More Notes About N.Y. Art Exhibits

By DONALD MILLER
Post-Gazette Art Critic

Although my review of New York exhibits was interrupted by the flow of shows here, there were a few points that I wanted to share.

The show of painted burlap hangings by Joan Miro, the surrealist master and one of the grand old men of modern art, was a terrible disappointment at Pierre Matisse Gallery. The exhibit was sadly out-of-date and too little effort for so important an artist.

This octogenarian also was receiving a retrospective exhibit at the Museum of Modern Art which was said to be fine. However, out of sympathy for the museum personnel who were on strike, I did not cross the picket line.

The issue is low pay, with some people making as little as $88 a week. Museum admission is $2. The Modern is financially trouble, but one would think its well-connected board could solve this problem somehow.

I WAS VERY impressed with recent paintings by Ruffino Tamayo, Mexico's leading painter at Perls Gallery.

His colors are more subdued than they were several years ago in his large exhibit at the Venice Biennale but his older figural forms have returned. Tamayo has one of the most individual color senses of this century. One always feels enriched by it.

Pierre Alechinsky was receiving his second show in two months at Lefebre Gallery. Last month, owner John Lefebre showed Alechinsky works in his own collection. This month the view was of some of the Paris-based master's latest paintings.

I was taken with "The Blue Tree," which possesses the sinuosity of the artist's volcano series but offers a new use of color. We are accustomed to Alechinsky's writhing forms but may need to be reminded of his splendid use of color.

PERHAPS my biggest shock was visiting the new Stefanotty Gallery, in space formerly occupied by Howard Wise, and not recognizing the large hard-edge paintings of jumbled old shoes. They were painted by Lowell Nesbitt, best remembered for his beautiful flowers and ruined cities.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

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At Pace Gallery, Alfred Jensen had captured a powerful new expression. His old numbers, symbols and squares had been rethought into large paintings in Vasarely-like patterns but with heavy impasto. It was the first time I have ever felt moved by his work.

I wonder how many readers recall the exquisite bird paintings of Priscilla Roberts from the old Internationals.

On a nostalgic journey triggered by the rise of photo-realism which she predated, I learned at Grand Central Gallery, in the Biltmore Hotel, that this Connecticut artist still paints the same way. Remember her Vermeer-like peacocks? Painting very slowly she sells everything she does. Perhaps some things don't change.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

Of Strikers and Gratitude

To the Editor:

I write to take angry exception to the words of Mrs. Blanchette Rockefeller, Museum of Modern Art president, in her description of the striking museum staff (mostly young women) as ". . . educated *girls* acting like miners" whose demands she did not understand since "we *gave* them so much." (emphasis mine). [News story Feb. 5.]

I had thought the strike had clearly set forth the complexities of the struggle between educated professional women demanding respect for their work in economic and administrative terms and nonprofit public-interest organizations hampered by a lack of funding. However, Mrs. Rockefeller puts the conflict in a whole new light: Rather than being professionals at all, the young strikers were "girls," and uppity at that. And apparently they were in addition ungrateful for what they were being "given."

If those young women I saw striking outside the museum were asking for increased gifts, not wages, then, as one who has contributed to the Modern, I wish to point out that Mrs. Rockefeller has authorized the illegal use of my money. MARCIA TOMPKINS

New York, Feb. 5, 1974

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

NEW YORK, N.Y.
TIMES
D. 823,935 — S. 1,407,660
NEW YORK CITY METROPOLITAN AREA

DEC 1 1973

Modern Art Strikers March Back

A happy group of professional and administrative staff employes walked together into the Museum of Modern Art yesterday morning, bringing to an end a seven-week strike against the museum. Led by Jean Rabenaw, their union local's chairman, and by Susan Bertram, head of the local's negotiating team, the 110 employes marched into the museum from a meeting place at Fifth Avenue and 53d Street only to be confronted, on reaching their desks, by nearly two months of stored-up letters and projects.

The strikers, who ratified on Thursday a new 29-month contract that granted them a 17 per cent pay rise over the period, reported some ill feeling on both sides. But, in general, most were glad to be back at work. Typical was the reaction of Sharlotte Kantz, a secretary in the department of painting and sculpture and treasurer of the union local, who said, "This museum is where I want to work."

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

CORPUS CHRISTI, TEX.
CALLER
D. 68,626
CORPUS CHRISTI METROPOLITAN AREA

DEC 1 1973

New York Museum of Modern Art Archives

Museum union settles contract

New York Times News Service

NEW YORK — A seven-week strike against the Museum of Modern Art ended Thursday when its professional and administrative workers voted to accept a new 29-month contract.

After a heated three-and-a-half hour meeting, the striking members of Local 1, museum division of the Distributive Workers of America, ratified the contract, 51 to 24, and agreed to return to work Friday morning.

The contract, which was worked out in marathon negotiations and mediation Wednesday night, provides a wage increase of 17 per cent in three stages, subject to review by the federal Cost of Living Council.

The union had asked for a 9 per cent raise in a one-year contract, while the museum initially offered annual 5½ per cent increases in a two-year pact. The union also sought — unsuccessfully — to broaden its jurisdiction.

Basic salaries over the term of the pact will range from $7,000 for a bookstore clerk with a year's experience to $18,720 for an associate curator. Under the old contract, salaries ran from $6,100 to $16,000, museum officials reported.

In a brief statement issued after the ratification vote, the museum's director, Richard E. Oldenburg, expressed graditude "for the patience and understanding shown by the museum's members and general public during these past difficult weeks."

Although the walkout, which began Oct. 9, did not force the museum to shut down, its film series was canceled and the scheduling of major exhibitions was disrupted because other unionized workers, including the Teamsters, refused to cross picket lines of Local 1.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

Strike file

PORTLAND, OREG.
OREGONIAN
D. 241,670 — S. 402,029
PORTLAND METROPOLITAN AREA

DEC 1 1973

Museum strike ends in N.Y.C. after 7 weeks

New York Times News Service

NEW YORK —A seven-week strike against the Museum of Modern Art ended Friday after its professional and administrative workers accepted a 29-month contract.

After a heated 3½-hour meeting Thursday, the striking members of Local 1, Museum Division of the Distributive Workers of America, ratified the contract, 51 to 24.

The contract provides a wage increase of 17 per cent in three stages, subject to review by the federal Cost of Living Council.

The union had asked for a 9 per cent raise in a one-year contract, while the museum initially offered annual 5½ per cent increases in a two-year pact. The union also sought — unsuccessfully — to broaden its jurisdiction.

Basic salaries will range from $7,000 for a bookstore clerk with a year's experience to $18,720 for an associate curator. Under the old contract, salaries ran from $6,100 to $16,000, museum officials reported.

Although the walkout, which began Oct. 9, did not force the museum to shut down, its film series was canceled and the scheduling of major exhibitions was disrupted because other unionized workers, including the Teamsters, refused to cross picket lines.

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	APF	Strike, 1973

Strike File

VARIETY
NEW YORK, N. Y.
W. N/A

DEC 5 1973

Museum of Modern Art Archives

Screenings Resume At Museum

Strike Ends on 51-24 Vote — Union Still Wants Management Types In Unit

Striking employees of New York's Museum of Modern Art ended their holdout last Thursday (29) and returned to work the following day. The strike, which lasted seven weeks, ended with the workers, both professional and administrative, voting to accept a new contract. It was ratified 51 to 24 and is effective for the next 29 months.

Strikers, members of Local 1, Museum Division of the Distributive Workers of America, will get a wage boost of 17%, to be paid in three stages, all subject to review by the Federal Cost of Living Council. The first increase, an immediate 5.5%, retroactive to July 1, is folllowed by the second, an annual 5.5%, which became effective last Saturday (1). The third increase of 6% is effective during the contract's final year beginning Dec. 1, 1974.

The salaries range from $7,000 for a bookstore clerk to $18,720 for an associate curator, compared to the $6,100 - $16,000 previous range.

The film series of Warner Bros. films, suspended when the strike began, resumed Friday (30) and museum officials immediately started redrafting plans for the postponed Marcel Duchamp retrospective, hoping for an opening before Christmas.

That the settlement didn't meet with unanimous approval was apparent at the closed-door negotiations held at 13 Astor Place. A frustrated ambition still exists. Union leadership wants to add to its membership 12 upper-level job titles - curator, associate registrar, assistant to the director, etc. etc. The new pact permits it to continue arguments on this item before the National Labor Relations Board. A small favor, an easing up of procedural requirements for unions reps to sit in on policy and planning meetings, was won.

Filmings at the Museum of Modern Art are valued by the motion picture industry. They were discontinued of necessity when the IATSE boothmen would not cross the picket line. Whether this could have continued indefinitely is a question, and if the boothmen had agreed to work the museum's own collections of vintage features would have allowed indefinite scheduling.

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	APF	Strike, 1973

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39 Cortlandt Sr. N.Y. 7, N.Y.
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Star-
Durban-

S. AFRICA

Date 12.5.1973

Museum of Modern Art Archives

Cultural crisis

LONDON — To add to all its other troubles, New York was hit recently by a culture crisis. The 83 members of the City Ballet Company tip-toed out on strike. Behind them came the 54-member orchestra, which joins the 106 striking musicians in the city's philharmonic Orchestra.

They downed instruments back in September, demanding a R60-a-week rise on top of their basic R300.

The city's Museum of Modern Art has been struck by its professional and administrative workers seeking a R6 000-a-year minimum wage.

The disputes — after a recently settled 24-day walkout by the Opera Company — has spread gloom to those seeking some uplift in a city already battered by strikes of newsmen, hospital workers, airline employees, firemen, teachers, barmen and others.

The ballet strike presents an odd spectacle. New York has never seen such a dainty picket line.

The light-footed stars have been negotiating for guaranteed work or pay for the full 14 weeks of the season.

Betty Cage, the company's general manager, was near tears as she watched officials turn away hundreds of enthusiasts hoping to see "Four Bagatelles," a new work by Jerome Robbins.

"It's a sad day for all of us," she said.—London Express Service.

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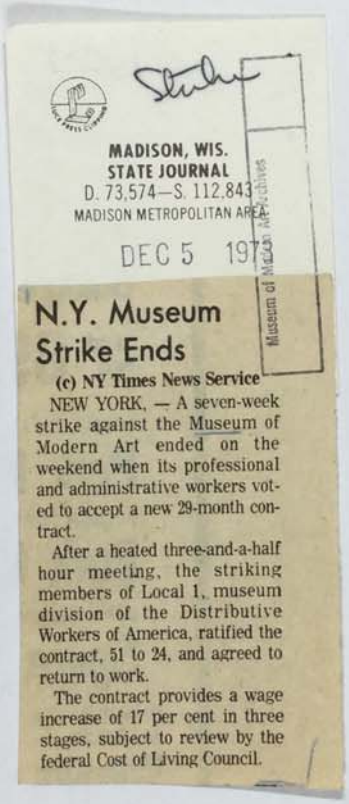
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973



Strike

MADISON, WIS.
STATE JOURNAL
D. 73,574—S. 112,843
MADISON METROPOLITAN AREA

DEC 5 197

Museum of Modern Art Archives

N.Y. Museum Strike Ends

(c) NY Times News Service

NEW YORK, — A seven-week strike against the Museum of Modern Art ended on the weekend when its professional and administrative workers voted to accept a new 29-month contract.

After a heated three-and-a-half hour meeting, the striking members of Local 1, museum division of the Distributive Workers of America, ratified the contract, 51 to 24, and agreed to return to work.

The contract provides a wage increase of 17 per cent in three stages, subject to review by the federal Cost of Living Council.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

NEW YORK, N.Y.
NEWS
D. 2,103,363—S. 2,893,041
NEW YORK CITY METROPOLITAN AREA

MAR 5 1974

Unionization Parley On At Museum

A closed-door meeting of board members and the acting director of the Brooklyn Museum took place yesterday to discuss an hour-long protest Sunday in which professional staff members demanded the right to unionize.

Michael Kan, acting director of the museum, was expected to have an announcement on the situation today.

More than 60 pickets, staffers from the museum and from the Whitney Museum and the Museum of Modern Art, marched outside the Brooklyn edifice Sunday in an effort to become members of District Council 37 of the Municipal Employes Union.

State Ruling Sought

The council wants mainly to win the support of the museum's board to unionize without waiting for the National Labor Relations Board to complete hearings now in progress. The union has also said it will take the matter to the State Labor Relations Board, fearing that the national group may rule professional personnel ineligible for union membership.

The museum's position, stated by board chairman Robert A. Levinson, is to await the finding of the NLRB, "whose expertise in such matters will assure a just and proper resolution of the issues involved."

Levinson's statement said it was not the intention of the board to "frustrate" empolyes seeking a union election.

The museum has for more times been embroiled in difficulties with the employes. Kan took over as acting director last December after director Duncan Cameron resigned. Cameron had been involved in a long struggle with staffers, which resulted in several dismissals and resignations.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

VAZ DIAS INTERNATIONAL

Worldwide Clippings

110 West 40th. Street N.Y. - 10018 - N.Y. U.S.A.

Clipping from

The Daily Yomiuri
Tokyo-

COUNTRY Japan

Date 12.20.1973

Museum of Modern Art Archives

07-323

Mrs Onassis Strikes A Blow For Strikers—And Stricken

New York (WNS)—Few people of the stature of Jackie Onassis can gracefully wriggle out of an angry labor-management confrontation but Jackie has just done that.

Here's how it happened: For several weeks now Manhattan's Museum of Modern Art has been struck by some of its professional and clerical personnel.

The other day, Jackie crossed the picket line despite the vociferous protests of sign-carrying pickets.

Jackie was alone and her visit was doubtlessly prompted by her desire to see the fine temporary exhibit of Joan Miro, the Spanish artist.

On leaving, Jackie came face to face with a young girl striker who looked her straight in the eye in silent reproach.

Without looking down, Jackie reached into her handbag, pulled out a banknote and handed it to the girl "for the strike fund."

It turned out to be a $10 bill.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

MUNCIE, IND.
STAR
D. 30,868 — S. 35,993
MUNCIE METROPOLITAN AREA

DEC 7 1973

Museum of Modern Art Archives

Jackie Strikes Blow for Museum Strikers

NEW YORK — Few people of the stature of Jackie Onassis can gracefully wriggle out of an angry labor-management confrontation but Jackie has just done that.

Here's how it happened: For several weeks now Manhattan's Museum of Modern Art has been struck by some its professional and clerical personnel, including some high up on the curatorial level. Picket line and police barriers have been set up.

Some members and ordinary visitors, in a deeper commitment to the arts than taking sides in a labor dispute or in support of management, have crossed the picket lines; others, to avoid unpleasantness, acting on principle or in support of the strikers, have stayed away from the museum. At issue are wages and other matters.

The other day, Jackie, whose husband Ari's Olympic airlines office and favorite dining spot, the "21 Club," are only a few steps from the museum, crossed the picket line despite the vociferous protests of sign-carrying pickets.

Jackie was alone and her visit was doubtless prompted by her desire to see the fine temporary exhibit of Joan Miro, the Spanish artist.

On leaving, Jackie came face to face with a young girl striker who looked her straight in the eye in silent reproach. Without looking down, Jackie reached into her handbag, pulled out a banknote and handed it to the girl "for the strike fund." It turned out to be a $10 bill.

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The Museum of Modern Art Archives, NY	Collection: APF	Series.Folder: Strike, 1973

Art

Museum of Modern Art Archives

The Impact Of MMA's Issues

By Alfred Frankenstein

New York

THEY'RE BACK at work at the Museum of Modern Art after the first extended strike by an art museum staff in American history, but nobody seems elated about the settlement and some are bitter. The best that can be said from an outsider's point of view is that the strike served to clarify the issues of the dispute, which are by no means confined to New York or to the Museum of Modern Art, but the dispute itself is by no means over, even though a contract has been signed and the strikers are back on their jobs.

The Museum of Modern Art has had greater impact on the cultural life of this country and of the world in general than any comparable institution. Its responsibility is of a piece with its influence, and that is why its labor disputes and their solutions are of far more than purely local significance.

The terms of the settlement look good until you realize that the two hottest issues involved in the strike are not even mentioned therein.

The new contract, which will run until November 30, 1975, offers a modest raise in minimum salaries from a rock bottom of $5750 to $6000. The aid in the payment of college tuition which the museum has long offered its personnel is increased from $5000 to $6000, and there are also increases in insurance coverages of various kinds. One of the most interesting items in the settlement is maternity leave for men; in other words, a male employee of the museum may take up to six months' leave to look after a newborn child.

Members of the curatorial staff often write books which the museum publishes. Up to now, the copies of these books sent to members of the museum as part of their membership benefits brought no royalties to their authors; the new contract states that this question will be discussed in special negotiations to be undertaken at a later time.

The agreement ends with seven paragraphs under the heading "Clarification of modification of existing rights." Only two of these call for mention here. One stipulates that the union's steering committee must be given "reasonable advance notice" of the agenda for meetings of the museum's board of trustees. The other calls for "elimination of certain procedural restrictions on the existing right of union representatives to appear before trustee committees and the board of trustees."

These last two items touch on one of the two main issues of the strike. Money and welfare were not paramount; the paramount issues were the participation of the staff in the making of decisions at the top, and the extension of union membership to certain curatorial jobs which the museum's management considered supervisory and therefore out of bounds so far as unionization is concerned.

Representation

THE QUESTION of the representation of personnel on the boards of museums is crucial, and not only in New York. The union officers to whom I talked at the Museum of Modern Art regard the trustees as dictatorial and uninformed.

Some gorgeous examples of their dictatorial ways are provided by Russell Lynes in his book, "Good Old Modern," which was written long before the strike by an historian not noted for sympathy with organized labor. I was also told about a proposal for the museum made by a business consultant brought in by one of the trustees; this gentleman suggested that the museum raise money by selling its library and enlarging its book shop to include most of the main floor. This idea was dropped after some of the staff demonstrated against it in the street. Perhaps it would have been dropped anyway. At all events, the union felt the staff ought to know more about what the trustees are up to and demanded a permanent member on the board. They didn't get it, but they'll be after such an appointment again; indeed, staff representation on the board of every museum in the country is bound to come sooner or later.

To be sure, the union at the Museum of Modern Art won the right to appear before the board and its committees some years ago, as well as the right to receive the agenda for board and committee meetings in advance, but it complained that information regarding the agenda was often not turned over to it until an hour before the meeting and that when representatives of the union did appear, only formal, perfunctory statements were tolerated; there was no discussion, no meeting of minds.

In reply to all this, Richard Oldenburg, the director of the museum, and William Rubin, the head of the department of painting and sculpture, insisted that all ideas for exhibitions and other activities at the museum are generated by the staff and not by the board or any of its committees, and that members of the staff are and always have been free to go before the trustees at any time. The union people, notably Joan Rabenau, president of the local, and Susan Bertram, her predeces-

See Page 21

S. F. Sunday Examiner & Chronicle

Strike File

SAN FRANCISCO, CALIF.
EXAMINER - CHRONICLE
S. 640,843
SAN FRANCISCO METROPOLITAN AREA

DEC 23 1973

MA3

Museum Solves a Crisis

Continued from Page 20

sor, insist that this is true only of workers in the department of painting and sculpture and not at all true of those in the 16 other curatorial departments of the museum.

THE greatest heat and bitterness seems to have been generated, however, by the union's demand that a dozen or so curatorial jobs be subject to its jurisdiction. The curators in question are not heads of departments — their organizationally untouchable status is acknowledged — but those who operate immediately under the department heads and are superior in rank to associate or assistant curators.

Management insists that these full curators — not all of them bear that title — are legally members of management and not subject to unionization; the union says they aren't. There is much in the propaganda pro and con about the fact that this question should have been submitted for adjudication to the Nationol Labor Relations Board. It wasn't, and each side blames the other for that fact.

The union argues that the full curators should be organized as a way of protecting the integrity of their jobs, and it cites the uncomfortable situation of curators at the Metropolitan who did not dare to protest their director's "de-accessioning" of works they felt should not have left the museum. On the other hand, William Rubin went so far as to say that if the union had succeeded in organizing the full curators in his department of painting and sculpture he would have resigned his job then and there.

★ ★ ★

THESE, of course, were not ordinary union negotiations. To begin with, management in this case was not motivated by considerations of profit and labor consisted of highly educated, completely dedicated people, 75 percent of them women and, one suspects, the vast majority of them under the age of 35.

The union people insist that the trustees regard the museum as a plaything; they are uneasy over the fact that it has had five directors in as many years and resentful that its present director — so they say — has never sat down with them to discuss the issues. One can only hope that the resumption of work at the Museum of Modern Art, and the recognition by each side that the other has made concessions, will open the way to more meaningful dialogue than seems to have been the rule in recent years.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

SINCLAIR ON DINING

HOLIDAY FEASTING: FROM PUDDINGS AND CAKES TO SAUERKRAUT AND CARP

We sing and speak of the twelve days of Christmas. And as we do so, we feast, for no other season leads to consuming such great quantities and variations of food. The word that we use for this religious and temporal period of festivity—from December 25 through January 5, followed by the Feast of the Epiphany on the 6th (which tradition honors as the date of the visit of the magi to the infant Christ)—is Yuletide. Yule comes from the Old English "gēol," which was a pre-Christian, twelve-day heathen feast. Heathen or civilized, during this period we eat, and we eat well. Interestingly, what we feast upon depends greatly on our heritage, and can range from the sweetest of sweets to sauerkraut or carp.

No Christmas Eve in the Scandinavian countries would be complete without the Christmas rice porridge. This is a relatively light pottage, either thick or thin depending on whether cream or milk is used. But, either thick or thin, there must be an almond included—whoever gets the almond in his/her portion is to be married during the coming year. The porridge precedes the main Christmas Eve dish, which is either goose or carp. How's that for a choice?

Traditional for the French is their bûche de Noël, an edible Yule log, the origins of which are lost in history, and which is a great climax to a festive meal. Generally made from sponge cake, the "log" is frosted with chocolate "bark," and often decorated with meringue "mushrooms" and spun sugar "moss." Another confection in Gallic countries is the Twelfth Night Cake —gâteau des Rois—in honor of the three kings' visit. Trinkets (with fortune predictions) are often included in the batter (a delight to children, and to mercenary dentists, too, I would think); but there is also always one dry bean included. The lucky person to find the bean in his or her portion is crowned King or Queen of the Epiphany feast. Custom, too, dictates that the cake is carefully cut so that there will be but one piece more than the number to be served. That piece, la part de Dieu, is reserved for the first person to enter the home after Twelfth Night. A similar custom in Scotland, where my forebears came from, is known as "first footing." But there, it's nips of whiskey rather than cake offered to the guest—it's a zippier custom, but harder on the liver.

England, of course, has its plum pudding, whose origins are lost in the sugar grains of time. As far back as the era of Henry VIII, the superstitious (which included practically everybody from the King on down) considered it good luck to eat a pudding on every day between Christmas and Epiphany, and to make a wish on the first bite. But, if you sneaked a taste of the pud before the Christmas feasting began, then the next year would be sheer hell. I'd hate to think of the cost, time, and effort of making twelve plum puddings these days, and I can imagine the comments from Dr. Atkins and the Weight Watchers lady should any of us sit down to a pudding a day.

Breads are particularly traditional holiday fare in a number of countries. Among the examples, Italian panettone. It originated in Milan, but today it's an all-world favorite. Panettone is a sweet and spicy brioche, studded with sultanas (seedless grapes), and while it can be found in all sizes from that of a small bun on up, a huge loaf is a popular Christmas gift.

The Greeks, too, have their Christmas bread—Christopsomo. This is a grand, golden thing, slightly sweet with hints of anise and sesame, and it's always decorated with a cross of dough strips. Another Greek favorite at Christmas, Easter, and other Church Holy Days, is the Grecian feast bread, which is really three small loaves baked together so they meld into one. The bread represents the Trinity, and it is also traditional to eat a thin slice from each of the three sections.

Stollen, of course, is the favorite German Christmas bread. It calls for all kinds of candied fruits, is made sweeter with cinnamon and sugar, and is usually frosted. Stollen is a major part of Christmas morning in German homes—sometimes it's the whole breakfast—and slices are always offered to Yuletime visitors. Another middle-European—Austrian, I think—Christmas bread is gugelhupf or kugelhupf, depending on where you come from. This cake-like bread is also a favored Viennese dessert, although at Christmas breakfast it is generally sliced thin, toasted, and spread with butter and jam. Baked in a mold, it's a visual and delicious Christmas treat. In the same vein, Bohemians have their braided houska; Norwegians their Jule kage; and the Swedes their tea ring. All are fruity, and the last is often used as an edible centerpiece with a candle in its inside perimeter.

The most important Swedish Christmas bread is the St. Lucia bun. Like the other bread-cakes, St. Lucias are fruity and are often slightly flavored with either cardomon or saffron. The daughters of the family dress in white on the morning of December 13—St. Lucia's Day—and, wearing crowns of holly, they awaken their parents with these buns and coffee, officially opening the Christmas holiday season.

A favored treat in Russian homes is a holiday baba—a molded cake with raisins and currants, which is slowly soaked in syrup, which makes it swell, and finally doused in rum or kirsch. Although my Russian-origin friends consider this a highlight of their holiday season, as did their forebears, baba was supposed to have been the work of an early 17th-century Polish king who sprinkled his dry gugelhupf with rum. The rum-liking king decided this was his favorite dessert and christened it Ali Baba after his favorite hero from "The Thousand and One Nights" tales.

Finally, in the Slovak countries, a midnight supper on New Year's Eve is traditional. Question: so what; where isn't it? Answer: at this supper you must have sauerkraut because if you eat it on the 31st you will have luck during the coming year.

To see some of this incredible range of goodies close up, you need not travel round the world. Just visit the Plaza Hotel. Beginning December 17 and continuing for two weeks, you will find the hotel's annual display of international holiday treats inside the Fifth Avenue lobby. There, in all their grandeur, is a bûche de Noël representing France; a stollen and schuderswalder kirsch torte for Germany; a winter Swiss chalet scene; a baba Russian-style; English plum pudding and fruitcake; strufoli and panettone from Italy; and many more. Guarding all, a confectionery snowman and snowwoman—all the works of love of the hotel's chefs. Since these are one-of-a-kind creations, tasting, unfortunately, is strictly forbidden. —BRUCE SINCLAIR

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NEW YORK, N.Y.
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NEW YORK CITY METROPOLITAN AREA

DEC 1 1973

Modern Art Strikers March Back

The New York Times/Tyrone Dukes

Joan Rabenau, chairman of the union local whose strike ended Thursday, entering the Museum of Modern Art yesterday. Other union members followed her.

A happy group of professional and administrative staff employes walked together into the Museum of Modern Art yesterday morning, bringing to an end a seven-week strike against the museum. Led by Jean Rabenaw, their union local's chairman, and by Susan Bertram, head of the local's negotiating team, the 110 employes marched into the museum from a meeting place at Fifth Avenue and 53d Street only to be confronted, on reaching their desks, by nearly two months of stored-up letters and projects.

The strikers, who ratified on Thursday a new 29-month contract that granted them a 17 per cent pay rise over the period, reported some ill feeling on both sides. But, in general, most were glad to be back at work. Typical was the reaction of Charlotte Kantz, a secretary in the department of painting and sculpture and treasurer of the union local, who said, "This museum is where I want to work."

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BELT

Threat to the arts

Museum of Modern Art Archives

☆ ☆ ☆ ☆ ☆ ☆

Management, labor need reappraisal

Sunday Press
CRITIC AT LARGE

By BYRON BELT

At the very time when attendance and public enthusiasm for the visual and performing arts are at historic heights, museums are curtailing their services and performing arts groups are dipping into limited reserves to cover inflation-infected increases in operational expenses.

The recent three-week strike of the New York City Opera, and others current by the New York Philharmonic, the Chicago Symphony and the professional and administrative staff of the Museum of Modern Art, offer frightening food for thought for even the most optimistic music lover.

The Metropolitan Museum of Art is closed on Mondays and the Brooklyn Museum is closed two days a week, while the financially hard-pressed Museum of Modern Art raises admissions.

These indications of strife are not limited to the glamorous organizations mentioned, but afflict every arts agency in the land to one degree or another.

What all the crises seem to have in common is a failure of communication, an unwillingness to put the public first, and a dangerous polarization of management versus unions.

The failure is that management tends to presume a high-handed approach to maintaining or destroying the arts more as a matter of personal right and whim than a public responsibility, and that labor (dancers, singers, instrumentalists and the like) tends to make demands in the vacuum of personal needs, which, valid as they may be, are financially unsupportable by the organizations involved.

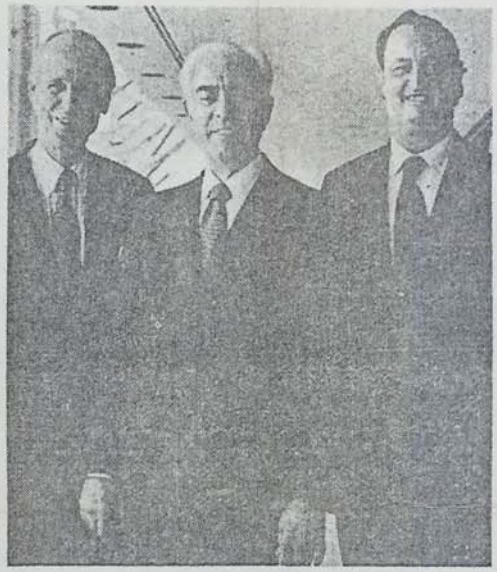
Lastly, and possibly both the clue to the problems and a key to a solution, governmental indifference on city, county, state and federal levels in monumental, resulting in a starvation of the arts not permitted in any other area of our national life.

* * *

ALTHOUGH ANY director of a public arts agency would deny it — and firmly believe such denial! — there is more than a hint of baronial rights assumed by all would-be civic boards. Since private citizens founded the great museums, symphonies and opera organizations in America, we have been misled into treating these agencies as part of the traditional free economy system which may work smoothly in some circumstances, but cannot be given complete rein when public interest and necessity are at stake.

The arts, as an integral ingredient of the good life desired by all men and women, should be run as essential public services, and not subject to indifference and neglect on the part of management, or abuse and excessive demands by those who perform.

It is tactless, at the very least, for the chairman of the board of the New York Philharmonic to fly off on vacation on the very day when his orchestra walks out on strike. The seeming indifference becomes serious when the president is in the hospital and a brand new manager is attempting to assume effective control. Orchestra players find such apparently contemptuous acts demeaning to them, and unfair issues are thus raised to complicate already difficult negotiations.



Amyas Ames, chairman of the board of Lincoln Center and the NY Philharmonic; Avery Fisher, and John W. Mazzola, managing director of Lincoln Center, left to right.

Binding arbitration should be accepted by all parties to disputes involving the support, management and presentation of the visual and performing arts. Individual disputes are too complex to be subjected to the sort of emotional tyranny present in strikes involving artists and the public need.

* * *

WASTE AND INEFFICIENCY are tremendous in every aspect of American business as a seeming part of our philosophy of conspicuous consumption. Performers must insist upon fair tratment, but should not demand unfair or exaggerated regulations of rehearsal, performance and recording time. Management, on its part, should cut away the fat of wasteful employment in non-performance realms and learn to promote its product better, and better inform the public of legitimate need for support moral and financial.

Lack of proper accounting of tax-exempt money is perhaps a less serious problem now that boards are more democratic, but secrecy, with its essentially aristocratic assumption, still beclouds too many important areas.

When accepting a gift large enough to warrant changing the name of 10-year-old Philharmonic Hall to "Avery Fisher Hall" recently, Lincoln Center officials were clearly annoyed at the persistence of questions from a press obviously — and we feel rightly — concerned with finding out just how many millions constitute a self-described "major gift."

Eventually tax reports will force disclosures of the Fisher gift of some $10 to $15 million, so candor now would prevent the fine people involvedfrom making a bad, doubt-casting decision, apparently on the basis that the public really has no right to know.

Amyas Ames, whose superb leadership heads both Lincoln Center and the Philharmonic, asserts that privacy in donations is essential to continue the flow of major gifts. As recent political experience has shown, this is clearly difficult. But anonymity is possible, and would seem the best road in private realms, avoiding controversy, undue pressures and enabling everyone to feel grateful without feeling that necessary information is being withheld.

* * *

WHILE ONE MIGHT disagree with some aspects of Ames' handling of personal grants to the arts, there can be no argument at all to his distinguished generalship in the battle for increased public subsidy for the arts and humanities.

In his moving remarks at the dedication of Avery Fisher Hall, Ames indicated that personal philanthropy and audience support for the arts were doing more than their share, but that "the total of all governmental aid from all sources is only 7 per cent of the total costs, and that is clearly inadequate."

Ames summarized by saying "the real failure is the failure to do that which should be done."

If management, unions, public and government will join constructively and creatively, our arts can stop wasting time and energy passing the hat, and get on with their rightful mission to preserve our cultural past, enrich our present and insure our future where the arts are meaningfully available to all.

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Museum of Modern Art Archives

Modern Museum's Staff Ends Walkout

By ROBERT HANLEY

A seven-week strike against the Museum of Modern Art ended yesterday when its professional and administrative workers voted to accept a new 29-month contract.

After a heated three-and-a-half hour meeting, the striking members of Local 1, Museum Division of the Distributive Workers of America, ratified the contract, 51 to 24, and agreed to return to work this morning.

The contract, which was worked out in marathon negotiations and mediation Wednesday night, provides a wage increase of 17 per cent in three stages, subject to review by the Federal Cost of Living Council.

The union had asked for a 9 per cent raise in a one-year contract, while the museum initially offered annual 5½ per cent increases in a two-year pact. The union also sought — unsuccessfully — to broaden its jurisdiction.

The initial increment is an immediate 5½ per cent, retroactive to July 1, when the union's two-year contract expired. An annual 5½ per cent increase becomes effective tomorrow. And the last year of the contract, from Dec. 1, 1974, to Nov. 30, 1975, provides a 6 per cent wage boost.

Basic salaries over the term of the pact will range from $7,000 for a bookstore clerk with a year's experience to $18,720 for an associate curator. Under the old contract, salaries ran from $6,100 to $16,000, museum officials reported.

Gratitude Expressed

In a brief statement issued after the ratification vote, the museum's director, Richard E. Oldenburg, expressed gratitude "for the patience and understanding shown by the museum's members and general public during these past difficult weeks."

Although the walkout, which began Oct. 9, did not force the museum to shut down, its film series was canceled and the scheduling of major exhibitions was disrupted because other unionized workers, including the Teamsters, refused to cross picket lines of Local 1.

The film showings will resume today with performances at 2 P.M. and 5:30 P.M.

After the ratification, Mr. Oldenburg and other museum officials began drawing up plans for the opening of the previously postponed Marcel Duchamp retrospective.

"We hope to have the exhibition either just before Christmas or immediately after," a spokesman for the museum said late yesterday afternoon.

The Duchamp exhibition, currently at the Philadelphia Museum of Art, had been scheduled to open here next Wednesday. But that date was canceled, for fear that the collection might de damaged if it was moved through picket lines outside the museum.

About 100 of the 163 unionized employes who manned the picket lines agreed yesterday to assemble outside the museum's main entrance at 11 West 53d Street and march in to work together today, a union spokesman said.

The spokesman said that the settlement proposal, which union bargainers presented without recommendation, drew "mixed feelings" during the closed-door meeting at 13 Astor Place.

Observers believed that some rank-and-file bitterness developed from the union's failure to win a key demand —adding to union rolls 12 upper-level job titles, including curator, associate registrar and assistant to the director. Under the contract, the union will have the option of arguing that demand before the National Labor Relations Board.

On another issue, the museum agreed to ease procedural requirements for union representatives to sit in on policy and planning meetings of the board of trustees. The representatives, however, were denied voting power.

In another labor dispute, no negotiations were held yesterday in the strike against the New York City Ballet that began Nov. 13.

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Museum of Modern Art Archives

Art Workers News · Nov · 1973 ·

PASTA-MOMA Strikes Again

Déja vu: PASTA-MOMA strike, as it was two years ago.

Once again, as they did two years ago, the members of the Professional and Administrative Staff Association (PASTA) of the Museum of Modern Art have taken to the picket lines, and the issue, as usual, is money.

But also at issue this year, and perhaps the chief stumbling block in settling the strike, is the union's insistence that "certain senior titles," including curator, associate registrar, assistant to director, chief accountant and warehouse manager, be made eligible for union membership.

Management wants to keep these titles as "supervisory positions."

"We need a strong second line, so if the union goes on strike, someone is here to work," explained a spokeswoman for the museum.

PASTA, which is the collective bargaining agent for all MOMA staff members who are not managerial, is also asking for an across-the-board raise in salaries, increasing the present $6,100 minimum to $7,200. The union also wants representation on the museum's board of trustees.

The strike, which began Oct. 9, was expected to be a long one. At the end of last month, the museum rejected a union offer to go back to work if the issues were submitted to a fact-finding panel whose recommendations would not be binding. Both sides appeared to be far apart.

Filmmaker Focuses on Museums

By ROSALYND C. FRIEDMAN

Emile de Antonio wants artists on the boards of directors of museums. An expert on power, he talks into the tape recorder to me and to himself.

Filmmaker of *Painters Painting, Millhouse, In the Year of the Pig, Rush to Judgement* and *Point of Order*, he deals with politics in the American experience. He calls his work, "demythologizing," and was the first to make a documentary "without some narrator's voice telling you what's happening."

"I'm very much an American," he says. "Somebody asked me after all these films, don't I see anything good in America. I think American art is good. I like American art.

"They should damn well have huge shows of blacks' and women's work, though as a group I don't think either yet equals the male white painters of my generation — Stella, Olitski — but something wonderful happens to a person to see his work up.

"Museums should have artists on the boards of directors," he says. "The museum can't exist without artists. They should have guards and administrators and curators on those boards, too.

"Museums were created by the upper bourgeoisie because they were tremendous tax shelters, and tremendous gratifiers of ego — you know, the Billy Sol Estes collection of sun paintings — and for a third reason: the extension of power.

"I would suggest that, of, let's say, 20 people on the board of the Modern, if you insisted that five were artists, and five were people who work in the museum, the museum would simply behave differently toward the society than it does with capitalists running it."

D supports PASTA, the Professional and Administrative Staff Association of the Museum of Modern Art, in its strike for a management voice and salary raises.

"With what they spend on black tie openings," says D, "you could probably pay a few salaries.

"There is no artist in America who doesn't want to be hung in the MOMA if the truth is laid bare. The museum should stand, but its internal organization be redone.

"There should be more women curators. The atmosphere of the museum should be politicized. Artists must politicize. A German artist had a work in the Guggenheim which listed the major American corporations. The work was thrown out. You can't attack the corporations."

De Antonio and I are in a taxi. "What none of these people want to face," he says, "is that art is cruel. 99,000 out of 100,000 don't make it. The ones who join in groups often are the ones who don't do any art, and as soon as any of them got with a good gallery, they'd be happy. Or if they get money, they stop talking.

"I used to play poker with Brodsky," he says, "analyst of De Kooning, Franz Kline, etc. He made his patients give him paintings out of gratitude, and then he'd win a fortune off them playing poker."

"Why did they play if they always lost?" I ask.

"Artists make so much money they don't care."

D tells of a scene from his Vietnam film that he found in an old French newsreel. Three colonialists in white suits ride to a cafe in a rickshaw, then get out and kick the driver into the street. "It's clear," he says, "that it's our business culture, not just those Watergate crooks in Washington, who are interested in planning for the profit of only a few, so our cities, our centers of civilization, become unlivable. "A man like Thomas Hoving should be fired."

"What does Hoving represent?"

"He's arrogant and contemptuous and uses the Metropolitan Museum to advance his personal career. He may be a scholar in the medieval field, he once ran the cloisters, but the museum's geared to a middle class not even living in the cities. Now it's expanding into the park. That decision should be made by the people, not a Thomas Hoving."

"How will museums get money if they stop courting the rich?"

"From the city and state. Museums have a valid function, more so than the private theater, to impart the idea of quality, of what has mattered to the greatest number of people — not just to create audiences.

"When this article is done, I won't have any friends," says D.

"Funny, I feel that way, too."

art briefs

ARTIST WINS TAX FIGHT

Artist John E. Harris appears to have won his battle against a business inventory tax on the paintings in his studio (ART WORKERS NEWS, September 1973).

The Tax Appeals Board in Ellsworth, Maine, where Harris has his studio, decided after a hearing that the paintings could not be taxed. The city assessor can appeal the decision.

If the paintings had been taxed, it would have been the first time in the United States that an artist was successfully taxed for his unsold work.

"Financially, it was a small tax," Harris wrote to the ART WORKERS NEWS, "but the assessor had corresponded with the state and had stated that other towns would follow suit. It was for this reason that I fought the tax — a matter of principle for any artist in Maine."

MUSEUMS DISCUSS ART SALES

Museum officials from around New York State, speaking last month at a conference in New York City, defended the deaccessioning policies of their institutions and said that their operations would be seriously hampered by further restrictions, such as those agreed to by the Metropolitan Museum of Art.

The conference was called by State Attorney General Louis J. Lefkowitz, whose office helped create the new disposition procedures for the Metropolitan Museum after its well-publicized deaccessioning controversy.

William Rubin, chief curator of painting and sculpture at the Museum of Modern Art, and Stephen E. Weil, administrator of the Whitney Museum of American Art, both said that the provisions for public disclosure and prior notice of sales agreed to by the Metropolitan Museum would prevent them from getting the best possible deals in the art marketplace.

An observer from the Metropolitan Museum was said to have attended, but did not choose to speak.

The attorney general, after the meeting, said he favored self-regulation by museums, and he did not foresee any further restrictions.

LAST LOOK AT "BLUE POLES"

Jackson Pollock's "Blue Poles," sold recently by a New York collector to the Australian National Gallery, will be shown through Jan. 9 at the National Gallery of Art in Washington, D.C.

The painting will be part of an exhibition called "American Art at Mid-Century," the first exhibition of modern painting and sculpture organized by the National Gallery.

Ben Heller, a businessman, sold "Blue Poles" for a record $2 million last September.

NEA BACKS THE DISABLED

The National Council on the Arts recently adopted a resolution urging that cultural facilities and activities be made accessible to the physically disabled.

The council, which is the advisory group to the National Endowment for the Arts, requested NEA to include the needs of the disabled in its planning and review of proposals and grants.

As a result of the council's action, NEA's Museum Program guidelines for the 1975 fiscal year have been revised to include provisions for matching grants to survey the changes needed to make museum buildings more accessible to the disabled.

Museums can apply for these federal matching funds under the Visiting Specialist Program.

George H. Forsyth and Kurt Weitzmann

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NEW YORK, N.Y.
TIMES
D. 823,935—S. 1,407,660
NEW YORK CITY METROPOLITAN AREA

OCT 31 1973

MODERN MUSEUM REJECTS UNION BID

Declines Fact-Finding Offer as Basis for Strike End

By McCANDLISH PHILLIPS

The Museum of Modern Art yesterday rejected an offer by its striking union of professional and administrative workers to go back to work tomorrow and to submit all disputed issues to a fact-finding panel.

The union immediately characterized the museum's action as "an arrogant response to a reasonable proposal."

The museum's decision keeps the union on the picket lines in a strike that has entered its fourth week. Since neither side had budged from positions it held on the issues on the first day of the strike, it leaves the situation at an impasse.

In advancing its offer, the union would have returned to work with no guarantee of any gains, since only nonbinding fact finding was proposed. Moreover, the union's lawyer, I. Philip Sipser, freely conceded that once the strikers went back to work there was virtually no chance that they would go back out regardless of what solutions the fact finders recommended.

In a letter to Mr. Sipser, the museum's director, Richard E. Oldenburg, said yesterday:

"I must decline your proposal to submit the outstanding issues to a third party rather than permitting us to continue negotiations and mediation to complete the collective bargaining process begun four months ago." The union's contract expired in June.

Dispute Over Coverage

The two sides have not come to terms on a wage settlement, but both say that wages can be negotiated. The real sticking point is the union's demand that certain higher-level workers, which management insists are supervisory, be permitted to join the union if they wish to do so.

"Nothing would be gained by the recommendation of outsiders who have no responsibility for living with their decision, and who obviously would be seeking to compromise the issue," Mr. Oldenburg told Mr. Sipser.

Though attendance has been down during the strike—the museum says by 15 per cent, the union insists by more—and its highly popular film program has been interrupted, the museum has remained open to

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Though attendance has been down during the strike—the museum says by 15 per cent, the union insists by more—and its highly popular film program has been interrupted, the museum has remained open to the public.

Unlike the strike by members of the New York Philharmonic, in which there has been no music by the orchestra and therefore no audiences and no ticket sales, the museum has been able to continue showing its regular exhibitions and to sell $2 admissions while strikers circle out front pleading, "Just pass them by, pass them by."

"Mediation has failed," Mr. Sipser said in a telephone interview from Cleveland, where he is on other business. "We extended our old contract by more than three months. We had 14 negotiating sessions followed by mediation sessions and there hasn't been any movement."

At least 100 museum employes have been on strike since Oct. 9, though the union says the figure is higher, closer to 145 than to 100. It is asking an increase in the minimum wage for workers from $6,100 to $7,200 and across-the-board raises of more than the 5½ per cent for which the other unions at the museum have settled.

Museum of Modern Art Archives

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Museum of Modern Art Archives

Schauplatz New York

Bestreikte Kunst – Bemalte Jeans

Tendenz: Es wird wieder gemalt | Von Margit Staber

Der Oktober ist der wohl schönste Monat in New York, blau ist der Himmel, als hätte nie der Smog ein Lüftchen über den Häuserschluchten von Manhattan getrübt. Frisch noch ist die Saison, aber gleich bleiben sich die Probleme: Wohin führt uns die Kunst, welchen Sinn hat Kunst in einer Stadt, in der man sich terrorisiert fühlt, sobald man vor die eigene Haustür tritt, in einem Land, das politische Ereignisse von shakespearescher Dramatik als Vaudeville nachspielt? In einem unerhört offenen Selbsterforschungsprozess folgt man Akt um Akt täglich am Fernsehen. Trotzdem: Geschäfte wie üblich? Stetig steigende Preise und sinkender Geldwert scheinen die Schwingen des Kunstmarktes zu beflügeln, und man rechnet mit ausländischen Kunden. Japanische und schweizerische Investmentgruppen versprechen in Inseraten in der «New York Times» Höchstpreise und «Bargeld unbegrenzt» für die Kunst unserer Zeit.

*

Vor dem Museum of Modern Art (MOMA) an der 53. Strasse streikt ein Teil der Angestellten. Buchhalter, Konservatoren, Kellnerinnen, Sekretärinnen, Bibliothekare, Garderobefrauen werben um Sympathie für ihre Lohnforderungen. Mit schlechtem Gewissen schleicht man ins Museum, das trotzdem offen ist. Zum 80. Geburtstag von Miró zeigt es im eigenen Besitz befindliche Werke, Gaben des Künstlers und zugesagte Schenkungen. Gepriesen als die grösste Miró-Kollektion in öffentlichem (und auch privatem) Besitz (60 Stück), ist es gewiss nicht die bestmögliche. Daneben sieht man eine Werkschau von Ellsworth Kelly aus 24 Arbeitsjahren, etwas zu beengend gehängt und schlecht ausgewählt, um seiner nach dem Gegengewicht des Umraums verlangenden Malerei der einfachen grossen Formen und elementaren Farbverhältnisse gerecht zu werden.

Richard E. Oldenburg, Direktor des MOMA, entschuldigt sich für die Unbequemlichkeiten, die dem Publikum durch den Streik entstehen: «... die Parteien sind zur Zeit tief gespalten, nicht nur über Geldfragen, sondern auch über solche der Museumspolitik.» Die Diskussion über den zweiten Punkt mehr als je zuvor für das Werk eines lebenden amerikanischen Künstlers gezahlt. Auch in der Plastik schlug Johns das schon Dagewesene: die Nachbildung zweier Ballantine-Bierbüchsen in Bronze und bemalt auf einem Sockel erbrachte 90 000 Dollar. Das sind freilich bescheidene Summen, wenn man bedenkt, dass ein Schweizer Kunsthändler in der Auktion am Tage zuvor das Picasso-Bild «Jeune homme au bouquet» für 720 000 Dollar erwarb.

*

Allgemein kann man feststellen, dass Malerei wieder «in» ist. Das ist kein Trick des Kunsthandels. Das Bedürfnis lebt auf, sich in einem überblickbaren und kontrollierbaren Medium auszudrücken, das der Künstler in eigener Regie frei zu bearbeiten vermag. Das Werk von Ellsworth Kelly (*1923) ist dafür ein Hinweis. An der Entstehung des «shaped canva» und minimalistischer Aeusserungen in Malerei und Plastik der sechziger Jahre wesentlich beteiligt, sucht er Bestätigung für die These vom Kunstwerk als einem sich selbst erklärenden ästhetischen Objekt. Gestaltungslogik half ihm, seine Imagination ohne Verschleiss über manche schwache Zwischenperiode in die Gegenwart zu retten. Anders der Farbfeldmaler Jules Olitski (*1922) im Whitney-Museum. An seinen Bildern kann man sehr genau ablesen, dass Farbsensibilität — im Umkreis von Rothko — nicht ausreicht, wenn kein entwicklungsfähiger Ideenkern dahintersteht.

Frappant wirken die neuen Arbeiten des Konzeptualisten Mel Bochner (bei Sonabend in der Downtown-Galerie). Plötzlich manifestiert sich sein Systemdenken als ein Bilddenken von ausgesprochen malerischer Qualität. Durch Zahlen markierte Beziehungsnetze in der Fläche fangen schwarze Elementarformen auf und steuern diese rhythmisch: der Bilddynamismus von Malevitsch findet in einer heutigen Bewusstseinsstruktur Eingang. Im Guggenheim-Museum wird Mitte November eine Ausstellung des russischen Suprematisten.

*

Lob erntete der englische Pop-Künstler Richard Hamilton (*1922) bei der New Yorker Kritik. Man konnte die

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worth Kelly aus 24 Arbeitsjahren, etwas zu beengend gehängt und schlecht ausgewählt, um seiner nach dem Gegengewicht des Umraums verlangenden Malerei der einfachen grossen Formen und elementaren Farbverhältnisse gerecht zu werden.

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*

Gestreikt wurde auch vor dem Auktionshaus von Sotheby Parke Bernet an der Madison Avenue am Abend, als 50 Werke aus der Pop-Sammlung des Taxiflotten-Besitzers Robert S. Scull unter den Hammer kamen und für insgesamt 2 242 900 Dollar insbesondere nach Europa gingen. Eine Gruppe von Taxifahrern drängte sich am Eingang, als die Feinsten der Feinen aus der internationalen Kunstwelt Einzug hielten. Die «Cabbies» schwenkten Tafeln, auf denen zu lesen war, Mr. Scull bereichere sich auf ihre Kosten, um mit dem «beautiful people» sein zu können. Alles löste sich friedlich, die einen blieben draussen, die andern gingen zur Auktion hinein. Man sagt, Scull sei eine feste Summe für seine Sammlung zugesagt worden. Vieles blieb unter dem Schätzpreis, aber mit Jasper Johns wurden gleich mehrere Auktionsrekorde erreicht: mit 240 000 Dollar wurde denken als ein Bilddenken von ausgesprochen malerischer Qualität. Durch Zahlen markierte Beziehungsnetze in der Fläche fangen schwarze Elementarformen auf und steuern diese rhythmisch: der Bilddynamismus von Malevitsch findet in einer heutigen Bewusstseinsstruktur Eingang. Im Guggenheim-Museum wird Mitte November eine Ausstellung des russischen Suprematisten.

*

Lob erntete der englische Pop-Künstler Richard Hamilton (*1922) bei der New Yorker Kritik. Man konnte die eigene Brillanz an der seinen messen. Das Guggenheim-Museum hatte ihn eingeladen, der Frank Lloyd Wrights berühmten Spiralbau 1955—56 in einer Werkreihe verewigte. Hamilton hat die 160 Werkbeispiele von 1949 bis 1973 selbst ausgewählt, gehängt und im Katalog kommentiert. Barbara Rose geht im «New York Magazine» so weit, dass sie Hamiltons Collagen als Bildkommentar der Massenkultur in Vergleich zu den Merz-Collagen von Schwitters bringt. Da läge die amerikanische Pop Art näher. Hamilton kannte die USA nicht, als er begann, die Ikonografie der Plastik-Aera zu verschlüsseln. Technisch raffiniert, inhaltlich vieldeutig und vielschichtig, wirkt seine Bildsprache als ein dichtes Gewebe von Ereignissen und Empfindungen. Die Direktheit eines Lichtenstein, Warhol, Wesselman erscheinen dagegen als Rückkoppelung einer eindimensionalen Welt ohne Zweifel und Zwischentöne. Europäische und amerikanische Kunst folgen ihren Eigengesetzen.

*

Wo könnte man sich bei uns eine Ausstellung über Blue jeans als Kulturdokumente einer Epoche vorstellen? 66 numerierte Reliquien von Andy Warhols farbbeckleckerten Hosen bis zu den kleinsten und grössten je hergestellten Jeans. Zur Einrichtung der heiteren und aufschlussreichen Schau, von sanfter Blues-Musik überrieselt, hat man einen Kunsthistoriker bemüht. Sie befindet sich im Stockwerk über der bekannten Boutique «Serendipity». Dort kann man den «Male-deine-eigenen-Jeans-Malkasten» erstehen.

NEW YORK, N.Y.
TIMES
D. 823,935 — S. 1,407,660
NEW YORK CITY METROPOLITAN AREA
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Museum of Modern Art Archives

The Two Most Striking Shows in Town

The pickets at MOMA point a warning of what may await other museums...

By LEAH GORDON

"MIRO, MIRO on the wall, who's the richest of them all?," read the picket placard outside the Museum of Modern Art where striking staff members had walked out, as they did two years ago, giving the institution the dubious honor of being the only museum in the United States to have been struck by its professional personnel, not once, but twice.

"They couldn't mean *us*," lamented Richard Oldenburg, the Modern's 40-year-old director. "I wish we had the endowment some museums have." Oldenburg was obviously referring to the $162-million endowment belonging to the Metropolitan Museum of Art, and not his own $20-million endowment. But the strikers did mean the Modern, and in their fight for better wages and the more controversial rights to have a staff representative sit on the 40-man Board of Trustees and to include in the union's membership senior curators, the striking staff of the Modern has drawn attention to the far deeper problems confronting many art museums.

*

Like the symphony orchestras, the libraries, the opera and dance and theater companies, art museums are undergoing a financial squeeze brought on by an unprecedented increase in operating expenses due mainly to inflation and to a growth in services which their founders never anticipated. Most museums were originally conceived as conservators and custodians of an art collection. But today, the art museum's function has expanded into that of an educational institution mounting numerous and costly exhibitions, running children's workshops, and operating programs in urban community centers.

All this takes money which administrator after administrator says he has less and less of. For the first time, several New York museums, which are largely privately financed and non-profit, have begun to show deficits. For the past five years, the Whitney has run at an annual deficit of around $250,000. The Metropolitan was in the red as much as $1.5-million in 1971-1972, but whittled it down drastically through staff and cost cutting to $69,000 in the fiscal year just ended. The Guggenheim began to fall behind in 1971, and this year reports a deficit of nearly $200,000. And the Modern, which has always run slightly in the red, saw the figure grow to an alarming $1.5-million this past year.

Contrary to the impression the crowds at the museums give, attendance is not growing. At the Metropolitan and the Modern, the numbers have been fairly stable since 1970, but in other museums, such as the Whitney, the Guggenheim and the Cloisters, attendance is down. The reasons for the drop are varied, but officials cite increased admissions fees, the fear of traveling through high-crime areas to get to certain museums and the fact that many one-time museumgoers have moved to the suburbs and are reluctant to come into the city just to see an art exhibit.

While museums are not being forced out of business

Continued on Page 7

Henri Dauman

Striking workers enlist great art in their cause as they march outside the Museum of Modern Art

Leah Gordon is on the staff of Time, and often reports on the art scene.

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Pickets at M

Continued from Page 1

many are curtailing their activities, creating what Charles Buckley, president of the American Association of Museums, calls a "moral deficit." The Brooklyn now closes two days a week because it does not have enough guards; the Modern has had to table plans for certain exhibitions, such as a show of Cézanne's late works, because of the high insurance rates and other costs; the Met laid off 63 people in 1972 and left 41 vacancies unfilled; and one East Coast museum has considered closing for the entire summer.

Museums are tapping every resource in order to raise money, even if it amounts to pennies. The Whitney now charges for drinks at openings; the Museum of Contemporary Crafts instituted a wage freeze on its already underpaid staff and substituted one week extra vacation and an hour less work per day during the summer, the Guggenheim raised its admission fee from 50 cents to $1.

*

Yet it is ironic that art museums are in a financial bind. "No institution in U.S. history has traditionally had wealthier and more capable patrons than the museums of fine art," says W. McNeil Lowry, vice president of the Ford Foundation. But there is now more competition than ever for the private donor's money. And even those that do give liberally find it is never enough. The Modern has just had a capital fund drive in which nearly $20-million was pledged over a period of years, mainly from its own trustees. "But it will simply keep us running to stay where we are because we are constantly dipping into our capital to meet our deficit," says Oldenburg.

Like the Modern, other museums have stepped up their fund-raising efforts, and have looked to corporations for support in mounting exhibitions. Exxon helped sponsor the Modern's show of African textiles, Philip Morris is subsidizing the Whitney's "Flowering of American Folk Art" and Englehard Minerals and Chemicals underwrote the Metropolitan's exhibition of "Gold." "It has gotten to the point that we cannot undertake a major exhibition without major underwriting," confesses Stephen Weil, the Whitney's administrator.

*

Yet, even with all these efforts, museums are still unable to make it entirely on their own financially. "It is a familiar story but an obvious one," says the Museum Association's Charles Buckley. "The government—municipal, state and federal—must do more to help these institutions." In 1965 The National Endowment for the Arts was established and the following year received its first appropriation from Congress, a meager $2.5-million.

Jay Julian

"MEDEA"—Yula Gavala acts Medea in the Greek Art Theater's production of Euripides's tragedy. At the Players Theater, 115 MacDougal St., Tuesday.

to the Modern, its labor difficulties are a warning of what might await other art museums. Professional staffs

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Whitney's administrator.

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But one of the problems with the National Endowment allotments and other major funding appropriations is that it goes for special projects, and not basic operating expenses. "The trouble is that these funds do not go for guards, steam heat, toilet paper, electric lights and salaries—the areas where we hurt," says the Whitney's Stephen Weil.

*

"Giving money to maintain a staff is not a very glamorous activity," remarked one of the striking members of the Modern. "People far prefer to give for paintings and sculpture." At the Modern, where wages have been a factor in the dispute, the minimum paid to employes such as bookstore clerks and film booking agents has been $6,100 a year or $88 a week take-home pay. Fifty-four per cent of those represented by the union, which includes mostly women who are conservators, administrative assistants and curatorial staff members, have been making less than $8,500 annually, and only 7 per cent grossed over $$12,500.

But the Modern's staff is not alone in its predicament. In a survey conducted by the New York State Association of Museums in 1972, assistant curators, some with Ph.D's and working in the six largest city art museums, were found to make as little as $9,000 a year.

While union activity in the city has so far been limited

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Museum of Modern Art Archives

Hentoff

PASTA-MOMA: 'It's really rude to shout'

When I was 19, I helped organize a radio station in Boston, and in time, the American Federation of Radio Artists (this was in the Pleistocene period before the advent of television) became our bargaining unit. At first there was considerable resistance from some members of the staff, let alone from management. Despite the puny pay and unappealable assignements of split-shifts, several announcers thought it demeaning to join a labor union. Professionals didn't organize; they just suffered genteelly. After becoming shop steward, I found it instructive that our initially most reluctant members were most assiduous in using the union's grievance machinery.

Since then many diverse professionals, envious of blue-collar gains, have come into the union fold. The merger a year or two from now of the National Education Association and the American Federation of Teachers will result in the biggest single union in the country. And university professors are being organized at a rate I would never have thought possible as recently as a decade ago. They should be organized, but I hope that as strong grievance procedures are written into those contracts, we may finally be able to jettison tenure which many students correctly see as a blight on a sizable number of campuses.

Some professionals have even organized—and gone out on strike—on behalf of their clients. A key case in point was the successful walk-out this past summer by Legal Aid attorneys in New York.

Currently, another white-collar strike is taking place in New York with ramifications far beyond this city. You may have seen picket lines outside the Museum of Modern Art and its warehouses. Manning and womanning ? them are members of the Professional and Administrative Staff Association of the Museum of Modern Art (PASTA/MOMA). Formed in June, 1970, the union had enough strength a year later to win a National Labor Relations Board election certifying it as collective bargaining agent for all staff members n conconsidered managerial or represented by other unions. PASTA/MOMA then became Local 1, Museum Division, of the 32,000 member Distributive Workers of America, part of District 65—*the first such union in any museum in the United States.*

It's first two-year contract having expired, the union, having gone through 14 weeks of fruitless negotiating sessions, hit the streets, so to speak, on October 9.

I am not going to detail all the hassles about pay, health and pension benefits, and the like, except to note that only seven per cent of the bargaining unit earn salaries of $12,500 or more.

Two other elements make this a somewhat precedent-setting strike. First of all, management claims that since the Museum is a non-profit undertaking for the greater cultural good of us all, its salaries must perforce be rather low. I am familiar with this line of argument, having once tried unsuccessfuly to organize an educational radio station where the executives did quite well monetarily but the staff chose the psychic income of being culture-bearers rather than battle for decent pay and grievance procedures.

Anyway, PASTA/MOMA emphasizes: "We believe that the deficit of over $1 million a year that the Museum has sustained for the past several years was not brought about by the public or the staff, but by policies and decisions of the Trustees and successive Administrations. It is they who for many years have failed to build up adequate endowment and pension funds and who continue to permit many wasteful practices in the Museum's operations."

Accordingly, the union is pushing for staff participation in the policy-making. Its proposal is hardly drastic: one staff member to be added to the 40-member Board of Trustees and on staff member for each of the seven Trustee Committees. As the union reasonably notes, "Although the Museum refuses to pay us overtime because we are 'professionals,' it refuses to let us contribute our experience in deciding its policies and programs."

There's another reason for having staff members present at policy-making meetings. It's one way to find out what the hell is going on before reading about it belatedly in the New York Times.

Having participated in a number of bargaining sessions while in radio, I'm not unfamiliar with how secretive management can be with regard to all kinds of matters that directly concern the staff. In the context of this particular kind of strike demand, Susan Bertram, who heads the union's negotiating team, made a number of sharply relevant points in an address last June at the annual meeting of the American Association of Museums.

"The usual explanation for low salaries in museums," she said, "is that the institutions are financially unable to provide reasonable professional compensation. But that *remains undocumented.* Staffs are

Continued on next page

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Strike

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CEDAR RAPIDS METROPOLITAN AREA

OCT 21 1973

Art of The Times

Museum of Modern Art Archives

Universality

By John Canaday
New York Times Service

NEW YORK — The second week in October, 1973, wasn't exactly the most encouraging ever for an art reporter who likes his job but now and then hits a low and wonders whether his beat is really awfully important in comparison with those of his colleagues who cover such things as social problems, politics and wars.

On Tuesday the Museum of Modern Art held a press preview for its new Miro exhibition, but the entrance was picketed by a line that included some of the very staff members who had worked on the exhibition and its catalog. What to do?

On Wednesday, a taxi boarded after a tour of galleries on 57th street had just reached 64th, where "Shah 'Abbas and the Arts of Isfahan" was opening at Asia house, when the radio announced Agnew's resignation. How to get worked up over Shah 'Abbas, a Persian ruler who died three and half centuries ago, in the light of this immediate excitement?

On Thursday, riding the bus to Princeton, N.J., to see an exhibition of drawings and etchings by Jusepe Ribera, the Seventeenth century Spanish-Italian master, there was plenty of time to read through reports and editorials on the war in the Middle East. Ribera's subject matter frequently reflects violence, but war is the real thing.

Tuesday's distraction was a local problem with national extensions: Wednesday's, a national drama with an international audience; Thursday's, an international explosion with sinister possibilities for global involvement. All that was left for art, if it was to rise above all this, was its claim to universality, not always justified but, fortunately, supported in the cases of these three exhibitions.

At the age of 80, Miro has lived through two world wars, an appalling civil war in his native Spain, and all the other miscellaneous horrors of the Twentieth century. But his art, perhaps even enriched by these experiences apparently unrelated to it, has been an increasingly emphatic affirmation of human spirit's capacity for joy, an affirmation all the more remarkable for having found its early forms in the post-World war I defeatism of Dada.

Heads more important than Spiro Agnew's is going to seem about four centuries from now, certainly rolled about four centuries ago while 'Abbas was consolidating his authority over the chiefs of rival Persian tribes. We know about this from plenty of names and dates. What remains alive is the art of Isfahan that 'Abbas sponsored. Like the best art of any period it is a record of the ideals of a culture distilled away from the impurities of its engendering civilization. The shah may not have been motivated by noble sentiments when he built the great mosque at Isfahan, but his architects designed a noble structure, which is what counts now.

Art's expression of the ideals of an age does not have to be a matter of blindness or escapism. Seventeenth century Italy and Spain were hardly elysium for people in general, and for some individuals they provided something close to hell on earth. In two or three of the drawings at Princeton, Ribera explicitly describes methods of torture employed by the Inquisition — hardly an ideal or escapist subject. Yet what comes through to us from his work as a whole in the baroque context of his century is the sense of excitement in expansion and discovery that came with men's abounding confidence in their power to master the world.

To worry about a strike by a very small union at the Museum of Modern Art when we dismiss the fall of nations may seem irrational, but the trouble with historical perspective is that if it reduces enormous things in the distance it cannot but magnify small things in the immediate foreground, which is where the strike is at this writing. It is a sad strike, sad for a great institution struggling to hold its own against odds that seem to grow worse from day to day, and sad for the strikers because the chances are that they are sacrificing themselves to an impotent gesture.

PASTA, an unfortunately giggly contraction of Professional and Administrative Staff Assn. (of the museum), is local 1, Museum division of the Distributive Workers of America, a catch-all union with a great variety of jobs represented. I do not see how so varied a group can present a united front, especially in the union's demands for a voice in museum policy, which the curatorial staff alone deserves.

One thing is certain — curators, except for the top men in top museums, do have it hard. They are in the position that university professors and instructors were 20 years ago — highly trained, underpaid, and expected to find compensation in the prestige of their jobs as cultural arbiters of the community. It's an old truth — but a desperate one: you can't eat prestige.

This is what I meant by the national extension of this local problem, for the truth holds across the country. The present strike, whether or not it fails otherwise, is legitimate in its argument that the people who spend their lives making art available to the rest of us deserve adequate compensation for doing so.

In the meanwhile, although it may not comfort the strikers, art marches on.

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Strike

DAILY WORLD
NEW YORK, N. Y.
D. 13,669

OCT 23 1973

Picket museum for pay hikes

NEW YORK — Picket lines of striking museum workers have been marching at the entrance of the Museum of Modern Art on West 53 Street since Oct. 9. The strikers' placards demand higher wages and better working conditions. What the picketers don't want is a yearly minimum pay of $6,400 — not even a subsistence wage.

The museum strikers belong to Local 1, Museum Division of the Distributive Workers of America, and say they represent most of the museum's 360 workers, though the museum administration disputes that claim. In any case, the museum has had to curtail its activities, although the doors remain open.

The strikers want the minimum wage raised to at least $7,200 a year, which, they point out, is still below the national average. They argue that the museum plays poor when it comes to paying the lower-rank workers, but when it comes to paying the top people — 40 in all — it proves extremely generous. The strikers state that pay raises to the top 40 workers match the raises of the remaining 170 staff workers.

The strikers want to know why the museum top brass has assigned a disproportionate amount of its endowment fund to pensions for the management — $700,000—and only $150,000 to the ordinary rank-and-file.

They also ask why the museum laid off 36 employees last year for "financial reasons" at the same time that it was making these lavish allotments to the pension fund.

The union charges, too, that the museum administration refused to grant merit increases to bargaining-unit employees even after such increases were recommended by management personnel.

This is the second time Museum of Modern Art workers have struck. The first time was in 1971. That strike lasted 15 days before ending on a compromise.

1,000 museums in the USSR

An applied arts museum of the republic has opened in Alma-Ata, capital of the Kazakh SSR. The museum has 820 exhibits — articles made by craftsmen and artisans.

Museum staff members collected folk art works in the most outlying corners of the republic. They have succeeded in searching out women's unique decorations made of silver, articles made of leather, carpets and household items dating back to the turn of the century.

There are over 1,000 museums in the USSR — memorial, art, local folk lore, historical and others, with a total of about 37 million exhibits. Historical and artistic objects, which reflect the national pride of the Soviet people, are carefully treasured.

The number of visits to museums is rapidly growing. These depositories of cultural values are becoming centers of cultural and educational work. Museums organize public meetings with artists, writers, scientists, participants in historical events, and they also run so-called culture universities. Excursions and lecture work is expanding and improving. They are one of the active forms of aesthetic education. The country's museums conduct up to 20,000 traveling shows each year.

NEW YORK, N.Y.
TIMES
D. 823,935 — S. 1,407,660
NEW YORK CITY METROPOLITAN AREA

OCT 21 1973

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Museum of Modern Art Archives

Art

Names and Dates Die, Art Lives

By JOHN CANADAY

THE second week in October, 1973, wasn't exactly the most encouraging ever for an art reporter who likes his job but now and then hits a low and wonders whether his beat is really awfully important in comparison with those of his colleagues who cover such things as social problems, politics and wars.

On Tuesday the Museum of Modern Art held a press preview for its new Miró exhibition, but the entrance was picketed by a line that included some of the very staff members who had worked on the exhibition and its catalogue. What to do?

On Wednesday, a taxi boarded after a tour of galleries on 57th Street had just reached 64th, where "Shah 'Abbas and the Arts of Isfahan" was opening at Asia House, when the radio announced Agnew's resignation. How to get worked up over Shah 'Abbas, a Persian ruler who died three and a half centuries ago, in the light of this immediate excitement?

On Thursday, riding the bus to Princeton to see an exhibition of drawings and etchings by Jusepe de Ribera, the 17th-century Spanish-Italian master, there was plenty of time to read through the morning paper's reports and editorials on the war in the Middle East. Ribera's subject matter frequently reflects violence, but war is the real thing.

Tuesday's distraction was a local problem with national extensions; Wednesday's, a national drama with an international audience; Thursday's, an international explosion with sinister possibilities for global involvement. All that was left for art, if it was to rise above all this, was its claim to universality, not always justified but, fortunately, supported in the cases of these three exhibitions.

At the age of 80, Miró has lived through two World Wars, an appalling civil war in his native Spain, and all the other miscellaneous horrors of the 20th century. But his art, perhaps even enriched by these experiences apparently unrelated to it, has been an increasingly emphatic affirmation of the human spirit's capacity for joy, an affirmation all the more remarkable for having found its early forms in the post-World War I defeatism of Dada.

Heads more important than Spiro Agnew's is going to seem about four centuries from now, certainly rolled about four centuries ago while 'Abbas was consolidating his authority over the chiefs of rival Persian tribes. We know about this from plenty of names and dates, all dead. What remains alive is the art of Isfahan that 'Abbas sponsored. Like the best art of any period, it is a record of the ideals of a culture distilled away from the impurities of its engendering civilization. The Shah may not have been motivated by noble sentiments when he built the great mosque at Isfahan, but his architects designed a noble structure, which is what counts now.

Art's expression of the ideals of an age does not have to be a matter of blindness or escapism. Seventeenth-century Italy and Spain were hardly Elysium for people in general, and for some individuals they provided something close to hell on earth. In two or three of the drawings at Princeton, Ribera explicitly describes methods of torture employed by the Inquisition—hardly an ideal or escapist subject. Yet what comes through to us from his work as a whole in the baroque context of his century is the sense of excitement in expansion and discovery that came with men's abounding confidence in their power to master the world.

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PASTA, an unfortunately giggly contraction of Professional and Administrative Staff Association (of the museum), is Local 1, Museum Division of the Distributive Workers of America, a catch-all union whose bargaining power in this case is weakened because it has caught members as disparate professionally as a museum bartender, secretaries, and members of the junior curatorial echelon. I do not see how so varied a group can present a united front, especially in the union's demands for a voice in museum policy, which the curatorial staff alone deserves.

One thing is certain—curators, except for the top men in top museums, do have it hard. They are in the position that university professors and instructors were twenty years ago—highly trained, underpaid, and expected to find compensation in the prestige of their jobs as cultural arbiters of the community. It's an old truth but a desperate one: you can't eat prestige.

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"Squatting Camel," Isfahan, 1678, in a new exhibition at Asia House.
Is it really awfully important, in comparison with social problems, politics and wars?

'If historical perspective reduces enormous things in the distance, it cannot but magnify small things in the foreground.'

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The Museum of Modern Art Archives

New in New York

TERRY HAYES
reports . . .

Seven high school students in rural Bellbrook, Ohio, have found that the current energy crisis has given them the opportunity to protest against a ban on driving cars to school.

They rode horses this week and "parked" them in the school grounds.

Though they say they did it to draw attention to the school's ban on driving cars, they claim also that riding horses can help conserve petrol.

The school principal, Mr James McGure, wasn't impressed.

He told the students that if they did it again they would be suspended. He said horses were a "health hazard" and the school board has barred them from the grounds.

It looks like it's back to shank's pony for the students.

The director of the United States Mint, Mrs Betty Higby, this week appealed to people to remember that pennies DON'T come from heaven.

Mrs Higby said that producing enough pennies (American for one cent piece) presents one of the mint's most serious problems.

On an average day the mint in Denver churns out 16.5 million of the coins, but most of them end up in a jar or are swallowed by a piggy-bank.

"If we didn't meet the demand a shortage would result.

"People just don't want to bother with pennies—even the banks won't take them unless they're wrapped, and no-one wants to spend the time wrapping 400 pennies to get $4," she said.

As fall draws to a close, this season is being considered as one of the most dismal in New York's cultural history.

It wasn't the quality of performances, but the fact that there just weren't many of them. Four major strikes crippled the cultural life of the city causing not only financial loss, but casting gloom over what is normally an exciting time of year.

On September 1, musicians at the New York City Opera began a 24-day strike which ended with the signing of a three-year contract.

A day after they returned to work, the 106 members of the New York Philharmonic Orchestra walked out — and still are — forcing the cancellation of the whole of the orchestra's new season except for the opening week.

Moving into October, the Museum of Modern Art was hit by a dispute and

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Moving into October, the Museum of Modern Art was hit by a dispute and was struck by its professional and administration workers. They are still on strike and though the effects on the public have not been great, it does threaten future shows.

And now the New York City Ballet dancers have struck on the eve of their 25th anniversary. It was the first strike in the company's history and all performances have been cancelled until the dancers return to work.

Still, there has been some heartening news, if not for culture lovers. The city's striking private hospital workers returned to work and what promised to be a dangerous strike by firemen was cut short recently.

Things must be bad when you get handed a pamphlet called a "nutritional survival kit" outside a supermarket.

A national women's group called Action for Children's Television, is distributing the pamphlet in an effort to help parents educate children away from sugary snacks and cereals advertised on television.

The group says that during an hour on Saturday morning television children see up to 24 advertisements, many of them for sugared foods.

The kit suggests alternative snacks for parents to give their children.

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Museum of Modern Art Archives

the village VOICE, November 15, 1973

Culture Shock

by Annette Kuhn

NOTHING IS AS DULL as yesterday's scandal, and nothing as useless as closing the door after the Rousseaus have flown. In the wake of the disclosures that the Metropolitan Museum had sold off paintings given to it with precatory stipulations, and further, had sold them at a rumored loss, there was a flurry of regulatory activity to prevent such things from happening in the future and elsewhere.

STATE ASSEMBLYMAN Franz Leichter of Manhattan submitted a regulatory bill in the Assembly. It is in committee. City Councilman Carter Burden submitted a similar bill to the City Council. It also sits in committee.

IN LATE OCTOBER, State Attorney General Louis Lefkowitz held hearings on the bills and some vaguer things like cooperation between museums. The 20 or so speakers, officials from museums around the state, let it be known they would not like regulatory legislation at all. This was predictable, and thus there was some bafflement among the invited as to why the hearings had been called at all.

THESES VARIOUSLY ENUNCIATED: The hearing will give birth to a nice transcript which will assuage the public that the museums will forever after self-regulate themselves with the finest of ethical considerations, thus eliminating the need for all this bothersome legislation. Legislative sponsors Leichter and Burden were not invited to the meeting, though upon inquiry, Leichter's office was told they could send someone.

THE CONSPIRACY THEORY is that Rocky got the word from his rich friends among the interlocking trusteeships in the state that there had been enough looking into museums. Republican Attorney General Lefkowitz caught the mood, and held the hearing to end all further hearings. The public will be happy to know that museums are exercising self-control (vide the transcript); museum officials are happy that the heat is off, and trustees are happy because they can get back to the business of running their cultural empires in peace.

MUSEUM OF MODERN ART trustee William Paley is burdened with an ex-son-in-law who reads the Bureau of Labor Statistics, which sets $7200 as the minimum for maintaining an average standard of living in New York City. Since the minimum wage at MOMA is $6100, City Councilman Carter Burden has taken the side of the strikers at MOMA, and proposes that city funding subsidize the required raises.

THE WORD IN THE CELLARS and attics of art is that the Nova Scotia College of Art and Design is the hottest thing going on our whole continent. Everyone has, is, or will be teaching there, everyone who is "in" right now. Now that the New York School has been co-opted by art history, and its apotheosis took place at the Scull sale, are we ready for the Nova Scotia School?

THE BROOKLYN MUSEUM'S on-going crisis of confidence under the directorship of Duncan Cameron has produced nine resignations and firings since last June. As The Voice was going to press, we learned on good authority that city officials have become very concerned about the mess at the museum and the attendant publicity. The city officials' worry is that this dispute may hurt the institution's ability to provide service to the public. A lot of city money, both for maintenance and for a $5 million building program, is tied up in the museum, hence the official concern. City officials are concerned, we are told, that the Governing Board, which met Tuesday (just after we went to press), and which has the ultimate control over the behavior of the director of the museum, has been ostrich-like in its reaction to mounting criticism, from both within and without the museum. The new city official interest in making the board account for its lack of action is only the start of what will most likely be an increase of

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Museum of Modern Art Archives

Point of view

The modern art of striking

By PATRICIA EAKINS

WHOSE MUSEUM IS IT? That's been the question underlying the nearly month-long strike against the Museum of Modern Art by the Professional and Administrative Staff Association—PASTA—a bona fide union numbering in its bargaining unit well over half of the museum's non-management employees, including associate curators, waitresses, secretaries, bookkeepers, receptionists, librarians, conservators, editors, administrative assistants, and bookstore and information desk staffers.

The atmosphere in the Hotel Gorham, where PASTA has had its headquarters, has been one of restrained jubilance, as workers, liberal journalists, and artists across the city have rallied to support the union. The museum workers may be low on cash, but they have ridden high on a wave of demonstrated public sympathy. Back at the museum, which is pretty low on cash itself, the supervisory staff has seemed tense and dispirited as they manned uncustomary bastions.

MOMA will bargain

At major issue have been money (the union asked for substantial pay increases and the raising of the current $6100 minimum to $7200), union jurisdiction (12 job titles and 16 jobs held by senior professional people have been disputed), and participation in policy-making (PASTA has been asking for representation on the Board of Trustees and on key committees).

Two-and-a-half-year-old PASTA is the first museum workers' union in America, but will not be the last. The historical background of this new labor-consciousness on the part of cultural workers is grimly relevant. Institutions like MOMA have traditionally depended on the financial sacrifices of the genteel women who have largely staffed them and who have accepted their exploitation with a certain self-righteous stoicism. Perhaps they took their cue from the many museum workers who had private incomes, did not depend on their salaries for survival, and, in the old days, sometimes went so far as to return their paychecks to the museum.

As more and more middle-class individuals took up the formerly aristocratic prerogative of a liberal arts education, increased competition for cultural jobs helped keep museum salaries low. At the same time, it became increasingly difficult for the workers to live on their paychecks.

The museum was quick to offer an across-the-board 5.5 percent pay increase, which sounds more generous than it is, since the lowest-paid members of the bargaining unit now take home $88 a week. Nonetheless, it was clear from the start that the museum was willing to bargain on the bread-and-butter issues. Chief trustee William Paley has pointed out to the Commission on New York State Cultural Resources that state income taxes alone withheld by the museum in 1972 amounted to $140,400; government support of the museum that year amounted to only $120,000. So a case could be made, in Mr. Paley's own terms, for higher employee salaries (and taxes) if only because they would justify increased government support of the museum.

Problems of power

However, it is not just money but **power** which has been at stake. The ultimate disposition of the disputed job titles, for instance, will determine whether management retains what it calls "second-line supervisory staff" or whether PASTA will number among its members virtually all staff up to the department-head level. PASTA runs an open shop, so the disputed employees would retain the option of staying out of the union, but a designation aligning job titles like **Curator** with rank-and-file titles like **Secretary** must surely strike management as a centrifugally decentralizing prospect.

The union demand for participation in policy-making should be the most interesting to the public. In denying staff access to the board and the committees which determine the policies and posture of MOMA, the museum has denied them any right to help shape their own destinies and has made light of PASTA members' obvious sense of identification with the museum and its goals.

One could easily understand the Metropolitan Museum's being leery of any increased scrutiny whatsoever, given its recent shady dealings. But MOMA, according to both staff and management, has nothing to hide! Certainly the inclusion of union participants poses no Maoist threat of worker takeover. The Board of Trustees, for instance, numbers 40 individuals. One PASTA vote is unlikely to make much difference in practice. PASTA chairman Joan Rabenau has explained that the staff simply wishes to "participate."

PASTA has in the past demonstrated responsibility in the choice of its representatives on the search committee that confirmed the appointment of current MOMA director Oldenburg. It elected two individuals with disputed job titles because it felt that they were best qualified to serve on the committee.

Employee input into those committees effecting curatorial decisions—the **raison d'etre** of the museum—is already a well-established tradition, one with which both management trustees and staff are satisfied.

One can only assume that the trustees have wished to retain the privacy of their control over museum policy-making. Power exercised in private is not subject to the challenge of debate, after all. The rich have a way of assuming that their power stems from their knowledgeability and acumen rather than their wealth, and one wonders if it is not this comfortable (and comforting) sense of privileged clubbiness which has been threatened by PASTA's wish to participate.

Privileged as its trustees may be, the Museum of Modern Art—and its sibling cultural institutions across the country—are genuinely broke. Currently the government, corporations and the admissions-paying public help foot the bill. But costs are spiraling, the crunch is acute, and business and government—the only possible sources of **massive** support—are delinquent in their support of all the arts. Eric Larrabee, head of the New York State Council on the Arts, has pointed out that if the advertising industry alone were to pay 1 percent of its revenues back to the arts, the sum contributed would amount to far more than is currently given the arts by all of business! As for the government—which is, after all, us—it is worth bearing in mind that each U.S. citizen pays 35 cents a year to support culture, as compared to more than $2 a year for each German citizen. 2.8 percent of MOMA's 1971-72 budget was supplied by the government. The museum wants and needs more support.

But why should we support "our" museums if they are not really ours, but belong to the wealthy, who reserve for themselves—in spite of their pleas for public funding—the pleasure of doling out culture to the masses as they see fit?

Trustees are by definition not so much blindly trusted as entrusted with the well-being of an institution upon whose board they serve; the professional and administrative people have dedicated their working lives to serving the museum. Surely their common interests transcend any superficial distinctions of rank and status.

One would think that Paley and the Rockefellers and their ilk, all so busy running banks and industrial empires and foundations and charities, would be glad to cooperate more closely with the employees, who work with the museum's collections, programs, and public, and who have a direct, daily sense of the museum's life. It is clear enough from their wish to participate that the employees are eager to contribute this sense of museum affairs; if the trustees are leery of exploring the possible benefit of it, then one can only conclude that they are more interested in the collective ego trip of being unassailably in charge than in a notion of responsible stewardship that would make them receptive to constructive collaboration.

The museum is ours

We—the public—are going to be asked to increase our support of institutions like MOMA by allocating, through our legislatures, a larger share of our tax revenues; we have a right to ask that the trustees make the most efficient use of the museum's resources, one of which is a staff of concerned and thoughtful employees. And as for whose museum it is, it is all of ours, and let the trustees not forget it.

The public can show its concern by writing to Richard Oldenburg, Director of the Museum of Modern Art, or to William Paley and/or Mrs. John D. Rockefeller III, Chairman and President, respectively, of the Board of Trustees. The address of all three is the Museum of Modern Art, 11 West 53rd Street, New York 10019.

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NEW YORK CITY METROPOLITAN AREA

NOV 4 1972

Art Mailbag

A Historian Stands Up for Presidential Libraries

TO THE EDITOR:

THE last thing in the world I would dream of doing is arguing with Ada Louise Huxtable about architecture. But when she writes in her piece on Presidential libraries ["Selling the President, Architecturally," Sept. 30],"It is hard to think of anything that has gone quite as monumentally wrong as the whole idea of Presidential libraries," she is invading the field of research and scholarship. Perhaps a historian may be permitted a few words of rejoinder. She goes on to speak of "the creation of false and unnecessary needs," "masterful image-selling," "the competitive pantheon business," "this extravagant exercise in ego-gratification" and so on. One feels that in this unwontedly overwrought flow of language Mrs. Huxtable's customary lucidity deserts her.

It is not even clear whether she is for or against the basic idea of depositories for Presidential papers. On the one hand, she seems to admit a case for "a rational, scholarly depository for documents," but then she condemns the idea that "researchers, usually people with limited funds, have to hop across the country from monument to monument for President papers."

•

The alternative to a decentralized system of Presidential libraries would be a central depository, presumably the Library of Congress of the National Archives. Most scholars, I believe, would testify that there are great advantages to the specialized management of manuscript collections. Under the system of separate Presidential libraries, each library develops its own corps of experts in the manuscripts, the man and the age. It is a much more helpful atmosphere for research than if the Presidential collections were swallowed up in the oceanic depositories of Washington.

Nor, indeed, is it easy to see why all our scholarly resources should be concentrated in one place. The dispersion of Presidential libraries across the country will obviously be—has already been—a very considerable stimulus to historical scholarship in the surrounding area. By good fortune, our Presidential libraries are widely scattered—New York, Missouri, Pennsylvania, Iowa, Massachusetts, Texas—and the resulting decentralization seems to me an unqualified good.

Mrs. Huxtable mysteriously objects to the establishment of scholarly institutes in connection with Presidential libraries. But such institutes can be an important support for research and scholarship in the period. Museums and tourists excite her special wrath. Yet is it really so terrible that our citizens be exposed to the artifacts and memorabilia of the American past? Would Mrs. Huxtable shut down Mount Vernon, Monticello and the Hermitage? The young people flowing every summer through the Roosevelt Library at Hyde Park cannot help getting a better sense of the America of their fathers and grandfathers. A well-designed Presidential museum is a splendid means of educating people in the history of their country.

None of this is to be construed as a defense for the architecture of particular libraries. That is not my field. But I have no doubt at all that the system of Presidential libraries is of the greatest benefit to the nation; and, when Mrs. Huxtable finds it hard to think of anything that has gone quite as monumentally wrong as the idea of Presidential libraries, I can suggest to her several hundred things—beginning, perhaps, with the Presidency itself.

ARTHUR SCHLESINGER JR.
New York City

Ada Louise Huxtable replies:

Mr. Schlesinger's lucidity never fails, and I do not dispute the necessity of Presidential archives. His points, as always, are well made and welcomed. But as a historian, he surely understands the difference between real history in situ, at Mount Vernon or Monticello, and artful containers, or monuments, created from scratch. Because I see a trend toward dubious architectural one-upmanship in the building of Presidential museums that overshadows their library functions, I like his re-emphasis of proper archival purposes—particularly in view of the rather fearful wonder with which one anticipates the Nixon product.

WHY STRIKE?

TO THE EDITOR:

In the strike against the Museum of Modern Art by its Professional Staff Association (PASTA/MOMA) the issues are not simply those of ridiculously low pay compared to the colleges and universities to which museums should be compared (rather than to corporations, no matter how Big Business art has become); or lack of women in top positions; or mistitled "supervisory" positions which produce captive allies for the management; or characteristic lack of sympathy with the lower echelons. Also at issue is MOMA's attempt to keep contemporary art and the people committed to it firmly in the hands of a collection/commodity/status-oriented and trustee-manipulated few. Management salaries have doubled in the last decade; staff salaries have increased by less than a third. You have to be rich to afford to do the dirty work at MOMA.

The "lower" curators, librarians, editors and other exploited workers are the heart of the museum—the real energy that keeps it in touch with real life. Are they to be the victims, like artists themselves, of a society which considers art, scholarly work, dedication to esthetic and social standards of so little value that they don't even have to be paid for? The management treats the striking staff like ingrates, refusing to negotiate and telling them they are acting undignified for "professionals" (their definition of professional being someone who works overtime unpaid, gets no fringe benefits, etc., and is too polite to protest). Why, they ask, are you striking? You have a "nice" job where you meet "nice" and "interesting" people and get to sweat over the "great" art we choose for you. What do you want—a decent living *too*?

PASTA/MOMA's attempts to keep the admission fee down (down, that is, to the current and astronomical $2), to hang on to Senior Citizens' discounts, one day of discretionary admission, some political consciousness on the part of the museum, and all its internal efforts to make the museum relevant and available to people for whom modern art might mean something more than blue chips, deserve our gratitude and support.

LUCY R. LIPPARD
New York City

COP-OUT OR COP-IN?

TO THE EDITOR:

I was enormously impressed by Henri Ghent's article, "Why in 1973 a 'Black Art' Show?" (Oct. 14). His position is one with which we totally agree and have advocated for years in the areas of art, theater, music and letters where Black artists are concerned.

An artist is an artist, regardless of ethnicity. We all have "style" which may be peculiar to us as Blacks, but there is no more reason for lumping us all together as "Black Artists" than there is to set up exhibitions by Jewish artists, Greek artists, Spanish, etc.

OK, there *should* be galleries that encourage young Blacks, Jews or other ethnic groups, perhaps in communities where ethnic considerations are predominant. But there comes a time when an artist should surpass ethnicity and become an artist, period. To continue to label him as a "Black" artist by exhibiting his works under

Continued on Page 39

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	APF	Strike, 1973

r Presidential Libraries

Continued from Page 31

the cover of "Blackness" is absurd.

That's a cop-out, or a "cop-in" for the less talented. The name of the game is competition. Black singers at the Metropolitan Opera aren't there because they're Black. They're there because they measured up to the competition and because the Met today is an Equal Opportunity Employer. All Black artists are not equally talented, as Mr. Ghent points out.

In the completely integrated Symphony of The New World, the emphasis is on excellence whether you're black or white. Racism, whether benign or benevolent, is out. The public now wants the real thing—talent, ability, professionalism and satisfying results.

DICK CAMPBELL
President,
Symphony of The New World
New York City

CRITIC'S "MYOPIA"?

TO THE EDITOR:

Henri Ghent reveals his own visual infirmities when he states, in his review of "Blacks: USA: Now," "These masks are similar to blacks in real life in that they superficially appear to be so uniformly alike, but are so completely different both in personality and emotional structure." Black people may be superficially "all alike" to Mr. Ghent, but they are diversified and variegated (even superficially) to those of us who are not blinded by stereotyped vision and art critic's myopia.

Mr. Ghent's assertion that this lively and stimulating exhibit at the New York Cultural Center has done "tremendous harm" to capable black artists is absurd. How can exposure of any art do any harm to anyone? Perhaps Mr. Ghent might explain to the reader what he means by "artistic" motives and individual excellence, since he has been the recipient of an Art Critic's Fellowship from the National Endowment for the Arts and our tax money has gone into nurturing his critical abilities.

When Mr. Ghent refers to Benny Andrews's introduction to the Black Art Catalogue as "jive talk," he further reminds us of his problems in relating to straightforward, unpretentious language that communicates clearly and personally.

I look forward to the time when a New York Times art critic defines his or her terms and applies their high standards of excellence to 90 per cent of the mini-pseudophony conceptual claptrap made by white artists and/or white manipulators of the media.

SHELLY KILLEN
Professor of Art History,
University of Rhode Island
Kingston, R. I.

"UNDER-REPRESENTED"

TO THE EDITOR:

The answer to Henri Ghent's question, "Why in 1973 a 'Black Art' Show?", is quite obvious. Black artists, particularly black women artists, are still (despite the ballyhoo and liberal talk) pitifully under-represented in establishment art galleries and museum collections and exhibitions. The reasons for this situation are the same in 1973 as they were in 1960, 1970, 1971: prejudice still excludes blacks from the powerful and prestigious inner citadel of the art world.

I agree with Mr. Ghent that museum exhibitions like "Blacks: USA: Now" which take the easy way out by exhibiting any kind of black art, good or bad, simply because it is made by blacks are not doing justice to black creativity in general. Art must stand on its esthetic achievements, not on its racial provenance. The New York Cultural Center's exhibition, "Women Choose Women," made the same mistake. Nevertheless, just as that show served as a vehicle for several superior and heretofore unknown women artists, "Blacks: USA: Now" has, amid its mediocre selections, presented the fine work of Carole Byard, Howardena Pindell, Ellen Banks, Benjamin Jones and others.

I welcome this opportunity to become acquainted with the work of these impressive artists, many of whom were unknown to me before. It is clear that there are black artists making noteworthy art today whose accomplishments are going unrecognized by an insulated art world. It is up to the museums to conscientiously seek these artists out and to make every attempt possible to exhibit their efforts—in integrated shows, in black shows, in women's shows, in theme shows, etc. The important thing is that the work be displayed.

However, it is also imperative that neither directors, curators nor "expert" committees settle for less than the best that is available and if ferreting out the best of black art is more arduous a task than securing the best of white art, curators must be willing to extend themselves. If a black exhibition is first-rate, no one will care about the race of the artist; if it is poor, then it gives biased individuals the opportunity to say, "We've seen black art and given it a chance and it is definitely inferior."

CINDY NEMSER
The Feminist Art Journal
New York City

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	APF	Strike, 1973

STATEN ISLAND, N. Y.
ADVANCE
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NEW YORK CITY METROPOLITAN AREA
NOV 4 19

Edward Kelly, Miro

Museum of Modern Art Archives

World of art

Pickets rob exhibits' thunder

By JERRY BOWLES

Counting the bit of street theater that is taking place out front, there are three worthwhile shows now at the Museum of Modern Art. Be forewarned, though; to get to the Joan Miro and Ellsworth Kelly exhibits, you have to cross a picket line of disgruntled MOMA employes who are getting

Jerry Bowles

a little ruder and more surly with each passing day. So, unless you're up for a little verbal abuse or are fervently anti-labor, you might best sit this one out.

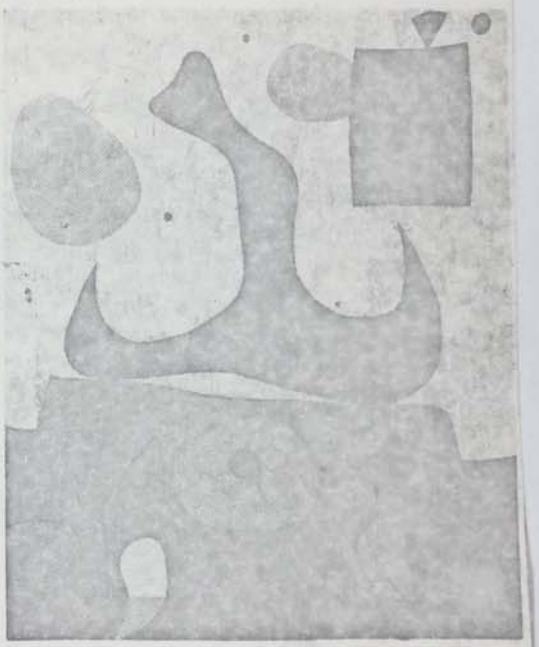
It's a pity because the Kelly show is good and the Miro show is terrific. It's a further pity because I'm not entirely convinced that the issues involved in the walkout are the kinds of things that justify a public hassle.

As I understand it, money is a secondary issue in the strike which, incidentally, has less than wholehearted support from the staff. True, museum workers are underpaid. They should be paid more. So should cab drivers, secretaries, hospital workers, ferryboat captains, newspaper reporters and, alas, critics.

The real stumbling block in the strike is the workers' demands to have a staff representative sit on the 40-man board of trustees and to include the senior curators in the union's membership. These, it seems to me, are family problems.

The functions of a museum trustee, as everybody knows, are to advise the institution on policy, to cough up when the going gets tough (MOMA recently raised nearly $20 million over a period of years mainly from its trustees) and to eventually die and leave your collection to the museum. If MOMA's workers really wanted to scare the pants off the Rockefellers and the Fords and the Paleys, they'd demand that a prominent labor leader (like, say, a George Meany) be appointed to the board.

Anyway, enough about that business. The exhibition of Ellsworth Kelly's work is a real eye opener not so much because the works themselves — some 50 paintings and sculptures and 25 drawings dating from the late 1940s — are surprising, but rather because Eugene Goossen, who directed the exhibit, has put together a catalogue which projects Kelly's work in a new light. Like most people, I had always thought of Kelly's pictures simply as pure abstractions growing out of formalist criticism. They seemed totally intellectual, devoid of content, and rather cold.



"Seated Woman I" (1938) by Joan Miro. The Museum of Modern Art's salute to Miro on his 80th birthday will be on exhibit until Dec. 10. The painting is from the collection of Mr. and Mrs. William H. Weintraub.

Kelly seemed important because his pictures anticipated the work of the hard-edge, shaped canvas, and color-field painter.

But, Goossen argues convincingly, Kelly's paintings cannot be explained by merely invoking the Clement Greenberg line on current aesthetic trends. He gives a detailed analysis of some 30 convases, tracing the sources to nature and architecture, and one cannot help coming away a believer. As in all writing about art that is "scholarly," there are some excesses, of course. When Goossen points out, with a good deal of spritely passion, that the reason Kelly uses color so lucidly is because of "a childhood Goossen writes. And, like a good mystery novel, the pieces seem to fit together.

The best thing MOMA is showing right now is an exhibition of 40 paintings, sculptures and collages by the famous Spanish artist Joan Miro drawn entirely from work the museum now owns or will receive in the future. It is, as chief curator William Rubin points out, the finest and most comprehensive collection of Miro's work in public or private hands.

There isn't much that can be said about Miro that hasn't already been said in splendid monographs by James Thrall Soby and James Johnson Sweeney. Rubin's text for this catalogue fills in the blanks

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But, the major thesis seems to hold. "Although his work seems to have grown continually more abstract, the essence of its origins in experienced fact remains and gives it a verity not present in more arbitrary kinds of abstraction, which depend less on observation and more on dynamic composition," Goossen writes. And, like a good mystery novel, the pieces seem to fit together.

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Miro was born in Montriog (Red Mountain), a small Spanish town near the southern coast, in 1893, and studied art at the nearby Barcelona School of Fine Arts and other local academies. Like all good painters of his age, he wound up in Paris in the early '20s where he met Andre Masson, Robert Desnos and Antonin Artaud and became part of the nucleus of what was to become the Surrealist group. Although his style is unalterably linked to the Surrealist movement, it remained Spanish, firmly anchored in his Catalan heritage. Like Picasso, a fellow Catalan, Miro has transcended identification with any movement. His work has become truly universal and this exhibition is a fitting tribute to the artist on his 80th brithday.

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Museum of Modern Art Archives

Friday, Nov. 30, 1973

Modern Museum's Staff Ends Walkout

By ROBERT HANLEY

A seven-week strike against the Museum of Modern Art ended yesterday when its professional and administrative workers voted to accept a new 29-month contract.

After a heated three-and-a-half hour meeting, the striking members of Local 1, Museum Division of the Distributive Workers of America, ratified the contract, 51 to 24, and agreed to return to work this morning.

The contract, which was worked out in marathon negotiations and mediation Wednesday night, provides a wage increase of 17 per cent in three stages, subject to review by the Federal Cost of Living Council.

The union had asked for a 9 per cent raise in a one-year contract, while the museum initially offered annual 5½ per cent increases in a two-year pact. The union also sought — unsuccessfully — to broaden its jurisdiction.

The initial increment is an immediate 5½ per cent, retroactive to July 1, when the union's two-year contract expired. An annual 5½ per cent increase becomes effective tomorrow. And the last year of the contract, from Dec. 1, 1974, to Nov. 30, 1975, provides a 6 per cent wage boost.

Basic salaries over the term of the pact will range from $7,000 for a bookstore clerk with a year's experience to $18,720 for an associate curator. Under the old contract, salaries ran from $6,100 to $16,000, museum officials reported.

Gratitude Expressed

In a brief statement issued after the ratification vote, the museum's director, Richard E. Oldenburg, expressed gratitude "for the patience and understanding shown by the museum's members and general public during these past difficult weeks."

Although the walkout, which began Oct. 9, did not force the museum to shut down, its film series was canceled and the scheduling of major exhibitions was disrupted because other unionized workers, including the Teamsters, refused to cross picket lines of Local 1.

The film showings will resume today with performances at 2 P.M. and 5:30 P.M.

After the ratification, Mr. Oldenburg and other museum officials began drawing up plans for the opening of the previously postponed Marcel Duchamp retrospective.

"We hope to have the exhibition either just before Christmas or immediately after," a spokesman for the museum said late yesterday afternoon.

The Duchamp exhibition, currently at the Philadelphia Museum of Art, had been scheduled to open here next Wednesday. But that date was canceled, for fear that the collection might de damaged if it was moved through picket lines outside the museum.

About 100 of the 163 unionized employes who manned the picket lines agreed yesterday to assemble outside the museum's main entrance at 11 West 53d Street and march in to work together today, a union spokesman said.

The spokesman said that the settlement proposal, which union bargainers presented without recommendation, drew "mixed feelings" during the closed-door meeting at 13 Astor Place.

Observers believed that some rank-and-file bitterness developed from the union's failure to win a key demand —adding to union rolls 12 upper-level job titles, including curator, associate registrar and assistant to the director. Under the contract, the union will have the option of arguing that demand before the National Labor Relations Board.

On another issue, the museum agreed to ease procedural requirements for union representatives to sit in on policy and planning meetings of the board of trustees. The representatives, however, were denied voting power.

In another labor dispute, no negotiations were held yesterday in the strike against the New York City Ballet that began Nov. 13.

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NEW YORK, N.Y.
POST
—D. 625,162—
NEW YORK CITY METROPOLITAN AREA

NOV 27 1973

New Efforts Under Way To End Culture Strikes

By MEL JUFFE

Under heavy prodding from the State Mediation Board, new efforts were under way today to settle the extended strikes that have halted the New York City Ballet, silenced the New York Philharmonic Orchestra and cut down exhibitions and attendance at the Museum of Modern Art.

Board chairman Vincent D. McDonnell warned that the city's cultural life has been severely hurt by the three walkouts.

Talks resumed today in the museum strike after intensive bargaining last night that a union spokesman described as "constructive, but no issues were settled."

Yesterday's negotiations were the first since Oct. 17 in the walkout that began Oct. 9. Negotiators for the museum and the Professional and Administrative Staff Assn. tried again today with the help of state mediator Solomon Kreitman at the state board's offices, 2 World Trade Center.

The union, which has had about 100 employes picketing in front of the museum at 11 W. 53d St., reportedly has scaled down nonmonetary demands, including some that would give professional employes a voice in formulating museum policy.

The union has rejected a two-year contract proposal that would have provided guideline pay increases of 5.5 per cent each year. Pre-strike pay ranged from $6100 yearly for clerk-typyists to $14,500 for associate curators.

In the strike by the Philharmonic that began Sept. 25, the on-again, off-again bargaining talks resumed today between orchestra management and Local 802 of the American Federation of Musicians.

"I'm an optimist that we'll come to a settlement," said orchestra manager Harold Lawrence, who said the remaining trouble spots were pension and welfare plans.

Union president Max L. Arons also expressed optimism, but said his men wanted "more specifics before they are prepared to vote the end of the strike." The 106 striking musicians were said to be prepared to vote tomorrow night on any tentative agreement.

In the walkout by dancers belonging to the American Guild of Variety Artists that barred the season opening of the City Ballet on Nov. 13, no progress was reported.

But Kreitman, who was named by McDonnell last weekend to try to get the ballet's 25th season opened, was making efforts today to bring the two sides within talking distance.

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NEW YORK, N. Y.
TIMES
D. 823,935 — S. 1,407,660
NEW YORK CITY METROPOLITAN AREA

NOV 21 1973

Duchamp Retrospective at Modern Art Is Postponed After Teamster's Decision

By GEORGE GENT

In the face of a refusal by members of the Teamsters Union to cross picket lines, the strike-bound Museum of Modern Art announced yesterday that it was postponing indefinitely the highly acclaimed Marcel Duchamp Retrospective, scheduled to open Dec. 5.

Instead, the museum will present, starting Dec. 17, an exhibition of 20th-century paintings and sculpture from its own collectin, including many rarely seen works by such modern masters as Jackson Pollock and Mark Rothko.

In announcing its decision, the museum said the safety of the Duchamp collection was the paramount consideration. The museum hopes to present the exhibition, which will continue at the Philadelphia Museum of Art through December, at a later date.

"Since senior curators and registrars are not on strike," statement said, "nor are any of the unions whose members are responsible for the physical specs of installation (picture handlers, carpenters, painters, electricians), the museum is fully capable of installing the exhibtion. It is primarily the logistical problems which might be involved in delivering the works which necessitate postponement."

By "logistical problems" the museum was referring to the refusal by members of the Teamsters Union, which would truck the material from Philadelphia, to cross the picket lines set up by the museum's striking professional and administrative staff, members of Local 1, museum division of the Distributive Workers of America, who have been out since Oct. 9.

The museum stated that "even the slight possibility that the current circumstances might expose these unique works entrusted to the museum by lenders from all over the world to any risk" had forced the decision.

It was learned here yesterday that the first act of violence occurred on the picket line last week, shortly before the museum's board of trustees were scheduled to meet to discuss the strike. A curatorial employee reportedly threw a metal object at the windshield of a museum delivery truck about to leave a loading platform. No injury resulted. While museum spokesmen yesterday confirmed the incident, union spokesmen denied that it had happened.

The Museum of Modern Art received $60,000 from the National Endowment for the Arts to mount the Duchamp show with the Philadelphia Museum and the Chicago Institute of Fine Arts. Museum officials pointed out that they still expected to carry the show at a later date.

In addition to the painting and sculpture exhibitions to be mounted by William Rubin, director of its department of painting and sculpture, the museum said that other exhibitions scheduled for the Christmas season would include: Unfamiliar Places: A Message from Bill Dane; Prints by Giorgio Morandi; Painters for the Theater; Architectural Models, Drawings and Objects from the Collection, and Published in Germany, 1923. The Joan Miro exhibition, which opened Oct. 10, will also be extended throu the holiday season.

Mediation Session Today

Meanwhile, a mediation session has been called by Solomon Kreitman of the State Mediation Board for this afternoon at 2 o'clock in the offices of I. Philip Sipser, lawyer for the sttriking museum workers. The union is demanding a $7,200 starting wage, union representation for certain higher-level employes, such as full curators and associate and assistant department heads, now excluded, and a formal voice in museum planning and policy.

Union members said yesterday that they had begun picketing in front of the home at 820 Fifth Avenue of William S. Paley, chairman of the Columbia Broadcasting System and a member of the museum's board of trustees. Last week they picketed in front of the home of Mrs. John D. Rockefeller 3d, president of the museum.

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DAILY WORLD
NEW YORK, N. Y.
D. 13,669

NOV 20 1973

Ballet strike spotlights New York culture crisis

By PHILLIP BONOSKY

NEW YORK, Nov. 19 — The dancers of the New York City Ballet were the fourth group of cultural workers this season to strike. The others were the musicians for the New York City Opera, which was settled, and the New York Philharmonic Orchestra, and workers at the Museum of Modern Art, who are still out.

In all cases, the reason is money and/or job security.

The New York City Ballet dancers, members of the American Guild of Musical Artists, had voted by 65 to 11 last Tuesday, to refuse to open the 25th ballet season at Lincoln Center until they got assurance from the management that if their musicians went out on strike the dancers would still be guaranteed a full 14-week season income. Starting wage for dancers in the corps is $150 a week, which goes to $275 in four years. The dancers aren't asking for more money at this time.

The management for the City Center of Music and Drama told the press that the ballet functions on a net deficit of over half a million each year, despite grants of about $686,000 from various sources. The Ford Foundation, a backer for 10 years, intends to end its financial support Dec. 31, it was added. In those 10 years, Ford Foundation contributed over $2 million.

The Museum of Modern Art strikers are rounding out their sixth week while waiting for that Museum's Rockefeller dominated board to agree to pay them a living wage.

A meeting was scheduled today of everybody involved in the ballet strike including dancers, musicians and stage hands.

Musicians for the ballet have modified some of their demands but have not withdrawn their strike threat, which is what forced the dancers out. Musicians want $340 a week, six performances top a week, with the contract to run three years.

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Strike

WASHINGTON, D.C.
STAR-NEWS
D. 415,884 — S. 324,125
WASHINGTON D.C. METROPOLITAN AREA

NOV 20 1973

PASTA on the Picket Line

By Nina Felshin
Special to the Star-News

NEW YORK — The country's most important museum of 20th-century art, the Museum of Modern Art, is strike - ridden for the second time in two years, principally over wages — the union wants a $7,200 a year minimum.

The Professional and Administrative Staff Association of the Museum of Modern Art — PASTA MOMA — walked out Oct. 9 after direct negotiations and mediation failed to produce a new contract. The first contract, negotiated two years ago between the museum and the newly certified union (Local 1, Museum Division of the Distributive Workers of America), expired last June 30.

The strike has not closed the museum, but it has had significant effects. In addition to the more than 100 union members who have not reported to work since the strike began, the Teamsters, film projectionists, Wells Fargo and Sanitation Department workers have refused to cross the picket line.

Attendance is down, anywhere from 15 percent (management's estimate) to 35 percent (union's estimate). One artist, Barry Flanagan, has refused to install a scheduled one-man show.

Before PASTA MOMA's initial strike two years ago, such labor difficulties were unheard of at American museums. Even today, only two other museums—the Minneapolis Institute of Arts and the San Francisco Museum of Art, have professional unions.

Professionals in Washington's Smithsonian museums are civil servants, and are relatively well-off in comparison to their peers elsewhere in the country. Employes of the privately financed Corcoran Gallery of Art, however, engaged in an abortive attempt to unionize two years ago. Two staff members, dismissed in August, 1971, in connection with this dispute, subsequently were reinstated with full back pay after taking their case to the National Labor Relations Board.

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NEW YORK
NEW YORK, N. Y.
W. 300,000

NOV 19 1973

Museum of Modern Art Archives

Art/Barbara Rose

STRIKE YOUR MOMA?

"... The present strike at the Museum of Modern Art represents a neat little study of class allegiances of the meritocracy ..."

"Why did you cross the picket line?" I recently asked a selected sampling of people at the Museum of Modern Art. The question, which I doubt has ever been asked in a museum before, was apposite because MOMA at that point was well into the third week of a historic and probably precedent-setting strike by more than 100 of its 380 employees. The answers were an indication of the constituency of the hard-core museum audience in New York. The first four viewers I approached were foreign tourists for whom MOMA represented a shrine as sacred as Mecca is to the Moslems. They had traveled thousands of miles to see the greatest collection of modern art in the world, and they weren't about to be stopped by a picket line, no matter what their political sympathies. Two young American couples also had come from out of town to see the Miro exhibition. Another young man looked at me incredulously when I asked why he had braved the jeers and taunts of the pickets. "Look," he said, "I'm an artist, and the only thing I take seriously is art."

I myself had stayed away from the Miro show, which I desperately wanted to see, because I couldn't face the prospect of crossing a picket line made up largely of friends and acquaintances. When I finally decided to go, it was because I had considered the issues involved, and had come to the conclusion that the only thing I take that seriously at this moment is art. Which is not to say that the issues involved are not extremely complex matters with wide-ranging implications, or that the strikers, who formed the first museum-workers union in America, do not have legitimate gripes.

Basically, three issues are involved in the strike by PASTA (Professional and Staff Association) against MOMA:

(1) wages, which are abysmally low, with a minimum weekly salary of $116 before deductions;

(2) participation of staff in decisions made by the Board of Trustees, and representation on its policy-making committees;

(3) the inclusion of curatorial staff in the union.

The strike, which remains at this writing unresolved, goes on because although the museum is willing to negotiate points one and two, it will make no compromise whatsoever on point three. Point three is crucial because if the union can get full curators to join—they are now considered supervisory personnel and hence "management" by MOMA—then PASTA can close the museum. This brings home a crucial point regarding the strikers' bargaining position, and indeed the very reason they are striking. The Museum of Modern Art is run by a mere handful of highly trained people who make policy and cannot be replaced. As long as they are in their offices, the museum will remain open because everybody else *can* be replaced. And the strikers know it. For every secretary with two degrees working for $3,000 to $5,000 less than her counterpart in the business world, there are a hundred ambitious graduate students lined up to grab her job if it ever becomes available. I say "her" because the majority of the strikers are women, some of whom are better educated than the men they work for, which may account for the strikers' bitterness. These people are literally howling mad, and money is only one thing they are mad about. In fact, both sides are willing to negotiate the issue of salaries. What they are not willing to negotiate are issues that are more psychological and political than economic, issues that illustrate major questions, which remain open, concerning art in America: Who owns and controls American culture? Who uses it? Who pays for it?

CHARLES DENSON

MOMA pickets: *art lovers?*

The situation at MOMA is complicated because the Board of Trustees, which owns the museum, also pays for and uses the museum. They are cultivated people who love and understand modern art, to the extent that they are going into the hole, out of their own pockets, to pay for it. (The deficit last year was $1.1 million.) They are sympathetic to the demands of museum workers for high salaries, but they are subsidizing the museum, and one has the sense that they think it appropriate that union members do likewise.

The PASTA-MOMA strike has created permutations extremely complicated and peculiar. Item: The trustees and the staff of the museum used to be of the same social class, e.g., Alfred Barr went to Princeton and Dorothy Miller to Smith. This is no longer the case. Current staff members often are offspring of ethnic minorities, the product of the meritocracy.

Unfortunately, the success of the meritocracy in America, made possible by state support of education, has not been paralleled by equivalent progress toward state support of the arts. New York State Council and National Endowment funds are a drop in the bucket in terms of creating the jobs and salaries demanded by the many young people trained for positions in the arts. Example: a young man left the picket line, which was chanting "Shame on Barbara Rose," to confront me. He was a brilliant former student of mine named Chuck Allcroft, lately of Yale, now of the ticket booth and postcard counter of MOMA. The question is, what is this imaginative, competent, trained young man doing selling postcards? The answer is, we have created

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	APF	Strike, 1973

a vast intellectual proletariat, for whom we do not have proper jobs or adequate salaries, with the result that some of them are ready to mutiny when they find that their expectations do not square with reality. For the situation at MOMA allows virtually no one to rise to the level of his own competence because not enough money is available for shows or salaries, and those few who do occupy positions of real authority and responsibility are thoroughly resented for their power. Because of the current economic squeeze on cultural institutions, there is *no* room at the top, and the MOMA strike is about this as much as anything else.

Although time and money are on the side of museum "management," the crucial issue is, in fact, what constitutes labor and what management. Personnel whose class origins are similar to those of the trustees see themselves as management; those whose origins are from middle-class down think of themselves as labor, no matter how many degrees they have. Therefore, the strike itself represents a neat little study of class allegiances of the meritocracy.

The situation is further confused by the claims of both sides to be art lovers. While labor and management are united by love of art, neither is willing to cede sufficient ground to fill MOMA's beloved galleries. The result is that the brilliant exhibition of Miro from the museum collection, assembled by William Rubin, is not being seen by many who cannot bear to face the strikers' flood of abuse being heaped even at mere passers-by. Their behavior is overt acquiescence to the infantile role they play with regard to the parental, authoritarian position of management. For when PASTA agreed to return to work if the museum would submit the matter to an independent fact-finding committee, MOMA came back with an arrogant, unequivocal *no*. So we end up with the following: art curators, presumably guardians of high culture, throwing garbage at people trying to enter the museum, and smug trustees, complacent in their economic control of the situation, unwilling to open the matter to any disinterested "third party."

And who's sorry now? I am. I am sorry that students and art lovers whose cultural and economic interests are not confused are not seeing one of the year's most interesting exhibitions, the Miro show.

The PASTA-MOMA dispute is the crystallization of tensions that currently besiege American civilization generally. Until they are resolved, mainly through a specific policy of state support of the arts, there will be no fair solution, and everyone will suffer. ■

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Museum of Modern Art Archives

Art Workers News - Dec. 1973.

art briefs

RESALE CONTRACT USED

The Wisconsin Art Guild, P.O. Box 5574, Milwaukee, Wis. 53211, has offered to provide all professional artists with free copies of the Artist's Reserved Rights Transfer and Sale Agreement drafted by New York lawyer Robert Projansky. The agreement is designed to protect artists' rights to profit from the resales of their work.

WAG will also maintain a central file of completed agreements, for artists who wish to avail themselves of this service.

An exhibition of paintings and sculpture based on the resale contract was held this month by the Artist's Rights Association, a new artists' group with offices at 193 Orchard St., New York, N.Y.

MEETING SET ON BROOKLYN MUSEUM RIFT

Former and present employees of the Brooklyn Museum in New York were to appear before the museum's governing committee Dec. 11 to air their grievances against the controversial director, Duncan F. Cameron.

Staff members, some of whom have resigned or threatened to resign in the dispute, have charged Cameron with professional and social misconduct and with having created dissension among the curators and professional staff to enhance his own power.

But 12 senior members of the museum staff told a meeting of the governing committee last month that they approved of Cameron's conduct of museum affairs.

Cameron has defended his administration as innovative and responsive to the Brooklyn community.

MUSEUM BUYS CAPS ART

The Arnot Art Museum in Elmira, N.Y. spent $10,300 to purchase 12 art works shown in its recent exhibition of painting and sculpture by artists who received CAPS fellowships during the past year. (See *ART WORKERS NEWS*, November 1973.)

The museum asked the public to vote on the object they most wanted in the museum's collection and the object least wanted. The final choice was made by the museum's acquisition committee.

PASTA-MOMA STRIKE OVER

The members of the Professional and Administrative Staff Association (PASTA) of the Museum of Modern Art voted Nov. 29 to accept a new 29-month contract which will boost staff salaries but will not give the union the increased power it was asking.

The action ended a seven-week strike which reduced museum attendance and forced scheduling changes for museum programs.

The contract provides a 17 per cent wage increase in three steps. It does not add to union eligibility the senior titles which PASTA had requested during negotiations. It also does not meet the union's demand for representation on the museum's board of trustees, although the museum agreed to make it easier for union representatives to sit in on policy and planning meetings, without a vote.

NEW YORK, N. Y.
POST
—D. 606,842—
NEW YORK CITY METROPOLITAN AREA

DEC 29 1973

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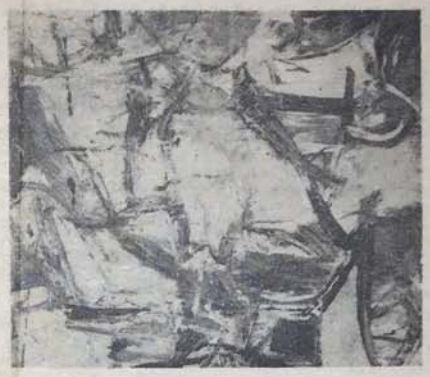
Museum of Modern Art Archives

Art & the Artist

By EMILY GENAUER

Left to right, Jasper Johns' 'Target' ($125,000), Franz Kline's 'Orange and Black Wall' ($125,000), Willem de Kooning's 'Police Gazette' ($180,000) and Robert Rauschenberg's 'Double Feature' ($90,000)

You can't price the artists without a scorecard.



IT WAS A TERRIBLE year in the world of art as in everything else. It was a year so awful that even a listing of the *fine* exhibitions staged—I'll get to some of them in a moment—can't push the sour memory of it out of my head.

I can characterize it politely by quoting Nietzsche: "Never has there been so much loose talk about art, and so little respect for it." Or I can sum it all up in one small word—money.

1973 was the year when art made the newspapers almost every day. But all they talked about was the totally ridiculous, illogical and often manipulated prices speculators sold and bought art for on the auction market. Or the utterly incredible prices paid for various objects by competing museums, and the suspected and actual chicanery some of the purchases involved. Or the internal disorders and strikes which closed many museums for months and left others without directors and torn by dissensions that may never be mended.

For these and other reasons of the same general character, this was a year so distressing as to make the time in the late '40s and early '50s, when the abstract-expressionist steamroller got underway, look good. That movement was also, to a certain extent, commercially motivated. It was engineered with such force and so wide a reach as to leave many American artists who couldn't accept its premises tragically stranded, without gallery or collector support. But at least the excitement was over art and artists. If what they did didn't seem as significant as promoters then made it seem, and, in fact, it did eventually become, largely because of the promotion, at least the great putsch had to do with the making of art. Today it has only to do with the making of money.

The phenomenon reached the point where it became the subject of articles in financial journals. The Wall Street Journal recently reported a new "price-score-relationship" worked out for art by Capital, a well-known German business magazine. Modelled, says the Wall Street Journal, on the price-earnings ratio of a stock, "the PSR is the ratio between an artist's typical sale price and a 'score' of the artist's reputation. This score is based on the number of museum exhibitions and references in standard books on art."

For instance, the score that goes with exhibition at the Museum of Modern Art is worth 300, while that stemming from exhibition at the Albright-Knox Art Gallery in Buffalo or the National Gallery of Modern Art in Rome is only 160.

But don't these Wall Street wizards know that museum exhibitions and publications can both be "arranged" by dealer - promoter - critics? A hundred points come with reference in the Phaidon Dictionary of 20th Century Art. In other publications it is considerably less. According to the Wall Street Journal's report of PSR scores, Robert Rauschenberg is a reasonable buy at $41,000; Jasper Johns very expensive at $6000, Claes Oldenberg reasonable at $33,000. The biggest winners last year among artists going back to the '50s are listed as Jean Dubuffet at the top, followed by Jackson Pollock, Antonio Tapies, Mark Rothko, Hans Hartung, Willem de Kooning, Francis Bacon, Henry Moore, Marc Tobey and Barnett Newman.

* * *

Now as if all this weren't enough, other publications have listed the names of the investment trusts making most of the purchases. No need to list them here. Mostly based in Switzerland and Germany, they buy works of art on the auction market as if they were securities. Nobody sees them. They're stashed away in warehouses for the appropriate and apparently inevitable moment when they can be sold for a profit.

It just happens, according to most recent reports, that that moment may be somewhat delayed by present currency devaluation. Auction prices within the past few weeks have shown a considerable decline, principally, it is suggested, because so many Japanese buyers have, temporarily at least, withdrawn from the market. It gives me no pleasure because I want artists to be paid well for their efforts. The trouble is that the high prices don't go to the artists themselves but to those who collected their works. The publicity eventually means, of course, that the artists' purchase price goes up, although I've heard that many dealers now charge their artists as much as 50 per cent of the sales proceeds and that some, indeed, are charging 70 per cent.

* * *

I find the whole situation so appalling, and so unprecedented in the world of contemporary art, that I can't bear to think about it. I turn, then, to the matter of museum politics—and a situation only a little less distressing.

The low point here was reached for me by the long Museum of Modern Art strike, extended unnecessarily because the museum's board refused to discuss certain issues with their striking employes.

That one, fortunately, was eventually settled, but it raised serious questions about the judgment of the men of affairs who run great museums, questions already thrust on us by the Metropolitan Museum's sale of gifts and its acquisitions policy, and by the Brooklyn Museum's debatable wisdom and sophistication in the selection of a director.

Possibly the decision of Mayor-elect Beame's newly appointed Administrator of Parks, Recreation and Cultural Affairs to demand financial reports from museums ("Museums don't belong to boards of trustees," he said) will be helpful.

* * *

On the "business" side of the arts I can think of one cheerful note—but only because it has to do with artists and with the public for their work. This year an increasing number of businesses—banks, particularly, but airlines and architects, too—have commissioned artists of the first rank, notably sculptors, to execute public works. Several Calders have gone up (in Los Angeles and Fort Worth, among other cities), but then Calder is still "this year's artist," a condition that has in fact prevailed for some years.

But two splendid Nevelson sculptures have been erected in Minneapolis and Phoenix and one that stood temporarily at the Fifth Av. and 59th St. entrance to Central Park in New York has been moved to a permanent place on upper Park Av. A very great beauty has been installed in the glass-walled lobby of the Helfaer Community Service Center in Milwaukee and an enormous mosaic mural by Chagall (at least a block long, it seemed to me) is being constructed on ground provided by the First National Bank of Chicago (almost around the corner from the Picasso sculpture), although the mosaic design is a gift to the city from Chagall.

At last, then, we come to art itself, insofar as the men and women who create it are concerned. 1973 has been a year — and this is good — marked by the diversity of ideas and forms that set in a few years ago when pop art and its splinter movements (like funk art, the Chicago cartoon-vulgarity - is - beautiful school) had run dry (art deco, born out of 1930s design and exemplified especially by the paintings of Roy Lichtenstein, never really got off the ground). Today color field, conceptual art and light works all are being examined by serious artists. Nothing of great consequence has yet emerged, however, at least far as we can see now without the perspective of time.

* * *

In the meantime, however, the year saw some great exhibitions, perhaps the better for having been assembled to ride no new wave of taste —notably the survey of American Indian art at the Metropolitan Museum, the show of Egyptian art of the period of Nefertiti at the Brooklyn Museum, and that of Persian art of the 17th Century at Asia House.

The Soutine show (despite its installation) and that of sculpture by Lipchitz, were both memorable at the new Marlborough Gallery.

Wildenstein's presented a show of art on loan from the collections of 10 mid-Western universities that would have been memorable if only because it *had* to shake New Yorkers out of their smugness. Wildenstein's also did an exhibition of art recently acquired by Pittsburgh's Carnegie Institute that will be unforgettable for at least one single work—its Monet "Water-lilies," surely the greatest example of his series on this theme anywhere in the United States. There was a great show of primitive art at the Museum of Primitive Art, assembled to honor the memory of its late director, Robert Goldwater. A Matisse show at Acquavella looked very handsome indeed.

And does that leave, then, no exhibitions by living artists among the year's more satisfying events? I might name two that gave me a special charge, by artists of yet no world renown. One is Nancy Grossman, whose drawings at Cordier & Ekstrom mark her as one of the strongest draftsmen anywhere, as well as one of the best sculptors. Another is Red Grooms, whose present show at the New York Cultural Center marks him as a young genius who took pop art and funk art and a number of other idioms and made of them something utterly and marvelously his own.

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NEW YORK, N.Y.
TIMES
D. 823,935—S. 1,407,660
NEW YORK CITY METROPOLITAN AREA
FEB 5 1974

Strike Hardens Attitudes at Modern

Associated Press

Blanchette Rockefeller, museum president.

Joan Rabenau, left, president of staff association, and Susan Bertram, chief negotiator, returning after strike.

The New York Times

Richard Oldenburg, director of the museum.

By GRACE GLUECK

The lengthy strike at the Museum of Modern Art has been over for slightly more than two months, and the bitterness of the first days back — when sharp words were exchanged between the stay-ins and the stay-outs — has abated enough for business to resume as usual.

But in the opinion of both staff members and administrative officials, the strike and the union that called it —the Professional and Staff Association of the Museum of Modern Art (PASTA MOMA) have brought changes to the Modern, changes that may reverbrate throughout the museum world.

They are manifest not only in a more assertive staff voice, but also in a sharper view of the museum—less a haven of benevolent paternalism than a place for professionals to pursue their work. On the other hand, there are also evident a hardening of attitudes on both sides, a clearer definition of the distance between staff and management and, to many observers, what seems to be a lessening of the museum's already limited operating flexiblity.

'Once Very Informal'

"We were once a very informal structure, with plenty of play between staff and management," one department head said. "But the union contract is changing all that. Now we're becoming rigidified — everything has to be dealt with by the book."

But for their part, PASTA members speak bitterly of the administration's declining accessibility. They cite the refusal of the director, Richard Oldenburg, to meet with them during the strike, and his delegation of staff matters on his return to Richard H. Koch, the museum's director of administration.

"Dick [Oldenburg] was tre-

must leave, without knowledge of action the board may take on their proposals.

What would the staff association hope to achieve by an actual voting seat? It has never really formulated a platform. But its leaders say they would respond to problems as they came before the board and that the day-to-day dealings of staff members with artists and museum visitors equip them properly to help develop museum policy.

"We might seek ways in which the museum could relate more directly to artists, for example," said Susan Bertram, a senior program assistant in the international program, and chairman of PASTA's negotiating team. "Or try to work out the setting up of a really effective education department."

Despite what must be considered setbacks, PASTA members contend that their strike action has brought them a most important benefit—a sense of "solidarity." "We're really together—the staff is stronger than ever in its cohesion," said Jane Fleugel, an associate editor in the museum's publications department and a member of PASTA's negotiating team.

The trustees were surprised that people would actually stay out without salaries for nearly eight weeks to uphold principles."

And there is optimism among PASTA members over the steps—admittedly small —toward unionization among museum professionals. Since PASTA's inception in 1971, professional unions have been established at the Minneapolis Art Institute and the San Francisco Museum of Art; there is talk of staff unions at both the Metropolitan and the Brooklyn Museums.

But they regard as especially significant the birth during the strike of the Museum Workers Association of New York City, an organization of about 100 professionals from local museums, which staged a support demonstration before the Modern last Nov. 14. The association has established itself as a "communications network" and forum and, of possibly greater importance to the future of the city's institutions, says that it hopes to "encourage collective action among museum workers."

Policy-Making Function

On the management side, the museum's trustees and administrators see victory in having preserved from encroachment their function of policy-and-decision-making.

"Everyone always loses when you have a strike," said William S. Paley, who is chairman of the Columbia Broadcasting System and of the museum's board of trustees. "It created a very unpleasant situation. But we did not yield on certain basic principles that were very, very important to us."

His views are echoed by Blanchette Rockefeller, the museum's president, who admits to having been somewhat disturbed by the signs and shouts of PASTA members on the picket line. "I didn't like seeing educated girls acting like miners. Actually miners would probably behave better.

In her office at the museum recently, Mrs. Rockefeller acknowledged that during the museum's leadership troubles of the last few years "some things did get neglected; for instance, a more careful watch should have been kept on the salaries of certain groups."

Citing the first PASTA contract as "a good beginning, an extraordinarily liberal document," she added, "but in some ways that made it difficult for future contracts, because we gave them so much."

'Direct Access'

Like others on the board, Mrs. Rockefeller decries the idea of a voting seat for PASTA "because they have direct access to the board now. Not only do staff members have the right to speak before the board, they work with trustee committees, who accept their professional expertise and recommendations. I know of no trustees who interfere less with artistic matters."

She added, "A place on the board entails responsibility, liability. In some ways I can understand their view — they're young and they see the trustees as symbols of power; they're frustrated by the fancy names. But they don't have a concept of the problems involved in running a museum. They couldn't contribute the level of experience that a board would. We want to be fair and forward-looking but this is, after all, a privately financed institution."

Looking slightly troubled, Mrs. Rockefeller also voiced misgivings over what she sees as PASTA's assumption

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administration's declining accessibility. They cite the refusal of the director, Richard Oldenburg, to meet with them during the strike, and his delegation of staff matters on his return to Richard H. Koch, the museum's director of administration.

"Dick [Oldenburg] was tremendously helpful in negotiating our contract reopener last year," one representative of the association said, "and before the strike we could readily get to see him. But suddenly he became unavailable, and has remained so."

Mr. Oldenburg, looking tanned and fit from a post-strike Caribbean vacation, does not deny that he sees less of the staff, but says that necessity dictates it.

"I'm not trying to isolate myself," he said. "I deeply believe in being as available as possible. But I'm thinking of the survival of the place and how to accomplish what I have to do. I have to find some way of assuring that problems have been screened. Dick Koch is, after all, the museum's director of administration. I don't have 8,000 vice presidents."

No one, certainly not Mr. which is affiliated with the Distributive Workers of America, and which represents a bargaining unit of about 170 staff members, ranging from cafetteria waitresses to associate curators (by no means all of whom went out on strike), did not get much in the way of benefits for its 7½-week travail.

Wage Improvements

To be sure, it won wage improvements—an increase in basic salary ranges from $6,100-$16,000 a year to $7,000-$18,720, plus an across-the-board pay rise amounting, over the 2½-year contract, to 18.1 per cent.

But to many PASTA members, this was negatively balanced by the union's failure to achieve its goal of a significant say in museum policy through a seat on the board of trustees, and one on each of the museum's seven trustees committees. Nor did PASTA win the increased potency it sought by gaining jurisdiction over such higher job titles as full curator.

What it did get, in terms of policy-making input, was the expansion of an existing right to appear before the board, through the elimination of certain procedural restrictions. This means that staff members are to be informed in good time of the board's agenda and may elect to speak before it without overriding by the director. But after they speak they

problems involved in running a museum. They couldn't contribute the level of experience that a board would. We want to be fair and forward-looking but this is, after all, a privately financed institution."

Looking slightly troubled, Mrs. Rockefeller also voiced misgivings over what she sees as PASTA's assumption of "the techniques and patterns of behavior used in fighting an industrial corporation. I don't blame them, but their tactics are wrong. They could bring about a more rigid system of dealing with policy matters, and the abandonment of the lovely, free human relationship that has prevailed here."

Fears Are Shared

Her fears are shared—and enunciated less hesitantly—by other administrative officials at the museum, some of whom had reportedly threatened to leave if PASTA achieved its policy-making goals.

One of the most outspoken is Arthur Drexler, director of the department of architecture and design, who called PASTA's bid for trusteeship "an effort to become vice director of the museum."

"In my department, if they'd won," Mr. Drexler said, "I'd be the management representative, a bad guy. The entire staff of nine or ten people would represent good guys. They'd have the possibility of instigating museum-wide action to put pressure on the director and trustees to do what they thought should be done."

Acknowledging a certain bitterness toward the strikers, he said, "I don't feel the same about the staff as before. We now go by the numbers. The union has set up a situation where procedures should be written down, a personnel manual. So I'll follow procedures."

There is concern on the administrative side over closing the breach. John Szarkowski, director of the department of photography and a member of the management negotiating team, said:

"There's no satisfactory way to stay mad. We have to patch things up in a hurry. Maybe, as a matter of fact, we can stop talking about 'happy families'—when was the museum ever that? This might make it clear to those on the staff who thought of it as an encounter group that it's a place that offers remarkably rich opportunities for professional life and has less to do with loving one's fellow staff members than with loving the work you're working on."

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COUNTRY Japan

Date 2.11.1974

07-323

Museum of Modern Art Archives

BY MILTON FRIEDMAN

VOLUNTEER ARMED FORCE: FAILURE OR VICTIM?

The end of the draft has not ended controversy about the draft. In recent months the news media have carried story after story alleging that the volunteer armed force is a failure. Volunteers, it is said, are too few and of poor quality, despite substantial pay raises for first-termers. Representatives of the armed forces have warned that national security may be in danger unless conscription is reinstated.

As a longtime proponent of an all-volunteer armed force, I regard the end of the draft as one of President Nixon's and then-Secretary of Defense Melvin Laird's finest hours. No other measure has done so much to end the divisions that were threatening to tear this nation apart. No other measure has done so much to reduce the real cost of defending the nation.

MILITARY OPPOSITION

The draft was ended despite the opposition of the military. I have wondered whether the military, encouraged by Watergate and Laird's de-

authorized remained about the same throughout 1973, but the number on station fell sharply, especially after the draft was ended. In September 1973, for example, 6,662 were authorized but only 5,425 were on station.

2. The Army kept changing recruiting standards with dizzying frequency. Recruiters were demoralized and many potential recruits lost.

3. Officers in the recruiting command were not promoted or rewarded. Eighteen colonels were eligible for promotion to general, eight lieutenant colonels for promotion to colonel, and 103 officers for assignment to a senior service school.

Not a single one was either promoted or sent to a service school!

True, few officers in general were promoted or sent to service schools. But, based on the number that were, the chance that three goose eggs would have occurred for the recruiting command simply as a result of accident is about 1 in 700.

Either the Army assigned low-qual-

Worldwide Stocks

Most Active Issues Traded Jan. 28-Feb. 1

1973-74 High	1973-74 Low		Jan. 25	Close Feb. 1
		TOKYO		
315	155	Kawasaki Kisen	Yen 268	305
663	225	Toyo Kogyo	Yen 371	395
320	140	Hitachi	Yen 166	168
1120	440	Honda Motor	Yen 558	585
357	226	Fujitsu	Yen 283	300
359	193	Jap. Mail Stmshp.	Yen 257	257
520	401	Matsushita El. Ind.	Yen 483	490
392	226	Sumitomo Shipbg.	Yen 301	340
		SYDNEY		
11.8	6.88	Broken Hill Prop.	A$ 8.32	8
3.21	1.55	Bougainville	A$ 2.28	2.25
7.6	2.25	Conzinc Riotinto	A$ 3.58	3.45
1.65	.3	Pan Continental	A$ 1.65	1.6
1.55	.64	Ass. Aust. Res.	A$ 1.13	1.25
.25	.08	Endeavour Oil	A$ .15	.24
3.82	1.2	Western Mining	A$ 1.62	1.55
4.06	1.04	Woodside-Burmah	A$ 1.73	1.65
		HONG KONG		
33.5	24.5	Jardine Matheson	H$ 29.9	30
2.75	2.17	New World Dev.	H$ 2.525	2.525
5.95	4.5	Wheelock 'A'	H$ 5.55	5.55
20.5	16	HK & Kwl. Wharf	H$ 18.8	18.7
8	6.2	Hutchison	H$ 7.2	7.35
30.75	24.1	HK & Sgh. Bk. (L)	H$ 29.9	29.2
1.9	1.52	Tai Cheong	H$ 1.7	1.75
9.5	7.7	HK Land	H$ 8.95	8.95
		SINGAPORE		
12.48	3.06	Haw Par Bros. Ind.	S$ 3.72	3.74
2.7	.5	San Holdings	S$ .85½	.96½
6.3	1.68	City Devpt.	S$ 1.82	1.72
11.2	2.83	D. B. S.	S$ 3.54	3.62
14.6	3.76	Sime Darby	S$ 4.7	4.7
5.25	1.02	Singapore Hilton	S$ 1.29	1.26
6.5	.76	Malayan Credit	S$ 2.42	2.42
1.29	.79	Harimau	S$ .95	.96
		NEW YORK		
13⅜	6¾	Am. Motors	$ 12	12½
27	8	Coca Cola NY	$ 11¼	9½
24¾	13¼	Essex Int.	$ 16¼	17⅛
16¼	10¼	Am. Standard	$ 12¼	12¾
39⅛	16½	RCA	$ 18⅝	19½
55	45⅝	Am. Tel. & Tel.	$ 50⅝	50⅞
37⅛	15⅞	Simal	$ 19⅝	18⅞

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07-323

Museum of Modern Art Archives

BY MILTON FRIEDMAN

VOLUNTEER ARMED FORCE: FAILURE OR VICTIM?

The end of the draft has not ended controversy about the draft. In recent months the news media have carried story after story alleging that the volunteer armed force is a failure. Volunteers, it is said, are too few and of poor quality, despite substantial pay raises for first-termers. Representatives of the armed forces have warned that national security may be in danger unless conscription is reinstated.

As a longtime proponent of an all-volunteer armed force, I regard the end of the draft as one of President Nixon's and then-Secretary of Defense Melvin Laird's finest hours. No other measure has done so much to end the divisions that were threatening to tear this nation apart. No other measure has done so much to reduce the real cost of defending the nation.

MILITARY OPPOSITION

The draft was ended despite the opposition of the military. I have wondered whether the military, encouraged by Watergate and Laird's departure from Defense, may not have been feeding the stories to the media in an attempt to reverse the decision.

Accordingly, I have probed more deeply into the facts about the actual performance of the volunteer force. I have been greatly heartened—but also appalled—by what I have found.

The Air Force, Navy and, to a lesser extent, the Marines have had no significant problems. On the contrary, they not only have met their quotas but also have raised the average quality of the enlisted force. Their 1973 recruits are better educated, and score higher on intelligence tests, than the men they recruited in earlier peacetime years under conscription. In addition, the average term of service has lengthened, still further raising quality via experience.

The alleged failures have all been in the Army. They have been significant, though fairly small. At the end of 1973 the Army conceded that it had met 89 per cent of its 1973 recruiting goal. Far more important, the failures have been the result of either gross incompetence or deliberate sabotage by some middle-rank Army officers, including some retired officers in civilian positions. This is a harsh judgment, so let me document it.

1. In July 1972, when the draft was still in effect, the Army was authorized to have 6,552 recruiters. It had 6,550 on station. The number of recruiters authorized remained about the same throughout 1973, but the number on station fell sharply, especially after the draft was ended. In September 1973, for example, 6,662 were authorized but only 5,425 were on station.

2. The Army kept changing recruiting standards with dizzying frequency. Recruiters were demoralized and many potential recruits lost.

3. Officers in the recruiting command were not promoted or rewarded. Eighteen colonels were eligible for promotion to general, eight lieutenant colonels for promotion to colonel, and 103 officers for assignment to a senior service school.

Not a single one was either promoted or sent to a service school!

True, few officers in general were promoted or sent to service schools. But, based on the number that were, the chance that three goose eggs would have occurred for the recruiting command simply as a result of accident is about 1 in 700.

Either the Army assigned low-quality officers to the recruiting command—hardly a sign that they were meeting effectively the challenge of the all-volunteer force—or the Army discriminated against the officers in the recruiting command—hardly a course of action designed to attract able men into the recruiting command.

4. Until it was stopped by the Assistant Secretary of Defense for Manpower, William Brehm, the Army reported results in a way that grossly overstated shortfalls. If in January 1973, the Army fell 1,000 men short of its quota, it added that sum to its quota for each succeeding month. For example, suppose it had a quota of 12,000 men for each month. Suppose it recruited 11,000 men in January and 12,000 men in each of the next eleven months. You and I might say it fell short 1,000 men in one month. But the Army would have reported twelve successive shortfalls of 1,000 men each because after January it would have raised its quota to 13,000.

NEEDED: CIVILIAN LEADERSHIP

I have limited myself to points that are objective and readily checked. They are nevertheless adequate to demonstrate that the Army has chiefly itself to blame for its failure. They suggest also that the Army cannot be counted on to reform itself. Civilian leadership is essential to make an all-volunteer armed force work.

Worldwide Stocks

Most Active Issues Traded Jan. 28-Feb. 1

1973-74 High	1973-74 Low		Close Jan. 25	Close Feb. 1
		TOKYO		
315	155	Kawasaki Kisen	Yen 268	305
663	225	Toyo Kogyo	Yen 371	395
320	140	Hitachi	Yen 166	168
1120	440	Honda Motor	Yen 558	585
357	226	Fujitsu	Yen 283	300
359	193	Jap. Mail Stmshp.	Yen 257	257
520	401	Matsushita El. Ind.	Yen 483	490
392	226	Sumitomo Shipbg.	Yen 301	340
		SYDNEY		
11.8	6.88	Broken Hill Prop.	A$ 8.32	8
3.21	1.55	Bougainville	A$ 2.28	2.25
7.6	2.25	Conzinc Riotinto	A$ 3.58	3.45
1.65	.3	Pan Continental	A$ 1.65	1.6
1.55	.64	Ass. Aust. Res.	A$ 1.13	1.25
.25	.08	Endeavour Oil	A$ .15	.24
3.82	1.2	Western Mining	A$ 1.62	1.55
4.06	1.04	Woodside-Burmah	A$ 1.73	1.65
		HONG KONG		
33.5	24.5	Jardine Matheson	H$ 29.9	30
2.75	2.17	New World Dev.	H$ 2.525	2.525
5.95	4.5	Wheelock 'A'	H$ 5.55	5.55
20.5	16	HK & Kwl. Wharf	H$ 18.8	18.7
8	6.2	Hutchison	H$ 7.2	7.35
30.75	24.1	HK & Sgh. Bk. (L)	H$ 29.9	29.2
1.9	1.52	Tai Cheong	H$ 1.7	1.75
9.5	7.7	HK Land	H$ 8.95	8.95
		SINGAPORE		
12.48	3.06	Haw Par Bros. Ind.	S$ 3.72	3.74
2.7	.5	San Holdings	S$ .85½	.96½
6.3	1.68	City Devpt.	S$ 1.82	1.72
11.2	2.83	D. B. S.	S$ 3.54	3.62
14.6	3.76	Sime Darby	S$ 4.7	4.7
5.25	1.02	Singapore Hilton	S$ 1.29	1.26
6.5	.76	Malayan Credit	S$ 2.42	2.42
1.29	.79	Harimau	S$ .95	.96
		NEW YORK		
13⅜	6¾	Am. Motors	$ 12	12½
27	8	Coca Cola NY	$ 11¼	9½
24¾	13¼	Essex Int.	$ 16¼	17⅛
16¼	10¾	Am. Standard	$ 12¼	12¾
39⅛	16½	[illegible]	$ 18⅝	19½
55	4[illegible]	[illegible] Tel.	$ 50⅜	50⅞
27½	[illegible]	[illegible]	$ 19⅝	18⅞
80¾	[illegible]	[illegible]	$ 51¼	52
		TORONTO		
38	27	[illegible]	C$ 37.125	36.5
26.125	15.5	Int. Nickel	C$ 16.625	18
19.25	15	[illegible]	C$ 15.5	16
40.5	22.75	Alcan Alum.	C$ 34.25	32.75
29	15.875	IU International	C$ 16.625	18.375
8.125	3	Na-Churs Int.	C$ 7.375	8
22.625	17	Bank of Montreal	C$ 19.5	20.25
23.875	13.125	Algoma Steel	C$ 22	23.375
		ZURICH		
1290	880	Brown, Boveri 'A'	Fr 1140	1290
2800	1455	Ciba-Geigy Bearer	Fr 1750	1840
4700	3310	Un. Bques. Suisses	Fr 3730	3980
4130	2970	Credit Suisse	Fr 3260	3465
1380	725	Presse-Finanz	Fr 790	850
675	550	Oerlikon-Buehrle	Fr 635	670
714	500	Swissair Bearer	Fr 547	565
3990	3030	Ste. Bque. Suisse	Fr 3385	3600
		FRANKFURT		
326	199	Siemens	DM 223.5	235.1
183	104	VW	DM 119	124.5
332	217	Deutsche Bank	DM 242.1	255.1
138	101	Bayer	DM 106.3	110
167	103.6	Hoechster Farben	DM 114	116.5
174	111	Badische-Anilin	DM 116.5	120
351	161	BMW	DM 166	180.5
160	96	AEG-Telefunken	DM 110.5	114.9
		LONDON		
294	182	ICI	p 202	212
506	354	Burmah Oil	p 472	483½
402	198	Union	p 372	357
665	245	East Drie.	p 642½	635
600	465	Brit. Petroleum	p 573½	569½
805	160	Harmony	p 780	732½
303	220	Brit-Am. Tobacco	p 250	255¼
363	200	Shell Transport	p 245	255
		PARIS		
467.9	261.5	Rente 4½% 1973	Fr 467.9	414
253	170	Fr. Petroles	Fr 213	215.8
5980	2192	Carrefour	Fr 3115	3280
135	63.7	Le Nickel	Fr 123.7	109.5
2370	1102	Michelin 'B'	Fr 1266	1262
226.8	136.5	Saint-Gobain	Fr 163	162.9
6790	3020	Moulinex	Fr 3865	3860
433.8	226.4	Air Liquide	Fr 323.5	317.5

Quotations from Foreign Commerce Bank, Bellariastrasse 82, 8038 Zurich, Switzerland.

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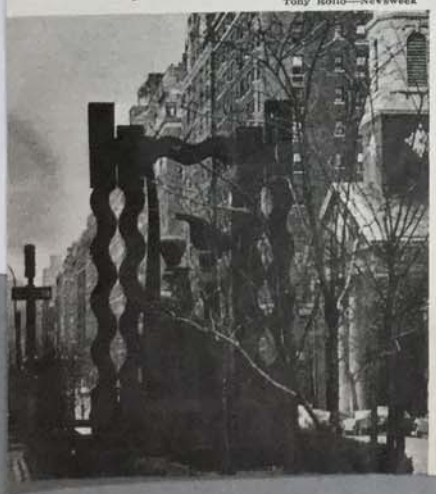
the arts in america

The United States today is experiencing the greatest orgy of cultural achievement in all of history—a dazzling and bewildering manifestation of artistic achievement that dramatizes as never before both the problems and the possibilities that art poses for mankind. To examine this phenomenon, NEWSWEEK *cultural editor Jack Kroll recently deployed a task force of gifted critics. Armed with their findings and with reporting from all of* NEWSWEEK*'s U.S. bureaus, Kroll and his staff have produced a synoptic study of the arts in contemporary America. Because of the massive nature of this report,* NEWSWEEK *International will present it in serial form in three consecutive issues. This week, in the first part of the series, Kroll looks at the general state of the arts in America and General Editor Douglas Davis assays the plastic arts and architecture.*

Art's presence: Louise Nevelson's 'Night Presence IV' in New York
Tony Rollo—Newsweek



"When I hear the word culture, I reach for my revolver," said Hermann Göring. The No. 2 Nazi makes a wonderfully symbolic figure to express the uneasy attitudes toward "culture" and "the arts" shared by people, both powerful and powerless, ever since the Industrial Revolution began to shape the kind of society so many of us live in. The uneasiness is only natural, art and man being what they are—man being a hungry, thirsty, yearning, frightened angel-brute lusting after truth, beauty, power and ecstasy; art being the prime source of precisely those things. Most people, overcome by these human longings, seem to feel embarrassed or guilty about having seen them.

And Americans most of all. For the arts in America have produced more world records than any other society can boast—more creators, more packagers, more distributors, more consumers than anywhere else, more money and more need for money than anywhere else; more lust for art, more fear of art, more confusion about art than anywhere else; more brilliant insight into what art is all about—and more balderdash on the same subject—than anywhere else.

In America, the great mass society, every human impulse is immediately translated into mind-boggling mass activity, and so art has become the biggest service industry in the world. At one level, it has become a commodity, as everything inevitably does in the mass society, and joins McDonald's hamburgers and Duncan Yo-Yos as transitory treasures on the conveyor belt. But on another level, art is a service industry in an older tradition of which religion is the most important example.

Religion took the revelations and insights of certain gifted men and processed them into norms and structures by which people could live. Art has always done something similar, but it has at least one advantage over religion: it can express changes with powerful effect even while they're happening. The artist—probably Samuel Clemens of Boston—who painted the sweet and strong portrait of "Mrs. Freake and Baby Mary" in 1674 (opposite) saw the pride of simple people in a new land. But he was an artist, and he fused his perceptions into the immortal finality of art. Look at the four hands of Mrs. Freake and Mary: they form a soft circuit transmitting life between mother and child; the two hands that touch on the child's dress are quieter sisters of Michelangelo's God and Adam, touching fingers galvanically on the ceiling of the Sistine Chapel.

Things had changed 300 years later when the young "superrealist" sculptor Duane Hanson made his "Supermarket Lady." The hands and feet of Hanson's supershopper are as numb and plastic as her hair curlers. The quiet prosperity that Clemens indicated in the frisky little bows on Mrs. Freake's dress has become the blatant affluence that turns the shopper's cart into a double-decker bus of gluttony and her body into a bloated travesty of the female. The seventeenth-century mother looks with pride; Hanson's lady stares with apathy.

Both artists used the sensibility, attitudes and materials of their time to create something that will reflect, preserve and transcend it. And Hanson's sculpture is part of a new spirit in American art that includes a great deal of its movies, pop and serious music, fiction and poetry. For there are new conditions, both in life and art, and everyone agrees that there are serious things wrong with American life and culture. But while many try to analyze what's wrong, fix the blame and prescribe cures, American artists are working to show the country to itself. And part of the arts explosion is the rapidly growing number of Americans who are eagerly looking and listening in to the arts.

Like America's social, political and moral life, the landscape of art is a jagged and confused one. Judgment and criticism must and will come in due time; some of it can come right now. But it can come only from those who realize that artists as usual have the fastest reflexes. In today's relentlessly eventful world, that makes them more frightening—and more necessary—than ever before. For art's natural enemy—and man's—is chaos. Today art is our most advanced attempt to map out our chaos so we can avoid disappearing into it.

—JACK KROLL

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Then...

In 1674 an unknown artist, probably Samuel Clemens of Boston, painted this charming portrait, 'Mrs. Freake and Baby Mary,' a picture that reflected the pride and prosperity of a new land.

Worcester Art Museum

...and now

Three hundred years later, American art is still reflecting its society. Duane Hanson's life-size sculpture, 'Supermarket Lady,' also has something to say about America, prosperity—and pride.

Courtesy of Ludwig Collection
Neue Galerie, Aachen, West Germany

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American art today expresses an unsentimental realism and experiments with new developments in science, technology and communications. Al Leslie (left), early abstract painter turned figurative, stands before his self-portrait, which is typical of the new American realism in its blatant scale and form. Philip Pearlstein (top), an influential realist, paints from life in his studio. Mixed-media artist Keith Sonnier (right), conjures up a live video installation.

Photos by Gianfranco Gorgoni

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Art Without Limits

American art in the 1970s is rambunctious and perverse, like a bright, moody young man who is determined not to take after his illustrious father. The art system now is a restless complex of creators, marketers, distributors, buyers and judges. Its products are richly varied in form and material. The ideas behind them transcend art history; they are sourced in a global flow of theories and facts from many disciplines. Certain critics have attacked American art for not taking after its "father"—the "heroic" era of the '50s and '60s when American art became the most vigorous and influential in the world. They mistake the new complexity and internationalism of U.S. art for exhaustion. They couldn't be more wrong.

Unquestionably the "heroic" era was easier to grasp. For all their bravura, the post-World War II abstract expressionists—Jackson Pollock, Willem de Kooning, et al.—were painters, rooted in the pictorial tradition and concentrated in one city, New York. The catch phrases associated with the late '50s and the '60s—pop art, op art, minimal art, neo-Dada—covered work in many different media, even extending into film, dance and theater, but most of this work still involved objects of some kind, from the vulgar (Andy Warhol's pop-art soup cans) to the reductively simple (Donald Judd's minimal metal slabs).

In the late '60s a basic change began to take place in American art. Its range expanded to unforeseen limits—an artist's work could be an empty gallery or a 540-mile drawing cut into the Nevada desert. It could be a videotape event —a closed-circuit telecast of images in a gallery or a day-long communication with the home audience on a local TV station. It could be a series of photographs of parking lots, or a typed-out, IBM-duplicated manifesto hung starkly on a gallery wall. It could be the artist himself, talking to visitors (or to himself), engaging in sexual activity with a partner (or with himself), or even allowing himself to be shot by a friend. It could be a work of sculpture arrested at midpoint, its materials scattered about a gallery floor.

These different kinds of art bear catch-phrase names of their own—earth art, conceptual art, performance art, body art, process art. But it seems to me they are all based on one esthetic premise: that the artist is no longer confined in his expression to objects. What follows from this principle is radical indeed. It means that art need no longer be something that can be collected or even shown in traditional ways. You don't exhibit a piece of earth art, you go to see it, often with some difficulty or even risk. American art of the '70s is post-object art.

This change in the nature of the art work is paralleled by a change in the nature of the art world itself, which is no longer dominated by the old-boy network of New York or Los Angeles loft parties and one-man shows. Rather, in the '70s American artists live, work and teach all over the nation and around the world. In 1971 Walter De Maria, a pioneer in both conceptual and earth art, virtually split West Germany in half with his audacious proposal to the Olympic Committee to transform a large hill near Munich into a massive work of landscape sculpture. The project was rejected, but the ensuing brouhaha, recalls De Maria, "made an art project out of everyone's life, from cabdrivers and workers to members of Parliament."

The politics and economics of the art system are beginning to change as well. The system now reflects a new structure of support for the American artist, some of it coming from public funds and some from international collectors. Congress, freshly alerted to the needs of the American artist, is considering several pieces of ground-breaking legislation designed to improve his lot. A significant strike has just ended at New York's Museum of Modern Art: after months of bitter negotiation, the museum agreed to give its professional and administrative staff higher pay and, more important, greater opportunity to participate in policy- and decision-making.

The increased internationalism of American art began with the flowering of conceptual art, the first truly global art movement since it requires so little energy or time to transport entire exhibitions (of statements, videotapes, photographs, etc.) anywhere in the world. The major outlets for new art are by now thoroughly internationalized, and major European dealers are moving branches here as well.

As Donald Droll, the younger partner in a new New York dealership (Fourcade, Droll), puts it: "Everybody travels now. When we sell a work to a European it's not as though it is going away never to be seen again." The biggest global wheeler-dealer is Frank Lloyd, the Vienna-born Englishman who runs Marlborough Galleries, a multinational combine with enormous showplace galleries in seven countries. Recently, in a move to strengthen his competitive po-

DEATH FOR ART'S SAKE

Twenty-seven-year-old Chris Burden of Venice, Calif., the son of a Harvard lecturer, has the honor of being the world's most far-out performance artist. In the pursuit of his ends, Burden is obviously prepared to risk anything, even death. He has allowed himself to be shot, crawled barefoot and bleeding through a field of broken glass, suspended himself nude from the top of a basketball arena and shut himself up in a small student locker for five days. Once he offered art-gallery visitors the option of murdering him: Burden wired his body into an electrical outlet, bolted himself to the floor and placed a pail of water nearby—tempting instant electrocution.

Barbara Smith

Fortunately, no one exercised the option. Burden still lives, and his fame is spreading as the Evel Knievel of art. To date, he has performed almost entirely in galleries and museums in southern California, where he is regarded with as much sobriety as is Vito Acconci—another leader of performance art—in the East. "The art is what I go through," says Burden. "I have this feeling of power and knowledge that other people can't have." But lately Burden has been involving the audience. In a work called "220," he put the spectators on 14-foot ladders in a water-filled room, then charged the fluid with electricity, trapping the unsuspecting audience (and himself) for six hours. Watch out. Chris Burden may get you next.

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sition in contemporary American art, Lloyd hired Irving Blum, a veteran Los Angeles dealer. "Galleries will take on a corporate reality more and more," says Blum. "The art market's scale will be such that it will demand this."

By "scale" Blum of course means "prices." This past year Japanese buyers paid $220,000 for an obscure painting by the late Yasuo Kuniyoshi, a Japanese-American painter not of the first rank; Australians paid more than $2 million for a late Jackson Pollock, very much of the first rank. The big auction houses are swinging into high gear: "American art post-1945, especially the early New York school, is of general interest internationally now," says John Marion, the new president of Sotheby Parke Bernet, in New York.

Many, perhaps most, of the major collections of contemporary American art are now in Europe; last October in Stockholm the Moderna Museet showcased a new $700,000 cache, "The New York Collection." Many American collectors and critics are incensed at the "art drain," but taxi mogul and collector Robert Scull thinks differently. Scull recently auctioned off 50 works from his famed collection. Many went to European buyers: "It's wonderful!" says Scull. "It can only do great things for the American artist. We have ITT around the world. Why not ART?"

The Scull sale—which saw him collect prices like $90,000 for a set of bronzed Jasper Johns ale cans that he originally bought for $960—has nonetheless stirred anger among artists who resent a system that awards all profit in the work, tax advantages and complete power over its display to the collector. Conceptual artist Joseph Kosuth has demanded that art be supported by society, not as a commodity but as a self-justifying act of inquiry into the human condition.

In this spirit a new breed of young "dealers" has appeared, who function between the artist and the public more as conduits of information than as purveyors of objects. Key figures in this assemblage are Seth Siegelaub, John Gibson and Jack Wendler. Siegelaub "exhibits" ideas rather than objects. He does this through the medium of books, catalogs and mailing lists. Gibson pioneered the commissioning of uncollectable earth works. Wendler is exhibiting non-object art in London on a determinedly international scale. His gallery is normally barren, except for a poster or a statement on the wall. "Conceptual art is being bought mostly by people who know the artists and who have a deep interest in their work," explains Wendler. "It was made not to be a product. The prices—usually around $1,500—are regarded as a contribution to enable the artist to keep working."

Even fat-cat collectors like oilman Stanley Marsh of Texas and Scull himself have commissioned projects that will never end up on their living-room wall. Scull has often supported earth artist Michael Heizer, now constructing a series of concrete, stone and earth forms in the Nevada desert which he calls "The City." "Heizer's works are my most precious possessions," says Scull. "They can never end up at Parke Bernet."

This exuberant attitude toward the new art is hardly shared by the major American museums that purport to be interested in "contemporary" art. Irving Blum blames this on the shortsightedness of the typical museum trustees: "Often they don't have any understanding of what the really valuable American things are—they still want to buy the school of Paris." But American museums, perhaps closer to philosophic than to financial bankruptcy, are facing a newly aroused public; the policies of New York's Metropolitan Museum of Art have led to widespread criticism, internal staff shake-ups and demands that the museum make public its budgetary practices in order to justify the mounting need for public funding.

These demands have been joined by attacks from the artists themselves, who insist now that museums can no longer ignore their wishes and opinions when scheduling exhibitions. In San Francisco, artist Tom Marioni has started his own Museum of Conceptual Art. Progressive people within the museums themselves are trying to make the system more responsive, as the strike at MOMA indicates. Henry Hopkins, new director of the San Francisco Museum, is one of the younger administrators who hope to change what he calls the "conservative mood" of the art establishment. "Thirty years ago the only museum doing a creditable job with modern art was the Museum of Modern Art," he says. "Now a large number of us who were spawned by MOMA are working all over—in Kansas, Texas, California, Minnesota. There is growth and development all over the country."

The trend Hopkins is talking about is still in its early stages; the success of a dealer like Janie C. Lee of Dallas is a good barometer of the pace of changing taste across the country. "Six years ago, when I started here," says Ms. Lee, "I began every press release with 'For the first time in the Southwest . . .' " It took

SATISFYING AN APPETITE

Robert Rauschenberg—prolific, outspoken and versatile—is one of the most difficult figures in American art to pin down. He is not willing to conform either in his art or in his life to the traditional role of the great, secluded artist. As soon as he won the grand prize at the Venice Biennale in 1964—a milestone in any artist's career—he virtually gave up painting and assemblage, which brought him fame, for printmaking and an increasing involvement in social and political issues. "Printmaking satisfies my appetite for participation," he says. "I prefer doing things that involve group activity and force me to meet people on a one-to-one level."

Rauschenberg's prints—complex in imagery, inventive in form—have been marvels of their kind. But already he is changing step. He is working now at a 500-year-old paper mill in France on a suite of prints entirely different from past work. "I'm making shaped papers; some are colored by the pulp itself, not by pigment," he says, obviously delighted by the results.

Rauschenberg is also trying to follow up on his outspoken criticism of the "commodity" system of selling and collecting art with practical proposals, now being framed by Rubin Gorewitz, an expert on art legislation and funding. "Now the collector enjoys all profits in the resale of a work and the artist nothing," says Rauschenberg. "That's wrong. The artist should and will enjoy a share, a royalty, just like the writer or the composer."

Gianfranco Gorgoni

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Date 2.11.1974

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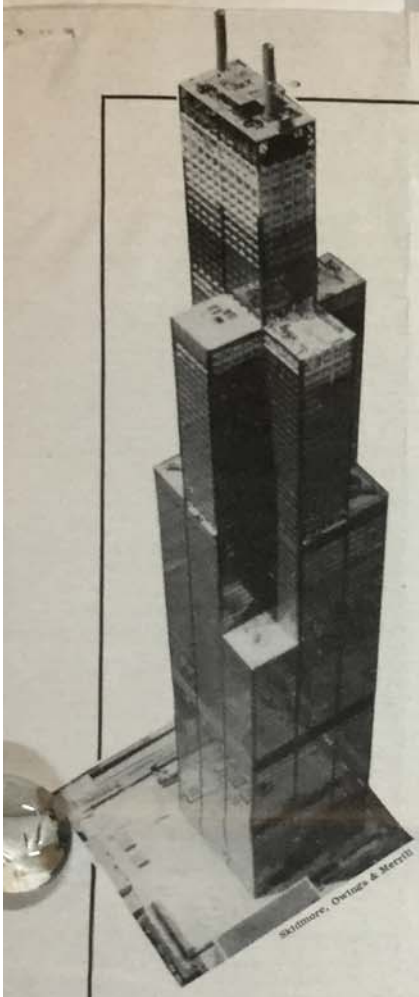
Spaces for Our Time

Contemporary American architecture is a schizoid phenomenon, rent apart by its achievements and its frustrations. Perhaps no field in any of the arts is so racked with dissension, so uncertain about its proper goals. On one side there is the brilliant older generation, evidenced in the work of Philip Johnson, Kevin Roche, Paul Rudolph and the incomparable Louis Kahn, among others, dedicated at heart to the art of building and to the simple, soaring rhetoric of Park Avenue. On the other side is the new generation, equally brilliant, dedicated to what can only be called a "social art"—to the proposition that architecture is first about making a practical, humane environment, and not the erection of timeless, immovable masterpieces. "They make 'people's architecture'," says one of their critics scornfully. The text for these populist builders is written in Robert Venturi's "Complexity and Contradiction in Architecture," a brief against classicism. Its signal icon is John Johansen's sprawling, plug-in Mummers Theatre, in Oklahoma City, whose component parts allow for rearrangement.

In this clash of architectural philosophies, both sides are burdened by restraints peculiar to their art and to their time. Architecture can realize itself only through the consent of clients —be they industrialists, politicians or the public. Until very recently, the United States has been a permissive market for towering office buildings, shopping centers, freeways, suburban complexes, sober cultural centers and little else. A nation indifferent to the need for imaginative low-cost housing, open space, mass transportation and clean air has not been hospitable to the desires of the younger generation of builders, or to the natural evolution—into new forms and challenges—of the older. In brief, American architecture is just beginning to find ways to express its latent genius in fresh idioms.

There are hints of this in the recent work of Johnson, Rudolph and Roche, whose buildings and plans are more hospitable and loose-jointed than ever before. Roche has created the most radical museum in America—a partially underground structure in Oakland, Calif., where much of the ground level is free to serve as both park and open-air sculpture court.

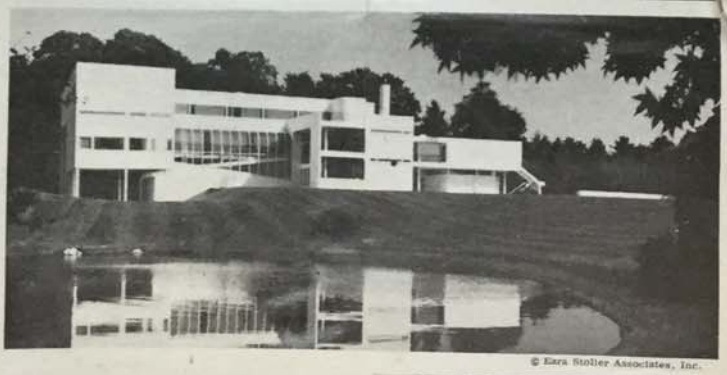
Fazlur Khan's Sears Tower, which will open next year for occupancy in



MAN AT THE TOP

Fazlur Khan (below) is the creator, with architect Bruce Graham, of the world's tallest building, the 1,454-foot Sears Tower (above) in Chicago. The 44-year-old Khan is a veteran skyscraper designer and believes in building tall. "We need the area on the ground," he says, "not up in the sky."

Jeff Lowenthal



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THE FORGOTTEN HOME

Richard Meier (right) is a versatile and controversial young architect—still in his 30s—who is working in the almost forgotten genre of the single-family home. His newest, most ambitious house (above) is in Old Westbury, N.Y.—and certain to offend the advocates of a purely "public" architecture. As in his large housing projects, Meier divides open and private spaces (eleven bedrooms) on either side of a moving vertical line that runs through ramps, stairs and passageways. The steel-columned house is at once a joy to see and to romp in.

Bernard Gotfryd—Newsweek

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VILLAGE VOICE
NEW YORK, N. Y.
W. 147,111

FEB 28 1974

Museum of Modern Art Archives

Culture Shock

by Annette Kuhn

THE MOOD AT THE MUSEUM of Modern Art is not cozy these days of re-adjustment after the strike. A cafeteria worker, one of only two people from that part of the museum who walked out in the strike, has been fired for "gross insubordination and failure to report for work" the day after Christmas. She had been told she would have to work that day.

Threats and warnings about attitude have been given to several other employes who took part in the strike from supervisors who did not. The firing and the warnings are perhaps justified from the administration's viewpoint, but to the staff association they smell like retaliation.

The administration has refused to review the firing and several other matters brought before it through the new grievance procedures. So the staff association must now find and hire an outside arbitrator to settle the disputes.

New staff association chairperson Alica Grant, a cataloguer in the registrar's department, has to get the papers and half the money together for the arbitrator. The association's dues won't bring in enough money, and, for the time being, that's it. The staff association will submit grievances. The administration will turn them down. There won't be enough money to pay an arbitrator. And everybody will politely continue hating everyone else.

BETTY PARSONS, the gallery owner who discovered Rothko, Pollock, Kelly, Hoffmann, Cornell, and a lot of other biggies, is having a retrospective of her own works next month at the Montclair Museum in New Jersey. The grande dame of discovering and dealing has been painting, sculpting, and drawing for the last 50 years, and some 70 pieces from 1925 on will be in the show. A catalog will include Betty Parsons's poems and a tribute by Tom Hess.

A MUSEUM DIRECTOR told me at dinner once that to him the Barnes Collection meant pubic hair. He had spent his time there counting the strokes Renoir's brush had made painting the pubic hairs of his nudes. And at the Frick Collection you can count masterpieces. Both these museums are still family-run by family-dominated foundations. A nice old Frick daughter still lives on the upper floor of that museum, apparently gently, but with great determination, making policy.

Such private eccentric little museums pay a four per cent excise tax on the income of their foundation investments. Manhattan Congressman Ed Koch has introduced a bill in the House asking that such private foundations which operate for the public benefit be exempted from the excise tax. It's a worthy exemption.

MARK MILLER recently had his first show at the O. K. Harris gallery in SoHo. When he got to the gallery on the closing day of the exhibition, ready to go take it down, seven gesticulating Italians were in the process of buying it with the meager help of the French, Italian, and English language, none spoken with any degree of communication by any two members of differing parties. Miller was left with two visiting cards, a commission for another piece, and the promise that his whole show would open in Milan, Brescia, and Rome. Miller just received a month-old invitation to come to his opening in Milan.

Miller, an art history instructor at Brooklyn College, is now putting together two other projects—one a doctoral dissertation on Lafayette's farewell tour of America, the other a sequence of drawings of vaginas and penises done by people of all ages. He has run through his parents' friends for the geriatric chronology, his own friends for the middling years, and now needs kids for his childhood sequence. If you want your kids to participate, call Miller at 966-4577.

HENRY KISSINGER'S AESTHETIC PREFERENCES seem to incline

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HENRY KISSINGER'S AESTHETIC PREFERENCES seem to incline toward actresses and Egyptian Tombs. The Secretary of State recently had his offices in the Department of State done over. included in the renovation are paintings on loan from the Museum of Modern Art. What the paintings are, no one will say. One secretary out of several I talked to at the State Department snarled: "We don't have to tell the public anything."

If Kissinger is too modest to reveal to the world his taste in art, which is supposed to be good because "he once worked for Nelson Rockefeller, you know," it is probable that he is thinking of the art market. Will the painter who hangs on Kissinger's wall sue him for loss of reputation and financial distress?

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File; STRIKE

Professional Page BY BETTY CHAMBERLAIN

Museum of Modern Art Archives

Art, Museums, and Money

Our local museum pays little or no attention to work by local artists. How can we hope to get recognition when our own institution consistently turns its back on artists in its own region?

Some kind of radical overhaul of art museums in the U.S. is drastically needed, as is obvious from their straitened circumstances and their increasingly vocal critics, which include not only artists but the general art-interested public.

To improve the financial situation, it is to be hoped that the Senate will act favorably early this year on S-796, introduced by Senator Claiborne Pell (Dem., R.I.) to give across-the-board support to museums, with a proposed budget of 25 to 30 million dollars per year. This amount does not seem like much, in the light of a survey last year which showed that the 50 largest art organizations in New York State alone had an operating deficit of more than 15 million dollars and that 543 art organizations were having to dip into endowment funds just to survive. New York City's Museum of Modern Art (MOMA), for example, which has an annual operating budget of $7,500,000, has of late been showing an annual deficit of one million dollars.

It is not just money that our museums need, however; it is more creative, innovative programs. With this end in mind, Artists' Equity Association, while supporting S-796, has presented to the Senate Labor and Public Welfare Committee proposals that museums receiving federal aid should be required to give artists more voice on museum boards, more say in policies, better representation in administration. It might incidentally be pointed out that all museums receive federal aid in the form of tax-free status, if nothing more. Equity is also pitching for a requirement that the museums should recognize local creative artists and show their work to the community.

The N.Y. Times Sunday Magazine published an article last fall that stressed some salient points. The author, Robert Hughes of Time, Inc., inveighed against the traditional absolutism and secrecy of museum boards in his piece, entitled "The Museum on Trial," and reported widespread protests against the stultified procedures of these boards. He urged museums to take as trustees artists, scholars, women, and blacks. (The usually staid *Times* ran a banner head at the top: "And what about the quota for gay militant Chicano artists?")

There seems little doubt that the climate for acceptance of new blood on policy-making bodies needs to be improved. The old blood, with all the resulting deficits and dissatisfactions, is apparently tired and inefficient and perhaps downright unfair. A blanket requirement, however, that all museums must appoint artists as trustees might result in the inclusion of a "Token Artist" (just as business and labor organizations have paraded their "Token Black" or "Token Woman"), with no real equality with other board members: one chosen for docility rather than ability. Selection needs to be based on qualifications for such responsibility; as in any other endeavor, only some are competent as administrators.

Last October the staff of the Museum of Modern Art—which, as in many museums, usually includes artist employees—went on strike. In 1970 they had set up The Professional and Administrative Staff Association, the first such union in any U.S. art museum. Their reasons for striking were by no means limited to the improvement of low wages and pensions, though they did point out that top management salaries were doubled in ten years while the rest of the staff had salary increases of less than one third. But they also sought the right to contribute to decision-making through representation on the Board and its committees. They cited the Museum's inconsistency in policy: it refused staff members any such participation on the one hand, while also refusing to pay them for overtime work on the grounds that they were "professionals."

Such a well-trained group as this would almost certainly be able and alert to the requirements to elect truly professional representatives for these responsibilities. Another of their points of dissention was that 75% of the entire professional staff were women, yet 75% of top management positions were held by men.

MOMA receives federal aid not only because it is tax-free, but also because it receives program support from such tax-backed organizations as the National Endowment for the Arts (NEA) and the State Council on the Arts. If S-796 is passed, and such museums thereby receive still more federal aid, it seems logical for attempts to be made at the same time towards assuring better fiscal and personnel management in order to avoid putting good money after bad, into the same old deficit-producing channels under questionable administration. And with present no-discrimination requirements in U.S. employment and a Constitutional Amendment in the works for women's rights, isn't it backward indeed for any organization calling itself Modern to indulge in discrimination along these lines?

After seven weeks of picketing, the staff obtained a 2-year contract with better pay and a more open policy regarding union representative's rights to sit in on planning meetings of the trustees. Staff members do not yet have voting power at such meetings, but they feel that, with an option to bring demands before the N.L.R.B., they now have two years to carry forward their ongoing pursuits. Meanwhile, the Museum Workers' Association of N.Y. has been founded, involving the staffs of many major New York City museums; also the Minneapolis and San Francisco museums have unionized.

Museums as well as artists would be greatly aided by revision of the much discussed 1969 Tax Reform Act, now commonly referred to by those in the visual arts as "The Terrible Tax Law." The Act was originally intended to remove tax deductions to politicians who donated their public papers to non-profit institutions. The artist inadvertently got caught in the squeeze. All of a sudden, he could no longer take off taxes of the market value of a work donated to a museum; only the cost of the materials used can be deducted. As might be expected, this has resulted in a great drop-off in acquisitions by museums throughout the U.S., a great decline in representation of living artists in non-profit institutions, and consequently an ebb in public education regarding contemporary art.

Representative Ogden Reid (Dem., N.Y.) has introduced a bill to return to the artist the same 100% of market value deduction as allowed prior to 1969, the same 100% still allowed to collectors. In support of Reid's Bill, Representative Edward I. Koch (Dem., N.Y.) has assailed the law as "harmful not only to the artist himself, but also to our country's museums, libraries and cultural institutions."

Of course, as has been pointed out in the *Art Workers' Newsletter*, you would like it better if these institutions purchased your work. Chairman Nancy Hanks of the NEA feels that potentials in this direction are on the increase, especially after NEA gave $405,000 worth of grants to 46 museums to purchase works by living American artists. Nevertheless, it can be helpful for the lesser known artist building up his reputation to be represented in museum collections, an aim

Continued on page 61

American Artist
New York, N.Y.
M. 68,000
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(Continued from page 20)

which he might not achieve without donation of his work.

An unusually heinous tax problem for artists recently raised its ugly head in the town of Ellsworth, Maine. A new local tax assessor walked into the Harris Studio, from which artist John E. Harris has sold his watercolors for many years, and announced the edict that everything in the studio would be taxed by the town as "inventory"—paints, brushes, watercolor paper *and* unsold paintings. "To put it bluntly," said the assessor, "I have to look at your studio as I would a gas station or a supermarket. You are selling something." Harris, who works at the State liquor store, replied, "If I could make a living at this, I would." Nevertheless, he received a tax bill for 18 unsold watercolors evaluated at $1,800.

Harris, who was less alarmed by the $61 tax bill than by the precedent this might set throughout the country, appealed the case and managed to get ample exposure of it in the local press, which went to bat for him and other artists in reports, cartoons, and editorials: "To tax one's paintings which may or may not sell, before they are sold, is going too far. . . . Who will be next? Will the aspiring novelist, with an as yet unpublished manuscript, be next? In the past artists were encouraged to create—by sponsors, retainers, and other inducements. Ellsworth's approach will, instead, dampen the creative drive of artists."

The artist also obtained expert free legal advice from Marshall Stern, a young Bangor lawyer who also was concerned about the principle involved and the precedent that would be set for artists all over. They won the case. It is to be hoped for all artists that this ghost has been buried forever, thanks to the concern and dedication of artist, lawyer, and newspapers.

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The Art Gallery Jan. 74

etcetera
news and views of the world of art

MUSEUMS MOMA - STRIKE

Cease Fire

After seven weeks of mutual recrimination, disrupted programs, sabotaged exhibitions, and near-total intransigence on the part of both sides, the strike mounted against Manhattan's Museum of Modern Art by its Professional and Administrative Staff Association (PASTA) finally came to an end as December began, with neither side a big winner and with both parties manifestly relieved to have it all over with. By a slightly better than 2-to-1 vote, PASTA agreed to accept a twenty-nine-month contract providing for a three-stage seventeen per cent wage increase (subject to review by the Federal Cost of Living Council), while more or less abandoning its quest, for the moment at least, to have holders of twelve high-echelon posts added to union rolls, and to vote with MOMA's board of trustees. Despite some residual bitterness, particularly on the part of go-for-broke union extremists, the prospect at MOMA, for the next twenty-eight months anyway, is for business as usual, with all hands concerned about nothing more unpleasant than a $1-million-plus annual operating deficit.

Under Fire

Elsewhere in New York, an increasingly ugly situation seemed to be coming to a head at the Brooklyn Museum, where that institution's director, Duncan F. Cameron, was caught in a fire storm of controversy ("etcetera," Nov. '73). Reacting to threats of resignation by twenty-one staff members unhappy with an administration that already has suffered unusually high troop losses, twelve loyalist senior employees distributed a letter in support of Cameron to the museum's thirty-five-member governing committee. Letter or no letter, the committee obviously viewed the situation with considerable alarm and, at this writing, had agreed to hear grievances and rebuttals in an extraordinary session that may well result in the termination of Cameron's thirty-month stewardship. In his own defense, Cameron argued that while he may not [illegible]rt, he is a "museologist" who [illegible]how to "make museums [illegible]ly early December, the argument sounded a bit like Captain Queeg assuring his superiors that he ran a tight ship.

Fired

Not far away, at the Queens County Art and Cultural Center, conditions were even worse, with that fledgling institution's very able director, Clare Fisher, first hamstrung and then ousted by a twenty-three-member board that found itself incapable of raising the paltry $20,000 pledged for architects' fees, unable to understand why a highly praised Joseph Cornell exhibition seemed so "unpretentious" and inclined to envision their ultimate museum as part recreation center and part boutique. Ms. Fisher, widely known for her past work as Curator of the Chase Manhattan Bank collections and highly respected in professional circles, has been replaced by Catherine Monroe, hitherto a volunteer worker at the Queens County institution and now Acting Director.

THE PRESS

Poles Apart

The $2-million sale price grabbed headlines here and there but, all things considered, press coverage of the transfer of Jackson Pollock's *Blue Poles* to an Australian museum ("etcetera," Nov. '73) could have been a lot less restrained than it was. Just how much less restrained was demonstrated a few weeks after the fact, as soon as one background piece could be cobbled up and another excerpted for publication in *New York*, a weekly exercise in schlock journalism that usually can be relied on to sink to almost any occasion.

Normally, *New York's* art coverage is confined to a page or a bit more and consigned to the capable enough hands of Barbara Rose or Thomas B. Hess (who happens to be a reigning authority on Pollock's art). Both Rose and Hess were passed over, however, when *Blue Poles* suddenly became the hottest property ever produced by an American painter. In their stead, *New York* hustled a couple of designated hitters, Stanley P. Friedman and Ruth Kligman, into the line-up. And in an unwonted burst of art-consciousness, the magazine devoted its cover to a photographic study of Pollock (embroidered with the rubric "Last Years of a Tormented Genius"), and no fewer than thirteen full pages to Friedman's opportunistic irrelevancies and Kligman's *True Confessions*-style retrospective hysteria.

"On Saturday morning, September 22," wrote Friedman, "I opened *The New York Times* to find a front-page story that seemed to have been printed for my personal information. All the story lacked was a headline reading: ATTENTION STAN FRIEDMAN."

Having been singled out for the Annunciation, STAN FRIEDMAN then spent a paragraph building up suspense while he summarized the *Times'* description of *Blue Poles*. His summary done with, he went straight for the capillaries. "I had reason to know this painting," he announced portentously — and as though nobody but he had suspected its existence until the Aussies happened along with a cool $2-million burning a hole in their tucker bag.

The burden of Friedman's story, such as it is, is that Pollock was a badly blocked painter by the early 1950s, that his crony, the sculptor Tony Smith, tried to "get him out of himself and into color again" by smearing some cadmium orange onto the canvas that eventually became *Blue Poles*, and that the late Barnett Newman may or may not have squirted an adumbration or two (since obliterated, if they ever existed) onto the same canvas. As Friedman himself notes, the consensus among those best equipped to pass judgment on the matter is that, regardless of whoever may have fooled around with the picture at one time or another, the final product is all Pollock's. Having gratuitously raised the question, Friedman concludes a very lame piece by waffling the answer. "Whoever did what to *Blue Poles*," he writes, "the work is still magnificent. Its excitement and beauty do not change." Then, taking his cue from a *New*

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Museum of Modern Art Archives

Behind the MOMA strike:

activism, 'schizophrenic' unionism, the scramble for funds

BY A.H. RASKIN

By the conventional measuring rods of labor-management warfare, the recent seven-week strike of professional and administrative employees at the Museum of Modern Art was a defeat for the union. Yet it may well be recorded in cultural history as the first serious reaching out by the junior staff of an art museum for a more assertive role in curatorial policy and in defining relations between the institution and the community.

For reasons that have much more to do with the ferment in society and with the shifting base of financial support for all the arts than they do with the asserted villany of museum management, an expanded movement toward collective expression by young professionals in the museums is as inevitable as was student pressure for a larger voice in campus governance in the mid-1960s. It is the same kind of pressure currently being exerted by new militant elements in the blue-collar work force for direct involvement in efforts to make jobs less dull and frustrating.

What remains uncertain in the wake of the MOMA strike is not whether professional organizations in museums will become more widespread—for it seems to be a definite trend—but whether its results will prove less evanescent than were those of the college revolt. The new instrumentalities established at many universities to give undergraduates access to the policy-making process flickered out in a year or two because the students lacked both creative ideas and sustained interest.

Equal uncertainty surrounds other crucial aspects of the trend toward unionization, especially the all-important question of whether it develops along distinctively new lines or proceeds on the industrial model—the form it has taken at MOMA—with art professionals a minority in a larger unit of clerks, secretaries, waitresses and other museum employees.

That model leads to affiliation with the outside labor movement and sharpens the difficulties inherent in trying to prevent curatorial and other professional concerns from being submerged by the normal union ambitions of pushing up wages and safeguarding job security. It also heightens the need to consider the appropriateness of strikes in the museum setting and to explore the practicality of special third-party mechanisms to settle controversies without exercise of coercive power by either side.

How these structural uncertainties are resolved—not only in form but in regard to their potential for benefit or harm—will depend at least as much on the attitude of museum trustees and directors as on the approach of their staffs. It is no trick to establish an adversary relationship between management and unions, whatever the nature of the enterprise; both sides in the museums will need to display a lot of ingenuity in order to substitute cooperation for conflict as they cope with the burgeoning discontent among junior professionals (and a good many senior ones as well).

The residue of bitterness left by the MOMA strike among both unionists and directorate, coupled with the apprehension the MOMA experience has stirred among the heads of other museums, dims the prospect of such a cooperative approach, but does not erase its desirability, or perhaps its essentiality. The strike and its antecedents represent a good jumping-off point for any assessment of the complex factors that will shape the future of unionism in museums generally.

When the Museum of Modern Art was founded 45 years ago, it constituted an adventurous experiment in taste-making, a highly successful endeavor by a small group of sponsors who combined imagination with wealth, civic power and social prominence to build popular acceptance of new modes of artistic expression, much of it then regarded as worthless, outrageous or just plain disgusting. Over the years the museum has achieved critical acclaim, scholarly distinction, mass attendance, size and chic, but it rarely excites comment these days for either unpredictability or daring in its exhibitions or acquisitions.

The boldness of MOMA's early activities did not stand in the way of development of a seignorial relationship between its staff and the trustees, especially since so much of the financial support came from a few families, notably the Rockefellers, the Whitneys, the Blisses, the Paleys, the Warburgs and the Lewisohns. Until the retirement of René d'Harnoncourt in 1968 after nearly two decades as director, the stability of administrative leadership and the relative smallness of the staff had contributed further to an internal atmosphere more regal than revolutionary. Cliques, not caucuses, were the rule. Staff members might not get much pay, but they did get an annual invitation to visit the Rockefeller estate at Pocantico Hills.

In the last few years much of that "in" feeling has vanished for the junior staff. After d'Harnoncourt, directors there revolved in and out of office so fast that even today many on the staff take with some skepticism the emphatic assurances of the trustees that Richard E. Oldenburg, who has now held the top spot for two full years, is really there to stay. The uneasiness created by the ejector seat in the director's office was reinforced four years ago by disclosure that the museum had a projected deficit of $1.8 million and an accompanying order by the trustees for heavy staff cuts as an economy measure.

With salaries low and jobs in jeopardy, a group of younger employees took the initiative in forming the Professional and Administrative Staff Association of the Museum of Modern Art in the fall of 1970. Its acronym, PASTA/MOMA, sounded like a menu entry in a pizzeria, and its initial approach to collective bargaining was decidedly unorthodox by normal union standards. In an effort to evolve a nonadversary format for negotiations, the group set up study panels to draw up working papers on salaries and benefits for the various classifications of professional and administrative workers in the

A. H. Raskin is assistant editor of the editorial page of the New York Times.

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Members of the Professional and Administrative Staff Association picketing the Museum of Modern Art in October 1973. Photo: Leonardo Le Grand.

museum. The aim was to avoid any formal union structure, but the initiators of the study plan were so let down by the response of Oldenburg's immediate predecessor, John Hightower, that they decided to go the union route by applying to the National Labor Relations Board for certification as an independent staff association.

However, when the museum insisted that many of the titles the association wanted in the bargaining unit should be kept out on the ground that they were supervisory, PASTA decided to shop around for outside help instead of getting mired down in lengthy litigation before the N.L.R.B. After canvassing the House of Labor for a home, it signed up with the Distributive Workers of America, a militant independent, which created a Museum division and chartered PASTA as Local 1.

The MOMA workers found the distributive union attractive not only because it guaranteed them a large measure of autonomy but also because its political positions are generally anti-Establishment; it stands well to the left of George Meany and the A.F.L.-C.I.O. hierarchy, and the great bulk of its members are blacks and Puerto Ricans employed in warehouses and factories. "The PASTA members, mostly white, mostly women and mostly holders of college degrees, have a great need to feel proletarian in their affiliations and commitments," says one matchmaker involved in the marriage with the distributive union. "They shrivel up inside when you call them elitists."

The first fruit of the alliance was quick agreement by MOMA to an election, which PASTA won; this entitled it to represent almost all clerical and professional employees up to the level of associate and assistant curators. In August, 1971, came the fledgling group's first strike, a two-week walkout in a vain attempt to cancel the scheduled layoffs. However, the staff did get a 7½ per cent pay increase and a boost in the minimum hiring rate from $4,770 a year to $5,750. More important in PASTA's scheme of things was inclusion in the contract of clauses entitling it to representation on search committees for new department heads or a museum director, and giving it a somewhat qualified right to inform the board of trustees or its committees how the union feels about policies under consideration. PASTA hailed the settlement as a "tremendous breakthrough" in museum labor relations and Hightower, unaware of his own imminent forced departure, predicted that many of its provisions might well become "benchmarks for the entire museum profession."

Before PASTA got to the negotiating table for its 1973 contract talks, the museum had established a wage pattern with the four old-line unions representing its guards, movie projectionists, kitchen workers and mechanical crafts. PASTA was not content with that pattern, but once again issues of voice and power in shaping museum policy ranked much higher than money on its priority list. It sought the right to representation on the MOMA board and on the key trustee committees, as well as on the top-level internal planning committee made up of Oldenburg and the department heads. The union's other key demand called for expansion of the bargaining unit so that it could negotiate for full curators and departmental seconds-in-command, a group that management considered essential to effective supervision.

Seven weeks of mounting acrimony on the picket line brought no gain on either of these non-monetary issues. A warehouse manager who no longer had any staff to manage was added to the bargaining unit, but all the other disputed titles were kept out, and the union got nowhere on direct board

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representation. However, the procedural restrictions that had limited its right to appear before the board were eliminated, and it got assurance of "reasonable advance notice" of items scheduled for discussion by the trustees or their committees.

Ironically, in the light of its own value scale, most of what the union did gain took the form of a bigger money package—an improvement purchased at the cost of roughly $150,000 in lost wages by the 100 strikers. The minimum hiring rate, on which PASTA has focused its primary economic emphasis, rose to $6,000 a year, an increase of only $250. That left it $1,500 below the pay floor for wielders of mops and emptiers of bed pans in New York's hospitals. Most of the minimums for specific job titles stayed where they were (the top is $16,000 for associate curators), but everybody in the unit got an immediate pay raise of 11 percent, with half of it retroactive to last July 1.

As for the museum, it has not yet completed calculation of the strike's impact on its anticipated deficit of $1.1-million. Its payroll savings were $20,000 a week while the PASTA members were on the street and it never had any trouble keeping its doors open, partly because 60 of the union's own members did not join the walkout and even more because all the other unionized employees, except MOMA's three projectionists, crossed the picket lines. Paid attendance dropped by 15 per cent, but a few of those who did come were so incensed at the strike that they made contributions to the museum at the same time that they bought their tickets. On the red side of the balance sheet, there is the possibility that the museum will have to reopen the contracts with its other unions and pass along to their 190 members wage increases in line with the PASTA settlement.

The MOMA trustees and directorate emerged from the conflict more convinced than before that the union had painted a malicious caricature of the museum's true state with its charges of a staff excluded from effective participation in policy formulation and of a domineering board made up of aging plutocrats insensitive to the exigencies of social and artistic change.

"This has never been a situation of evil fat cats arrayed against a socially concerned staff," says Oldenburg. "Our trustees are less dictatorial than those at any other institution, and I have always tried to make myself accessible to the staff and its ideas almost to the point of madness. Our programs are the expression of judgments and priorities determined by departmental staff committees that involve not only all our professionals but many of the clerical staff. Almost never is there any veto or other interference in curatorial matters by the trustees. The place where confusion arises is when you try to mix unionism and formulation of professional policy; a foreign element is introduced by turning curatorial decisions into pressure points to be determined by power."

Mrs. John D. Rockefeller III, MOMA's president, ascribes the walkout to "ambition to cut more ice" by a small group of union leaders drawn from the middle levels of the staff. On the basis of her own experience on other boards in cultural and social work organizations, Mrs. Rockefeller says she cannot imagine a board more meticulous than the one at MOMA in relying on the expertise of the institution's staff and endorsing its policy recommendations. Her complaint is that many in the staff fail to utilize the opportunities for access already built into every element of the MOMA structure. Even the right to speak at board meetings has been invoked by the union only twice in the two-and-one-half years since it was written into the initial contract, and both times it was to compliment the museum rather than censure it.

Independent inspection of the confidential minutes of trustee committee meetings tends to support the observation of one senior staff member that the board defers so totally to staff proposals on acquisitions, exhibitions and publication programs that it is more rubber stamp than policy definer. Such inspection also gives point to the comment of another ranking staff member that anyone sitting through top-level policy sessions in quest of illumination on the yardsticks governing policy decisions would "run away in despair at the level of banality that exists in these meetings."

But the future of unions in any field is not necessarily determined by the accuracy of their perceptions, much less by their early win-loss rating as chalked up by management or other outside scorers. The PASTA leaders feel they have lost a skirmish but they see no reason for doubt that their movement will ultimately prevail, not merely at MOMA but in the rest of the museum field. When I sat down with three youthful captains of the negotiating committee just after the return to work, I was impressed by the parallels to similar sessions I had had nine years ago with Mario Savio and other members of the unstructured presidium of the Free Speech Movement at Berkeley, just after the student rebels had sounded their initial call for emancipation from the dehumanizing pressures of the multiversity.

I heard again the same encyclopedic indictments of the unresponsiveness of the "power structure" and the sterility of the programs it fostered. And again I found myself enveloped in unfathomable vagueness when it came to the specifics of just what the insurgents wanted to change and why it would be better. The three expositors of PASTA gripes and aspirations were Joan Rabenau, an administrative assistant in education, who heads the union; Susan Bertram, a program assistant for international programs, and chairwoman of the negotiating team; and Laurence Kardish, assistant curator for film, a member of the team.

Recurrent in their remarks was the notion that MOMA was in the hands of a small, self-perpetuating group of trustees not nearly as qualified to respond to crucial social needs as were the union rank and file. "The average age of the board is 60," said Miss Bertram. "And they're not a young 60," interjected Kardish. Recalling that Philip Johnson, himself a trustee, had once listed criteria for board appointment as "money, money, money," Miss Bertram added: "They can't find bright young people with funds who are interested in being on the board these days."

After a good deal of amorphous talk about what new approaches PASTA might suggest, the group agreed that the union didn't feel it had the answers but that it wanted to contribute to finding the answers, an undertaking in which it needed basic information it did not now have. "What valid objection is there to letting us get to know the facts of life by having one member out of 40 on the board?" asked Miss Bertram. "The best way to get rid of a radical is to co-opt him. Progressive American business is becoming more interested in having its employees informed and involved in the decision-making process. The museum rejects that concept, even though its board is made up primarily of corporate executives and financiers." The talk of the union leaders is long on proposals for

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cutting or eliminating museum admission charges, to make MOMA less a nesting ground for "the usual pretentious suburbanites," and for broadening its scope to embrace New York's black and Puerto Rican communities. Their talk is short on where to find the money to meet the already worrisome deficit.

One senior staff member who believed sufficiently in PASTA's cause to march on the picket line for the duration of the strike—Betsy Jones, curator of the painting and sculpture collection—is certain that a staff union is needed in museums these days as a countervailing force against the pressure impelling their directors and trustees to make decisions based exclusively on financial considerations. She derides fears that putting a union representative on the museum board would jeopardize the integrity of the decision-making process on esthetic matters. On the contrary, she feels that some of the difficulties at the Metropolitan Museum of Art over acquisitions and deaccessions might never have occurred if staff members had felt free to protest without worrying about putting their necks on the block.

A rather different view was taken by the only other full curator to quit work during the strike—Emilio Ambasz, curator of design—who stayed out for the first ten days not because he sympathized with the strike but because he objected to the museum's refusal to assure curators the same level of security against dismissal without cause that the contract gave to people under the union's jurisdiction.

Ambasz believes that art professionals should have a union all their own, that lumping them with waitresses, mailroom employees and bookstore clerks is a disservice both to the professionals and to the miscellaneous employees. Thanks to misguided adoption by both PASTA and MOMA of mental sets borrowed from industrial practice, the battle at the museum—as Ambasz appraises it—settled into a fight between the junior meritocracy and the senior meritocracy within the staff over their respective power. "PASTA operates with no body of ideas or alternatives and with a leadership drawn primarily from outside the curatorial staff," Ambasz feels. "With one turn of the sun it is labor; with another turn of the sun it is professionals and with still another turn of the sun it is ideologues. Given their lack of any coherent system of ideas, I cannot believe that divine revelation would come to them once they were inside the board."

Despite all these reservations, Ambasz chose to make the opening of the PASTA strike the occasion for a one-man demonstration of his own on the sole issue of enhanced job security for curators and others in the group the union was trying to bring into its unit. PASTA built its own case for extended jurisdiction on the argument that it was not interested in a power grab but rather in enhancing the "academic freedom" of curators by protecting them against arbitrary firing if they displeased the museum high command. An interesting postscript to the strike is a unilateral study Oldenburg has begun to determine how to give curators some counterpart of the security all the subordinate staff has.

Whatever the pluses and minuses of the walkout in terms of its accomplishments for the MOMA workers, it has brought discernible stirrings toward unionization in other New York museums. A Museum Workers Association came into being to muster support from other institutions in both marchers and money. Now the group is mobilizing on a permanent basis, though it is not yet clear whether it will attempt to serve as an organizational center in its own right or merely as a clearing house for exchange of ideas on how museum staffs can best protect their economic and professional interests.

The association's acting chairman—Mimi Pichi, a New York State Council on the Arts trainee serving as coordinator of exhibitions at the Museum of Contemporary Crafts—says the MOMA strike served as a catalyst for moves toward organization in a dozen museums of both arts and science. Who runs the museums and who makes the decisions is as much a matter of concern for the founders of these infant unions as is the shortage of funds that is putting jobs and pay scales in jeopardy, says Miss Pichi.

Apart from MOMA, the only New York museum with a well-established professional and clerical union is the American Museum of Natural History, where a unit of District Council 37 of the American Federation of State, County and Municipal Employees has represented about 150 employees below the grade of curator for almost a decade. The local's president, Frederica Leser, a principal preparator in the exhibition department, sees unionization spreading fast in other institutions. "It requires an enormous mental jump for many professionals to get away from the idea that only factory workers are in unions," she acknowledges. But that jump is being made easier by the fact that "there are no more J.P. Morgans to underwrite museums any more, and an enormous scramble is on for whatever funds there are."

District Council 37 is giving thought to requests by staff members at the Metropolitan Museum of Art for establishment of a local to represent them. Miss Leser says about 100 Met workers have already indicated a desire to enroll and Stanley Propper, chief organizer for the council's cultural division, confirms that the union is "looking with interest at the Met," where it already has a local representing attendant-guards.

If the council, which has a citywide membership of 125,000 civil-service workers, does decide to sign up professional and administrative employees at the Met, it will almost certainly touch off a tug-of-war much more acrimonious than the one that raged a year ago when an independent Staff Association came into being to fight for staff participation in budget and building decisions and to oppose projected layoffs. The regional office of the National Labor Relations Board issued a complaint accusing the museum of having ousted 16 employees for union activities and of having dominated four organizations set up to counter the Staff Association. However, a trial examiner closed the case last May by approving a settlement agreement under which only 3 of the 16 were to get their jobs back (none actually accepted the offer of reinstatement) and the four alleged company unions were allowed to remain in existence without any right to engage in collective bargaining.

Thomas Hoving, the Met's director, emphasizes his satisfaction with the "collegial" relations that have now been worked out with the Curatorial Forum and the Educational Assembly, two of the groups involved in the original charges. There is no bargaining with them over wages or working conditions, but they have "input into the decision-making process at every level," says Hoving. "Unionization of the professional staff is always a possibility in any institution, including this one," he adds, "but for the time being it would seem that the needs and concerns of these staff members are being met and dealt

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with effectively in other ways."

That is not the way District Council 37 will be telling it if it responds to the petitions for a staff local. "Our theme," says organizer Propper, "will be, you're being used. This is a company-union set-up. You're being used." Perhaps that is why the Met is already exploring whether it can bar the council from any attempt to unionize its staff on the ground that the Taft-Hartley Act gives an employer the right to refuse to have the same union represent its guards and its other employees.

Even if that strategy does shut out the council, there is likely to be continuing insistence from within the staff for some kind of union at the Met. Says Virginia Burton, an associate curator of Egyptian art: "There has been no real activist push in this museum in the last couple of years, but that does not signify any let-up in interest. There is a steady, undramatic movement toward a genuinely independent union. It is part of a general tendency in which all institutions these days are being called to account in ways they never were before. People don't make a great outcry; they are not turned on by rhetoric, but I am convinced that this movement is almost impossible to stop with the momentum it is achieving throughout the country."

At the strife-torn Brooklyn Museum a Staff Association had been devoting all of its efforts to combatting the vagaries of Duncan Cameron, the controversial director who recently resigned. The staff almost walked out over Cameron's dismissal of J. Stewart Johnson, the respected curator of decorative arts, after the theft from his department of eight silver candlesticks—a theft later traced to a Cameron crony with a master key. A court order for Johnson's reinstatement headed off the walkout, but the continuing upheavals inside the museum intensified the association's search for correctives.

If there are no signs yet of a tidal wave outside New York, there are two art museums that already have union contracts and others are in the process of organization. The Minneapolis Institute of Arts is in the second year of a contract covering 100 members of its professional and administrative staff. The Teamsters Union, burliest of labor organizations, took the group under its wing until the agreement was safely signed, but the staff association is now on its own as an unaffiliated union. Samuel Sachs, the Institute's director, expresses considerable happiness about the relationship. The union confines itself to bread-and-butter issues, and the museum provides clear avenues for staff involvement in policy issues outside the rigidities of contract mandate.

At the San Francisco Museum of Art, where 20 staff members belong to the Office and Professional Employees International Union, the relationship has also gone smoothly. When the first contract was negotiated in July, 1972, the union asked for representation on the museum's board of trustees but the request was withdrawn as soon as the trustees said no. Michael McCone, the acting director, reports that the smallness of the staff removes any real problem about consultation or communication. Everything has been harmonious, even though both sides realize that the museum union in San Francisco has a leverage that its sister unions in other museums lack. "San Francisco is a union town," says McCone. "Any time our staff goes out on strike, it would shut down the whole building right away. The elevator operators and maintenance men would never cross the picket line."

PASTA's parent union, the Distributive Workers of America, is getting so many inquiries about organizing help from museum employees in various parts of the country that it wants one of the MOMA activists to give up her museum job and become a full-time member of the union's staff. So far it has had no takers, but David Livingston, the national president, has not given up. He is thinking in terms that go beyond bringing more members into his union to the larger challenge of expanding popular interest and support for all the arts.

"The ultimate salvation of artistic enterprises," Livingston says, "lies in the idea that they belong to the majority of the people and are supported by them through taxes, ticket charges or donations. We have to proceed toward building such support in an atmosphere free of hostility and contentiousness, even if it means developing new instruments for peaceful relations and for avoidance of the kind of conflict we had at the Modern Museum."

But something beyond pieties will be needed to smooth the passage. Just for starters, there are the strong overtones of Women's Liberation that pervade the organization drive. Three-quarters of the junior staff in museums are women; three-quarters or more of the directors and department heads are men.

PASTA's concern with eradicating stereotypes on who does what in male-female responsibilities is reflected in a novel "paternity leave" clause. It entitles male employees to up to six months child-care leave so they can stay home to take care of newborn children.

Another problem in need of resolution by groups that take their inspiration from PASTA is to arrive at a clear understanding on whether they want to function along the lines of a faculty senate concentrating on the problems of the arts or of a traditional union using muscle as its principal instrument of persuasion. PASTA's shuttling between professionalism and union-mindedness tended to bring qualities of schizophrenia into the MOMA negotiations in a manner that complicated the peace efforts. "Unionism is a very awkward mechanism against an artistic tradition that pulls in the opposite direction," says Solomon Kreitman, the state mediator who helped end the MOMA strike and a specialist in the ever-lengthening catalogue of labor disputes involving symphony orchestras, ballet dancers, Legal Aid Society lawyers and other professionals.

MOMA, for its part, did nothing to woo its staff away from reliance on coercive force—a commodity the union found it could not muster effectively—by its refusal to accept a union offer to return to work midway through the strike if the board would put all the unresolved issues before a fact-finding panel for nonbinding recommendation. True, the offer represented a confession of union hopelessness about winning its demands on the picket line. But the use of arbitration, fact-finding and other third-party techniques will have to be institutionalized if the spread of organization in the museum field is not to mean an increasing tendency on the part of professionals to hook up with the unionized blue-collar groups already entrenched in most museums to develop the kind of economic leverage PASTA lacked. Such a development could quickly make a shambles of stability and public service in the field.

Even if there were not a healthy trend in such familiar labor battlegrounds as steel, civil service and the merchant marine toward substituting third-party intervention for strikes, that civilized method of resolving differences would have special pertinence in museums and the performing arts for two reasons.

First, neither the workers nor the

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deficit-plagued institutions in these fields have any discernible aptitude for, let alone expertise in, the mystique of labor relations. The result is that both sides put themselves in the hands of special counsel and leave it up to them to guide the parties through the trackless jungle. In all the rash of strikes and near strikes that have disrupted the cultural scene in New York in the last few months, the same law firm—Prokauer, Rose, Goetz & Meldelsohn—has shaped policy for all the managements, and the same lawyer, I. Philip Sipser, has been mentor for all the unions. The unusual degree of authority accorded to outside attorneys makes it ridiculous to suggest that neutrals, preferably specialists endowed with an understanding of the arts, are inappropriate as assessors of the merits where deadlocks occur.

The second, and even more compelling, factor is that museums in common with all the arts will have to depend increasingly on funds from all levels of government, from foundations, from corporations and perhaps even from unions with their substantial treasuries and their need for finding new channels of service to their members. With Lady Bountiful no longer a sufficiently reliable resource, the readiness of the general citizenry to authorize large appropriations from tax funds will be determined in important measure by how successfully cultural institutions avoid the turmoil that accompanied unionization's early stages in industry and government. No one will be enthusiastic about paying higher taxes for museums that do not operate or that are ringed by jeering pickets. Nor will there be much appetite for subsidy if the public gets the notion that its money is being funneled into a "gimme" operation that swells payrolls and shortchanges both the quantity and quality of service to the community. Third-party determination of what is equitable would help reassure citizens and donors on that score.

It is delusive, however, to pretend that ingenuity in creating new instruments for averting strikes is sufficient by itself to make the unionization of museum professionals a constructive experience for them, for the institutions or for the lovers of art who look to museums for spiritual enrichment as well as esthetic delight and education. The ingredients for a beneficial relationship will have to come from the staffs and the executive suites. It will not be easy. ■

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Museum of Modern Art Archives

Behind the MO

activism, 'schizophrenic' unionism the scramble for funds

Art News
New York, N.Y.
M. 40,000

JAN 1974

BY A.H. RASKIN

By the conventional measuring rods of labor-management warfare, the recent seven-week strike of professional and administrative employees at the Museum of Modern Art was a defeat for the union. Yet it may well be recorded in cultural history as the first serious reaching out by the junior staff of an art museum for a more assertive role in curatorial policy and in defining relations between the institution and the community.

For reasons that have much more to do with the ferment in society and with the shifting base of financial support for all the arts than they do with the asserted villany of museum management, an expanded movement toward collective expression by young professionals in the museums is as inevitable as was student pressure for a larger voice in campus governance in the mid-1960s. It is the same kind of pressure currently being exerted by new militant elements in the blue-collar work force for direct involvement in efforts to make jobs less dull and frustrating.

What remains uncertain in the wake of the MOMA strike is not whether professional organizations in museums will become more widespread—for it seems to be a definite trend—but whether its results will prove less evanescent than were those of the college revolt. The new instrumentalities established at many universities to give undergraduates access to the policy-making process flickered out in a year or two because the students lacked both creative ideas and sustained interest.

Equal uncertainty surrounds other crucial aspects of the trend toward unionization, especially the all-important question of whether it develops along distinctively new lines or proceeds on the industrial model—the form it has taken at MOMA—with art professionals a minority in a larger unit of clerks, secretaries, waitresses and other museum employees.

That model leads to affiliation with the outside labor movement and sharpens the difficulties inherent in trying to prevent curatorial and other professional concerns from being submerged by the normal union ambitions of pushing up wages and safeguarding job security. It also heightens the need to consider the appropriateness of strikes in the museum setting and to explore the practicality of special third-party mechanisms to settle controversies without exercise of coercive power by either side.

How these structural uncertainties are resolved—not only in form but in regard to their potential for benefit or harm—will depend at least as much on the attitude of museum trustees and directors as on the approach of their staffs. It is no trick to establish an adversary relationship between management and unions, whatever the nature of the enterprise; both sides in the museums will need to display a lot of ingenuity in order to substitute cooperation for conflict as they cope with the burgeoning discontent among junior professionals (and a good many senior ones as well).

The residue of bitterness left by the MOMA strike among both unionists and directorate, coupled with the apprehension the MOMA experience has stirred among the heads of other museums, dims the prospect of such a cooperative approach, but does not erase its desirability, or perhaps its essentiality. The strike and its antecedents represent a good jumping-off point for any assessment of the complex factors that will shape the future of unionism in museums generally.

When the Museum of Modern Art was founded 45 years ago, it constituted an adventurous experiment in taste-making, a highly successful endeavor by a small group of sponsors who combined imagination with wealth, civic power and social prominence to build popular acceptance of new modes of artistic expression, much of it then regarded as worthless, outrageous or just plain disgusting. Over the years the museum has achieved critical acclaim, scholarly distinction, mass attendance, size and chic, but it rarely excites comment these days for either unpredictability or daring in its exhibitions or acquisitions.

The boldness of MOMA's early activities did not stand in the way of development of a seignorial relationship between its staff and the trustees, especially since so much of the financial support came from a few families, notably the Rockefellers, the Whitneys, the Blisses, the Paleys, the Warburgs and the Lewisohns. Until the retirement of René d'Harnoncourt in 1968 after nearly two decades as director, the stability of administrative leadership and the relative smallness of the staff had contributed further to an internal atmosphere more regal than revolutionary. Cliques, not caucuses, were the rule. Staff members might not get much pay, but they did get an annual invitation to visit the Rockefeller estate at Pocantico Hills.

In the last few years much of that "in" feeling has vanished for the junior staff. After d'Harnoncourt, directors there revolved in and out of office so fast that even today many on the staff take with some skepticism the emphatic assurances of the trustees that Richard E. Oldenburg, who has now held the top spot for two full years, is really there to stay. The uneasiness created by the ejector seat in the director's office was reinforced four years ago by disclosure that the museum had a projected deficit of $1.8 million and an accompanying order by the trustees for heavy staff cuts as an economy measure.

With salaries low and jobs in jeopardy, a group of younger employees took the initiative in forming the Professional and Administrative Staff Association of the Museum of Modern Art in the fall of 1970. Its acronym, PASTA/MOMA, sounded like a menu entry in a pizzeria, and its initial approach to collective bargaining was decidedly unorthodox by normal union standards. In an effort to evolve a nonadversary format for negotiations, the group set up study panels to draw up working papers on salaries and benefits for the various classifications of professional and administrative workers in the

A. H. Raskin is assistant editor of the editorial page of the New York Times.

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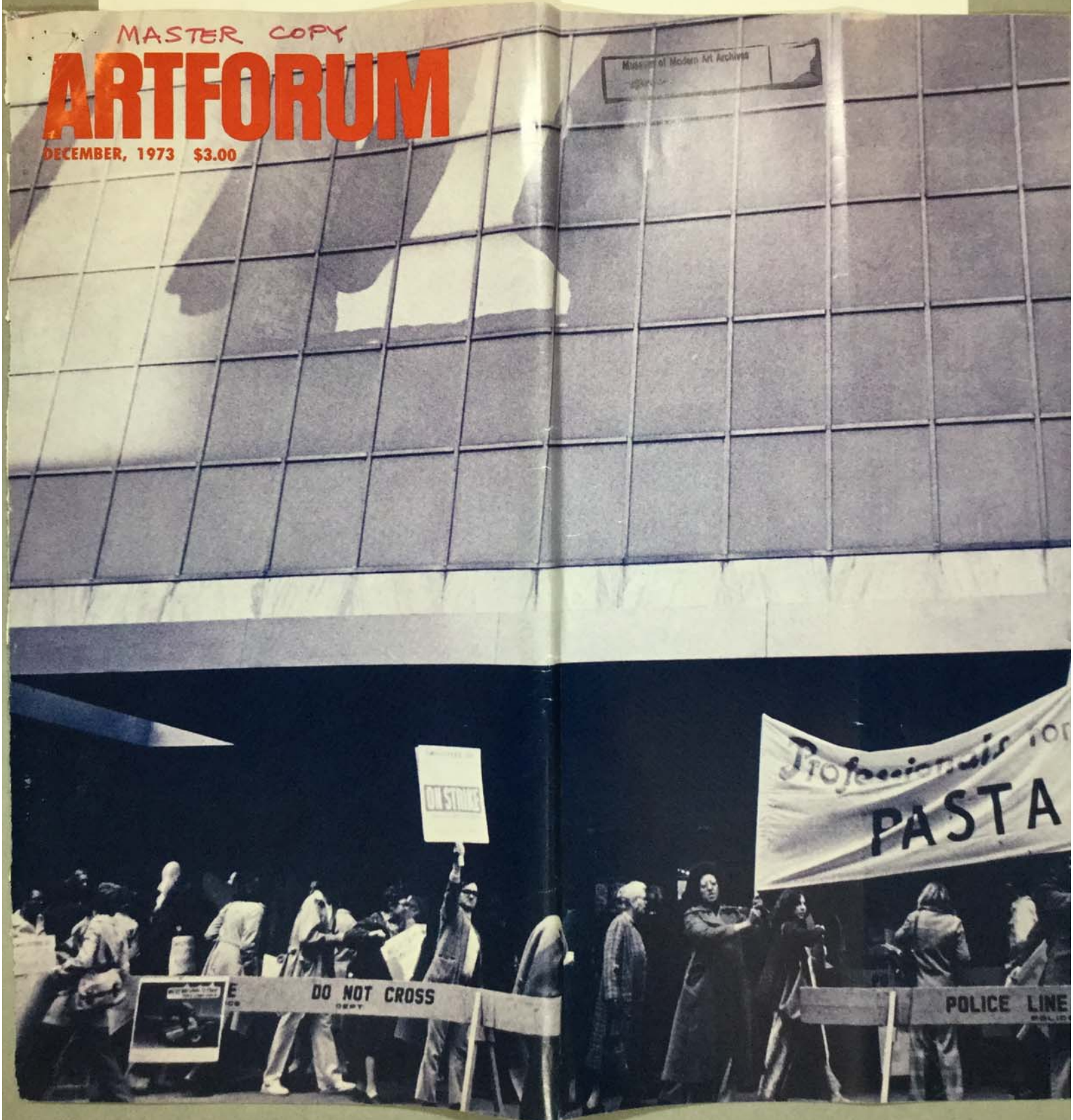

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Fred Mueller
Ralph Bakshi
Association of Quebec Film Directors
City Councilman Carter Burden
Willem de Kooning
Dennis Hopper
Herbert Ferber
Dorothea Rockburne
Larry Poons
Donald Judd
Martin Scorsese
Robert Benton
Adja Yunkers
Jasper Johns
Rosalind E. Krauss
Jonas Mekas
Paul Sharits
Nicholas Ray
Douglas Davis
Michael Snow
George Segal
Walter Hopps
Dan Flavin
Shirley Blum

We, the undersigned, support the Professional and Administrative Staff Association of The Museum of Modern Art in its efforts to gain a living wage and to rationalize the Museum's structure so that the staff may contribute its ideas and experience to the decision-making process.

Nancy Graves
Richard Serra
Tom Wesselmann
Al Held
Ilya Bolotowsky
Alfonso Ossorio
John Weber
Blanche Sweet
Irving Sandler
William Seitz
Annette Michelson
Milos Forman
Marco Bellocchio
Hans Haacke
Eleanor and Daniel Saidenberg
Pierre-Henri Deleau
La Monte Young
Richard Hunt
Andy Warhol
Diane Kelder
Perle Fine
Max Kozloff
Kenneth Noland
Louise Nevelson
Klaus Kertess
Alvin Demick
Arnold Glimcher
State Assemblyman Antonio G. Olivieri
Kenneth Anger
City Councilwoman Carol Greitzer
Ken Jacobs
Robert Ryman
Roy Lichtenstein
Robert Pincus-Witten
Lawrence Alloway
State Senator Manfred Ohrenstein
Frank Stella
Louise Bourgeois
Jacob Lawrence
Paula Cooper
Lindsay Anderson
Alberto Moravia
Romare Bearden
Nassos Daphnis
Giovanni Grazzini
Adolph Gottlieb
David Newman
Nelson Pereira dos Santos
City Councilman Theodore S. Weiss
Jim McBride
Jay Leyda
Una E. Johnson
Shirley Clarke
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Congresswoman Bella Abzug
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Hollis Frampton
Carl Andre
James Rosenquist
Bernardo Bertolucci
Jean-Luc Godard
Colin Eisler
Robert Motherwell
Leo Castelli
Yves Montand
Irving Blum
Mel Bochner
Lee Krasner
Stephen Antonakos
Angela Westwater
Claude Chabrol
John Rewald
Robert Breer
Gregory Battcock
Marguerite Duras
Barry Flanagan
Ibram Lassaw
Terry Riley
Michael Sonnabend
Sol LeWitt
Robert Rauschenberg
Association of Quebec Film Critics
Louis Marcorelles
Standish Lawder
Paul Ronder
Milton Brown
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Ruth Vollmer
Robert Rosenblum
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STRIKE AT THE MODERN

On October 15, 1973, two editors of *Artforum* — Lawrence Alloway and John Coplans — interviewed four members of the strike committee of PASTA (The Professional and Administrative Staff Association of The Museum of Modern Art) — Susan Bertram (Senior Program Assistant, International Program), Jane Fluegel (Associate Editor, Publications), Jennifer Licht (Associate Curator, Painting and Sculpture), and Joan Rabenau (Administrative Assistant, Education). The questions posed by the editors are in italics, and the answers given by the four staff members have been set in roman type. *Artforum* contacted The Museum of Modern Art, informed the directorship of this interview, and offered equal space in a subsequent issue for a discussion of the problems of that institution. This offer was refused on the grounds that such an interview might compromise settlement of the strike.

To the outsider the PASTA strike looks like a classic collision between what's obviously a self-interested trade-union group attempting certain nominal internal reforms. We can't gather from the press releases the ideological basis from which those reforms are urged. Your press releases stay very much to bread-and-butter union kind of stuff, but you're not made up of quite the sort of people who usually express yourselves in that way. I take it there's a difference between your formal goals and the statements.

That's absolutely true. The union group is composed of many different elements. From the curatorial point of view, the union began mostly because we thought the Museum was being dreadfully mismanaged. But in the press releases it's down to basic issues at the moment. It's difficult to write a press release that's useful for the *Daily News* and for *Artforum* simultaneously. If we talk about the issue of challenged titles, of whether or not a curator should be included in the bargaining unit, or if we talk about why the professional staff should have participation on the Board of Trustees, it is not readily understood by the man in the street. We are accountable to those people as well.

So your press releases have all been beamed at nonspecialized audiences then?

They also reflect the majority of staff in the union. That's the other thing. The curatorial people are actually relatively few.

Of the different interests within the union, which do you think is the dominant group if it isn't the curatorial one?

I really don't think there's a dominant group and I think that's sensational. Everybody has given way. At some points or other we're told we're harping too much on curatorial issues, and we've let them go, too, at least for the moment. The union represents a full gamut of titles, from waitresses and secretaries through associate curators, registration and conservation staff, administrative positions, librarians, etc. I think that everyone has begun to coalesce in a way that wasn't even foreseen by our members. We are a disparate group, but we have stayed together. It has been valuable, but it hasn't been easy to pick a single headline point and say "We're taking our stand on this." For each of us it's different.

What's the total staff of the Museum? What proportion fits into other unions like guards, storage men, painters, etc.? What proportion is left?

The total staff is about 400. We represent 70% of the staff not represented by other unions, which represent guards, electricians, and restaurant personnel. There are five other unions in the Museum. We are the largest. We are 170.

How many on the staff of the Museum are not represented by unions?

40, approximately, not unionized who comprise management. 190 people, approximately, are in unions other than ours.

As an outsider, my view is that the Museum is grossly overstaffed.

Do you still think so? Because I think two years ago you said that and then the staff dropped by 60 people. I think the layoffs were really a critical turning point to the Museum. I feel that most departments — beside the fact that there is a certain amount of inefficiency in a number of places — are really getting along on an absolutely minimal staff. And don't forget the International Program relies on the curatorial departments, a program which other museums don't have. Tons of these exhibitions are circulating in every corner of the world at this point. There are all sorts of hidden programs in the Museum.

What did you mean when you said it was critical — the layoffs?

I think a few years ago there was overstaffing, and now I think it's the other extreme, where most departments are getting along with a minimal staff. Also, some departments have grown, like the Finance Department which is now grossly overstaffed. There are more employees in the Finance Department than in Painting and Sculpture. But management does not want to face the fact that we're unionized.

Nor the Trustees?

Including the Trustees. I think it's as basic as that, and the responsibility for this situation falls on Richard Oldenburg — especially for the specific issues we are negotiating now. It's no excuse to claim he's downtrodden by William Paley. They don't want to face the fact that we're unionized, and they oppose the broad fact of unionization, rather than the issues in these specific negotiations. This is the first union to be formed by the professional staff of a museum. A couple of other museums have since formed unions, but they're not really as all-encompassing as ours. PASTA (THE PROFESSIONAL AND ADMINISTRATIVE STAFF ASSOCIATION OF MOMA) is looked to as a leader. There are directors of other museums that are undoubtedly aware of this, and I think it is a subject that is of substantial concern to them.

Specifically, on what basis do you think Oldenburg has failed to cope with the problem presented by PASTA?

During our first dealings with Oldenburg, when we opened negotiations last year, he was quite sympathetic and we came up with what we considered a fair settlement. We thought it was reasonable. The atmosphere has been entirely different in this negotiation. He has not attended one bargaining session, and our lawyer has never seen him. The explanation he's given is that the heavy doesn't come in until the last moment. It seems to us that a strike is the last moment.

What has he to gain by this tactic?

I think Oldenburg was prepared for a confrontation and hoped to prove that the union was weak and would not be able to survive it. It's obvious from Oldenburg's published statements that this is going to be a long, hard strike. Money alone is a problem. The fact that one-third of the people on strike make less than $7,000 a year means that they are living from hand-to-mouth, and now they won't get salaries until the strike is settled. How are those people to live during this period of time? Strike benefits are minimal — $15 per week. The Museum has told us they save $27,000 a week when we go out on strike.

What other options do you think Oldenburg is trying to keep open for himself?

He's adamant about not allowing us representation on the Board of Trustees. I think that's an important issue, one that he downplays in his public statements. But it's terribly important to him and to us.

If you had representation on the Board of Trustees, what would you do, because part of the thing that has been missing from your press releases is any indication of what you would do if you were there.

For example, the Museum is concerned about serving the members of the Museum. A good deal of the Museum's income is based on membership, and as the benefits of membership have declined, so have the members. So there's a need to reevaluate the members' program. One of the Museum's best series is the Film Department's Cineprobe, in which the audience has a chance to talk to the filmmaker, and the curatorial staff. The Trustees could easily institute an open forum on a monthly basis for members, and discuss not only current exhibitions but other topics as well. Whatever is happening in the art world at the time could be a subject for the forum.

Couldn't you achieve this without getting on the Board?

Absolutely not. We're asking for one elected staff member on the Board of Trustees, and one on each of seven noncuratorial trustee committees: executive, finance, personnel, education, membership, house, and development. We already have

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access to the curatorial committees which cover all varieties of acquisitions. We've won the right to be heard before the Board, but at the discretion of the director. That's paternalistic bullshit. Under the present system, once we've presented our views to the Board we have no effective means of evaluating the criteria by which the Board makes their decisions, or indeed, if they took our views into consideration. The problem is this: the real power, that is the top decision-making process, lies in the hands of the Executive Committee, which acts as a cabinet, and the full Board rubber stamps their decisions. Even the Director is in the same position — unless he has convinced the Executive Committee he has little chance of achieving his aim with the full Board. But the insidious part is that the guidelines used by the Board are more appropriate to big business than to an educational institution. We are the people who have nothing to lose and who can be the most outspoken about the real educational issues. It's basically the same issue as academic freedom. Do we have the right to be heard in an outspoken manner on issues of grave concern to artists, the public, and to the profession without jeopardizing our jobs? The answer is no, not unless a machinery is created whereby we have a debating and voting role within the decision-making process. In order to be able to function effectively, with the fullest sense of responsibility, we have to have the right to participate not as suppliants, but as informed participants. We cannot do so unless we have immediate access to the full range of problems normally dealt with by the Board and the committees. For instance, one of the things that came up during the negotiations is the fact that the Museum in the course of the last three years has taken 5% of its endowment, $850,000, to fund a pension plan, of which $700,000 is attributable to pensions for the 40 management titles, and only $150,000 to the 170 titles in our unit. Most profit-making enterprises would not past fund a pension over a three-year period. They would amortize the pension over a longer period of time. The Museum is an institution with a deficit of 1.6 million dollars, and claims it is saving money with this plan. During the same three-year period they drastically reduced the Museum's programs, laid off 36 people, and refused to grant merit increases or improve basic wages. If someone from the bargaining unit had been present when this pension arrangement was made, perhaps a serious alternative would have been raised. We also managed to convince the Trustees not to increase the admission fee for senior citizens. We had to go out on the street to do it.

That's very good. And I agree with everything that you've said, but still, what real policy differences would you make aside from making it a nicer place to be?

To encourage the Trustees to make other programs possible.

That they would accept your analysis of the events rather than the analysis of the heads of departments to which they have access at the moment?

I think so. The curatorial staff, for example, understands the works of art. The director is not a specialist. I happen to like him — although my feeling has begun to diminish lately. He's not an art historian, he's not an art specialist, he's a book man. I care about our publications program, but I think it's very important that a broader spectrum of the staff speak to the Trustees to try to see what the Museum needs to grow, to become more vital.

Wouldn't your representative going in have a notion of what is needed to grow? You haven't given me a big enough answer yet.

Why did students want to open up boards of universities? Basically, it's a give and take, a new kind of information floated back to a more plebeian level. And it's the reverse.

Is that all it is? Like students?

You're asking people who now only see things from a worm's-eye point of view, who don't have access to most of those meetings, who find out only after the fact what policies have been approved, to give you a blueprint for reform. Understanding the program of the Museum is like putting a jigsaw puzzle together. You puzzle out one small piece at a time. For example, one of the department heads, say Bill Rubin, may hire an additional administrative assistant. Why? You find out six months later that it has been agreed that he will assume the responsibilities of Director of Painting and Sculpture — a completely new title. A year later you learn that in the bargain he will be bringing in a new director of exhibitions, who will replace an existing member of the staff. It's completely Byzantine. It's inverse reasoning, and it's hard for us to tell you what policy we want changed until we know what policies exist. I think that the Board needs opening up to opinions from the main body of the staff — not the filtered opinions they get now. We simply want to be there and listen. We want to contribute. If you really want to trace the history of the demand for membership on the Board, it was one of our initial concerns, but we only partially pursued it at the first negotiations.

Do you think it might be because curatorial interests were scattered among other interests? Is that why it didn't get followed up?

No, it was a less important issue than getting the union recognized and salaries and employment relationships established. But really, the reason the union exists is because the Museum was very badly mismanaged. We don't want to go back now over all that old background. The movement for the union came when, for instance, they decided as an economy measure to close the library. Of all the stupid ideas I've ever heard of — the proposal saved a few cents a week.

Who decided to close the library — the Trustees or the management?

How do we know? I understand that the idea came from the Finance Department. A man from Chase Manhattan Bank was head of the Finance Department. It was his idea that a great deal of money could be saved by closing the library. The Museum was fully prepared to proceed. You've asked us what our contribution might be. Well, at the moment there isn't an issue on the table. But then one of us might have sat down and said: "What are the finances involved? This seems like a damned fool idea."

It seems to us that what you are saying, is that the main idea for unionization is greater clarity in the management and the Trustees in assessing the role of the staff and the internal relationship of both.

We were finally forced to unionize for greater professional participation — that's why we did it. The bread-and-butter issues only came up after the Association was already formed. No one spoke about their salary. It was considered gauche to discuss your salary.

I can see how you desire representation on the Board of Trustees, and I think you ought to have it. I can see how your information is going to be fuller and your power to act quickly as issues come up is going to be improved. I'd still like to know what your input to the Board will be. I can see how it will strengthen the union. How will you strengthen the Board?

The Board of Trustees must change as museums change and should no longer be a handful of businessmen who subsidize the Museum; museums are moving into government funding, federal and state funding, etc. Consequently the Board must seek people who can not only finance the Museum but who can provide expertise in operating the Museum's programs. It's the flexibility of the institution and the manner in which the structure can meet new challenges.

To take an example, when they held the Board meeting and decided to raise admissions across the board, if one of us had been there we might have said: "Senior citizens are not going to make a penny's worth of difference and it's inhumane. Maybe they wouldn't have gone ahead, and we wouldn't have had to hold a public demonstration. It's ridiculous to force us to a job action, with a couple of hundred people marching on the pavement, TV news broadcasts, etc. Maybe that would not have happened.

But given the changing role of museums and the crisis they are in with their relations to the public at the moment, I'm very interested to know what you would do in addition to these small corrections?

The people who are asking for representation are the people who not only deal with the public, but deal with the works of art on a daily basis, and they are much more familiar with the ongoing procedure of the Museum than the Board of Trustees. It's not as if we're asking for a veto or that we want limitless power. We want only enough input to articulate ideas to which the Board could become more sensitive. That changing role is coming about as a result of public demand. There is another interesting point. As long as I've worked at the Museum, it's been a place where a sense of direction came via the director. It was true of René d'Harnoncourt, of course, and then it was also true, however critical one may have been of the actual direction, of Bates Lowry and John Hightower. We have no sense whatever of what Oldenburg wants the Museum to do or where he wants it to go. Hightower had a tremendous need to get different people into the Museum, whether you agreed with him or not. It was a clear drive in the Museum, and one could go along with it. But we don't have any direction from Oldenburg. I don't know what he wants from the place, where he wants it to go, what its direction is.

Why do you think he was appointed?

First of all, the profession itself is almost bereft of people. There are tons of museum directorships going begging. Eventually they will get around to looking at women. Don't you think that essentially Oldenburg was chosen because he's a good businessman? He did a good job with the Publications Department. He's tall and blond, he's good-looking, and his father is a diplomat. He's been credited with

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turning the Publications Department around. We had an enormous inventory and he managed to write it off. The Trustees loved him for that.

You don't take any pleasure from the fact that he came from within the Museum?

Yes.

Wasn't this better than bringing in a Bates Lowry from the outside?

Yes, there is an advantage in having someone who is familiar not only with the staff, but also with the inner structure of the Museum. Our first contract made provision for a search procedure should the directorship fall vacant. When Hightower left, Oldenburg was made Acting Director and cooperated in setting up the Search Committee. The staff elected two representatives. We paved the way for him, in a sense, by demanding representation.

You were able to approve the appointment of Richard Oldenburg?

We had no veto power.

It seems to me so far from listening to you, that you seem to be a group of people in search of a role without any emphatic notion of the nature of your role.

You know, it would be a lot easier to have a more clear idea of our direction if the Museum had not put us in the position for the last three years of constantly defending every step. Every hurdle that could impede our way was erected, so that much time was taken up with handling mundane issues. It's a continual battle of just trying to make the Association exist. They have fought it every inch of the way with every means at their disposal.

When the history of the union is recorded it will show you were always forced so on the defensive that the role of the union itself was limited to petty matters with which you had to cope on a daily basis?

Frequently. It's something we don't want to have happen and that in itself is a constant battle. We do not want the Association to become another blue-collar labor organization which is continually struggling over wages and fringe benefits. We are a group of dedicated professionals who are concerned about the institution — and we are constantly being put on the defensive.

Would it be true to say that because of the nature of the Staff Association, because it has none of the most experienced senior members on it – they're not allowed to join it — that the vast majority of the Staff Association do not have access to management positions?

That's true. It's hard to blame that on the Association. It's in part a women's issue. 75% of our staff is composed of women, and management positions are held 75% by men. There are so many questions that exist at that Museum. You can't tell whether you're not being trained because you're a woman or because you're active in the Staff Association or —

What percentage of the Staff Association is women?

80%.

Of concern to the Staff Association, it seems, is the denial of opportunities to participate in rational management. Does this also have to do with the serious problem that has arisen over Oldenburg's claim that senior curators, who are not directors of departments, should not be allowed to join the union? What is this problem? Can you clarify it?

At present they are eligible to be members of the Association, but cannot be represented by it for the purposes of collective bargaining, and are not covered by the union's contract with the Museum. At the time of our certification election a number of senior positions were claimed by both the union and management. For instance, our Association now represents the entire curatorial rank up to and including associate curator. The title of curator is challenged by management as supervisory. The distinction between a curator and an associate curator is one of seniority and professional recognition rather than function. If they are supervisory they are equally supervisory, whereas a chief curator or department head (a title not claimed by the Association) regulates staffing, controls a budget, and directs the administrative activities of a department. As a matter of principle, the Association has not requested a closed shop. Membership is voluntary. Many senior professionals have written to the director asking to be represented by the union.

What are these titles you keep referring to?

They include full curators and associate registrars, conservators, and librarians. Many of these people are out on strike. Some have been on the Association's program committee and negotiating team. Most have worked for donkey's years at the Museum, know it inside out, participated in the founding of the Association, and are among its staunchest supporters. After years of service and now in senior positions, they have the clearest view of the need for the union. These people have been and will continue to be Association members irrespective of their inclusion in the bargaining unit. By removing them from full membership, management hopes to diminish the union's authority and effectiveness. What it boils down to is job security. They don't want these people covered by a union contract which requires them to show cause if they want to terminate their employment. They want as much discretion as possible for reorganization and to switch around positions. They want these people out of the unit so that they can fire them without having to prove they are incompetent in their jobs. This is the attitude of big business toward middle management, not of a chartered educational institution toward professional men and women. The Museum can't openly state their real position. So they've adopted this odd argument that they can't operate the Museum with a handful of department heads. But it's exactly the handful of department heads that runs the Museum, and these disputed titles have no decision-making power.

I was wondering if it would be useful to say that you're in the midst of a role-searching activity? It seems to me that when the Museum began it was in the hands of a few Trustees who were immensely wealthy and who put out the money — I'm talking about the Rockefellers who traditionally provided vast amounts of their family fortune to keep the Museum going. They also provided the paintings, and people like Mrs. Guggenheim, and others who've given millions of dollars in one way or another. However, there's been a continuous quarrel between their own appointees and the nature of trustee function. It's gone on since its foundation. Nowadays, there is more and more an awareness that the professionals are not so much hired functionaries, but intelligent and well-trained people of their particular discipline. In democratic society certain areas of decision making should devolve on their shoulders and less on the arbitrary tastes of the rich. There's that excellent article by Joshua Taylor in the Sunday Times — the article was on the notion that museums should be tied to universities. Taylor notes that we simply have to stop museums being merely extensions of a private mania for collecting, for a kind of social one-upmanship, and move them into broader, more totally organized educational institutions. For example, it's not been a particularly modern museum if we look at it from today's viewpoint. I mean it didn't do the Cubism or Dada show until 1937. It started off with Cézanne and Seurat and the Impressionists and Post-Impressionists some 40 years after the fact and now, having performed one educational function, it seems that times have caught up. They were the only institution in the world; now there are dozens in America and Europe doing the same kind of thing. Some revision of its function now seems necessary.

Well, an interesting aspect of that is that the Trustees who founded the Museum in many cases are still there, and the Board of Trustees grows older and older.

What is the average age of the Board of Trustees?

About sixty. And they're very concerned with the fact they can't find younger people with the same amount of money and influence as those presently on the Board, who are willing and able to take up the cause.

Don't the Trustees basically provide the main income today? That is, they can provide it and they continue to provide it?

Of course a major part still does come from the Trustees.

So surely the union's interest would be for the Museum no longer to exist as a private institution, but for it to become a public institution in the sense that the city and the state and federal governments should support it in some way.

In our first contract we won a clause which stipulated that the Trustees and Director seek additional aid from the highest levels of government, not only for special programs, but also for operating expenses. They were to report to us more than two years ago what assistance they had requested. We've never received that report.

When you didn't get it on schedule, what did you do?

We've threatened filing grievances, but we did not. The clause called only for a listing of efforts, a requirement that could easily be met. It was not sufficiently strong to assure a serious effort to secure government support. And it included no provision for how added funds would be allocated.

But the Director didn't even provide the list?

No. He ignored the contract. The provision seems to have had some effect, however, because the arguments they advanced to the New York State Council on the Arts, for example, were directed to obtaining operating expenses. Like most museums they're now saying "We need money to run our exhibition program

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and pay staff salaries." The National Endowment, on the other hand, still insists that one apply for a grant to fund a particular book or show. It's very hard to have any flexibility in a program when Federal money is so tied to a particular project.

Haven't you received $220,000 this year?

Yes, we got $216,000 from the New York State Council on the Arts. I think about half of it was designated for operating expenses, salaries of people in specific departments. The other half was to be applied to the exhibition program.

Then Oldenburg has been successful —

He's a successful director in many respects.

Then he has gained funds from public sources?

I think that pressure from the Staff Association encouraged him to find other sources. The thing that's disturbing is that you encourage him to do something, but there's no feedback. The next year he's still trying to dissolve the union, in spite of the improvements it makes. So you become tired and bored and less able to function well. For example, on his first day as Acting Director we went to Oldenburg with two requests: one, that the Trustees' decision to demolish the Education Department was a grave mistake, that it should be reinstated, and be substantially supported by the Museum; two, we wanted representation on the Search Committee for a new Director. He came through with the representation. In regards to the Education Department, he asked us first to speak to Mrs. Larkin, a Trustee, who was interested in education, and willing to fund her interest, but could find no one on the Museum staff to support her. She met with a committee of the Staff Association, including several senior curatorial titles who were interested, and she was encouraged and secured an enormous grant from the Noble Foundation — one million dollars to be spent over five years. Prior to the Noble grant, Oldenburg agreed that he would set up a joint committee of Trustees and staff to decide what the Education Department was to be, what kind of programs it would institute, how it would use whatever money it gained. The committee was set up and staff members appointed. Once Mrs. Larkin provided the grant, Oldenburg never called the committee to meet. He hired someone himself, a man.

It seems to me that the structure of the Modern generally has been that of a Board of Trustees with autonomous heads of departments appointed by them, so that the head of any department has had the freedom to recruit whomsoever he desires. Many of these people, especially early on, lacked orthodox academic credentials. Some were brilliant amateurs. The Museum has been run on this informal structure since its inception. It's arrived at such a size now that the union appears to want a total reform of the structure itself. This is obviously a tremendous undertaking. Do you want a rationalization of the structure?

We want a rationalization of the structure. One of the reasons the union formed was that many in the junior staff had little respect for those in positions above them. Decisions came from the top just as you described it. But that was when we began. Now the issue is something else — should there be a staff union or shouldn't there? Of course there should. It's old-fashioned for the Museum to try to carry on as a private gentlemen's club, and of course the union is healthy rather than unhealthy. It wants to add to the Museum and not damage the Museum. The sooner they face up to it and deal with it as a healthy force rather than try to stamp it out like a cancer, the sooner a productive working atmosphere will be established.

Another question. Given the fact that the charter of The Museum of Modern Art is one granted by the Regents of the State of New York as an educational institution, has there been any attempt by the union to reform the structure of the Museum so that the professionals will be treated in the same manner as professionals in universities? That is, they will be tied to academic tenure and the same notions and functions that obtain in higher education.

Protective?

Not protective, but rationalized. As life professionals dedicated within a profession, your search is not for money or wealth but for prestige within your function, within your chosen area of competence. Has there been any attempt by the union to rationally put forth to the Trustees and the senior staff any sort of program of reform which other museums, incidentally, have done, of relating staff within their professional competence to universities?

Many, many, many times. We have drawn that analogy more times than I care to enumerate. Not only have we drawn it, I believe it was Mrs. John D. Rockefeller III who stated it was the aim of the Museum to make professional positions parallel to those in the university. We have taken a step toward that in some respects. Curatorial salaries have recently been improved and, in some cases, are now in line with those of the faculty in universities. This was accomplished as a result of the union's reopened negotiations last summer. The professional respect and recognition that exist among university faculty does not transfer to the Museum, however. Trustees and department heads continue to adopt a paternalistic attitude toward the staff. Our attempt to bring full curators into the bargaining unit demonstrates that. In a university if a professor accepts administrative responsibilities and becomes the chairman of a department, he is considered ineligible for collective bargaining, whereas full professors can bargain collectively. The Museum refuses to draw that analogy. One of the demands in our first contract had to do with the promotion procedure. Individuals would remain indefinitely in the same position, and we attempted to establish an automatic system of review in which professional performance would be evaluated after a given number of years in title, and recommendations for promotion would be forwarded to the Director. This was a clear analogy to the system in universities. A professor at Columbia University in the American History Graduate Program named Walter Metzger presented a brief history of the American Association of University Professors when he addressed their membership on the occasion of their 50th anniversary. The situation he described existing in universities at the turn of the century, and the problems that university faculties then articulated, such as subsidizing institutions by their own impoverishment, academic freedom, tenure, recruitment in the profession, definition of professional roles, etc., are almost parroted by the things that the Staff Association has said at The Museum of Modern Art in the last three years. Unfortunately, the American Association of Museums has been controlled by directors of museums. Perhaps that is why it has been ineffectual in dealing with these professional concerns.

Don't you think that it might have been more relevant for the PASTA not to have got into the classical trade-union situation? Might it not have been more relevant if you had formed an association of museum professionals?

We would have liked that. Unfortunately, there was no one else to join us, and we were forced into a strike almost immediately after forming. We were compelled by the Museum to pursue legal procedures, and become a certified bargaining agent.

Because of that bunch of firings?

No, we asked the Museum to discuss with us a wide range of subjects. Some involved money. Others involved commitments. They replied that they had no legal obligation to talk to us, so everything broke down. They would not recognize us. They allowed us to talk ad nauseam, but refused to implement a single proposal.

And yet you say the Museum feels free to set aside clauses in the union contract and because of this you doubt the validity of the union contract. So how has your position improved?

We are required to take a watchdog position. Here we are, holding full-time professional jobs, assumedly concerned with what we are doing at the Museum, while at the same time we're having to police every single action that the administration takes because we can be assured the Museum will break the contract if we aren't alert. We're a nascent association of people, which is trying to achieve limited goals at first. Most of us have given up ideas of reforming the world. We're only trying to reform a tiny segment — the MOMA.

Which museums have followed your example?

The Minneapolis Institute of Arts and the San Francisco Museum of Art.

And how is it going there? Have they encountered similar resistances?

Worse.

Is that true? I understand when some problems arose at the San Francisco Museum, the staff challenged the Director. The Director went to the Board of Trustees with a threat of an imminent strike over various issues, and the Board gave the Director full power to negotiate and deal with the matter to whatever degree he felt necessary and to institute such reforms as he felt necessary.

I think you should understand they have an AFL-CIO closed-shop union — which also represents the employees in the Veterans Building where the museum is located — including the elevator operators and maintenance staff. When 20 members of the museum staff strike, the whole Veterans Building closes up. They have considerably more power in that respect than we do. But they do not include a full range of professionals. Their negotiations were handled by a business agent from the AFL-CIO, and from what we know their goals are much more limited than ours. We have tried not to limit ourselves to bread-and-butter issues because

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we hope to set a precedent for the organization of museum professionals. We don't want to adhere only to established guidelines because our concerns are broader than that. Unfortunately, management in all three museums has preferred to deal only with standard labor issues. In Minneapolis, for example, there was a whole movement among the members of the staff to institute policy reforms which was thwarted by the director and the Board of Trustees.

Let's talk about the professionals for a moment. Have you as a body of professionals attempted to come to grips with the problem of defining the future role of the MOMA? In short, I think that a Trustee very early on in the life of the Museum said that the only way there could be a MOMA was for it to be the most daring institution in the world. Surely the MOMA arteries have hardened over the years; it no longer has the same daring outlook that it began with. Aren't they at some loss as to exactly what their function is? Isn't there a division within the Museum itself?

Speaking for all, that's the difficulty.

Speak for yourselves. I can't understand what you would do were you to get trustee representation.

I for one — and I'm not even curatorial — feel that there is a reactionary tendency in the Museum, that there's a much greater interest in historical exhibitions. I think it's valuable — to assess the collection of the Museum, to perform the intensive study of the collection and to emphasize it, but I also think that the program needs to be much more daring. I think that we should have a far greater emphasis on the avant-garde — the people of the '60s and '70s.

That would mean that the Modern would be sharing its functions with all the other galleries and museums in New York and elsewhere that are showing new art.

You mean the galleries.

With rare exception, I think I'm correct in saying all the exhibitions of the '60s and '70s, basically speaking, have been pioneered by institutions other than the Modern.

I don't really think that the program has anything to do with the Museum Union. Whatever strength the union seeks can only take place when the Museum leadership is settled. Only then can the Union respond. We're not trying to take over the place, appoint a director, or foment a revolution. We all know we've got to find out what the role of the Museum is.

Yes, but if you gave thought to the role of the Museum, I think you would strengthen yourselves ideologically, enormously.

I think it's important. I must have written what must amount to books for every single past director on the role of the Museum. How many have we had — five? They ask: what's your theory? You'd sit down and sort out your thoughts and hand it in and then the guy is fired. The place has to settle down, the constant change that was going on made it impossible . . .

It seems to me you'd be in a much better spot if a definition of the Museum function existed.

But you can't have that. You can't define the function of the Museum because that's the province of the director.

Not necessarily. It isn't just an operational thing, of who's got the big desk. We have to get these statements clear, because they're very important. I don't think there's any difficulty in establishing what the role of the Museum has been, what it is seen as at the moment, and what are the possibilities for change. I don't see that there's any great difficulty, I mean in broad terms.

You would through experience. It has a director now and it has heads of departments who are important in establishing policy, but one has to understand the vibrations from those people and try to work within the framework, to try to alter whatever one thinks is wrong as part of an ongoing process.

According to what kind of criteria? And if you're denying criteria, how would you know if it's right or wrong?

From my experience I've just been subjected to so many people's criteria at the Museum, I can only be horribly subjective about it.

That's pragmatic.

Pragmatic, maybe, but subjective too.

Is the Museum in a state of crisis? We as outsiders feel it is beyond the Staff Association and such questions as salaries — what is the role of the Museum now? It seems to me — rightly or wrongly — that it's in the hands of one or two people who seem to dominate its outlook and seem to have all the power. You are representing the Staff Association — we do want to hear from you systematically, pragmatically, and intuitively some answers to these really important questions. In what role do you conceive the Staff Association? Now, if you say that the Staff Association cannot play any role then to some extent it seems to me you are wasting your time. Because you're protecting your position within a moribund institution. And I don't think that's really what you're doing. So it seems to me that the question of the role of the Museum becomes absolutely crucial. I mean, for example, if we go through department by department, what role can the Architectural Department play today?

I feel unequal to dealing with the things you are talking about — I am not a senior staff member. I went to college in the '60s, was concerned with social issues during the time that I was studying art, and shared the increased political concern of many people in this country. It seems to me that the war in Vietnam, the Civil Rights issues — all of these things that arose during my education — have frequently dwarfed my interest in painting and sculpture. They have become of enormous and immediate concern.

That's exactly what I've been saying. That if we take the Department of Architecture and Design, given the way the situation is in this country, can it function any longer as a guardian of pure esthetics? Can it function any more around objects of that class? Surely the relevance — if we want to use that word in the '70s — of that department is one entirely different from the traditional view of what architecture was formerly about. What's happening in that department? Why can't you examine each department's function, generally, not as experts.

When I came to New York I felt that The Museum of Modern Art was an ideal. To one from the Midwest, The Museum of Modern Art appears to be an icon of culture, a symbol for finding new ways of dealing with life and culture.

How has this symbol failed you now?

There is little dialogue within the Museum concerning its exhibitions and programs which filters through to the junior staff. If you want input into the Museum and its future there is no way of doing it. You run up against a brick wall.

Yes, but on what terms? I don't mean on your ability to get promoted —

I have been disappointed with many exhibitions which have been mounted, and felt that other significant problems have been ignored. More than many of the Museum's departments, Architecture and Design should be able to address issues of crucial importance today. Other than their recent exhibition of low rise high density housing, they have not, in my opinion, done so. Even that exhibition should have been done much sooner.

So let's go on a little further. Now we're getting to the question of relevance. What is the function of the Museum?

I think it has to do with the intellectual leadership at the institution. The Museum is simply not a center for ideas.

This is not the fault of the institution but of the department heads surely?

In some cases that is true, but it also has to do with the structure of the Museum. Bill Rubin is a respected scholar. He is invaluable to the Department of Painting and Sculpture. But because of his intellectual irresilience, the Department should also include someone of his stature but who maintains a different intellectual bias. At the present such a person could not exist in that Department. It appears to be a situation where one person's control stifles everyone else.

That's the situation in Painting and Sculpture. The situation in the Film Department is that there is nobody with much ability or conviction to make a point, so it just kind of drifts along?

The support staff in the Film Department is very strong, and has been allowed more freedom than many other departments. The department director is about to retire, and a search is now under way for his replacement. In compliance with our contract, members of the department are participating in the search, and have advanced several candidates. We are pessimistic about how seriously they will be considered, and fear that Mr. Van Dyke will maneuver his own protégé into the post, thereby maintaining his influence over the department. The situation is unfair because the film director clearly has more access to those Trustees who will ultimately make the decision. The Trustees are so removed from the institution that they cannot be expected to make an independent assessment. Many high positions are filled in just this way.

Okay for the Film Department. Rubin certainly has a stranglehold on Painting and Sculpture, right?

As I see it, Bill Rubin is one of the few department heads that can be respected. *He is able. He is productive. Only a man with a superabundance of power is able to function in the Modern itself because of the nature of the institution.*

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Because of its lack of a cogent organization or schema. Certain department heads are not men of power but they are simply there.

They are men of power in another sense. They have access to their own coterie of Trustees, and that's their power. You needn't be a powerful man intellectually if you are an influential man with Trustees. The system is such that one person gains access to members of the Board, and thus to power. He then acts as a power bottleneck with his subordinates and colleagues in other departments.

Surely the Modern has a dual function. It seems to have a primary function as a historical institution providing the basic lines of research and accumulation of objects which cover a certain history of cultural activity on the one hand. And on the other, it has a pledged undertaking to present all that's best and new in the arts, broadly speaking.

Its charter was not as a collecting institution. It was as an educational institution.

But you can't educate without objects.

I think that's open to debate at this point.

There has to be a debate. It can't be just written off. And their function is to educate on the widest base that's possible. Is that written down somewhere?

The charter says that it is to — I don't have the exact language — to educate the public as to the arts of our times. But I agree with you. I think that part of its function has got to be to assess its collection. It's an important collection and its role is crucial. I for one feel that it has not been innovative enough in investigating current movements in art and presenting them in a thoughtful way. I think that's what I want. New York City has changed so much — there are so many exhibitions going on all over, we have to sort our role out in relation to the other museums.

Wait a minute. McShine's "Information" show coincided with another one at the New York Cultural Center and that kind of overlap is continual now. I do see that the Modern has immense problems in defining its role.

But it always has had.

Not necessarily. It's had problems but the point I want to get at is this: 30 years ago the number of museums involved in modern art in this country was minuscule. The Modern has traveled thousands of exhibitions across the country and abroad. Now that you have so many museums all over the country interested in modern art and programs of their own, it's very hard for the Modern to compete or to define its area of competence. And, of course, there are so many museums in New York City since the Modern was founded — the Guggenheim Museum, the New York Cultural Center, and the Whitney Museum have all emerged.

That's not counting places like Finch which have done good programs of contemporary art.

And all of the museums surrounding the whole area.

You basically describe the Museum as a dying institution, having accomplished its goals?

No, I'm not saying that. I don't say it's a dying institution. I think that's wrong and needs to be more narrowly and tautly defined. Do you believe that it is correct for the Museum to enter into entrepreneurial activities in order to raise funds? For example, do you agree that it is correct for the Museum to have a bookstore that sells to the general public; have a publishing house that publishes popular books, in relationship to its function as an educational institution? Do you think that it is right for it as a non-profit-making institution to perform in this particular manner?

No, and you would be surprised at how little they have thought this through. I remember being at a famous meeting at the Museum where we were told that the bookstore was going to expand into the gallery where the Miró exhibition is now installed — the East-Wing Gallery — and everybody sat speechless. I asked why, and was viewed with astonishment: the answer, obviously, is that the bookstore makes a profit! So I replied, "Well, why don't you install something like a dry-cleaning store and we'll make much more of a profit." It then began to dawn on the Director that if increasing the size of the bookstore could only be done at the expense of gallery space, it was really quite pointless in relation to the Museum's purposes. You ask us why the union exists; this is the level of thinking that we have had to contend with. Several years ago, the Director of Publications — it was then Dick Oldenburg — met with his Trustee Committee which had just been reactivated. He was told that the Museum needed a best-seller every year. It was said only partially in jest. *The Family of Man*, for example, sold three and a half million copies and continues to produce a gigantic income, but there are plenty of books that are not *The Family of Man* but are still valid publications. One of the difficult attitudes that we in Publications meet is this notion that everything we publish has to be lucrative, or that it has to be tied to a specific exhibition. We are not allowed enough flexibility to publish something that may indeed deal with the collection.

The publication program could be regarded as an educational extension, a distribution of information, more widely of exhibitions and programs.

Primarily, but I think the major problem is that it is regarded as a profit-making department. It is profit-making and it is educative — it has a double function. But should any department of the Museum be meant to be profit-making? I don't think so. It's destructive. Do you see a current need for the Modern?

If it's a historical, educational institution. On the other hand, is it going to continue its role as a museum of modern art? One free and independent of all kinds of commercial pressure.

Do you see a need for that?

Frankly, yes, in some respects, and certainly for the exhibitions program. How are these things to be regulated? Doesn't it seem to you that some sort of scheme — since the ability of the professionals is dispersed and resources are found all around the country — is necessary whereby the various museums get together and define their relationship to the Modern and how the kitty is divided?

I think it would be more productive if they cooperated with each other. Now they simply compete, and try to ace each other out. It's a lot of wasted energy. I always try to keep in touch with my colleagues in other museums. I really made specific attempts to try to see them and talk with them to stop that from happening.

Don't you think that the fact that the Modern refuses to take outside shows within the United States in itself is contributing to the competitive element, thereby furthering a waste of resources?

You mean use other people's shows? I don't particularly. There are other museums in New York that could do that. The Museum has the staff to originate its own shows and I think it should. But other places don't have those resources.

What happened to the Agnes Martin show? Why couldn't it come to New York, with all the exhibition facilities we have?

Do you mean take it for the Modern? What I'm saying is I think the Modern has a big enough staff to originate shows, and I think there are plenty of other places in New York City that can take them.

The Agnes Martin show was well structured. It was done by professionals — it was a good show. Was there any reason why before it went elsewhere it shouldn't have come into New York?

I couldn't work out why. It's a matter of prestige with many museums — they want to take shows which, if they haven't originated them, at least they've been in on from the inception. It also has to do with the number of staff members. In a museum with a very small staff, you can't fill your program without accepting other people's shows. The Museum has a large staff and it doesn't have to accept others. But I think there are other institutions in New York that can and should accept them.

But they're not doing so?

Right. But they should. And because they don't, doesn't necessarily mean that the Modern should step in there. I don't think the Museum's role is in unoriginated shows.

Why not bear down on this a little. The Modern was the pioneer institution in the country in originating shows. For many years it was the only museum capable of originating shows. It had the staff, the knowledge, the insight, the know-how, as well as access to the art. Given that this is now changed, that we have a well-trained body of people around the country surely there could be a more rational use of museum space and resources. After all, the Modern does sometimes have outside curators organizing its shows. Surely it could now be in a better position not only to share shows with other people, but to get other people to initiate shows on a shared basis.

It has always shared shows to try to cut the cost, as far as I know. Almost every major show we've done traveled. I don't especially like co-directing exhibitions. I don't see how anybody gains by that.

I'm saying is there any reason why the Modern shouldn't take a show from outside, take shows from Europe? Why shouldn't it take shows from outside New York, why this elitism at the present moment?

It isn't something essential to the Modern's role at all, as there are other museums

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in New York City that can do it. It has a permanent staff working constantly. It seems to me there would be a tremendous fluctuation in staff time if you start changing that. And I don't see what's gained. What are you implying?

We are talking about a community of museum people, and until the Modern reforms itself in such a way that it regards the community as part of itself then you people are always going to be in the same position that you are in now. The Modern's sense of elitism, of one-upmanship, over exhibitions hinders this reform. In refusing to relinquish the right exclusively to originate contemporary shows, aren't you also publicly announcing that you are — at least on the curatorial level — overstaffed and animated by elitist notions of prestige and glamour?

Overstaffed, absolutely not. On the contrary, we have a full-time exhibition program, and the correct complement of staff to operate it. I have been addressing myself to your question on this pragmatic level. However, on a philosophical and moral level, I agree with your point. There should be no blanket rule that operates in terms of exclusivity. I also think you are confusing issues: elitist attitudes, and activities proper to the Museum. You cannot be suggesting that the Museum should attempt to fulfill every function. That leads us right back to wasteful competition. With so many institutions in this city concerned with exhibitions, we can only establish or improve the Museum's role with reference and deferring to functions that might be more easily or appropriately accommodated by one of these other institutions. Remember that although in literal terms it might be a private institution, in actual terms it is not; its standing is national — international. If in any degree it assumes a parochial viewpoint, it is certainly ignoring its real, unique position. I work with the Latin American Program and personally find a contradiction in the fact that the Museum makes an enormous effort to reach audiences in Brazil but provides little for minority communities in New York City. But that's a special function. The Education Department is much less developed than the International Program — that's a problem.

Are they interested in Latin America because some Council members have business interests there?

Yes, that's precisely the reason. And they don't give a damn about Central Harlem, so the museum isn't interested, right? Those are the kinks in the Museum's program that don't make sense to me.

Good. But why? Because you see the Museum being used as a social and political organization —

And it maintains at the same time all of these esthetic credentials, the kind of elitism you are talking about.

Yes, but those credentials have become less convincing recently — that is one of the reasons for the crisis at the moment and for the general crisis of all museums.

What you are talking about has possible ramifications for the union, not so much for our role but the union's future if it is to extend beyond our Museum, across the country. A terribly anachronistic situation exists for museum workers everywhere, and museums themselves are anachronistic in their structure. They are little power centers, with no direction.

Basically, I think there is no question that the Modern still serves the artist and it serves the scholar in all kinds of ways, it still basically serves the notion of the collector — I think that's true, isn't it?

No, I think it serves, if we are talking at the same level, a middle-class public, and I despise that concept. The only day when there is a good atmosphere is on the day when you pay-what-you-will, which the staff made happen.

Aren't you being a little sentimental?

No, I thought probably everyone was being very sentimental about reaching a new kind of public by instating a "free" day. That was the way it appeared during John Hightower's era, but when they first began it turned out to be absolutely true. All these kids, not the usual pretentious suburbanites, would come in. The experiences on those days were incredible: kids walking into the Brancusi Gallery, and getting such a turn-on from it. That's what the objects are there for: to be confronted directly. They are not words, they are not slides, they are not books, and they themselves should give you something.

What would you recommend having thought about this? Has The Museum of Modern Art taken on too much? Has it arrived at a point whereby it cannot continue in its present function because of a lack of space, staff, and the financial ability to perform satisfactorily? Has the time arrived for an autonomous national institution to take on the function of the Film Department, to take responsibility for the whole history of film rather than a private institution in New York? Should architects found an architectural museum of some kind as indeed they do in England, for example. The Royal Institute of Architects does quite a good program; they examine the problems of architecture within the profession, and consequently have enormous funding. Shouldn't it be the same for the Design Department and Photography? Then the Modern should be left with its function as an institute of high art in the modern field. I mean, do you feel that this may in some way or another probably help to alleviate the current situation, of funding and of function?

That is just too abstract a solution, though it is one possibility . . .

But it is not so abstract! There is no other institution in the world that tries to do what the Modern does under one roof.

There is an advantage. I think that the growing interrelationship between the arts is a very . . . Oh, you have just said the worst thing — the last place where the growing interrelationship in the arts can have any foot in the door whatsoever is The Museum of Modern Art. If you were running a museum in Timbuctoo you would have a better chance of doing that.

What is the obstacle in New York?

The departments are operated as fiefdoms by the department heads. The interrelationship is ignored despite the fact that these disciplines were established under one roof because Barr saw relationships between the arts, and that they could enhance each other. In actual fact the place functions as a group of jealous individual museums, who obstruct each other. It's terribly funny that you should make that point, because of the arguments that one sits through on that score. Should the department of Painting and Sculpture accept a film or a photograph? Of course, it turns out that the Film and Photography Departments wouldn't accept the works by painters and sculptors anyway, because they consider their esthetic approach different. Consequently we never accomplish anything, whereas you'll find museums in Europe are busy collecting good works regardless of their medium. I remember two years ago this came up, many conversations about reorganization of the Museum, to try to break down the departmental structure, this very kind of thing. We were framing, and I quote, a "demand letter" two years ago. One of the things talked about was this need to make it a much more flexible institution. That's one thing that we have failed in.

Have you tried to discuss this? Has the Union?

We have discussed this among ourselves, different relationships between departments.

But if you got in on the level of policy, this might be something you could do.

As colleagues we now have a very different relationship with each other. One thing that the Union has done which is marvelous is to bring all of us into contact with one another. Before, I wouldn't have had any idea who these people were. The Union crosses all boundaries; it is a very, very democratic organization which is terribly healthy for the Museum. We are so busy defending ourselves, and so busy constantly trying to prove that we are not enemies of the Museum, and that we intend to be taken seriously. I feel we're really backed into a corner — I feel increasingly discouraged by trying to keep going on this level.

Has the Union considered appointing a full-time professional with an excellent background in museum work as a kind of coordinator among the museum membership to help to organize views, views as to the role the union could play in professional matters of reform and things like that?

You have three previous chairmen of the union sitting here, any one of whom would have joyfully relinquished that responsibility to either a well-qualified professional whom we couldn't afford or an equally unaffordable staff person to do the shit-work. There is no one even to run the copying machine — it is just not like that. It would be marvelous if the union were established and able to move forward on that level; those are the issues we would prefer to deal with, but for the moment we are simply trying to keep ourselves alive.

How do you envisage the end of the strike? How do you envisage the strike will go?

You read Richard Oldenburg's statement in the *Times* that people are going to start trickling in. That is a very real possibility. The museum is taking a 1940s attitude toward a labor union; they have stopped short of sending people with clubs to the picket line, but that is about the only tactic they have not employed. Their strategy has not been appropriate to dealing with intelligent, rational people — they have maneuvered, politicked, played games, drafted derisive, stupid memos that are insulting to those that read them. They have used rumors, and threatened people's jobs. How do you deal with that? ■

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Museum of Modern Art Archives

etcetera
news and views of the world of art

Art Gallery - Dec. 1973

EDITORIAL

However inflated any delusions of grandeur harbored by this magazine may be, they fall short of the notion that Richard Nixon's increasingly sinister fulminations against "the media" are delivered with *theArtgallery* in mind. The White House has been on our subscription list, like most publications, but certainly nobody connected with the magazine believes the embattled Mr. Nixon has ever heard of it, let alone read it. Nonetheless, when any segment of a free press is jeopardized by a now all-too-manifestly erratic Chief Executive who demonstrably considers himself above the law, it is time for all segments of the press to declare their solidarity if that press — and its constituency — is to remain free. Moreover, as a magazine concerned with art, we are only too well aware that a regime that succeeds in gagging its press must soon muffle *all* forms of expression, purely creative expression included. In an incredible series of desperate ploys, Mr. Nixon has at last succeeded in making one thing perfectly clear: that no tactic, however brazen, illogical, implausible, or illegal it may be, is beneath his consideration, and the sole effective check to his appalling continuum of horrors is an aware public freely informed by an unintimidated press. Abnormal as it may be for this magazine to desert its wonted apolitical stance, these are abnormal times; times in which, it seems, anything can — and often does — happen. They are times, too, when every publication worth its salt, however specialized, however obscure to the general public and however seemingly peripheral to the central issues it may be, must stand and be counted. Despite his professions to the contrary, Richard Nixon once again demonstrated in his alarming press conference of October 26 that he fears the media above all else. And despite his repeated professions to the contrary, Mr. Nixon has made it abundantly obvious throughout his political career that what he fears, he will attempt to crush in any way he can.

J.J.

MUSEUMS

Only the Dead Know Brooklyn

Ever on the alert for High Crimes and Misdemeanors in the world of art, the *Times* hardly had let the ink dry on its coverage of the missing Afo-A-Kom (see above) before it sent correspondent David L. Shirey to mysterious, exotic Brooklyn to sniff smoke for possible fire at the Brooklyn Museum. Viewing the situation at that venerable institution with no little alarm, Shirey noted that no fewer than eight members of the museum's staff had resigned during a recent four-month period and that some twenty per cent of a normal professional complement of forty-five had jumped ship or been pushed overboard since the appointment of Duncan F. Cameron as Director in July, 1971. Quoting J. Stewart Johnson, the recently-resigned Curator of Decorative Arts, Shirey also noted that Cameron was accused by his dwindling band of colleagues of being intolerant of any opinions divergent with his own and of having "subjected many of us to all sorts of humiliation, tyranny and harrassment." The atmosphere around the museum, Johnson added, "has become unprofessional and unbearable."

In his own defence, Cameron remarked that he hadn't detected any "demoralized atmosphere" around the shop, and that he'd "done nothing more than tell staffers when I thought they were doing an inadequate job."

Picket's Charges

Elsewhere on the New York museum front, current developments were none too rosy, especially at the Museum of Modern Art, where at this writing a strike of MOMA's Professional and Administrative Staff Association ("etcetera," November) was acrimoniously entering its second month with the issues no closer to resolution than ever. At the urging of New York's Republican Senator Jacob Javits, PASTA, the strikers' group, offered to go back to work while a fact-finding board tried to sort the mess out, but the museum turned the offer down — a tactic, Javits, City Councilman Carter Burden and others characterized as "regrettable." At the moment, the situation shapes up as a prolonged stalemate, with the museum hurting more than it is willing to concede, with its film program indefinitely interrupted, and with one PASTA spokeswoman saying, "Everyone on our side is extremely strong and nobody's considering going back to work."

GALLERIES

Show of Hands

Although the practice of hand-coloring woodcuts, etchings, steel engravings, and the like has a long, honorable history, embracing artists as disparate as Degas, Ensor, Currier and Ives, the technique fell largely into disuse with the advent of color lithography, and its fate seemed permanently sealed by such latter-day innovations as silkscreen printing and the various photomechanical techniques. Despite these putative advances, however, the hand-colored original print is at once an "infinitely reproducible" and a unique work, and is currently undergoing a renascence of sorts under the patronage of Brooke Alexander, Inc., a Manhattan gallery. In an exhibition opening Dec. 1 (and continuing through Jan. 19, 1974), hand-tinted editions by some twenty-five contemporary artists will be featured. Participants include Yvonne Jacquette, Richard Tuttle, James Boynton, Enrique Castro-Cid, Red Grooms, Neil Welliver, Edwin Ruscha, Marjorie Strider, James Rosenquist, Lowell Nesbitt, Sylvia Mangold, Ed Moses, Billy Al Bengston and Jack Beal.

THE PRESS

The Natives Are Restless

"*The New York Times,*" wrote *New York Times* reporter Fred Ferretti in a front-page story, "has traced, in a two-month investigation, the secret route the figure is said to have traveled from Laikom, the seat of the Kom nation, on foot, by Land Rover, by truck, perhaps by air, on a roundabout path, always in stealth, out of

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December 1973

News Notes

MOMA On Strike

On October 9, after two and a half months of negotiations, The Professional and Administrative Staff Association of The Museum of Modern Art (PASTA/MOMA) went on strike. The union's first contract expired in June, 1973, and since that time the Museum's management and PASTA have attempted to reach a satisfactory agreement for the second contract. Members of PASTA, however, did not feel their demands were being met.

According to the union's fact sheet, their demands include adjustments in wages, pensions, health benefits, etc., as well as the right to representation on the board of trustees and its committees. *The New York Times* reported that the union's demand of a nine percent across-the-board pay increase in a one-year contract had been rejected by management which is offering a five and a half percent increase for the next two years. The present annual minimum salary is $6,100. PASTA has continued to demand a $7,200 minimum. A union source said the Museum's offer was $6,400.

As of October 9, the first day of the strike, MOMA is open, although the union comprises 70 percent of the Museum's staff. PASTA includes members of the curatorial staff and waitresses; librarians and secretaries; conservators and administrative assistants; editors, and bookstore and information-desk staff; bookkeepers and receptionists. According to the *Times*, Al Evanoff, the vice president of District 65 of the parent union, stated that 25,000 members in the New York area were "ready to support this local with money and manpower." He said the union had friendly contracts with teamsters and building service unions and suggested that "if there is a strike, then these contracts will be invaluable to close down the Museum."

As Local 1, Museum Division of the Distributive Workers of America (DWA), PASTA accepted a charter from DWA in May, 1971. Following more than a year of unrest, the union's first strike was voted for August 20, 1971. In addition to the issues of staff salaries and benefits, PASTA protested program cutbacks and the firing of 53 staff members, including 36 represented by the union. While the union did not win re-instatement for those dismissed before the strike, its first contract did represent a substantial improvement in salaries, benefits and general working conditions. According to a report by Eileen Dribin in the June, 1972 issue of MUSEUM NEWS, DWA failed during the first strike to give adequate support to PASTA. In addition, there were members of PASTA who crossed the picket line during the two-month strike. Under the first contract, PASTA/MOMA believed they had established the right to participate in policy decisions of the board. The union's current demand for representation on the board and its committees indicates that participation in policy-making decisions has yet to be achieved by the union. As this issue of MUSEUM NEWS goes to press, the strike continues, and the Museum remains open.

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THINK GREEN FOR CHRISTMAS

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

11 West 53 Street, New York, N. Y. 10019

 the village VOICE, October 25, 1973

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The Village Voice

Hentoff

PASTA-MOMA: 'It's really rude to shout'

When I was 19, I helped organize a radio station in Boston, and in time, the American Federation of Radio Artists (this was in the Pleistocene period before the advent of television) became our bargaining unit. At first there was considerable resistance from some members of the staff, let alone from management. Despite the puny pay and unappealable assignements of split-shifts, several announcers thought it demeaning to join a labor union. Professionals didn't organize; they just suffered genteelly. After becoming shop steward, I found it instructive that our initially most reluctant members were most assiduous in using the union's grievance machinery.

Since then many diverse professionals, envious of blue-collar gains, have come into the union fold. The merger a year or two from now of the National Education Association and the American Federation of Teachers will result in the biggest single union in the country. And university professors are being organized at a rate I would never have thought possible as recently as a decade ago. They should be organized, but I hope that as strong grievance procedures are written into those contracts, we may finally be able to jettison tenure which many students correctly see as a blight on a sizable number of campuses.

Some professionals have even organized—and gone out on strike—on behalf of their clients. A key case in point was the successful walk-out this past summer by Legal Aid attorneys in New York.

Currently, another white-collar strike is taking place in New York with ramifications far beyond this city. You may have seen picket lines outside the Museum of Modern Art and its warehouses. Manning and womanning ? them are members of the Professional and Administrative Staff Association of the Museum of Modern Art (PASTA/MOMA). Formed in June, 1970, the union had enough strength a year later to win a National Labor Relations Board election certifying it as collective bargaining agent for all staff members n conconsidered managerial or represented by other unions. PASTA/MOMA then became Local 1, Museum Division, of the 32,000 member Distributive Workers of America, part of District 65—*the first such union in any museum in the United States.*

It's first two-year contract having expired, the union, having gone through 14 weeks of fruitless negotiating sessions, hit the streets, so to speak, on October 9.

I am not going to detail all the hassles about pay, health and pension benefits, and the like, except to note that only seven per cent of the bargaining unit earn salaries of $12,500 or more.

Two other elements make this a somewhat precedent-setting strike. First of all, management claims that since the Museum is a non-profit undertaking for the greater cultural good of us all, its salaries must perforce be rather low. I am familiar with this line of argument, having once tried unsuccessfuly to organize an educational radio station where the executives did quite well monetarily but the staff chose the psychic income of being culture-bearers rather than battle for decent pay and grievance procedures.

Anyway, PASTA/MOMA emphasizes: "We believe that the deficit of over $1 million a year that the Museum has sustained for the past several years was not brought about by the public or the staff, but by policies and decisions of the Trustees and successive Administrations. It is they who for many years have failed to build up adequate endowment and pension funds and who continue to permit many wasteful practices in the Museum's operations."

Accordingly, the union is pushing for staff participation in the policy-making. Its proposal is hardly drastic: one staff member to be added to the 40-member Board of Trustees and on staff member for each of the seven Trustee Committees. As the union reasonably notes, "Although the Museum refuses to pay us overtime because we are 'professionals,' it refuses to let us contribute our experience in deciding its policies and programs."

There's another reason for having staff members present at policy-making meetings. It's one way to find out what the hell is going on before reading about it belatedly in the New York Times.

Having participated in a number of bargaining sessions while in radio, I'm not unfamiliar with how secretive management can be with regard to all kinds of matters that directly concern the staff. In the context of this particular kind of strike demand, Susan Bertram, who heads the union's negotiating team, made a number of sharply relevant points in an address last June at the annual meeting of the American Association of Museums.

"The usual explanation for low salaries in museums," she said, "is that the institutions are financially unable to provide reasonable professional compensation. But that *remains undocumented*. Staffs are seldom provided with sufficient budgetary data to substantiate such a claim, or with proof that exhaustive fund-raising has been attempted for operating expenses. Nor are they permitted to participate in the allocation of the limited funds said to be available. Even the recent salary surveys of the American Association of Museums and the New York State Association of Museums *kept confidential the names of institutions*, presumably because administrators, fearing competition for staff members, might refuse cooperation. The American Association of University Professors provides annual listings of the salaries paid by accredited colleges and universities, and there appears to be no reason why such statistics should not be available for museums." (Emphasis added.)

Not only those statistics but all the financial operations of both profit and non-profit employers ought to be open to those who work for them. That's not going to happen very soon, but PASTA/MOMA is in the vanguard of what more and more unions are going to be asking for. Let's see the books and include us in policy-making sessions.

Actually it's in management's interest to be open with its employees. There's a difference in worker morale between being a wage serf and feeling you have some say in what you're going to be asked to do. If PASTA/MOMA wins on the issues of open books and participation in decision-making, it will have set a valuable precedent for workers in all kinds of cultural institutions. That's for openers. If a museum staff member can sit in at a board meeting, why shouldn't an auto worker?

Another factor making the PASTA/MOMA strike of general interest is the strikers' emphasis on the fact that while more than 75 per cent of the professional and administrative staff are women, more than 75 per cent of top management positions are held by men. And that brings us to the economics of sexual politics.

Herewith Susan Bertram again:

"Another explanation for low museum salaries is that museums have been staffed largely by women, who have traditionaly accepted low wages. ... Thus, institutions exploit a segment of the population with limited professional opportunities." This is hardly, she adds, "a genuine institutional commitment to equal employment opportunity."

As of this writing, so far as I know, there has been no concerted support of the Museum of Modern Art strikers on the issue of equal employment opportunity by the Naitonal Organization of Women or any other women's liberation groups. How come?

In any case, PASTA/MOMA has been conducting a very efficient strike. There are picket lines around the clock, lines that the teamsters and most other deliverers have respected. And because of the pickets, attendance at the Museum of Modern Art is down. Members of the picket line occasionally underline their points verbally as well as visually; but by comparison with many other such lines—the UFT's, for instance, in the 1968 strike—the PASTA/MOMA pickets are quite decorous.

Nonetheless, when Mrs. John D. Rockefeller 3rd, president of the Museum of Modern Art's Board of Trustees, passed through the line for the opening of the recent Miro show, she grandly admonished the strikers: "The picket signs are all right, but it's really rude to shout."

I really don't see why, come to think of it, PASTA/MOMA doesn't put up a picket line in front of te residence of Mr. and Mrs. John D. Rockefeller. It's a tactic that sometimes does wonders for recalcitrant landlords and at the very least, it'll get the strike some television play.

In addition to the picketing, the strikers have put together some of the most incisively informative strike literature I've seen in a long time. The kind with figures that management is going to have a lot of difficulty explaining away if the daily press finally gets into this story.

For example:

"Why does the Museum's

OVER...

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Hentoff

management payroll (40 salaries) total nearly $1 million, while the payroll for the professional oand office staff (170 salaries) totals only $1.2 million?"

If everyone working in a non-profit institution has to make some kind of financial sacrifice—as management's line goes—why are the sacrifices of those in the ranks so egregiously disproportionate?

For another example:

"Why did the Museum, over the past three years, put $850,000 into the funding of a pension plan, with $700,000 attributable to management pensions (40 titles), and $150,000 attributable to those not in management (170 titles)?"

Do members of management live that much longer?

If you want to help PASTA/MOMA, rude as it is, you can start by honoring the picket lines in front of the Museum of Modern Art.

Letters, moreover, can be sent to Richard E. Oldenburg, Director of the Museum, and to the eminently civil Mrs. John D. Rockefeller 3rd, President of the Board of Trustees (both can be reached at the Museum of Modern Art, 11 West 53rd Street, New York City, 10019). Also worth writing to is William S. Paley, Chairman of the Board of the Museum of Modern Art, CBS, 51 West 52nd Street, New York City, 10010.

Today the museums, tomorrow the state!

—Nat Hentoff

films in focus

by Andrew Sarris

the village VOICE, October 25, 1973

Circ... through Nove... Garnett are still relati... tary, but his movies are a grea... of fun nonetheless.

• • •

As of Thursday, October 18, the staff of the Museum of Modern Art are still out on strike. Unlike some workers in some areas, the Museum staff members are grossly underpaid, and I think every fair-minded person should support them. The people in the movie department tell me that Warners has agreed to reschedule the remainder of their program after the strike is over, and I think it's typical of the striking members of the movie department at MOMA that they should take time off from their own activities to accommodate the film buffs. Hence, it's not a question of professionals saying "the moviegoing public be damned," but rather of professionals seeking to improve their status and security the better to serve us all as we have come to expect. I have never pretended to be either a radical or a revolutionary, but fair is fair, and museum staff workers have always been the farm workers of the fine arts.

• • •

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News Notes

MOMA On Strike

On October 9, after two and a half months of negotiations, The Professional and Administrative Staff Association of The Museum of Modern Art (PASTA/MOMA) went on strike. The union's first contract expired in June, 1973, and since that time the Museum's management and PASTA have attempted to reach a satisfactory agreement for the second contract. Members of PASTA, however, did not feel their demands were being met.

According to the union's fact sheet, their demands include adjustments in wages, pensions, health benefits, etc., as well as the right to representation on the board of trustees and its committees. *The New York Times* reported that the union's demand of a nine percent across-the-board pay increase in a one-year contract had been rejected by management which is offering a five and a half percent increase for the next two years. The present annual minimum salary is $6,100. PASTA has continued to demand a $7,200 minimum. A union source said the Museum's offer was $6,400.

As of October 9, the first day of the strike, MOMA is open, although the union comprises 70 percent of the Museum's staff. PASTA includes members of the curatorial staff and waitresses; librarians and secretaries; conservators and administrative assistants; editors, and bookstore and information-desk staff; bookkeepers and receptionists. According to the *Times*, Al Evanoff, the vice president of District 65 of the parent union, stated that 25,000 members in the New York area were "ready to support this local with money and manpower." He said the union had friendly contracts with teamsters and building service unions and suggested that "if there is a strike, then these contracts will be invaluable to close down the Museum."

As Local 1, Museum Division of the Distributive Workers of America (DWA), PASTA accepted a charter from DWA in May, 1971. Following more than a year of unrest, the union's first strike was voted for August 20, 1971. In addition to the issues of staff salaries and benefits, PASTA protested program cutbacks and the firing of 53 staff members, including 36 represented by the union. While the union did not win re-instatement for those dismissed before the strike, its first contract did represent a substantial improvement in salaries, benefits and general working conditions. According to a report by Eileen Dribin in the June, 1972 issue of MUSEUM NEWS, DWA failed during the first strike to give adequate support to PASTA. In addition, there were members of PASTA who crossed the picket line during the two-month strike. Under the first contract, PASTA/MOMA believed they had established the right to participate in policy decisions of the board. The union's current demand for representation on the board and its committees indicates that participation in policy-making decisions has yet to be achieved by the union. As this issue of MUSEUM NEWS goes to press, the strike continues, and the Museum remains open.

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Art/Barbara Rose

STRIKE YOUR MOMA?

"... The present strike at the Museum of Modern Art represents a neat little study of class allegiances of the meritocracy ..."

"Why did you cross the picket line?" I recently asked a selected sampling of people at the Museum of Modern Art. The question, which I doubt has ever been asked in a museum before, was apposite because MOMA at that point was well into the third week of a historic and probably precedent-setting strike by more than 100 of its 380 employees. The answers were an indication of the constituency of the hard-core museum audience in New York. The first four viewers I approached were foreign tourists for whom MOMA represented a shrine as sacred as Mecca is to the Moslems. They had traveled thousands of miles to see the greatest collection of modern art in the world, and they weren't about to be stopped by a picket line, no matter what their political sympathies. Two young American couples also had come from out of town to see the Miro exhibition. Another young man looked at me incredulously when I asked why he had braved the jeers and taunts of the pickets. "Look," he said, "I'm an artist, and the only thing I take seriously is art."

I myself had stayed away from the Miro show, which I desperately wanted to see, because I couldn't face the prospect of crossing a picket line made up largely of friends and acquaintances. When I finally decided to go, it was because I had considered the issues involved, and had come to the conclusion that the only thing I take that seriously at this moment is art. Which is not to say that the issues involved are not extremely complex matters with wide-ranging implications, or that the strikers, who formed the first museum-workers union in America, do not have legitimate gripes.

Basically, three issues are involved in the strike by PASTA (Professional and Staff Association) against MOMA:

(1) wages, which are abysmally low, with a minimum weekly salary of $116 before deductions;

(2) participation of staff in decisions made by the Board of Trustees, and representation on its policy-making committees;

(3) the inclusion of curatorial staff in the union.

The strike, which remains at this writing unresolved, goes on because although the museum is willing to negotiate points one and two, it will make no compromise whatsoever on point three. Point three is crucial because if the union can get full curators to join—they are now considered supervisory personnel and hence "management" by MOMA—then PASTA can close the museum. This brings home a crucial point regarding the strikers' bargaining position, and indeed the very reason they are striking. The Museum of Modern Art is run by a mere handful of highly trained people who make policy and cannot be replaced. As long as they are in their offices, the museum will remain open because everybody else *can* be replaced. And the strikers know it. For every secretary with two degrees working for $3,000 to $5,000 less than her counterpart in the business world, there are a hundred ambitious graduate students lined up to grab her job if it ever becomes available. I say "her" because the majority of the strikers are women, some of whom are better educated than the men they work for, which may account for the strikers' bitterness. These people are literally howling mad, and money is only one thing they are mad about. In fact, both sides are willing to negotiate the issue of salaries. What they are not willing to negotiate are issues that are more psychological and political than economic, issues that illustrate major questions, which remain open, concerning art in America: Who owns and controls American culture? Who uses it? Who pays for it?

MOMA pickets: *art lovers?*

The situation at MOMA is complicated because the Board of Trustees, which owns the museum, also pays for and uses the museum. They are cultivated people who love and understand modern art, to the extent that they are going into the hole, out of their own pockets, to pay for it. (The deficit last year was $1.1 million.) They are sympathetic to the demands of museum workers for high salaries, but they are subsidizing the museum, and one has the sense that they think it appropriate that union members do likewise.

The PASTA-MOMA strike has created permutations extremely complicated and peculiar. Item: The trustees and the staff of the museum used to be of the same social class, e.g., Alfred Barr went to Princeton and Dorothy Miller to Smith. This is no longer the case. Current staff members often are offspring of ethnic minorities, the product of the meritocracy.

Unfortunately, the success of the meritocracy in America, made possible by state support of education, has not been paralleled by equivalent progress toward state support of the arts. New York State Council and National Endowment funds are a drop in the bucket in terms of creating the jobs and salaries demanded by the many young people trained for positions in the arts. Example: a young man left the picket line, which was chanting "Shame on Barbara Rose," to confront me. He was a brilliant former student of mine named Chuck Allcroft, lately of Yale, now of the ticket booth and postcard counter of MOMA. The question is, what is this imaginative, competent, trained young man doing selling postcards? The answer is, we have created

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a vast intellectual proletariat, for whom we do not have proper jobs or adequate salaries, with the result that some of them are ready to mutiny when they find that their expectations do not square with reality. For the situation at MOMA allows virtually no one to rise to the level of his own competence because not enough money is available for shows or salaries, and those few who do occupy positions of real authority and responsibility are thoroughly resented for their power. Because of the current economic squeeze on cultural institutions, there is *no* room at the top, and the MOMA strike is about this as much as anything else.

Although time and money are on the side of museum "management," the crucial issue is, in fact, what constitutes labor and what management. Personnel whose class origins are similar to those of the trustees see themselves as management; those whose origins are from middle-class down think of themselves as labor, no matter how many degrees they have. Therefore, the strike itself represents a neat little study of class allegiances of the meritocracy.

The situation is further confused by the claims of both sides to be art lovers. While labor and management are united by love of art, neither is willing to cede sufficient ground to fill MOMA's beloved galleries. The result is that the brilliant exhibition of Miro from the museum collection, assembled by William Rubin, is not being seen by many who cannot bear to face the strikers' flood of abuse being heaped even at mere passers-by. Their behavior is over acquiescence to the infantile role they play with regard to the parental, authoritarian position of management. For when PASTA agreed to return to work if the museum would submit the matter to an independent fact-finding committee, MOMA came back with an arrogant, unequivocal *no*. So we end up with the following: art curators, presumably guardians of high culture, throwing garbage at people trying to enter the museum, and smug trustees, complacent in their economic control of the situation, unwilling to open the matter to any disinterested "third party."

And who's sorry now? I am. I am sorry that students and art lovers whose cultural and economic interests are not confused are not seeing one of the year's most interesting exhibitions, the Miro show.

The PASTA-MOMA dispute is the crystallization of tensions that currently besiege American civilization generally. Until they are resolved, mainly through a specific policy of state support of the arts, there will be no fair solution, and everyone will suffer. ■

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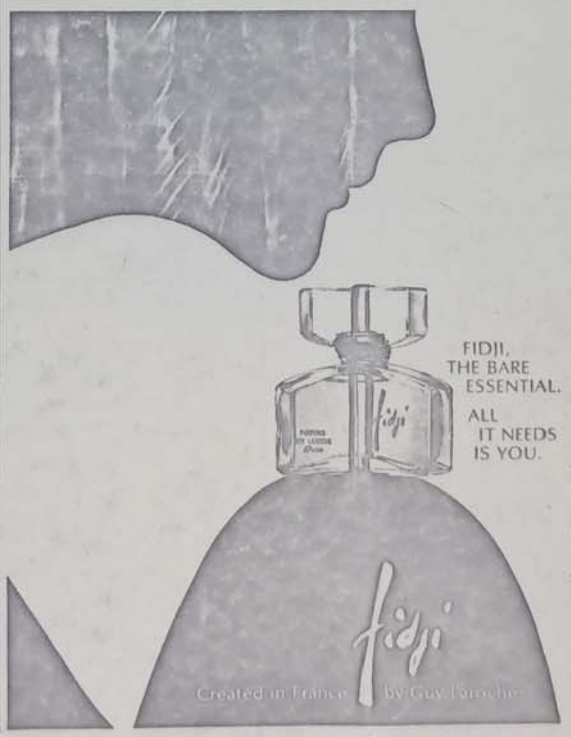

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A Marvelous Mixture--And a One-Man Show

Continued from Page 31

"The fascination lies in the ambiguity of their 'extraordinary' realities, for if one of its definitions is beyond or outside the ordinary, it can also mean more than usually ordinary; the banal is far more mysterious than any of its opposites."

Ellsworth Kelly

IT IS DIFFICULT to imagine an exhibition more strikingly different from "Extraordinary Realities" than the one-man show of Ellsworthy Kelly's work at the Museum of Modern Art. It helps you understand what Doty really means when he talks about the main stream of modern art and how his people stand outside it.

Kelly is in the mainstream. The serenity, grandeur, and fineness of hand in his huge solid color paintings and the elemental simplicity of their shapes and colors all add up to a statement in the grand line of magnificence in art.

The show is accompanied by one of the finest catalogues the Museum of Modern Art has ever issued, written by E.C. Goossen,

who has all kinds of interesting ideas about Kelly, including the idea that the artist's childhood fascination with the colors of birds has something to do with his mastery of color today. Could be. Certain it is that if the popular phrases "color paintings" or "color field painting" have widespread currency and meaning, the work of Ellsworth Kelly is primarily responsible.

One was pleased to see the Museum of Modern Art returning to the publication of brilliantly written, superbly illustrated catalogues with Goossen's book; many of its recent shows have had little more than mimeographed hand lists, thanks to the museum's financial difficulties. But there is a great paradox in this, for when I went to the museum it was being picketed by members of its professional staff on strike, the first strike of museum professionals in American history, if I am not mistaken, and it all seemed very sad.

Nov. 4/1973

S. F. Sunday Examiner & Chronicle

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OCTOBER 21, 1973

Money Crisis Threatens Museum of Modern Art

By DAVID OESTREICHER

JUST IN case you are ever offered the job of director of the Museum of Modern Art, you should know that the position carries some sensational fringe benefits.

First of all, the location is terrific. Midtown Manhattan, just west of Fifth Ave. on 53d St. And you'll get a comfortable office with a nifty fifth floor view through ceiling-high picture windows.

But the real beauty part is that when the matter of office decorations comes up, you will be invited down into the vaults to take your pick of paintings, drawings, photographs and sculptures. The museum has about 32,000 of them, and it is the finest collection in the world.

Now for the bad news. The museum has a recent history of serious labor strife, including strikes and strike threats, and the job isn't all that secure.

The museum has big money problems—so big that, at the worst, it may have to close its doors in the not so distant future or, at the very least, curtail some of its diverse and truly wonderful services and activities.

Richard E. Oldenburg, the current occupant of that fifth floor office, makes no bones about the financial crisis. But the overall impression is one of progress and more innovations from a unique, important institution that is now well into middle age.

The museum is going to kick and struggle its way through hard times and persevere, if Oldenburg has his way.

The money squeeze which led to a strike of its staff members threatens to close Manhattan's famous Museum of Modern Art, or at least to curtail its many activities and facilities, such as the popular sculpture garden where Gaston Lachaise's bronze figure, "Standing Woman," is on view.

Oldenburg the Optomist

There is something about the demeanor of this tall, blond, Swedish-born, 40-year-old Harvard man with a deep, resonant voice that smacks of determination and ultimate success. Despite the money malaise and dark predictions by others that the museum is going under, Oldenburg is an optimist and looks to better days ahead.

Why, one may ask, is an institution whose trustees include multi-millionaires, in a bind? After all, the roster of trustees lists such big names as David and Nelson Rockefeller, John Hay Whitney, Mrs. C. Douglas Dillon, Gustave L. Levy and Mrs. Edsel B. Ford.

The answer is that the museum just isn't structured to depend for survival on the beneficence of a few wealthy people. It is true that large contributions got the museum off the ground 44 years ago and there have been big donations since then.

The museum's endowment has grown to $18.5 million. But that is small potatoes as museums go. The endowment for the Metropolitan Museum of Art, for instance, is $155.4 million. That for the Cleveland Museum of Art is $87.5 million and that for the Boston Museum of Fine Arts is $65.8 million.

More important, the Museum of Modern Art receives no city funds.

"We seek broad support," Oldenburg says. "From government, from large donors, from the public at large and, most importantly these days, from corporations."

The First Director

Much of the museum's success must be credited to Alfred Barr, its first director. Barr, now 71, recognized the giants of modern art in the 1920s before it was widely fashionable to do so. He traveled Europe, and purchased at bargain basement prices the work of Cubists, Futurists, Constructivists and Dadaists.

The museum's vaults and galleries were filled by Barr with the art of Matisse, Picasso, Cezanne, Serat, Van Gogh and Gaugin.

"But it was not a simple orgy of collecting for the sake of collecting," Oldenburg says. "Barr sought a truly representative panorama of modern art with works that would illustrate each phase of a particular artist or school."

The genius of Barr continues to this day in the museum's philosophy. He is an honorary trustee for life and remains the museum's guiding spirit.

With so many priceless treasures now in hand why doesn't the museum sell some off to alleviate the money crisis?

That would be not unlike the homeowner who begins to sell his furniture to meet the mortgage payments. He may eventually reach the point where he is literally chopping up chairs and tables and ripping the shingles off the roof for firewood.

The museum does indeed enter the art marketplace, but only to "trade up" for a particular work that is needed, as Oldenburg puts it, "to fill a gap in the history of modern art."

As for auctions, Oldenburg or one his representatives is rarely—if ever—seen among the bidders at such sales.

"We just don't have the wherewithal," he says, "in this age of inflated prices."

It is a fact of life that the dollar buys less art today than it did in Barr's time of acquisitions, and that many great American and European paintings are leaving the United States in the hands of Japanese and Germans whose yens and deutsche marks now command international respect.

Part of the museum's problems stem from the multi-department concept which Barr fostered.

As for modern art, the museum has in fact two museums—one for the so-called "old masters" (Picasso, Cezanne, etc.) and the other for new people who burst on to the scene in the 1950s—such artists as Andy Warhol, Jackson Pollock and Oldenburg's brother, Claes, who immortalized in oil mundane objects like the deluxe hamburger and the ice cream cone.

Collection of Services

But there is far more. The museum has a collection of architectural, industrial and graphic design, thousands of photographs, movie library that has no equal, a national program of circulating exhibitions and an international program that has sent the museum's treasures to thousands of cities in hundreds of countries.

Locally, the museum sponsors a children's art carnival in Harlem that has touched the lives of thousands of underprivileged youngsters in schools, community centers and headstart groups.

The museum supplies slides, books and other visual arts materials to school teachers planning excursions for their pupils so as to make the "day at the museum" more meaningful and encourage return trips as the children grow into adults.

Some of these services could be curtailed—and may have to be—if the financial situation is not turned around.

"It's a matter of arithmetic," Oldenburg says. The museum had an operating deficit of $462,000 in 1967-68. It doubled the next year, rose to $1.2 million in 1969-70 and has leveled off in recent years to about $1.5 million.

In the cold words of the museum's annual report, "operating deficits were funded by transfers from the endowment and development funds." That means that the museum's foundation is being eroded.

Major emphasis, Oldenburg says, is being placed on getting more corporations to support the museum through long-range donation programs. That avenue has been moderately successful: the Mobil Foundation makes possible the museum's Summergarden, an outdoor exhibition of sculpture. Exxon and Alcoa are among a long list of corporate patrons. More are needed, Oldenburg says.

Goverment, he says, should also play a greater role in museum support.

Through Albany legislation, the New York State Council on the Arts has been kicking in major funds. Last year, the council funneled $210,000 into the museum's bank account and $100,000 of that amount was earmarked for certain salaries and operational costs.

Federal Money Helps

The federal government, through the National Endowment for the Arts, has helped fund specific exhibitions. The Nixon administration, despite criticism for penny-pinching, has done more for the arts than any of its predecessors.

In reappointing Nancy Hanks, the other day, as chairman of the National Council on the Arts, President Nixon pointed with pride to the fact that in her first four years of service she was "able to get a 900 % increase out of Congress" in funds for the arts.

In August, the Museum of Modern Art took a step that it had avoided for three years. The admission fee was increased by 25 cents to $2—the highest for any museum in the nation.

"It was unavoidable," Oldenburg says. "But the increased admission will only partially help to offset the expenses of the museum's functions and services, which average out to more than $5 per visitor."

The fee increase does not apply to children under 16, senior citizens and school groups, and the museum is maintaining its "pay-what-you-wish" day on Wednesdays.

For the future, Oldenburg predicts the time when museums like his will flourish and expand.

"We need to have more cooperation among museums in exchanging their art and expertise," Oldenburg says. "There is too much jealousy these days among curators. Above all, we need to become more receptive and responsive to the will of the public."

Throughout its history, the Museum of Modern Art has been ridiculed, demonstrated against and editorially castigated with more vehemence perhaps than any other American institution. But it has survived, and had far-reaching effects on taste around the world.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Strike, 1973

Museum of Modern Art Archives

Strikers or no, Miro is honored

By Diana Loercher

New York

Joan Miro has become one of New York's most visible artists, with two major shows last year alone at the Guggenheim Museum and the Acquavella Galleries. Now the Museum of Modern Art is getting into the act (not that it ever was out of it, considering its Miro extravaganza in 1959), with an exhibition of 50 works drawn entirely from its collection, future bequests, and promised gifts in honor of Miro's 80th birthday.

Art

BOSTON, MASS.
CHRISTIAN SCIENCE MONITO
(LONDON ED.)
—D. 43,133—
BOSTON METROPOLITAN AREA

OCT 18 197

While there is nothing new about the subject, there was something highly unusual about the opening of this exhibition. Picketing the museum with such signs as "MOMA you outwage us," and chanting to hesitant visitors, "Don't go in, don't go in," some 50 museum employees put a damper on the festivities and, judging by the sparsely populated gallery, cut down attendance.

The strikers belong to the Professional Administrative Staff Association of the Museum of Modern Art, nicknamed PASTA/MOMA, which constitutes the first certified (by the National Labor Relations Board) bargaining unit of museum professionals in the United States.

Test case

Formed in 1971, the unit serves as a collective bargaining agent for all staff members not deemed managerial or represented by any of the museum's other five unions. It represents roughly one third of the museum's 360-member staff.

Estimates vary as to how many of the union members are out on strike, and the most reliable guess is about 100. These include waitresses, bookstore clerks, secretaries, researchers, assistant and associate curators. The strike echoes its 15-day predecessor in 1971, when labor and management could not agree on the terms of renewing their two-year contract.

At stake is more than the future of MOMA but that of other financially troubled museums and art institutions throughout the country which, according to PASTA chairman Joan Rabenau, find themselves in a similar financial squeeze between underpaid employees and an overriding deficit, and look to MOMA as a model.

The union itself sets a major precedent which museums in Minneapolis and San Francisco have already followed. Martha Beck, PASTA press committee officer, tried to explain its significance: "We are the first professional union in a museum. We are trying to raise the professional status of art historians . . . who traditionally have not been concerned with standing up for themselves. The whole profession needs to be upgraded."

Major union demands

The union is making three major demands:

- Wages: a substantial across the board increase and a minimum wage raise from $6,100 to $7,200 per year, based on the cost-of-living index.
- Membership: admission to the bargaining unit of 16 senior titles, such as curator and assistant curator, whom management considers supervisory and therefore ineligible (because they are indispensable to the functioning of the museum).
- Representation: participation in policymaking through the inclusion of one PASTA member on the board of trustees and on seven of its committees.

With regard to wages, PASTA reports, and the museum does not deny, that 28 percent of the union members earn less than $7,000 a year, and 54 percent less than $8,500. Only 7 percent earn more than $12,500, and "salaries of top management in the museum have approximately doubled in the last 10 years, while salaries of the remainder of the staff have increased by less than one third."

In defense of the museum one spokesman stated, "You have to keep in mind that the unit starts with waitresses and book store clerks. Our curators start at $14,500. We don't pay as well as we'd like to, but we're running on a large deficit, $1,500,000."

Miro above conflict

The effect of the strike on museum functioning and attendance is difficult to calculate, because both sides are making the obvious contradictory claims. With regards to the former, the museum insists that there is no chance it will have to close, and admits that "the only serious disruption is the film program" which has been discontinued. But while the galleries remain open and the offices in operation, many departments find themselves losing ground, with all chiefs and no Indians. One can only hope that, in this test between a museum without manpower and strikers without salaries, neither side wins a Pyrrhic victory.

In the meantime the paintings, sculptures, collages, and drawings by Miro, so far removed from such earthly concerns, preside in celestial splendor over the first floor of the museum. The exhibition distills several of Miro's finest works from the 1920's throughout the present, and includes his influential, avant-garde painting of 1925, "The Birth of the World," the world-famous "Hirondelle Amour" of 1933-34, and his provocative totemic sculpture, "Moonbird," of 1966.

Particulary fascinating are the elaborate preparatory studies for three of his distinctively abstract paintings: "Dutch Interior," "Portrait of Mistress Mills in 1750," and "Painting" in 1933, for which he drew his inspiration directly from realistic, literal images: A Dutch still-life, an 18th century English portrait, and a collage of machine illustrations respectively. Combined with the edifying catalogue notes written by the museum's chief curator of painting and sculpture, William Rubin, there juxtapositions provide unique insight into Miro's extraordinary creative process. The exhibition will continue through Dec. 10.

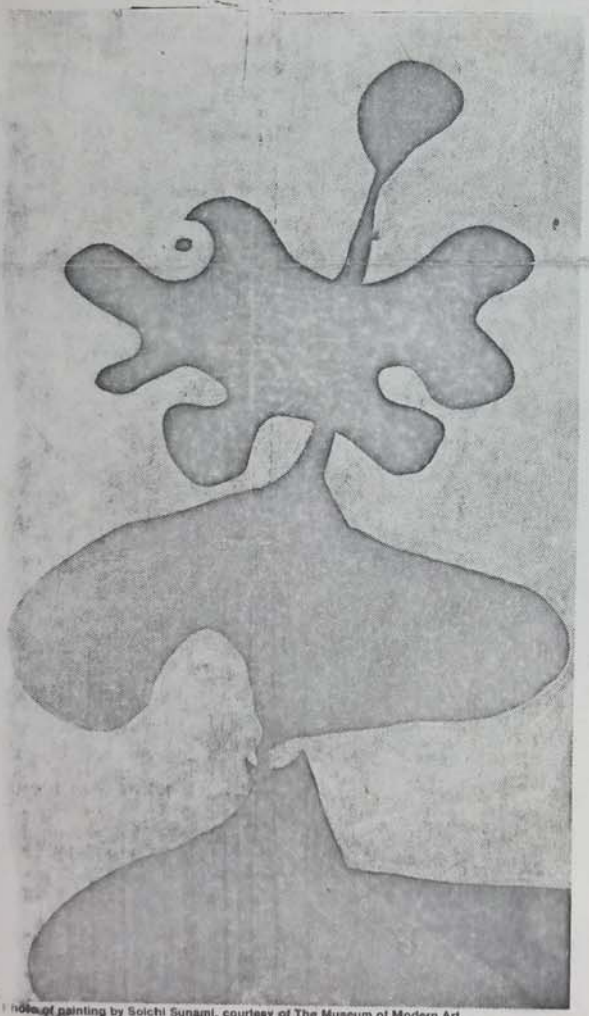

Photo of painting by Soichi Sunami, courtesy of The Museum of Modern Art

'Portrait of A Lady in 1820'

Detail from a 1929 Miro oil-on-canvas

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

11 West 53 Street, New York, N. Y. 10019

Museum of Modern Art Archives

Wednesday, October 17, 1973 VARIETY

MRS. SHAW: PLEASE POST ALONGSIDE YOUR QUOTE IN N.Y POST, 10/16: "WE'RE NOT HURTING."

YOUR CREDIBILITY GAP IS SHOWING!

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PASTA/MOMA

MODERN ART'S PIC SHOWING HURT BY WITHDRAWALS

Marguerite Duras not only did not show for the CineProbe showing of her latest film, "La Femme du Gange" (Woman of the Ganges), at the Museum of Modern Art in Manhattan last week, she pulled the pic and joined the picket line of strikers now marching outside the museum. In addition, she has donated the use of the film for a one-time benefit showing for the striking staffers, to be held at 11:45 p.m. at the First Avenue Screening Room, on Sunday (21).

The event, which will go for $4 admission, also sees theatre owner Ralph Donnelly donating the house and paying for the projectionist. The latter union is also giving the museum headaches with members either refusing to cross the picket line or, in one instance, showing up and finding the equipment "inadequate."

Striking film department members includes just everyone except department chief Willard Van Dyke.

Elia Kazan has protested the showing of his "Streetcar Named Desire" during the MOMA's current Warner Bros. retrospective and Emile de Antonio has added his name to the strike sympathizers. As in the earlier strike, omission of the film program means a tremendous drop in museum attendance as that department is responsible for the heaviest segment of visitors. Strikers have set up headquarters in the nearby Gorham Hotel.

Tom Brandon, film distributor who was scheduled for three lectures — on Oct. 10 and 17 and Nov. 28 — on "A Missing Chapter in American Documentary Film History" — has cancelled the series by mutual agreement. The next in the CineProbe series, with James D. Harris, now looks very uncertain.

Fate of the Warners retro remains uncertain and company chief Frank Wells has been contacted by the strike committee but has not, to date, taken any action. The series is also set for American Film Institute showing (and possibly other museum bookings) so it won't inconvenience the company other than in public relations.

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October 29, 1973

MR. RICHARD OLDENBURG
MUSEUM OF MODERN ART
11 WEST 53RD STREET
NEW YORK, NEW YORK

ON BEHALF OF THE PROFESSIONAL AND ADMINISTRATIVE STAFF ASSOCIATION WE OFFER TO RETURN TO WORK IMMEDIATELY UPON YOUR AGREEMENT TO SUBMIT ALL OUTSTANDING ISSUES BETWEEN US TO A FACT-FINDING PANEL TO BE SELECTED BY MUTUAL AGREEMENT AND EMPOWERED TO MAKE NON-BINDING RECOMMENDATIONS TO THE PARTIES.

I. PHILIP SIPSER
Attorney for PASTA-MOMA
380 Madison Avenue
New York, New York 10017
867-2100

cc: Governor Nelson A. Rockefeller
Mayor John V. Lindsay

given out by Strikers 8/29/73.

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Top Pitchers Meet Head-On • Maury Allen on Back Page

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CITY LATE OVER THE COUNTER

Father of 4 Slain on His Doorstep

By Cy Egan
and Jerry Capeci

A Manhattan law firm employe, the father of four children, was shot to death by three youths shortly before midnight as he returned from work to his home in Brooklyn's East New York section.

Eugene Grieshaber, 41, fell mortally wounded in the doorway of the two-family house at 508 Hemlock St., at Glenmore Av., after ringing the doorbell and calling out to his wife that he had been shot, police said.

The muggers, all described as white, fled with Greishaber's wallet containing an undetermined amount of money, police said.

Detectives said Grieshaber had worked overtime until about 11 p. m. at the law firm of Dewey Ballantine, Busey, Palmer and Wood, at 140 Broadway, near Liberty St., and then apparently boarded a subway for home.

The victim had been employed by the firm for more than 18 years as a copy machine operator, police said.

Detectives could provide no further description of the assailants, who apparently accosted Grieshaber as he was about to ring the doorbell. His wife, Gertrude, answered the door and found him lying on the floor. He was pronounced dead when an ambulance arrived.

Mrs. Anna Roberts, 32, who lives with her husband, William, and two children—Lisa, 8, and William Jr., 6—in the apartment above the Grieshabers, was shocked by the murder.

"I don't understand why he was killed," she said. "He didn't have an enemy in the world. If all they wanted to do was rob him, I'm sure he wouldn't have resisted."

Mrs. Roberts said she and her husband had often discussed with the Grieshabers the idea of moving out of the neigh-

Continued on Page 3

ARABS HIT BACK ON SYRIA FRONT

By the Associated Press

Syrian and Iraqi forces launched a new offensive against Israeli troops in Syria today, the Israeli military command announced. It said tank and artillery battles were also raging on the Egyptian front.

Egyptian President Anwar Sadat, meanwhile, warned Israel today that Arab missiles "are now ready to be launched to the very depths of Israel any minute."

Sadat made the threat in a speech to Egypt's People's Assembly. It was greeted with thunderous ovations.

The Israelis "are facing a war of attrition which we can put up with with greater ease than they can put up with," Sadat said.

"Egyptian missiles called Zafer, which means victorious, can cross the Sinai. These land-to-land missiles are ready now to be launched to the very depths of Israel any minute."

Israel said its ground and air forces were "holding off" the new offensive on the Syrian front. It claimed a Syrian plane and two helicopters were downed by Israeli planes.

In Damascus, people poured into the streets shortly after midnight to celebrate as President Hafez Assad told them in a broadcast that Syria's army had "turned Israel's agression into flight." It was Assad's first speech since the fighting began. He praised the "steadfastness" of the Syrian forces and the Iraqi troops fighting with them.

Israel claimed yesterday that it had shattered the Iraqi force of infantry and tanks that had been sent to Syria, but it appeared from today's report that the earlier claim was premature.

Both Israel and Egypt claimed successful naval attacks against each other last night.

Israel said its missile boats shelled radar stations and other military installations along Egypt's Mediterranean coast both west and east of Cairo, and "accurate hits were observed, especially at radar stations."

Egypt said its navy bombed Israeli positions on the east coast of the Gulf of Suez, inflicting "heavy losses in equipment," as naval units attacked the "principal administrative area of the enemy" in Romani, on the northern Sinai coast, "setting it on fire and inflicting heavy losses."

The Egyptians added that early this morning their naval patrols intercepted an Israeli naval force approaching the Egyptian coast, sank four of the boats and drove the rest off.

"In the central sector of Sinai," an Egyptian communique said, "our forces discovered a 21-tank enemy force advancing last night toward our positions. It was surprised, encircled and completely wiped out by our ground forces."

The Cairo newspaper Al Akhbar reported that Egyptian forces were in control of the starting points of three roads into the Sinai and hinted at a thrust toward three key passes leading into the desert region.

One of the roads runs along the coast to the Gaza Strip, another to the Abu Geila junction and the third from the southern end of the Suez Canal to the Mitla Pass, the paper said.

The Tel Aviv military

Continued on Page

Post Photo by Terence McCarten

MUSEUM'S BLUE PERIOD: Pickets use reproductions adapted to dramatize their message as they parade outside the Museum of Modern Art. Leading the line are Joan Rabenau (right), chairman of the striking union, and Susan Bertram, head of its negotiating committee. Story on Page 28.

Museum of Modern Art Archives

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The Museum of Modern Art Archives, NY	Collection: APF	Series.Folder: Strike, 1973

NEW YORK POST, TUESDAY, OCTOBER 16, 1973 7S

It's the Bottom Line in a Pay Protest

By JANE PERLEZ

There were several prints of Picasso's "Boy Leading the Horse," stuck on cardboard and strung around the neck of strikers parading outside the Museum of Modern Art on E. 53d St. The boy had a sign scrawled across the lower part of his torso. It reads: "We're Down to the Bare Minimum."

The museum's 135 professional and administrative employes who walked out a week ago begin a new round of negotiations today. They feel they are down to the bare minimum in dollars.

More than 40 earn less than $7000 a year. Many earn the minimum $6100. Some of them, like the 26-year-old chairman of the union negotiating team, Susan Bertram, earn $9750.

A senior program assistant responsible for exhibitions sent to South America, Miss Bertram says her salary jumped $3000 in the last year. She credits the rise to the formation of the Professional and Administrative Staff Assn., the first union of professional museum staff in the country.

Some Questions

"Eighty per cent of the negotiating unit are women, 75 per cent of the staff are women but 75 per cent of the management are men," says the vigorous, lanky blond. "Why," she asked, "do the salaries of the 40 management staff total more than $1 million, and the total for the 170 people in the bargaining unit only $1.2 million?"

Inside the man doors, film department director Willard Van Dyke, a gray-haired man with a striped bow tie and gray flannel suit, was answering questions at the information desk. Film screenings stopped last week after the projectionists refused to cross the picket line.

"If they stuck to the questions of wages I could listen with more equanimity," he said, looking at the strikers on the sidewalk. "But there's an attempt to take over some of the prerogatives of the management."

And that, according to the museum's labor counsel, Robert Batterman, is the key to the talks. The unon wants 16 people in supervisory positions — curators and assistant curators included — given union status. "We've discussed this at great length," Batterman said last night. "But we're at an impasse on it."

Today's meeting with state mediator Solomon Kreitman is the first since the strike began last week. The museum has offered a 5½ per cent across-the-board increase over two years.

The union wants a rise in the minimum from $6100 to $7200. As well, it has asked for a nine per cent increase on all salaries for the first year. And it wants a representative on the board of trustees.

Elizabeth Shaw, director for public information, sat in her fifth floor office yesterday afternoon with the chants of the youthful picketers drifting through the windows.

'It's Very Difficult'

"We all know that museum work is not paid as well as any institution that makes money," she said. "This museum has a tiny endowment and it's very difficult. I think we'd like to do better in times of inflation."

How long can the museum tolerate the strike? "We're not hurting," she said.

But some vocal pickets were confident. "Attendance is down 50 per cent. Book sales are right down," said Distributive Workers of America, looked over the picket line and said his 30,000 members were prepared to back the strike. Already, he said, food for the restaurant was not being delivered and garbage not being collected.

Algerian Leader's Kremlin Talks

MOSCOW (AP)—Algerian President Houari Boumedienne left the Soviet capital yesterday after secret talks with Kremlin leaders on the Middle East war, reliable sources reported.

Boumedienne, whose government was urged last week by Soviet Communist party leader Leonid Brezhnev to help Egypt and Syria in their battle against Israel, arrived here Sunday and left for home via Belgrade, the sources said.

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	APF	Strike, 1973

deadline.

Gov. Marvin Mandel has estimated that Maryland could lose $20 million.

Museum Strike: Picket Trustee

Museum of Modern Art Archives

Striking employes of the Museum of Modern Art said today they would begin picketing in front of the homes of museum trustees to call attention to their more than four-month-old contract dispute.

About eight demonstrators marched this morning in front of the Beekman Pl. residence of Mrs. John D. Rockefeller 3d, president of the board of trustees, a spokeswoman for the Museum of Modern Art Staff Assn. said.

Picket lines will be set up at the homes of other trustees in the future, she said.

The strike of the museum workers began Oct. 9. They have been without a contract since July 1, the spokesman said.

She said that two weeks ago, the union offered to go back to work and submit the dispute to a fact-finding panel, but museum officials refused.

The strikers want a minimum wage of $7200. The current minimum is $6100, she said.

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Museum of Modern Art Archives

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About New York

Art for Arbiters' Sake

By JOHN CORRY

Once it was a world of great purity and light, uplifting us all simply because it was there. Then there was the affair of the Euphronios krater, with its suggestions of grave robbing, smuggling and mysterious men in distant places, and then there were the secret sales, or, as the Metropolitan Museum of Art sometimes called it, its deaccessioning.

A little later, there was the fuss at the Brooklyn Museum. Some of the people there admired the director, and some of them despised him, and between the two groups of people there was a civil war. This was about the time that the people at the Museum of Modern Art were out on strike and saying that the director there was trying to starve them to death.

Simultaneously, there was the matter of the Afo-A-Kom. It was from the West African kingdom of Kom in Cameroon, and it was on sale at an East Side gallery. Unfortunately, it had been stolen from Kom some time before, although this, as it turned out, was not highly unusual. People who know about these things say it happens all the time.

•

The world where all these things have happened is a small world, made up at the top of a few hundred people who all know one another and who all drift freely across international lines. They are the guardians of our taste, and until this last year or so they always lived far from the rest of us. Now, however, they turn up in odd places. Yesterday, for example, they had their lawyers in Surrogate's Court.

The issue this time was the estate of Mark Rothko, the great abstract expressionist, who committed suicide in 1970. A year after that, the executor of the will of Rothko's wife, who died six months after her husband, brought suit against Rothko's executors. He said that they were cheating Rothko's estate, and that the Marlborough Gallery was in on it, too.

When the trial opened yesterday, there had already been 7,000 pages of testimony taken, with more than 500 exhibits. There were also seven sets of lawyers, and for the time being Mark Rothko belongs to them.

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The lawyers filed into Surrogate's Court in pairs and in trios. They sat at a long table under the court's marvelously ornate gilt ceiling, with its three great chandeliers, and talked among themselves and pondered. On the empty chair where Surrogate Judge Millard L. Midonick would sit it said, "In God We Trust." He was apparently the only one.

At 10:30 A.M., a court attendant rapped his fingers against the door to Judge Midonick's chambers and said, "His Honor, the surrogate." All the lawyers rose from behind the table, and Judge Midonick walked to the bench and said, "Good morning."

All the lawyers said good morning, too. There were 19 of them.

"At long last we come to trial," Judge Midonick said. Then he said that there had been hundrds of lawyers involved in the case so far and that as far as he knew he had no close connections with any of them.

"I have no ties either by marriage or by blood," he said. The 19 lawyers looked solemn.

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Fifteen minutes after the trial opened, Rothko's name was mentioned for the first time.

"We do want to establish that Mark Rothko is one of the great painters of the 20th century," a lawyer said.

"I don't think that's an issue," Judge Midonick said.

"They have denied it," the lawyer said.

Then David W. Peck was on his feet. He is a distinguished lawyer, a former appellate justice, who is cut along the lines of Archibald Cox. For long minutes he had been sitting with his hands under his chin, lips pursed, whistling silently.

"He was a prominent and well-regarded painter, at least by some people," he said. Mr. Peck represents the Marlborough Gallery. He said it woud be foolish to discuss Rothko's mertis as an artist. The question, he said, was how much were is paintings worth?

Judge Midonick, meanwhile, was looking up at the ceiling. Two lawyers were on their feet arguing about who should be called as a witness, and other lawyers were creaking in their green leather chairs.

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"I have two different lawyers who disagree who their first witnesses should be," Judge Midonick said. He was looking unhappy.

Mr. Peck stood up and wagged his finger.

"This first witness my friends intend to call," he said, nodding toward the other lawyers, "it's a major witness. I'm not prepared to cross-examine him."

In the end, it was decided that experts would be called and that the experts would establish whether or not Rothko was a great painter. He was, of course, but that is beside the point. The case involving Mark Rothko's paintings has nothing to do with art at all. It has to do with money and power in a very small world, and that is what so much of the art world has been about all along.

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Museum of Modern Art Archives

DNT 8-28-96

Engineers Ratify Modern Art Pact

Members of Local 30 of the International Union of Operating Engineers employed at the Museum of Modern Art ratified a new two-year contract yesterday, averting the possibility of a stoppage that might have forced the museum to shut down.

Charles Flynn, business agent for the local which represents 28 engineers, electricians, "preparators" who prepare paintings for hanging, and those who hang them, said that the agreement provided for a 7.5 per cent pay increase in the first year and another 7.5 per cent in the second year, plus some special cash bonuses. Pay rates now, he said, ranged from $165 to $338 a week.

The settlement also provided for improvements in welfare benefits, pay differentials, vacations and title changes, he said.

William Glinsman of the State Mediation Board served as a mediator in the dispute, which was settled Monday night. The ratification was completed yesterday.

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Museum of Modern Art Archives

Modern Museum Goes Into Critical Talks With Staff

By McCANDLISH PHILLIPS

The Museum of Modern Art and its union of professional and administrative workers appear to be heading for a critical phase in contract talks next week.

The contract the museum had with its staff union, the first of its kind to be organized in the United States, expired last June 30. After direct negotiations failed to bring the two sides together, a state mediator was called in last week.

The union is asking for "substantial" pay increases, for a minimum salary of $7,200 and for full curators to be admitted to union membership. It also wants a voice in museum policy, chiefly in the form of a staff member on the board of trustees.

The museum has offered an across-the-board pay increase of about 5½ per cent.

Yesterday, after the two sides had met in mediation for the second time, Susan Bertram, chairman of the union negotiating team, emerged from the three-hour session and said:

"Our impression is that they are doing everything they can to provoke a confrontation. We are very, very depressed."

Solomon Kreitman of the State Mediation Board, the man in the middle, said:

"At the moment, it's a little hard to assess the situation. The parties are far apart."

He said the Jewish New Year observance precluded another session this week but that he would be in touch with both sides while waiting for a third meeting, scheduled for next Tuesday.

The museum refused comment on all issues on the table.

$1,100 Increase in Minimum

Before yesterday's meeting, Susan Bertram said: "We are making every effort to settle without a strike. We are not looking forward to a confrontation, but we're prepared for one if we're forced to it. When we're put in the position of being basically offered nothing on the money issues, and nothing on the nonmoney issues, we are being forced to the point."

She said a union meeting had been called for Monday, at which the members would consider a strike vote. The sides met 11 times in direct negotiations before going into mediation.

The union struck the museum for 15 days in late summer, 1971, but exhibitions remained opened, and attendance was not noticeably affected. The union represents some 170 professional, administrative, curatorial and clerical employes, and many behind-the-scenes functions were cut off.

The $7,200 salary minimum the union wants is up from the $6,100 figure it won in the last contract. Bookstore clerks earn the minimum wage.

The union rejects the management's offer of roughly 5½ per cent as insufficient, without specifying how much it would settle for.

The union — Local 1, Museum Division, of the Distributive Workers of America—now negotiates for positions up to associate curator, at the $16,000 salary level.

The union is demanding that full curators be admitted to its rolls, but the museum regards them as management personnel.

"On policy participating, they've given us a no," Susan Bertram said. "We're not asking for any kind of veto. We're just asking to be heard on the board. We want one elected staff member on the board of trustees — that's one in 40 people. We also want one staff member on each of seven committees."

"We used to have staff members on the board years ago," a source at the museum remarked. "That policy was phased out maybe 10 years ago. The staff can always contribute their ideas through museum channels, and we needed those seats for outside people."

Film: If in Doubt, Punt

Jim Brown Runs Same Old Play in 'Slams'

"I can always take care of myself," Jim Brown assures his mother just before starting a stretch in "The Slams" for heisting $1.5-million, which everyone, including "the syndicate," in that titular California prison wants.

There's no need to worry, mama. Our black, tough hero has been successfully taking on all comers as a top fullback and in 15 muscular movies before this one smashed into the Cinerama and R.K.O. 86th Street yesterday. And the results are about as unusual as a television rerun of a hard-fought football game.

The now all too familiar clashes involving black and white machismo are here, including explicit, colloquial dialogue, fights between cons, bloodshed and a prison break as Mr. Brown keeps the whereabouts of the loot secret from Frank de Kova (the incarcerated mob boss), Roland Harris (the black prison guard captain), the black and white inmates and even the warden.

Mr. Brown is his normal stoic but rough self as he finally escapes to that Caribbean sanctuary with the loot and his girl, Judy Pace.

"While they're making it," he remarks smugly, "we're taking it." But "The Slams" doesn't give the viewer much more than gory, explosive action.

A. H. WEILER

The Cast

THE SLAMS, directed by Jonathan Kaplan; written by Richard L. Adams; director of photography, Andrew Davis; editor, Morton Tubor; art director, Jack Fisk; music, Luther Henderson; sound, Bill Kaplan; wardrobe, Jodie Tillen; produced by Gene Corman; a Penelope Productions, Inc., picture; released by Metro-Goldwyn-Mayer. At the Cinerama, Broadway at 47th Street, and the R.K.O. 86th Street Twin No. 2 Theaters. Running time: 91 minutes. Rated R.

Curtis Hook	Jim Brown
Iris Daniel	Judy Pace
Stambell	Roland "Bob" Harris
Jackson Barney	Paul E. Harris
Capiello	Frank de Kova
Glover	Ted Cassidy
Macay	Frenchie Gulton
Serseant Flood	John Dennis

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Museum of Modern Art Archives

PASTA-MOMA Strikes Again

Déja vu: PASTA-MOMA strike, as it was two years ago.

Once again, as they did two years ago, the members of the Professional and Administrative Staff Association (PASTA) of the Museum of Modern Art have taken to the picket lines, and the issue, as usual, is money.

But also at issue this year, and perhaps the chief stumbling block in settling the strike, is the union's insistence that "certain senior titles," including curator, associate registrar, assistant to director, chief accountant and warehouse manager, be made eligible for union membership.

Management wants to keep these titles as "supervisory positions."

"We need a strong second line, so if the union goes on strike, someone is here to work," explained a spokeswoman for the museum.

PASTA, which is the collective bargaining agent for all MOMA staff members who are not managerial, is also asking for an across-the-board raise in salaries, increasing the present $6,100 minimum to $7,200. The union also wants representation on the museum's board of trustees.

The strike, which began Oct. 9, was expected to be a long one. At the end of last month, the museum rejected a union offer to go back to work if the issues were submitted to a fact-finding panel whose recommendations would not be binding. Both sides appeared to be far apart.

Filmmaker Focuses on Museums

By ROSALYND C. FRIEDMAN

Emile de Antonio wants artists on the boards of directors of museums. An expert on power, he talks into the tape recorder to me and to himself.

Filmmaker of *Painters Painting, Millhouse, In the Year of the Pig, Rush to Judgement* and *Point of Order*, he deals with politics in the American experience. He calls his work, "demythologizing," and was the first to make a documentary "without some narrator's voice telling you what's happening."

"I'm very much an American," he says. "Somebody asked me after all these films, don't I see anything good in America. I think American art is good. I like American art.

"They should damn well have huge shows of blacks' and women's work, though as a group I don't think either yet equals the male white painters of my generation — Stella, Olitski — but something wonderful happens to a person to see his work up.

"Museums should have artists on the boards of directors," he says. "The museum can't exist without artists. They should have guards and administrators and curators on those boards, too.

"Museums were created by the upper bourgeoisie because they were tremendous tax shelters, and tremendous gratifiers of ego — you know, the Billy Sol Estes collection of sun paintings — and for a third reason: the extension of power.

"I would suggest that, of, let's say, 20 people on the board of the Modern, if you insisted that five were artists, and five were people who work in the museum, the museum would simply behave differently toward the society than it does with capitalists running it."

D supports PASTA, the Professional and Administrative Staff Association of the Museum of Modern Art, in its strike for a management voice and salary raises.

"With what they spend on black tie openings," says D, "you could probably pay a few salaries.

"There is no artist in America who doesn't want to be hung in the MOMA if the truth is laid bare. The museum should stand, but its internal organization be redone.

"There should be more women curators. The atmosphere of the museum should be politicized. Artists must politicize. A German artist had a work in the Guggenheim which listed the major American corporations. The work was thrown out. You can't attack the corporations."

De Antonio and I are in a taxi. "What none of these people want to face," he says, "is that art is cruel. 99,000 out of 100,000 don't make it. The ones who join in groups often are the ones who don't do any art, and as soon as any of them got with a good gallery, they'd be happy. Or if they get money, they stop talking.

"I used to play poker with Brodsky," he says, "analyst of De Kooning, Franz Kline, etc. He made his patients give him paintings out of gratitude, and then he'd win a fortune off them playing poker."

"Why did they play if they always lost?" I ask.

"Artists make so much money they don't care."

D tells of a scene from his Vietnam film that he found in an old French newsreel. Three colonialists in white suits ride to a cafe in a rickshaw, then get out and kick the driver into the street. "It's clear," he says, "that it's our business culture, not just those Watergate crooks in Washington, who are interested in planning for the profit of only a few, so our cities, our centers of civilization, become unlivable. "A man like Thomas Hoving should be fired."

"What does Hoving represent?"

"He's arrogant and contemptuous and uses the Metropolitan Museum to advance his personal career. He may be a scholar in the medieval field, he once ran the cloisters, but the museum's geared to a middle class not even living in the cities. Now it's expanding into the park. That decision should be made by the people, not a Thomas Hoving."

"How will museums get money if they stop courting the rich?"

"From the city and state. Museums have a valid function, more so than the private theater, to impart the idea of quality, of what has mattered to the greatest number of people — not just to create audiences.

"When this article is done, I won't have any friends," says D.

"Funny, I feel that way, too,"

art briefs

ARTIST WINS TAX FIGHT

Artist John E. Harris appears to have won his battle agai business inventory tax on the paintings in his studio (ART W ERS NEWS, September 1973).

The Tax Appeals Board in Ellsworth, Maine, where Harr his studio, decided after a hearing that the paintings could nc taxed. The city assessor can appeal the decision.

If the paintings had been taxed, it would have been the fi time in the United States that an artist was successfully taxed fc his unsold work.

"Financially, it was a small tax," Harris wrote to the ART WORKERS NEWS, "but the assessor had corresponded with the state and had stated that other towns would follow suit. It was for this reason that I fought the tax — a matter of principle for any artist in Maine."

MUSEUMS DISCUSS ART SALES

Museum officials from around New York State, speaking last month at a conference in New York City, defended the deaccessioning policies of their institutions and said that their operations would be seriously hampered by further restrictions, such as those agreed to by the Metropolitan Museum of Art.

The conference was called by State Attorney General Louis J. Lefkowitz, whose office helped create the new disposition procedures for the Metropolitan Museum after its well-publicized deaccessioning controversy.

William Rubin, chief curator of painting and sculpture at the Museum of Modern Art, and Stephen E. Weil, administrator of the Whitney Museum of American Art, both said that the provisions for public disclosure and prior notice of sales agreed to by the Metropolitan Museum would prevent them from getting the best possible deals in the art marketplace.

An observer from the Metropolitan Museum was said to have attended, but did not choose to speak.

The attorney general, after the meeting, said he favored self-regulation by museums, and he did not foresee any further restrictions.

LAST LOOK AT "BLUE POLES"

Jackson Pollock's "Blue Poles," sold recently by a New York collector to the Australian National Gallery, will be shown through Jan. 9 at the National Gallery of Art in Washington, D.C.

The painting will be part of an exhibition called "American Art at Mid-Century," the first exhibition of modern painting and sculpture organized by the National Gallery.

Ben Heller, a businessman, sold "Blue Poles" for a record $2 million last September.

NEA BACKS THE DISABLED

The National Council on the Arts recently adopted a resolution urging that cultural facilities and activities be made accessible to the physically disabled.

The council, which is the advisory group to the National Endowment for the Arts, requested NEA to include the needs of the disabled in its planning and review of proposals and grants.

As a result of the council's action, NEA's Museum Program guidelines for the 1975 fiscal year have been revised to include provisions for matching grants to survey the changes needed to make museum buildings more accessible to the disabled.

Museums can apply for these federal matching funds under the Visiting Specialist Program.

George H. Forsyth and Kurt Weitzmann

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(Strike) (MoMA Files)

MOMA LIBRARY ARCHIVES PAMPHLET FILE

LIBRARY Museum of Modern Art

Long Strike Expected At Modern Museum

By McCANDLISH PHILLIPS

The Museum of Modern Art was struck yesterday by its union of professional and administrative workers, who set up round-the-clock picket lines outside the entrances and at a truck-delivery platform.

The museum remained open and officials said they could keep it so indefinitely in the face of a strike by a union representing about one-third of its total work force of 360. They also said that 57 of the workers represented by the union had reported for work.

Some truck drivers refused to make deliveries to a West 54th Street receiving platform, a block north of the museum's main entrance, at 11 West 53d Street.

A late-afternoon film program was canceled because its featured artist, Marguerite Duras, the French novelist and screen wirter, expressed with zest her "solidarity" with the strikers. Instead of going inside, she joined the picket line.

The members of Local 1, Museum Division of the Distributive Workers of America —the first union of professionals to be formed in a privately funded American museum—walked out after the management had refused to meet demands on wages and increased union membership eligibility. They had struck for 15 days in 1971.

Richard E. Oldenburg, the museum director, said he was "not sanguine about an early settlement, and both sides talked in terms of the possibility of a long strike.

The first day of the strike coincided with the opening of a major exhibition, "Homage to Miró," which had been fully installed before mediation efforts failed to avert the walkout.

The two sides remained far apart on key issues. On one question, that of adding certain upper-level job categories to the union rolls, they were no closer when talks broke down early yesterday than they had been at the start of negotiations in early July.

Guests invited to a cocktail party as the official opening of the big Miro show last night crossed a line of pickets partly made up of museum people who had also been invited. The workers made it clear from the outset that they were not going to conduct the artistic phases of their strike in any plebeian fashion.

Earlier in the day, many of them marched carrying reproductions of classic works of modern art that they had spiced with cartoon captions.

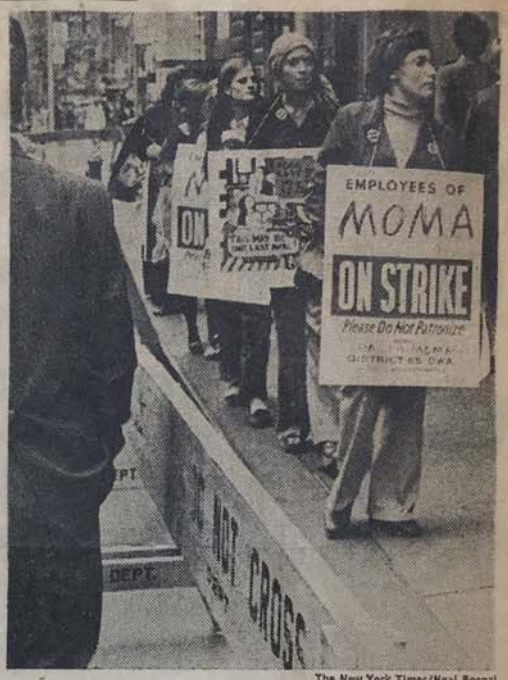
Thus, one striker's sign was a combination of a nude painting and the complaint, "We're Down to the Bare Minimum."

This was a reference to the museum's minimum yearly wage of $6,100—about $117.50 a week before taxes —that the union won in its previous contract and now wants raised to $7,200. The museum has offered $6,400.

Basic salaries run from $6,100 for a clerk-typist to $14,500 for an associate curator. The union says 51 full-time employes are now earning less than $7,000 a year.

The management had settled with its other unions for pay increases of about 5½ per cent and it offered the same amount to Local 1 in each year of a two-year contract. The union has asked a raise closer to 9 per cent in a one-year contract.

The striking local represents associate and assistant curators, curatorial assistants, information-desk attendants, researchers, secretaries, clerk typists, bookstore clerks, cataloguers, film bookers, conservators, waitresses and one bartender.



The New York Times/Neal Boenzi

Strikers picketing the Museum of Modern Art yesterday

The union has insisted that certain other titles—curator, associate registrar, assistant to director, chief accountant, warehouse manager among them—be made eligible for union membership, a demand involving 16 people.

The management says that allowing them to join the union is unthinkable because they are supervisory workers essential to management and that a divided loyalty would jeopardize the integrity of staff command at critical times.

"There is no question in my mind that this is the key sticking point," Mr. Oldenburg said yesterday, "I see very little prospect of an early resolution."

The director said that annual negotiations with the union drained far too much energy and time from regular functions. "If we were talking about a one-year contract, we'd be back in this same situation in less than nine months," he said. The union's previous contract expired June 30.

Mr. Oldenburg also expressed confidence that some of the workers would trickle back to work in the days ahead. The local represents 163 museum employes in an open shop in which some have not joinedt he union. But the museum's estimate, about 105 workers did not report yesterday.

"It's a marvelous place to work and we all love it very much. That's why we're doing this," said one of the pickets, Martha Beck, a curatorial assistant for drawings. She explained that by strengthening the museum's professionals, the union would ultimately also strengthen the museum.

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Behind the MOMA strike:

activism,
'schizophrenic' unionism,
the scramble for funds

BY A.H. RASKIN

By the conventional measuring rods of labor-management warfare, the recent seven-week strike of professional and administrative employees at the Museum of Modern Art was a defeat for the union. Yet it may well be recorded in cultural history as the first serious reaching out by the junior staff of an art museum for a more assertive role in curatorial policy and in defining relations between the institution and the community.

For reasons that have much more to do with the ferment in society and with the shifting base of financial support for all the arts than they do with the asserted villany of museum management, an expanded movement toward collective expression by young professionals in the museums is as inevitable as was student pressure for a larger voice in campus governance in the mid-1960s. It is the same kind of pressure currently being exerted by new militant elements in the blue-collar work force for direct involvement in efforts to make jobs less dull and frustrating.

What remains uncertain in the wake of the MOMA strike is not whether professional organizations in museums will become more widespread—for it seems to be a definite trend—but whether its results will prove less evanescent than were those of the college revolt. The new instrumentalities established at many universities to give undergraduates access to the policy-making process flickered out in a year or two because the students lacked both creative ideas and sustained interest.

Equal uncertainty surrounds other crucial aspects of the trend toward unionization, especially the all-important question of whether it develops along distinctively new lines or proceeds on the industrial model—the form it has taken at MOMA with art professionals a minority in a larger unit of clerks, secretaries, waitresses and other museum employees.

That model leads to affiliation with the outside labor movement and sharpens the difficulties inherent in trying to prevent curatorial and other professional concerns from being submerged by the normal union ambitions of pushing up wages and safeguarding job security. It also heightens the need to consider the appropriateness of strikes in the museum setting and to explore the practicality of special third party mechanisms to settle controversies without exercise of coercive power by either side.

How these structural uncertainties are resolved—not only in form but in regard to their potential for benefit or harm—will depend at least as much on the attitude of museum trustees and directors as on the approach of their staffs. It is no trick to establish an adversary relationship between management and unions, whatever the nature of the enterprise; both sides in the museums will need to display a lot of ingenuity in order to substitute cooperation for conflict as they cope with the burgeoning discontent among junior professionals (and a good many senior ones as well).

The residue of bitterness left by the MOMA strike among both unionists and directorate, coupled with the apprehension the MOMA experience has stirred among the heads of other museums, dims the prospect of such a cooperative approach, but does not erase its desirability, or perhaps its essentiality. The strike and its antecedents represent a good jumping off point for any assessment of the complex factors that will shape the future of unionism in museums generally.

When the Museum of Modern Art was founded 45 years ago, it constituted an adventurous experiment in taste-making, a highly successful endeavor by a small group of sponsors who combined imagination with wealth, civic power and social prominence to build popular acceptance of new modes of artistic expression, much of it then regarded as worthless, outrageous or just plain disgusting. Over the years the museum has achieved critical acclaim, scholarly distinction, mass attendance size and chic, but it rarely excites comment these days for either unpredictability or daring in its exhibitions or acquisitions.

The boldness of MOMA's early activities did not stand in the way of development of a seigniorial relationship between its staff and the trustees, especially since so much of the financial support came from a few families, notably the Rockefellers, the Whitneys, the Rhoes, the Paleys, the Warburgs and the Lewisohns. Until the retirement of René d'Harnoncourt in 1968 after nearly two decades as director, the stability of administrative leadership and the relative smallness of the staff had contributed further to an internal atmosphere more regal than revolutionary. Cliques, not caucuses, were the rule. Staff members might not get much pay, but they did get an annual invitation to visit the Rockefeller estate at Pocantico Hills.

In the last few years much of that "in" feeling has vanished for the junior staff. After d'Harnoncourt, directors there revolved in and out of office so fast that even today many on the staff take with some skepticism the emphatic assurances of the trustees that Richard E. Oldenburg, who has now held the top spot for two full years, is really there to stay. The uneasiness created by the ejector seat in the director's office was reinforced four years ago by disclosure that the museum had a projected deficit of $1.8 million and an accompanying order by the trustees for heavy staff cuts as an economy measure.

With salaries low and jobs in jeopardy, a group of younger employees took the initiative in forming the Professional and Administrative Staff Association of the Museum of Modern Art in the fall of 1970. Its acronym, PASTA MOMA, sounded like a menu entry in a pizzeria, and its initial approach to collective bargaining was decidedly unorthodox by normal union standards. In an effort to evolve a nonadversary format for negotiations, the group set up study panels to draw up working papers on salaries and benefits for the various classifications of professional and administrative workers in the

A. H. Raskin is assistant editor of the editorial page of the New York Times.

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Members of the Professional and Administrative Staff Association picketing the Museum of Modern Art in October 1973. Photo: Leonardo Le Grand.

museum. The aim was to avoid any formal union structure, but the initiators of the study plan were so let down by the response of Oldenburg's immediate predecessor, John Hightower, that they decided to go the union route by applying to the National Labor Relations Board for certification as an independent staff association.

However, when the museum insisted that many of the titles the association wanted in the bargaining unit should be kept out on the ground that they were supervisory, PASTA decided to shop around for outside help instead of getting mired down in lengthy litigation before the N.L.R.B. After canvassing the House of Labor for a home, it signed up with the Distributive Workers of America, a militant independent, which created a Museum division and chartered PASTA as Local 1.

The MOMA workers found the distributive union attractive not only because it guaranteed them a large measure of autonomy but also because its political positions are generally anti-Establishment; it stands well to the left of George Meany and the A.F.L.-C.I.O. hierarchy, and the great bulk of its members are blacks and Puerto Ricans employed in warehouses and factories. "The PASTA members, mostly white, mostly women and mostly holders of college degrees, have a great need to feel proletarian in their affiliations and commitments," says one matchmaker involved in the marriage with the distributive union. "They shrivel up inside when you call them elitists."

The first fruit of the alliance was quick agreement by MOMA to an election, which PASTA won; this entitled it to represent almost all clerical and professional employees up to the level of associate and assistant curators. In August, 1971, came the fledgling group's first strike, a two-week walkout in a vain attempt to cancel the scheduled layoffs. However, the staff did get a 7½ per cent pay increase and a boost in the minimum hiring rate from $4,770 a year to $5,750. More important in PASTA's scheme of things was inclusion in the contract of clauses entitling it to representation on search committees for new department heads or a museum director, and giving it a somewhat qualified right to inform the board of trustees or its committees how the union feels about policies under consideration. PASTA hailed the settlement as a "tremendous breakthrough" in museum labor relations and Hightower, unaware of his own imminent forced departure, predicted that many of its provisions might well become "benchmarks for the entire museum profession."

Before PASTA got to the negotiating table for its 1973 contract talks, the museum had established a wage pattern with the four old-line unions representing its guards, movie projectionists, kitchen workers and mechanical crafts. PASTA was not content with that pattern, but once again issues of voice and power in shaping museum policy ranked much higher than money on its priority list. It sought the right to representation on the MOMA board and on the key trustee committees, as well as on the top-level internal planning committee made up of Oldenburg and the department heads. The union's other key demand called for expansion of the bargaining unit so that it could negotiate for full curators and departmental seconds-in-command, a group that management considered essential to effective supervision.

Seven weeks of mounting acrimony on the picket line brought no gain on either of these non-monetary issues. A warehouse manager who no longer had any staff to manage was added to the bargaining unit, but all the other disputed titles were kept out, and the union got nowhere on direct board

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representation. However, the procedural restrictions that had limited its right to appear before the board were eliminated, and it got assurance of "reasonable advance notice" of items scheduled for discussion by the trustees or their committees.

Ironically, in the light of its own value scale, most of what the union did gain took the form of a bigger money package—an improvement purchased at the cost of roughly $150,000 in lost wages by the 100 strikers. The minimum hiring rate, on which PASTA has focused its primary economic emphasis, rose to $6,000 a year, an increase of only $250. That left it $1,500 below the pay floor for wielders of mops and emptiers of bed pans in New York's hospitals. Most of the minimums for specific job titles stayed where they were (the top is $16,000 for associate curators), but everybody in the unit got an immediate pay raise of 11 percent, with half of it retroactive to last July 1.

As for the museum, it has not yet completed calculation of the strike's impact on its anticipated deficit of $1.1-million. Its payroll savings were $20,000 a week while the PASTA members were on the street and it never had any trouble keeping its doors open, partly because 60 of the union's own members did not join the walkout and even more because all the other unionized employees, except MOMA's three projectionists, crossed the picket lines. Paid attendance dropped by 15 per cent, but a few of those who did come were so incensed at the strike that they made contributions to the museum at the same time that they bought their tickets. On the red side of the balance sheet, there is the possibility that the museum will have to reopen the contracts with its other unions and pass along to their 190 members wage increases in line with the PASTA settlement.

The MOMA trustees and directorate emerged from the conflict more convinced than before that the union had painted a malicious caricature of the museum's true state with its charges of a staff excluded from effective participation in policy formulation and of a domineering board made up of aging plutocrats insensitive to the exigencies of social and artistic change.

"This has never been a situation of evil fat cats arrayed against a socially concerned staff," says Oldenburg. "Our trustees are less dictatorial than those at any other institution, and I have always tried to make myself accessible to the staff and its ideas almost to the point of madness. Our programs are the expression of judgments and priorities determined by departmental staff committees that involve not only all our professionals but many of the clerical staff. Almost never is there any veto or other interference in curatorial matters by the trustees. The place where confusion arises is when you try to mix unionism and formulation of professional policy; a foreign element is introduced by turning curatorial decisions into pressure points to be determined by power."

Mrs. John D. Rockefeller III, MOMA's president, ascribes the walkout to "ambition to cut more ice" by a small group of union leaders drawn from the middle levels of the staff. On the basis of her own experience on other boards in cultural and social work organizations, Mrs. Rockefeller says she cannot imagine a board more meticulous than the one at MOMA in relying on the expertise of the institution's staff and endorsing its policy recommendations. Her complaint is that many in the staff fail to utilize the opportunities for access already built into every element of the MOMA structure. Even the right to speak at board meetings has been invoked by the union only twice in the two-and-one-half years since it was written into the initial contract, and both times it was to compliment the museum rather than censure it.

Independent inspection of the confidential minutes of trustee committee meetings tends to support the observation of one senior staff member that the board defers so totally to staff proposals on acquisitions, exhibitions and publication programs that it is more rubber stamp than policy definer. Such inspection also gives point to the comment of another ranking staff member that anyone sitting through top-level policy sessions in quest of illumination on the yardsticks governing policy decisions would "run away in despair at the level of banality that exists in these meetings."

But the future of unions in any field is not necessarily determined by the accuracy of their perceptions, much less by their early win-loss rating as chalked up by management or other outside scorers. The PASTA leaders feel they have lost a skirmish but they see no reason for doubt that their movement will ultimately prevail, not merely at MOMA but in the rest of the museum field. When I sat down with three youthful captains of the negotiating committee just after the return to work, I was impressed by the parallels to similar sessions I had had nine years ago with Mario Savio and other members of the unstructured presidium of the Free Speech Movement at Berkeley, just after the student rebels had sounded their initial call for emancipation from the dehumanizing pressures of the multiversity.

I heard again the same encyclopedic indictments of the unresponsiveness of the "power structure" and the sterility of the programs it fostered. And again I found myself enveloped in unfathomable vagueness when it came to the specifics of just what the insurgents wanted to change and why it would be better. The three expositors of PASTA gripes and aspirations were Joan Rabenau, an administrative assistant in education, who heads the union; Susan Bertram, a program assistant for international programs, and chairwoman of the negotiating team; and Laurence Kardish, assistant curator for film, a member of the team.

Recurrent in their remarks was the notion that MOMA was in the hands of a small, self-perpetuating group of trustees not nearly as qualified to respond to crucial social needs as were the union rank and file. "The average age of the board is 60," said Miss Bertram. "And they're not a young 60," interjected Kardish. Recalling that Philip Johnson, himself a trustee, had once listed criteria for board appointment as "money, money, money," Miss Bertram added: "They can't find bright young people with funds who are interested in being on the board these days."

After a good deal of amorphous talk about what new approaches PASTA might suggest, the group agreed that the union didn't feel it had the answers but that it wanted to contribute to finding the answers, an undertaking in which it needed basic information it did not now have. "What valid objection is there to letting us get to know the facts of life by having one member out of 40 on the board?" asked Miss Bertram. "The best way to get rid of a radical is to co-opt him. Progressive American business is becoming more interested in having its employees informed and involved in the decision-making process. The museum rejects that concept, even though its board is made up primarily of corporate executives and financiers." The talk of the union leaders is long on proposals for

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cutting or eliminating museum admission charges, to make MOMA less a nesting ground for "the usual pretentious suburbanites," and for broadening its scope to embrace New York's black and Puerto Rican communities. Their talk is short on where to find the money to meet the already worrisome deficit.

One senior staff member who believed sufficiently in PASTA's cause to march on the picket line for the duration of the strike—Betsy Jones, curator of the painting and sculpture collection—is certain that a staff union is needed in museums these days as a countervailing force against the pressure impelling their directors and trustees to make decisions based exclusively on financial considerations. She derides fears that putting a union representative on the museum board would jeopardize the integrity of the decision-making process on esthetic matters. On the contrary, she feels that some of the difficulties at the Metropolitan Museum of Art over acquisitions and deaccessions might never have occurred if staff members had felt free to protest without worrying about putting their necks on the block.

A rather different view was taken by the only other full curator to quit work during the strike—Emilio Ambasz, curator of design—who stayed out for the first ten days not because he sympathized with the strike but because he objected to the museum's refusal to assure curators the same level of security against dismissal without cause that the contract gave to people under the union's jurisdiction.

Ambasz believes that art professionals should have a union all their own, that lumping them with waitresses, mailroom employees and bookstore clerks is a disservice both to the professionals and to the miscellaneous employees. Thanks to misguided adoption by both PASTA and MOMA of mental sets borrowed from industrial practice, the battle at the museum—as Ambasz appraises it—settled into a fight between the junior meritocracy and the senior meritocracy within the staff over their respective power. "PASTA operates with no body of ideas or alternatives and with a leadership drawn primarily from outside the curatorial staff," Ambasz feels. "With one turn of the sun it is labor, with another turn of the sun it is professionals and with still another turn of the sun it is ideologues. Given their lack of any coherent system of ideas, I cannot believe that divine revelation would come to them once they were inside the board."

Despite all these reservations, Ambasz chose to make the opening of the PASTA strike the occasion for a one-man demonstration of his own on the sole issue of enhanced job security for curators and others in the group the union was trying to bring into its unit. PASTA built its own case for extended jurisdiction on the argument that it was not interested in a power grab but rather in enhancing the "academic freedom" of curators by protecting them against arbitrary firing if they displeased the museum high command. An interesting postscript to the strike is a unilateral study Oldenburg has begun to determine how to give curators some counterpart of the security all the subordinate staff has.

Whatever the pluses and minuses of the walkout in terms of its accomplishments for the MOMA workers, it has brought discernible stirrings toward unionization in other New York museums. A Museum Workers Association came into being to muster support from other institutions in both marchers and money. Now the group is mobilizing on a permanent basis, though it is not yet clear whether it will attempt to serve as an organizational center in its own right or merely as a clearing house for exchange of ideas on how museum staffs can best protect their economic and professional interests.

The association's acting chairman—Mimi Pichi, a New York State Council on the Arts trainee serving as coordinator of exhibitions at the Museum of Contemporary Crafts—says the MOMA strike served as a catalyst for moves toward organization in a dozen museums of both arts and science. Who runs the museums and who makes the decisions is as much a matter of concern for the founders of these infant unions as is the shortage of funds that is putting jobs and pay scales in jeopardy, says Miss Pichi.

Apart from MOMA, the only New York museum with a well-established professional and clerical union is the American Museum of Natural History, where a unit of District Council 37 of the American Federation of State, County and Municipal Employees has represented about 150 employees below the grade of curator for almost a decade. The local's president, Frederica Leser, a principal preparator in the exhibition department, sees unionization spreading fast in other institutions. "It requires an enormous mental jump for many professionals to get away from the idea that only factory workers are in unions," she acknowledges. But that jump is being made easier by the fact that "there are no more J.P. Morgans to underwrite museums any more, and an enormous scramble is on for whatever funds there are."

District Council 37 is giving thought to requests by staff members at the Metropolitan Museum of Art for establishment of a local to represent them. Miss Leser says about 100 Met workers have already indicated a desire to enroll and Stanley Propper, chief organizer for the council's cultural division, confirms that the union is "looking with interest at the Met," where it already has a local representing attendant-guards.

If the council, which has a citywide membership of 125,000 civil-service workers, does decide to sign up professional and administrative employees at the Met, it will almost certainly touch off a tug-of-war much more acrimonious than the one that raged a year ago when an independent Staff Association came into being to fight for staff participation in budget and building decisions and to oppose projected layoffs. The regional office of the National Labor Relations Board issued a complaint accusing the museum of having ousted 16 employees for union activities and of having dominated four organizations set up to counter the Staff Association. However, a trial examiner closed the case last May by approving a settlement agreement under which only 3 of the 16 were to get their jobs back (none actually accepted the offer of reinstatement) and the four alleged company unions were allowed to remain in existence without any right to engage in collective bargaining.

Thomas Hoving, the Met's director, emphasizes his satisfaction with the "collegial" relations that have now been worked out with the Curatorial Forum and the Educational Assembly, two of the groups involved in the original charges. There is no bargaining with them over wages or working conditions, but they have "input into the decision-making process at every level," says Hoving. "Unionization of the professional staff is always a possibility in any institution, including this one," he adds, "but for the time being it would seem that the needs and concerns of these staff members are being met and dealt

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with effectively in other ways."

That is not the way District Council 37 will be telling it if it responds to the petitions for a staff local. "Our theme," says organizer Propper, "will be, you're being used. This is a company-union set-up. You're being used." Perhaps that is why the Met is already exploring whether it can bar the council from any attempt to unionize its staff on the ground that the Taft-Hartley Act gives an employer the right to refuse to have the same union represent its guards and its other employees.

Even if that strategy does shut out the council, there is likely to be continuing insistence from within the staff for some kind of union at the Met. Says Virginia Burton, an associate curator of Egyptian art: "There has been no real activist push in this museum in the last couple of years, but that does not signify any let-up in interest. There is a steady, undramatic movement toward a genuinely independent union. It is part of a general tendency in which all institutions these days are being called to account in ways they never were before. People don't make a great outcry; they are not turned on by rhetoric, but I am convinced that this movement is almost impossible to stop with the momentum it is achieving throughout the country."

At the strife-torn Brooklyn Museum a Staff Association had been devoting all of its efforts to combatting the vagaries of Duncan Cameron, the controversial director who recently resigned. The staff almost walked out over Cameron's dismissal of J. Stewart Johnson, the respected curator of decorative arts, after the theft from his department of eight silver candlesticks—a theft later traced to a Cameron crony with a master key. A court order for Johnson's reinstatement headed off the walkout, but the continuing upheavals inside the museum intensified the association's search for correctives.

If there are no signs yet of a tidal wave outside New York, there are two art museums that already have union contracts and others are in the process of organization. The Minneapolis Institute of Arts is in the second year of a contract covering 100 members of its professional and administrative staff. The Teamsters Union, burliest of labor organizations, took the group under its wing until the agreement was safely signed, but the staff association is now on its own as an unaffiliated union. Samuel Sachs, the Institute's director, expresses considerable happiness about the relationship. The union confines itself to bread-and-butter issues, and the museum provides clear avenues for staff involvement in policy issues outside the rigidities of contract mandate.

At the San Francisco Museum of Art, where 20 staff members belong to the Office and Professional Employees International Union, the relationship has also gone smoothly. When the first contract was negotiated in July, 1972, the union asked for representation on the museum's board of trustees but the request was withdrawn as soon as the trustees said no. Michael McCone, the acting director, reports that the smallness of the staff removes any real problem about consultation or communication. Everything has been harmonious, even though both sides realize that the museum union in San Francisco has a leverage that its sister unions in other museums lack. "San Francisco is a union town," says McCone. "Any time our staff goes out on strike, it would shut down the whole building right away. The elevator operators and maintenance men would never cross the picket line."

PASTA's parent union, the Distributive Workers of America, is getting so many inquiries about organizing help from museum employees in various parts of the country that it wants one of the MOMA activists to give up her museum job and become a full-time member of the union's staff. So far it has had no takers, but David Livingston, the national president, has not given up. He is thinking in terms that go beyond bringing more members into his union to the larger challenge of expanding popular interest and support for all the arts.

"The ultimate salvation of artistic enterprises," Livingston says, "lies in the idea that they belong to the majority of the people and are supported by them through taxes, ticket charges or donations. We have to proceed toward building such support in an atmosphere free of hostility and contentiousness, even if it means developing new instruments for peaceful relations and for avoidance of the kind of conflict we had at the Modern Museum."

But something beyond pieties will be needed to smooth the passage. Just for starters, there are the strong overtones of Women's Liberation that pervade the organization drive. Three-quarters of the junior staff in museums are women; three-quarters or more of the directors and department heads are men.

PASTA's concern with eradicating stereotypes on who does what in male-female responsibilities is reflected in a novel "paternity leave" clause. It entitles male employees to up to six months child-care leave so they can stay home to take care of newborn children.

Another problem in need of resolution by groups that take their inspiration from PASTA is to arrive at a clear understanding on whether they want to function along the lines of a faculty senate concentrating on the problems of the arts or of a traditional union using muscle as its principal instrument of persuasion. PASTA's shuttling between professionalism and union-mindedness tended to bring qualities of schizophrenia into the MOMA negotiations in a manner that complicated the peace efforts. "Unionism is a very awkward mechanism against an artistic tradition that pulls in the opposite direction," says Solomon Kreitman, the state mediator who helped end the MOMA strike and a specialist in the ever-lengthening catalogue of labor disputes involving symphony orchestras, ballet dancers, Legal Aid Society lawyers and other professionals.

MOMA, for its part, did nothing to woo its staff away from reliance on coercive force—a commodity the union found it could not muster effectively—by its refusal to accept a union offer to return to work midway through the strike if the board would put all the unresolved issues before a fact-finding panel for nonbinding recommendation. True, the offer represented a confession of union hopelessness about winning its demands on the picket line. But the use of arbitration, fact-finding and other third-party techniques will have to be institutionalized if the spread of organization in the museum field is not to mean an increasing tendency on the part of professionals to hook up with the unionized blue-collar groups already entrenched in most museums to develop the kind of economic leverage PASTA lacked. Such a development could quickly make a shambles of stability and public service in the field.

Even if there were not a healthy trend in such familiar labor battlegrounds as steel, civil service and the merchant marine toward substituting third-party intervention for strikes, that civilized method of resolving differences would have special pertinence in museums and the performing arts for two reasons.

First, neither the workers nor the

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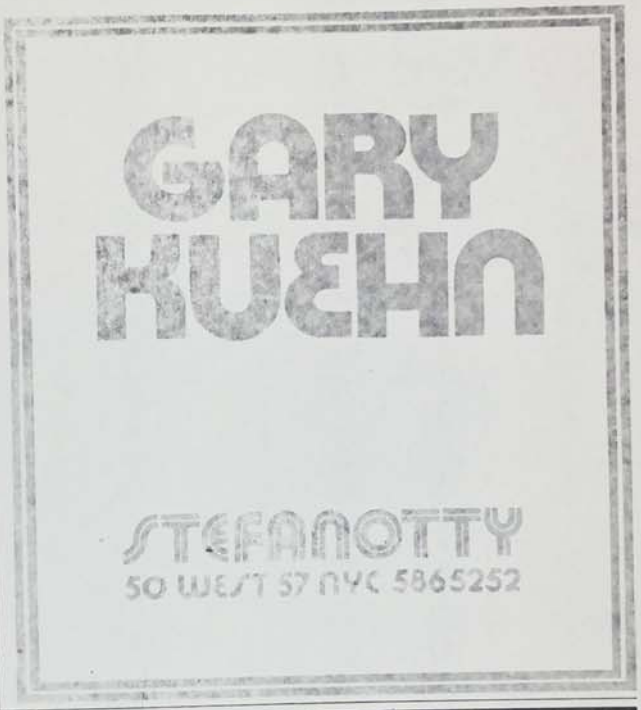
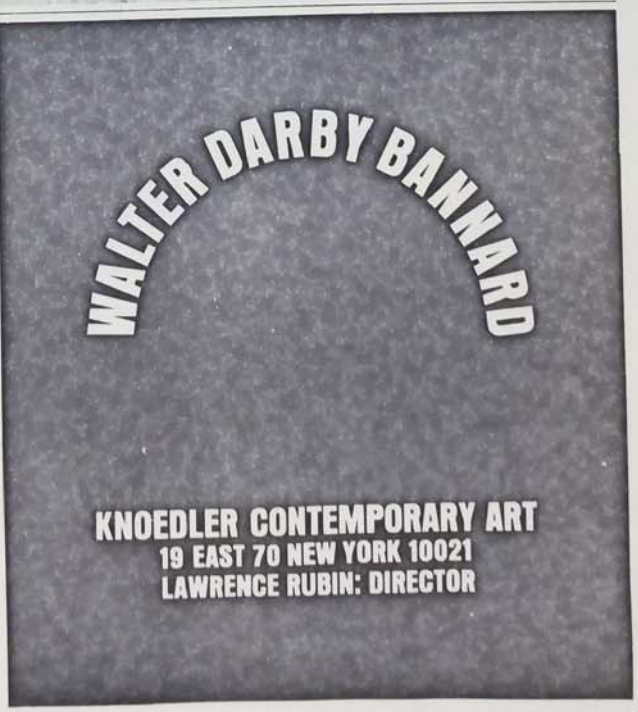
deficit-plagued institutions in these fields have any discernible aptitude for, let alone expertise in, the mystique of labor relations. The result is that both sides put themselves in the hands of special counsel and leave it up to them to guide the parties through the trackless jungle. In all the rash of strikes and near strikes that have disrupted the cultural scene in New York in the last few months, the same law firm—Prokauer, Rose, Goetz & Meldelsohn—has shaped policy for all the managements, and the same lawyer, I. Philip Sipser, has been mentor for all the unions. The unusual degree of authority accorded to outside attorneys makes it ridiculous to suggest that neutrals, preferably specialists endowed with an understanding of the arts, are inappropriate as assessors of the merits where deadlocks occur.

The second, and even more compelling, factor is that museums in common with all the arts will have to depend increasingly on funds from all levels of government, from foundations, from corporations and perhaps even from unions with their substantial treasuries and their need for finding new channels of service to their members. With Lady Bountiful no longer a sufficiently reliable resource, the readiness of the general citizenry to authorize large appropriations from tax funds will be determined in important measure by how successfully cultural institutions avoid the turmoil that accompanied unionization's early stages in industry and government. No one will be enthusiastic about paying higher taxes for museums that do not operate or that are ringed by jeering pickets. Nor will there be much appetite for subsidy if the public gets the notion that its money is being funneled into a "gimme" operation that swells payrolls and shortchanges both the quantity and quality of service to the community. Third-party determination of what is equitable would help reassure citizens and donors on that score.

It is delusive, however, to pretend that ingenuity in creating new instruments for averting strikes is sufficient by itself to make the unionization of museum professionals a constructive experience for them, for the institutions or for the lovers of art who look to museums for spiritual enrichment as well as esthetic delight and education. The ingredients for a beneficial relationship will have to come from the staffs and the executive suites. It will not be easy. ■





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Museum of Modern Art Archives

How Good Is MOMA's PASTA?

Alicia Grant, Chairman
The Professional and Administrative Staff
Association of The Museum of Modern Art

Ed. N: Richard Oldenburg, director of The Museum of Modern Art, was contacted by MUSEUM NEWS *about preparing a companion article on the current union situation at MOMA. He was unable to meet the copy deadline for the June issue, but his article will appear in September.*

Do you feel that PASTA has helped improve the status and working conditions of its members?

Prior to the first union-management contract, policies relating to job security, salaries, educational benefits, medical benefits, etc., were determined unilaterally by management or were nonexistent. That most such policies are now subject to collective bargaining can only be considered an improvement for PASTA's members.

A few examples dramatize the changes in working conditions as a result of the first contract (July 1, 1971) and subsequent agreements. Prior to the first contract, the minimum annual salary was $4,770; after the first contract, the minimum was $5,750; currently, the minimum starting salary is $6,000, with automatic raises to $6,600 after six months and to $7,000 after one year.

Between 1967 and the signing of the first contract in 1971, the only across-the-board salary increase was a five percent raise granted in February, 1970, to staff members earning less than $10,000. Since the first contract, the principle of annual across-the-board salary increases has been established, and such raises have been negotiated each year.

As a result of collective bargaining, medical benefits have improved, educational benefits have been greatly expanded and are now administered by a joint administration-PASTA committee. In addition, a number of procedures and practices have been implemented in areas where no set policy existed prior to unionization: automatic promotion reviews for certain curatorial titles, a personnel review board to resolve grievances concerning improper job titling, grievance and arbitration procedures for the resolution of any alleged violation of the contract by management, guidelines to govern layoffs, staff research projects and sabbaticals and the right to appear before the board of trustees to present PASTA's position on policy matters being considered by the board.

A process of democratization has been set in motion with PASTA's participation in the shaping of policies that directly affect its members. The gains made in less than three years are astonishing when viewed against conditions prevailing before unionization of the professional staff. Improvements have been slow, however, sometimes inadequate and always hard-won. And as significant gains are made in some areas, other issues arise or assume greater importance than they had previously. As recent history shows, few movements aimed at the democratization of institutions or the changing of attitudes are satisfied by their initial progress, however real or substantial such progress may seem. Thus, while working conditions have certainly improved at The Museum of Modern Art, a great deal remains to be done, and the need for vigilance and perseverance is greater than ever.

Have PASTA and the two strikes materially affected relations between union and nonunion members?

The effects of unionization and two strikes will undoubtedly continue to reverberate both within MOMA and throughout the museum profession for a long time. In evaluating the effects on relations between union and nonunion members, one finds generalization impossible. To begin with, the category of nonunion members includes both people who are represented by the union but who choose not to join and management personnel who are not represented by PASTA. The management category is not monolithic, ranging as it does from top-level policy-making executives to middle-level supervisory staff not involved in policy making.

Furthermore, some nonunion people, including members of management, are sympathetic to the aims of PASTA, some are ambivalent, and some are hostile. Some allow these feelings to affect their personal or professional relationships with union members; others keep such feelings separate from their relationships.

All that can be said regarding relationships is that there appears to be a range of behavior from bitterness to varying degrees of accommodation. On a less personal level, however, there is a union/management division which leads to a wariness and suspicion not so much of individuals but of "the other side" collectively. It is on this more abstract, collective plane that relations have been severely strained.

Immediately after the last strike, there was evidence of reprisals in some departments. While such incidents tended to represent the ineptitude and heavy-handedness of individuals in a few management positions rather than a coherent management policy, such incidents reinforced a pervasive mutual suspic-

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Alicia Grant is chairman of the program committee of the Professional and Administrative Staff Association of The Museum of Modern Art, New York, N.Y. She joined the Museum's staff in 1970 and is currently senior cataloger in the registrar's department. A graduate of Randolph-Macon Woman's College, Ms. Grant is presently working towards an M.A. in art history.

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ion. Since that time the Museum has taken a firm, negative position with respect to all of PASTA's grievances, thereby forcing the union to bring all such grievances to costly arbitration. Furthermore, since the latest contract, which allows PASTA to make a statement to the board of trustees relevant to any policy matter under consideration, there has been a curious absence of "policy" matters from the monthly agendas on the basis of which the request to address the board must be made. (Had PASTA been successful in its attempt to have a nonvoting representative on the board, such technicalities would not have been available to management as means of effectively eliminating staff participation, however token, in policy decisions and discussions. And while it is admittedly possible that no policy matters have been considered in the three months since the strike, the fact that the administration does control the flow of information about trustee meetings to the staff indicates how fragile is PASTA's right to appear before the board).

It is still too soon to draw firm conclusions from poststrike management behavior, but the few incidents mentioned above do reinforce, at least for most PASTA members, a continuing suspicion of top-level management actions. For that reason, while professional and often friendly relations have resumed among many individuals who stood on different sides of the picket line during the strike, the bitterness, animosity and mistrust so prevalent during the strike are now more likely than ever to surface at the slightest provocation.

Do you envision any future changes in the Museum's structure as a result of the union?

A belief in the necessity for such changes brought PASTA into existence and continues to sustain it. The difficult questions are how successful will it be in effecting changes and, ultimately, what form will such changes take.

To begin with, any future changes in the Museum's structure will happen slowly and with great difficulty, if past experience is any guide. On the two key issues of the 1973 strike that related to the structure of the Museum—participation in policy discussions on the trustee level and the right of certain senior titles to belong to PASTA and be represented by it—the union made virtually no progress. While none of the "disputed" titles was lost to PASTA, a stalemate on that issue as well as on the issue of policy participation constituted setbacks for the union. On the positive side, however, PASTA remains committed to the eventual resolution of these issues. The union returned to work solidly united in the belief that these issues should be neither dropped nor compromised, and envisions its eventual participation in the Museum's decision- or policy-making process.

Even the achievement of representation on the board of trustees would be only a first step, one related to *how* we participate in policy discussions. A question pressed repeatedly by John Coplans and Lawrence Alloway in the interview with PASTA leaders published in the December, 1973, issue of *Artforum* was: "If you had representation on the Board of Trustees, what would you do?" One response to this question was that since PASTA's formation, management has kept it on the defensive, fighting first for its existence and then for the implementation of already contracted gains. Given this situation, and considering that every PASTA member has a full-time job to do, the formulation of broad, long-range policy positions is something we have not been able to undertake systematically. Before such positions can be developed, a structure is needed within which they may be articulated in a coherent way.

The first concrete step in this direction will probably be the formation of PASTA committees dealing with different areas of the Museum's operation—exhibitions, membership, education, publications, etc. —with members of such committees consisting of staff members with an interest in and working knowledge of those areas. Members of these committees would, of course, be open to input from the general membership of the union and would, in turn, work directly with their counterpart trustee committees to help formulate and implement programs. PASTA's goal is not seizure of power for the sake of it; rather, its members wish to contribute their skills and ideas by means of a coherent organization, the structure of which might well parallel the existing trustee committee structure. As far as the direction the Museum would take as a result of increased participation in policy discussions by PASTA members, the question remains unanswerable in any specific terms. The answer must await the formation of a structure within which specific proposals can be articulated as serious policy positions and not just individual opinions. The issue now is whether the members of PASTA can and should contribute something to the solution of problems affecting their institution and themselves. The artists, critics, dealers, filmmakers and other museum workers who supported PASTA in such impressive numbers during the strike seemed to think so. (The December, 1973, issue of *Artforum* carried a petition of such supporters.)

Fears about damage to the Museum by PASTA's increased power may or may not be well founded. Inflexible institutions may resist change longest, but when change finally comes it may be cataclysmic; on the other hand, institutions which respond with flexibility and receptivity to change have the best chances of survival. Which way things go at MOMA and other museums may well depend as much if not more on the responses of management than it does on the demands of the unions.■

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Museum of Modern Art Archives

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

W H Y ? ? ?

Why is the Museum so afraid of fact-finding that it turned down PASTA/MOMA's offer to return to work contingent upon the issues being submitted to a fact-finding panel empowered to make non-binding recommendations?

Can it be because such a panel might probe for the answers to the following questions we have raised, for which we have received no reply:

WHY does the Museum's management payroll (40 salaries) total nearly $1 million, while the payroll for the professional and office staff (170 salaries) totals only $1.2 million?

WHY did the Museum give those in management a 5½% increase (averaging more than $1,000 per capita), and offer the same increase to the remaining staff (averaging $380 per capita)?

WHY is the Museum unconcerned that 1/3 of the professional and office staff earn less than $7,000 per year, and 54% gross less than $8,500 annually?

WHY has the Museum refused to offer these employees an increase that at least equals the rise in the cost of living (reported as 7.2% by the Bureau of Labor Statistics since August, 1972)?

WHY did the Museum, over the past three years, put $850,000 from its endowment into the funding of a pension plan, with $700,000 attributable to management pensions (40 titles), and $150,000 attributable to those not in management (170 titles)?

WHY did the Museum, in the same three year period, substantially reduce its programs, and lay off thirty-six employees for financial reasons?

WHY has the Museum, in this period, refused to grant merit increases to bargaining unit employees, even though they were recommended by management personnel?

We may also add:

WHY has PASTA not received the data promised its negotiating team on the Museum's excessively high annual rate of employee turn-over -- not only those at the bottom of the salary scale, who are obviously considered expendable, but also resulting in the loss during the past year of five highly qualified personnel from the crucial Department of Registration?

WHY has the Museum, since its founding in 1929, built up an endowment, as it constantly laments, of only $20 million, when its Board of Trustees has for years included three Rockefellers (Gov. Nelson A. Rockefeller, a former President of the Board; David Rockefeller, former Chairman of the Board; Mrs. John D. Rockefeller 3rd, its present President); John Hay Whitney; William S. Paley (present Chairman of the Board); William A. M. Burden; etc.

URGE THE MUSEUM TO ACCEPT FACT-FINDING! WRITE TO:

Richard E. Oldenburg
Director
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019
(212)-956-7502

Mrs. John D. Rockefeller 3rd
President, Board of Trustees
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019
(212)-956-7275

William S. Paley
Chairman of the Board
The Museum of Modern Art
c/o CBS
51 West 52nd Street
New York, New York 10019
(212)-765-4321

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ARTFORUM
Dec. 1973

STRIKE AT THE MODERN

On October 15, 1973, two editors of *Artforum* — Lawrence Alloway and John Coplans — interviewed four members of the strike committee of PASTA (The Professional and Administrative Staff Association of The Museum of Modern Art) — Susan Bertram (Senior Program Assistant, International Program), Jane Fluegel (Associate Editor, Publications), Jennifer Licht (Associate Curator, Painting and Sculpture), and Joan Rabenau (Administrative Assistant, Education). The questions posed by the editors are in italics, and the answers given by the four staff members have been set in roman type. *Artforum* contacted The Museum of Modern Art, informed the directorship of this interview, and offered equal space in a subsequent issue for a discussion of the problems of that institution. This offer was refused on the grounds that such an interview might compromise settlement of the strike.

To the outsider the PASTA strike looks like a classic collision between what's obviously a self-interested trade-union group attempting certain nominal internal reforms. We can't gather from the press releases the ideological basis from which those reforms are urged. Your press releases stay very much to bread-and-butter union kind of stuff, but you're not made up of quite the sort of people who usually express yourselves in that way. I take it there's a difference between your formal goals and the statements.

That's absolutely true. The union group is composed of many different elements. From the curatorial point of view, the union began mostly because we thought the Museum was being dreadfully mismanaged. But in the press releases it's down to basic issues at the moment. It's difficult to write a press release that's useful for the *Daily News* and for *Artforum* simultaneously. If we talk about the issue of challenged titles, of whether or not a curator should be included in the bargaining unit, or if we talk about why the professional staff should have participation on the Board of Trustees, it is not readily understood by the man in the street. We are accountable to those people as well.

So your press releases have all been beamed at nonspecialized audiences then?

They also reflect the majority of staff in the union. That's the other thing. The curatorial people are actually relatively few.

Of the different interests within the union, which do you think is the dominant group if it isn't the curatorial one?

I really don't think there's a dominant group and I think that's sensational. Everybody has given way. At some points or other we're told we're harping too much on curatorial issues, and we've let them go, too, at least for the moment. The union represents a full gamut of titles, from waitresses and secretaries through associate curators, registration and conservation staff, administrative positions, librarians, etc. I think that everyone has begun to coalesce in a way that wasn't even foreseen by our members. We are a disparate group, but we have stayed together. It has been valuable, but it hasn't been easy to pick a single headline point and say "We're taking our stand on this." For each of us it's different.

What's the total staff of the Museum? What proportion fits into other unions like guards, storage men, painters, etc.? What proportion is left?

The total staff is about 400. We represent 70% of the staff not represented by other unions, which represent guards, electricians, and restaurant personnel. There are five other unions in the Museum. We are the largest. We are 170.

How many on the staff of the Museum are not represented by unions?

40, approximately, not unionized who comprise management. 190 people, approximately, are in unions other than ours.

As an outsider, my view is that the Museum is grossly overstaffed.

Do you still think so? Because I think two years ago you said that and then the staff dropped by 60 people. I think the layoffs were really a critical turning point to the Museum. I feel that most departments — beside the fact that there is a certain amount of inefficiency in a number of places — are really getting along on an absolutely minimal staff. And don't forget the International Program relies on the curatorial departments, a program which other museums don't have. Tons of these exhibitions are circulating in every corner of the world at this point. There are all sorts of hidden programs in the Museum.

What did you mean when you said it was critical — the layoffs?

I think a few years ago there was overstaffing, and now I think it's the other extreme, where most departments are getting along with a minimal staff. Also, some departments have grown, like the Finance Department which is now grossly overstaffed. There are more employees in the Finance Department than in Painting and Sculpture. But management does not want to face the fact that we're unionized.

Nor the Trustees?

Including the Trustees. I think it's as basic as that, and the responsibility for this situation falls on Richard Oldenburg — especially for the specific issues we are negotiating now. It's no excuse to claim he's downtrodden by William Paley. They don't want to face the fact that we're unionized, and they oppose the broad fact of unionization, rather than the issues in these specific negotiations. This is the first union to be formed by the professional staff of a museum. A couple of other museums have since formed unions, but they're not really as all-encompassing as ours. PASTA (THE PROFESSIONAL AND ADMINISTRATIVE STAFF ASSOCIATION OF MOMA) is looked to as a leader. There are directors of other museums that are undoubtedly aware of this, and I think it is a subject that is of substantial concern to them.

Specifically, on what basis do you think Oldenburg has failed to cope with the problem presented by PASTA?

During our first dealings with Oldenburg, when we opened negotiations last year, he was quite sympathetic and we came up with what we considered a fair settlement. We thought it was reasonable. The atmosphere has been entirely different in this negotiation. He has not attended one bargaining session, and our lawyer has never seen him. The explanation he's given is that the heavy doesn't come in until the last moment. It seems to us that a strike is the last moment.

What has he to gain by this tactic?

I think Oldenburg was prepared for a confrontation and hoped to prove that the union was weak and would not be able to survive it. It's obvious from Oldenburg's published statements that this is going to be a long, hard strike. Money alone is a problem. The fact that one-third of the people on strike make less than $7,000 a year means that they are living from hand-to-mouth, and now they won't get salaries until the strike is settled. How are those people to live during this period of time? Strike benefits are minimal — $15 per week. The Museum has told us they save $27,000 a week when we go out on strike.

What other options do you think Oldenburg is trying to keep open for himself?

He's adamant about not allowing us representation on the Board of Trustees. I think that's an important issue, one that he downplays in his public statements. But it's terribly important to him and to us.

If you had representation on the Board of Trustees, what would you do, because part of the thing that has been missing from your press releases is any indication of what you would do if you were there.

For example, the Museum is concerned about serving the members of the Museum. A good deal of the Museum's income is based on membership, and as the benefits of membership have declined, so have the members. So there's a need to reevaluate the members' program. One of the Museum's best series is the Film Department's Cineprobe, in which the audience has a chance to talk to the filmmaker, and the curatorial staff. The Trustees could easily institute an open forum on a monthly basis for members, and discuss not only current exhibitions but other topics as well. Whatever is happening in the art world at the time could be a subject for the forum.

Couldn't you achieve this without getting on the Board?

Absolutely not. We're asking for one elected staff member on the Board of Trustees, and one on each of seven noncuratorial trustee committees: executive, finance, personnel, education, membership, house, and development. We already have

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access to the curatorial committees which cover all varieties of acquisitions. We've won the right to be heard before the Board, but at the discretion of the director. That's paternalistic bullshit. Under the present system, once we've presented our views to the Board we have no effective means of evaluating the criteria by which the Board makes their decisions, or indeed, if they took our views into consideration. The problem is this: the real power, that is the top decision-making process, lies in the hands of the Executive Committee, which acts as a cabinet, and the full Board rubber stamps their decisions. Even the Director is in the same position — unless he has convinced the Executive Committee he has little chance of achieving his aim with the full Board. But the insidious part is that the guidelines used by the Board are more appropriate to big business than to an educational institution. We are the people who have nothing to lose and who can be the most outspoken about the real educational issues. It's basically the same issue as academic freedom. Do we have the right to be heard in an outspoken manner on issues of grave concern to artists, the public, and to the profession without jeopardizing our jobs? The answer is no, not unless a machinery is created whereby we have a debating and voting role within the decision-making process. In order to be able to function effectively, with the fullest sense of responsibility, we have to have the right to participate not as suppliants, but as informed participants. We cannot do so unless we have immediate access to the full range of problems normally dealt with by the Board and the committees. For instance, one of the things that came up during the negotiations is the fact that the Museum in the course of the last three years has taken 5% of its endowment, $850,000, to fund a pension plan, of which $700,000 is attributable to pensions for the 40 management titles, and only $150,000 to the 170 titles in our unit. Most profit-making enterprises would not past fund a pension over a three-year period. They would amortize the pension over a longer period of time. The Museum is an institution with a deficit of 1.6 million dollars, and claims it is saving money with this plan. During the same three-year period they drastically reduced the Museum's programs, laid off 36 people, and refused to grant merit increases or improve basic wages. If someone from the bargaining unit had been present when this pension arrangement was made, perhaps a serious alternative would have been raised. We also managed to convince the Trustees not to increase the admission fee for senior citizens. We had to go out on the street to do it.

That's very good. And I agree with everything that you've said, but still, what real policy differences would you make aside from making it a nicer place to be?

To encourage the Trustees to make other programs possible.

That they would accept your analysis of the events rather than the analysis of the heads of departments to which they have access at the moment?

I think so. The curatorial staff, for example, understands the works of art. The director is not a specialist. I happen to like him — although my feeling has begun to diminish lately. He's not an art historian, he's not an art specialist, he's a book man. I care about our publications program, but I think it's very important that a broader spectrum of the staff speak to the Trustees to try to see what the Museum needs to grow, to become more vital.

Wouldn't your representative going in have a notion of what is needed to grow? You haven't given me a big enough answer yet.

Why did students want to open up boards of universities? Basically, it's a give and take, a new kind of information floated back to a more plebeian level. And it's the reverse.

Is that all it is? Like students?

You're asking people who now only see things from a worm's-eye point of view, who don't have access to most of those meetings, who find out only after the fact what policies have been approved, to give you a blueprint for reform. Understanding the program of the Museum is like putting a jigsaw puzzle together. You puzzle out one small piece at a time. For example, one of the department heads, say Bill Rubin, may hire an additional administrative assistant. Why? You find out six months later that it has been agreed that he will assume the responsibilities of Director of Painting and Sculpture — a completely new title. A year later you learn that in the bargain he will be bringing in a new director of exhibitions, who will replace an existing member of the staff. It's completely Byzantine. It's inverse reasoning, and it's hard for us to tell you what policy we want changed until we know what policies exist. I think that the Board needs opening up to opinions from the main body of the staff — not the filtered opinions they get now. We simply want to be there and listen. We want to contribute. If you really want to trace the history of the demand for membership on the Board, it was one of our initial concerns, but we only partially pursued it at the first negotiations.

Do you think it might be because curatorial interests were scattered among other interests? Is that why it didn't get followed up?

No, it was a less important issue than getting the union recognized and salaries and employment relationships established. But really, the reason the union exists is because the Museum was very badly mismanaged. We don't want to go back now over all that old background. The movement for the union came when, for instance, they decided as an economy measure to close the library. Of all the stupid ideas I've ever heard of — the proposal saved a few cents a week.

Who decided to close the library — the Trustees or the management?

How do we know? I understand that the idea came from the Finance Department. A man from Chase Manhattan Bank was head of the Finance Department. It was his idea that a great deal of money could be saved by closing the library. The Museum was fully prepared to proceed. You've asked us what our contribution might be. Well, at the moment there isn't an issue on the table. But then one of us might have sat down and said: "What are the finances involved? This seems like a damned fool idea."

It seems to us that what you are saying, is that the main idea for unionization is greater clarity in the management and the Trustees in assessing the role of the staff and the internal relationship of both.

We were finally forced to unionize for greater professional participation — that's why we did it. The bread-and-butter issues only came up after the Association was already formed. No one spoke about their salary. It was considered gauche to discuss your salary.

I can see how you desire representation on the Board of Trustees, and I think you ought to have it. I can see how your information is going to be fuller and your power to act quickly as issues come up is going to be improved. I'd still like to know what your input to the Board will be. I can see how it will strengthen the union. How will you strengthen the Board?

The Board of Trustees must change as museums change and should no longer be a handful of businessmen who subsidize the Museum; museums are moving into government funding, federal and state funding, etc. Consequently the Board must seek people who can not only finance the Museum but who can provide expertise in operating the Museum's programs. It's the flexibility of the institution and the manner in which the structure can meet new challenges.

To take an example, when they held the Board meeting and decided to raise admissions across the board, if one of us had been there we might have said: "Senior citizens are not going to make a penny's worth of difference and it's inhumane. Maybe they wouldn't have gone ahead, and we wouldn't have had to hold a public demonstration. It's ridiculous to force us to a job action, with a couple of hundred people marching on the pavement, TV news broadcasts, etc. Maybe that would not have happened.

But given the changing role of museums and the crisis they are in with their relations to the public at the moment, I'm very interested to know what you would do in addition to these small corrections?

The people who are asking for representation are the people who not only deal with the public, but deal with the works of art on a daily basis, and they are much more familiar with the ongoing procedure of the Museum than the Board of Trustees. It's not as if we're asking for a veto or that we want limitless power. We want only enough input to articulate ideas to which the Board could become more sensitive. That changing role is coming about as a result of public demand. There is another interesting point. As long as I've worked at the Museum, it's been a place where a sense of direction came via the director. It was true of René d'Harnoncourt, of course, and then it was also true, however critical one may have been of the actual direction, of Bates Lowry and John Hightower. We have no sense whatever of what Oldenburg wants the Museum to do or where he wants it to go. Hightower had a tremendous need to get different people into the Museum, whether you agreed with him or not. It was a clear drive in the Museum, and one could go along with it. But we don't have any direction from Oldenburg. I don't know what he wants from the place, where he wants it to go, what its direction is.

Why do you think he was appointed?

First of all, the profession itself is almost bereft of people. There are tons of museum directorships going begging. Eventually they will get around to looking at women. Don't you think that essentially Oldenburg was chosen because he's a good businessman? He did a good job with the Publications Department. He's tall and blond, he's good-looking, and his father is a diplomat. He's been credited with

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turning the Publications Department around. We had an enormous inventory and he managed to write it off. The Trustees loved him for that.

You don't take any pleasure from the fact that he came from within the Museum?

Yes.

Wasn't this better than bringing in a Bates Lowry from the outside?

Yes, there is an advantage in having someone who is familiar not only with the staff, but also with the inner structure of the Museum. Our first contract made provision for a search procedure should the directorship fall vacant. When Hightower left, Oldenburg was made Acting Director and cooperated in setting up the Search Committee. The staff elected two representatives. We paved the way for him, in a sense, by demanding representation.

You were able to approve the appointment of Richard Oldenburg?

We had no veto power.

It seems to me so far from listening to you, that you seem to be a group of people in search of a role without any emphatic notion of the nature of your role.

You know, it would be a lot easier to have a more clear idea of our direction if the Museum had not put us in the position for the last three years of constantly defending every step. Every hurdle that could impede our way was erected, so that much time was taken up with handling mundane issues. It's a continual battle of just trying to make the Association exist. They have fought it every inch of the way with every means at their disposal.

When the history of the union is recorded it will show you were always forced so on the defensive that the role of the union itself was limited to petty matters with which you had to cope on a daily basis?

Frequently. It's something we don't want to have happen and that in itself is a constant battle. We do not want the Association to become another blue-collar labor organization which is continually struggling over wages and fringe benefits. We are a group of dedicated professionals who are concerned about the institution — and we are constantly being put on the defensive.

Would it be true to say that because of the nature of the Staff Association, because it has none of the most experienced senior members on it – they're not allowed to join it — that the vast majority of the Staff Association do not have access to management positions?

That's true. It's hard to blame that on the Association. It's in part a women's issue. 75% of our staff is composed of women, and management positions are held 75% by men. There are so many questions that exist at that Museum. You can't tell whether you're not being trained because you're a woman or because you're active in the Staff Association or —

What percentage of the Staff Association is women?

80%.

Of concern to the Staff Association, it seems, is the denial of opportunities to participate in rational management. Does this also have to do with the serious problem that has arisen over Oldenburg's claim that senior curators, who are not directors of departments, should not be allowed to join the union? What is this problem? Can you clarify it?

At present they are eligible to be members of the Association, but cannot be represented by it for the purposes of collective bargaining, and are not covered by the union's contract with the Museum. At the time of our certification election a number of senior positions were claimed by both the union and management. For instance, our Association now represents the entire curatorial rank up to and including associate curator. The title of curator is challenged by management as supervisory. The distinction between a curator and an associate curator is one of seniority and professional recognition rather than function. If they are supervisory they are equally supervisory, whereas a chief curator or department head (a title not claimed by the Association) regulates staffing, controls a budget, and directs the administrative activities of a department. As a matter of principle, the Association has not requested a closed shop. Membership is voluntary. Many senior professionals have written to the director asking to be represented by the union.

What are these titles you keep referring to?

They include full curators and associate registrars, conservators, and librarians. Many of these people are out on strike. Some have been on the Association's program committee and negotiating team. Most have worked for donkey's years at the Museum, know it inside out, participated in the founding of the Association, and are among its staunchest supporters. After years of service and now in senior positions, they have the clearest view of the need for the union. These people have been and will continue to be Association members irrespective of their inclusion in the bargaining unit. By removing them from full membership, management hopes to diminish the union's authority and effectiveness. What it boils down to is job security. They don't want these people covered by a union contract which requires them to show cause if they want to terminate their employment. They want as much discretion as possible for reorganization and to switch around positions. They want these people out of the unit so that they can fire them without having to prove they are incompetent in their jobs. This is the attitude of big business toward middle management, not of a chartered educational institution toward professional men and women. The Museum can't openly state their real position. So they've adopted this odd argument that they can't operate the Museum with a handful of department heads. But it's exactly the handful of department heads that runs the Museum, and these disputed titles have no decision-making power.

I was wondering if it would be useful to say that you're in the midst of a role-searching activity? It seems to me that when the Museum began it was in the hands of a few Trustees who were immensely wealthy and who put out the money — I'm talking about the Rockefellers who traditionally provided vast amounts of their family fortune to keep the Museum going. They also provided the paintings, and people like Mrs. Guggenheim, and others who've given millions of dollars in one way or another. However, there's been a continuous quarrel between their own appointees and the nature of trustee function. It's gone on since its foundation. Nowadays, there is more and more an awareness that the professionals are not so much hired functionaries, but intelligent and well-trained people of their particular discipline. In democratic society certain areas of decision making should devolve on their shoulders and less on the arbitrary tastes of the rich. There's that excellent article by Joshua Taylor in the Sunday Times — the article was on the notion that museums should be tied to universities. Taylor notes that we simply have to stop museums being merely extensions of a private mania for collecting, for a kind of social one-upmanship, and move them into broader, more totally organized educational institutions. For example, it's not been a particularly modern museum if we look at it from today's viewpoint. I mean it didn't do the Cubism or Dada show until 1937. It started off with Cézanne and Seurat and the Impressionists and Post-Impressionists some 40 years after the fact and now, having performed one educational function, it seems that times have caught up. They were the only institution in the world; now there are dozens in America and Europe doing the same kind of thing. Some revision of its function now seems necessary.

Well, an interesting aspect of that is that the Trustees who founded the Museum in many cases are still there, and the Board of Trustees grows older and older.

What is the average age of the Board of Trustees?

About sixty. And they're very concerned with the fact they can't find younger people with the same amount of money and influence as those presently on the Board, who are willing and able to take up the cause.

Don't the Trustees basically provide the main income today? That is, they can provide it and they continue to provide it?

Of course a major part still does come from the Trustees.

So surely the union's interest would be for the Museum no longer to exist as a private institution, but for it to become a public institution in the sense that the city and the state and federal governments should support it in some way.

In our first contract we won a clause which stipulated that the Trustees and Director seek additional aid from the highest levels of government, not only for special programs, but also for operating expenses. They were to report to us more than two years ago what assistance they had requested. We've never received that report.

When you didn't get it on schedule, what did you do?

We've threatened filing grievances, but we did not. The clause called only for a listing of efforts, a requirement that could easily be met. It was not sufficiently strong to assure a serious effort to secure government support. And it included no provision for how added funds would be allocated.

But the Director didn't even provide the list?

No. He ignored the contract. The provision seems to have had some effect, however, because the arguments they advanced to the New York State Council on the Arts, for example, were directed to obtaining operating expenses. Like most museums they're now saying "We need money to run our exhibition program

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and pay staff salaries." The National Endowment, on the other hand, still insists that one apply for a grant to fund a particular book or show. It's very hard to have any flexibility in a program when Federal money is so tied to a particular project.

Haven't you received $220,000 this year?

Yes, we got $216,000 from the New York State Council on the Arts. I think about half of it was designated for operating expenses, salaries of people in specific departments. The other half was to be applied to the exhibition program.

Then Oldenburg has been successful —

He's a successful director in many respects.

Then he has gained funds from public sources?

I think that pressure from the Staff Association encouraged him to find other sources. The thing that's disturbing is that you encourage him to do something, but there's no feedback. The next year he's still trying to dissolve the union, in spite of the improvements it makes. So you become tired and bored and less able to function well. For example, on his first day as Acting Director we went to Oldenburg with two requests: one, that the Trustees' decision to demolish the Education Department was a grave mistake, that it should be reinstated, and be substantially supported by the Museum; two, we wanted representation on the Search Committee for a new Director. He came through with the representation. In regards to the Education Department, he asked us first to speak to Mrs. Larkin, a Trustee, who was interested in education, and willing to fund her interest, but could find no one on the Museum staff to support her. She met with a committee of the Staff Association, including several senior curatorial titles who were interested, and she was encouraged and secured an enormous grant from the Noble Foundation — one million dollars to be spent over five years. Prior to the Noble grant, Oldenburg agreed that he would set up a joint committee of Trustees and staff to decide what the Education Department was to be, what kind of programs it would institute, how it would use whatever money it gained. The committee was set up and staff members appointed. Once Mrs. Larkin provided the grant, Oldenburg never called the committee to meet. He hired someone himself, a man.

It seems to me that the structure of the Modern generally has been that of a Board of Trustees with autonomous heads of departments appointed by them, so that the head of any department has had the freedom to recruit whomsoever he desires. Many of these people, especially early on, lacked orthodox academic credentials. Some were brilliant amateurs. The Museum has been run on this informal structure since its inception. It's arrived at such a size now that the union appears to want a total reform of the structure itself. This is obviously a tremendous undertaking. Do you want a rationalization of the structure?

We want a rationalization of the structure. One of the reasons the union formed was that many in the junior staff had little respect for those in positions above them. Decisions came from the top just as you described it. But that was when we began. Now the issue is something else — should there be a staff union or shouldn't there? Of course there should. It's old-fashioned for the Museum to try to carry on as a private gentlemen's club, and of course the union is healthy rather than unhealthy. It wants to add to the Museum and not damage the Museum. The sooner they face up to it and deal with it as a healthy force rather than try to stamp it out like a cancer, the sooner a productive working atmosphere will be established.

Another question. Given the fact that the charter of The Museum of Modern Art is one granted by the Regents of the State of New York as an educational institution, has there been any attempt by the union to reform the structure of the Museum so that the professionals will be treated in the same manner as professionals in universities? That is, they will be tied to academic tenure and the same notions and functions that obtain in higher education.

Protective?

Not protective, but rationalized. As life professionals dedicated within a profession, your search is not for money or wealth but for prestige within your function, within your chosen area of competence. Has there been any attempt by the union to rationally put forth to the Trustees and the senior staff any sort of program of reform which other museums, incidentally, have done, of relating staff within their professional competence to universities?

Many, many, many times. We have drawn that analogy more times than I care to enumerate. Not only have we drawn it, I believe it was Mrs. John D. Rockefeller III who stated it was the aim of the Museum to make professional positions parallel to those in the university. We have taken a step toward that in some respects. Curatorial salaries have recently been improved and, in some cases, are now in line with those of the faculty in universities. This was accomplished as a result of the union's reopened negotiations last summer. The professional respect and recognition that exist among university faculty does not transfer to the Museum, however. Trustees and department heads continue to adopt a paternalistic attitude toward the staff. Our attempt to bring full curators into the bargaining unit demonstrates that. In a university if a professor accepts administrative responsibilities and becomes the chairman of a department, he is considered ineligible for collective bargaining, whereas full professors can bargain collectively. The Museum refuses to draw that analogy. One of the demands in our first contract had to do with the promotion procedure. Individuals would remain indefinitely in the same position, and we attempted to establish an automatic system of review in which professional performance would be evaluated after a given number of years in title, and recommendations for promotion would be forwarded to the Director. This was a clear analogy to the system in universities. A professor at Columbia University in the American History Graduate Program named Walter Metzger presented a brief history of the American Association of University Professors when he addressed their membership on the occasion of their 50th anniversary. The situation he described existing in universities at the turn of the century, and the problems that university faculties then articulated, such as subsidizing institutions by their own impoverishment, academic freedom, tenure, recruitment in the profession, definition of professional roles, etc., are almost parroted by the things that the Staff Association has said at The Museum of Modern Art in the last three years. Unfortunately, the American Association of Museums has been controlled by directors of museums. Perhaps that is why it has been ineffectual in dealing with these professional concerns.

Don't you think that it might have been more relevant for the PASTA not to have got into the classical trade-union situation? Might it not have been more relevant if you had formed an association of museum professionals?

We would have liked that. Unfortunately, there was no one else to join us, and we were forced into a strike almost immediately after forming. We were compelled by the Museum to pursue legal procedures, and become a certified bargaining agent.

Because of that bunch of firings?

No, we asked the Museum to discuss with us a wide range of subjects. Some involved money. Others involved commitments. They replied that they had no legal obligation to talk to us, so everything broke down. They would not recognize us. They allowed us to talk ad nauseam, but refused to implement a single proposal.

And yet you say the Museum feels free to set aside clauses in the union contract and because of this you doubt the validity of the union contract. So how has your position improved?

We are required to take a watchdog position. Here we are, holding full-time professional jobs, assumedly concerned with what we are doing at the Museum, while at the same time we're having to police every single action that the administration takes because we can be assured the Museum will break the contract if we aren't alert. We're a nascent association of people, which is trying to achieve limited goals at first. Most of us have given up ideas of reforming the world. We're only trying to reform a tiny segment — the MOMA.

Which museums have followed your example?

The Minneapolis Institute of Arts and the San Francisco Museum of Art.

And how is it going there? Have they encountered similar resistances?

Worse.

Is that true? I understand when some problems arose at the San Francisco Museum, the staff challenged the Director. The Director went to the Board of Trustees with a threat of an imminent strike over various issues, and the Board gave the Director full power to negotiate and deal with the matter to whatever degree he felt necessary and to institute such reforms as he felt necessary.

I think you should understand they have an AFL-CIO closed-shop union — which also represents the employees in the Veterans Building where the museum is located — including the elevator operators and maintenance staff. When 20 members of the museum staff strike, the whole Veterans Building closes up. They have considerably more power in that respect than we do. But they do not include a full range of professionals. Their negotiations were handled by a business agent from the AFL-CIO, and from what we know their goals are much more limited than ours. We have tried not to limit ourselves to bread-and-butter issues because

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we hope to set a precedent for the organization of museum professionals. We don't want to adhere only to established guidelines because our concerns are broader than that. Unfortunately, management in all three museums has preferred to deal only with standard labor issues. In Minneapolis, for example, there was a whole movement among the members of the staff to institute policy reforms which was thwarted by the director and the Board of Trustees.

Let's talk about the professionals for a moment. Have you as a body of professionals attempted to come to grips with the problem of defining the future role of the MOMA? In short, I think that a Trustee very early on in the life of the Museum said that the only way there could be a MOMA was for it to be the most daring institution in the world. Surely the MOMA arteries have hardened over the years; it no longer has the same daring outlook that it began with. Aren't they at some loss as to exactly what their function is? Isn't there a division within the Museum itself?

Speaking for all, that's the difficulty.

Speak for yourselves. I can't understand what you would do were you to get trustee representation.

I for one — and I'm not even curatorial — feel that there is a reactionary tendency in the Museum, that there's a much greater interest in historical exhibitions. I think it's valuable — to assess the collection of the Museum, to perform the intensive study of the collection and to emphasize it, but I also think that the program needs to be much more daring. I think that we should have a far greater emphasis on the avant-garde — the people of the '60s and '70s.

That would mean that the Modern would be sharing its functions with all the other galleries and museums in New York and elsewhere that are showing new art.

You mean the galleries.

With rare exception, I think I'm correct in saying all the exhibitions of the '60s and '70s, basically speaking, have been pioneered by institutions other than the Modern.

I don't really think that the program has anything to do with the Museum Union. Whatever strength the union seeks can only take place when the Museum leadership is settled. Only then can the Union respond. We're not trying to take over the place, appoint a director, or foment a revolution. We all know we've got to find out what the role of the Museum is.

Yes, but if you gave thought to the role of the Museum, I think you would strengthen yourselves ideologically, enormously.

I think it's important. I must have written what must amount to books for every single past director on the role of the Museum. How many have we had — five? They ask: what's your theory? You'd sit down and sort out your thoughts and hand it in and then the guy is fired. The place has to settle down, the constant change that was going on made it impossible . . .

It seems to me you'd be in a much better spot if a definition of the Museum function existed.

But you can't have that. You can't define the function of the Museum because that's the province of the director.

Not necessarily. It isn't just an operational thing, of who's got the big desk. We have to get these statements clear, because they're very important. I don't think there's any difficulty in establishing what the role of the Museum has been, what it is seen as at the moment, and what are the possibilities for change. I don't see that there's any great difficulty, I mean in broad terms.

You would through experience. It has a director now and it has heads of departments who are important in establishing policy, but one has to understand the vibrations from those people and try to work within the framework, to try to alter whatever one thinks is wrong as part of an ongoing process.

According to what kind of criteria? And if you're denying criteria, how would you know if it's right or wrong?

From my experience I've just been subjected to so many people's criteria at the Museum, I can only be horribly subjective about it.

That's pragmatic.

Pragmatic, maybe, but subjective too.

Is the Museum in a state of crisis? We as outsiders feel it is beyond the Staff Association and such questions as salaries — what is the role of the Museum now? It seems to me — rightly or wrongly — that it's in the hands of one or two people who seem to dominate its outlook and seem to have all the power. You are representing the Staff Association — we do want to hear from you systematically, pragmatically, and intuitively some answers to these really important questions. In what role do you conceive the Staff Association? Now, if you say that the Staff Association cannot play any role then to some extent it seems to me you are wasting your time. Because you're protecting your position within a moribund institution. And I don't think that's really what you're doing. So it seems to me that the question of the role of the Museum becomes absolutely crucial. I mean, for example, if we go through department by department, what role can the Architectural Department play today?

I feel unequal to dealing with the things you are talking about — I am not a senior staff member. I went to college in the '60s, was concerned with social issues during the time that I was studying art, and shared the increased political concern of many people in this country. It seems to me that the war in Vietnam, the Civil Rights issues — all of these things that arose during my education — have frequently dwarfed my interest in painting and sculpture. They have become of enormous and immediate concern.

That's exactly what I've been saying. That if we take the Department of Architecture and Design, given the way the situation is in this country, can it function any longer as a guardian of pure esthetics? Can it function any more around objects of that class? Surely the relevance — if we want to use that word in the '70s — of that department is one entirely different from the traditional view of what architecture was formerly about. What's happening in that department? Why can't you examine each department's function, generally, not as experts.

When I came to New York I felt that The Museum of Modern Art was an ideal. To one from the Midwest, The Museum of Modern Art appears to be an icon of culture, a symbol for finding new ways of dealing with life and culture.

How has this symbol failed you now?

There is little dialogue within the Museum concerning its exhibitions and programs which filters through to the junior staff. If you want input into the Museum and its future there is no way of doing it. You run up against a brick wall.

Yes, but on what terms? I don't mean on your ability to get promoted —

I have been disappointed with many exhibitions which have been mounted, and felt that other significant problems have been ignored. More than many of the Museum's departments, Architecture and Design should be able to address issues of crucial importance today. Other than their recent exhibition of low rise high density housing, they have not, in my opinion, done so. Even that exhibition should have been done much sooner.

So let's go on a little further. Now we're getting to the question of relevance. What is the function of the Museum?

I think it has to do with the intellectual leadership at the institution. The Museum is simply not a center for ideas.

This is not the fault of the institution but of the department heads surely?

In some cases that is true, but it also has to do with the structure of the Museum. Bill Rubin is a respected scholar. He is invaluable to the Department of Painting and Sculpture. But because of his intellectual irresilience, the Department should also include someone of his stature but who maintains a different intellectual bias. At the present such a person could not exist in that Department. It appears to be a situation where one person's control stifles everyone else.

That's the situation in Painting and Sculpture. The situation in the Film Department is that there is nobody with much ability or conviction to make a point, so it just kind of drifts along?

The support staff in the Film Department is very strong, and has been allowed more freedom than many other departments. The department director is about to retire, and a search is now under way for his replacement. In compliance with our contract, members of the department are participating in the search, and have advanced several candidates. We are pessimistic about how seriously they will be considered, and fear that Mr. Van Dyke will maneuver his own protégé into the post, thereby maintaining his influence over the department. The situation is unfair because the film director clearly has more access to those Trustees who will ultimately make the decision. The Trustees are so removed from the institution that they cannot be expected to make an independent assessment. Many high positions are filled in just this way.

Okay for the Film Department. Rubin certainly has a stranglehold on Painting and Sculpture, right?

As I see it, Bill Rubin is one of the few department heads that can be respected. *He is able. He is productive. Only a man with a superabundance of power is able to function in the Modern itself because of the nature of the institution.*

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Because of its lack of a cogent organization or schema. Certain department heads are not men of power but they are simply there.

They are men of power in another sense. They have access to their own coterie of Trustees, and that's their power. You needn't be a powerful man intellectually if you are an influential man with Trustees. The system is such that one person gains access to members of the Board, and thus to power. He then acts as a power bottleneck with his subordinates and colleagues in other departments.

Surely the Modern has a dual function. It seems to have a primary function as a historical institution providing the basic lines of research and accumulation of objects which cover a certain history of cultural activity on the one hand. And on the other, it has a pledged undertaking to present all that's best and new in the arts, broadly speaking.

Its charter was not as a collecting institution. It was as an educational institution.

But you can't educate without objects.

I think that's open to debate at this point.

There has to be a debate. It can't be just written off. And their function is to educate on the widest base that's possible. Is that written down somewhere?

The charter says that it is to — I don't have the exact language — to educate the public as to the arts of our times. But I agree with you. I think that part of its function has got to be to assess its collection. It's an important collection and its role is crucial. I for one feel that it has not been innovative enough in investigating current movements in art and presenting them in a thoughtful way. I think that's what I want. New York City has changed so much — there are so many exhibitions going on all over, we have to sort our role out in relation to the other museums.

Wait a minute. McShine's "Information" show coincided with another one at the New York Cultural Center and that kind of overlap is continual now. I do see that the Modern has immense problems in defining its role.

But it always has had.

Not necessarily. It's had problems but the point I want to get at is this: 30 years ago the number of museums involved in modern art in this country was minuscule. The Modern has traveled thousands of exhibitions across the country and abroad. Now that you have so many museums all over the country interested in modern art and programs of their own, it's very hard for the Modern to compete or to define its area of competence. And, of course, there are so many museums in New York City since the Modern was founded — the Guggenheim Museum, the New York Cultural Center, and the Whitney Museum have all emerged.

That's not counting places like Finch which have done good programs of contemporary art.

And all of the museums surrounding the whole area.

You basically describe the Museum as a dying institution, having accomplished its goals?

No, I'm not saying that. I don't say it's a dying institution. I think that's wrong and needs to be more narrowly and tautly defined. Do you believe that it is correct for the Museum to enter into entrepreneurial activities in order to raise funds? For example, do you agree that it is correct for the Museum to have a bookstore that sells to the general public; have a publishing house that publishes popular books, in relationship to its function as an educational institution? Do you think that it is right for it as a non-profit-making institution to perform in this particular manner?

No, and you would be surprised at how little they have thought this through. I remember being at a famous meeting at the Museum where we were told that the bookstore was going to expand into the gallery where the Miró exhibition is now installed — the East-Wing Gallery — and everybody sat speechless. I asked why, and was viewed with astonishment: the answer, obviously, is that the bookstore makes a profit! So I replied, "Well, why don't you install something like a dry-cleaning store and we'll make much more of a profit." It then began to dawn on the Director that if increasing the size of the bookstore could only be done at the expense of gallery space, it was really quite pointless in relation to the Museum's purposes. You ask us why the union exists; this is the level of thinking that we have had to contend with. Several years ago, the Director of Publications — it was then Dick Oldenburg — met with his Trustee Committee which had just been reactivated. He was told that the Museum needed a best-seller every year. It was said only partially in jest. *The Family of Man*, for example, sold three and a half million copies and continues to produce a gigantic income, but there are plenty of books that are not *The Family of Man* but are still valid publications. One of the difficult attitudes that we in Publications meet is this notion that everything we publish has to be lucrative, or that it has to be tied to a specific exhibition. We are not allowed enough flexibility to publish something that may indeed deal with the collection.

The publication program could be regarded as an educational extension, a distribution of information, more widely of exhibitions and programs.

Primarily, but I think the major problem is that it is regarded as a profit-making department. It is profit-making and it is educative — it has a double function. But should any department of the Museum be meant to be profit-making? I don't think so. It's destructive. Do you see a current need for the Modern?

If it's a historical, educational institution. On the other hand, is it going to continue its role as a museum of modern art? One free and independent of all kinds of commercial pressure.

Do you see a need for that?

Frankly, yes, in some respects, and certainly for the exhibitions program. How are these things to be regulated? Doesn't it seem to you that some sort of scheme — since the ability of the professionals is dispersed and resources are found all around the country — is necessary whereby the various museums get together and define their relationship to the Modern and how the kitty is divided?

I think it would be more productive if they cooperated with each other. Now they simply compete, and try to ace each other out. It's a lot of wasted energy. I always try to keep in touch with my colleagues in other museums. I really made specific attempts to try to see them and talk with them to stop that from happening.

Don't you think that the fact that the Modern refuses to take outside shows within the United States in itself is contributing to the competitive element, thereby furthering a waste of resources?

You mean use other people's shows? I don't particularly. There are other museums in New York that could do that. The Museum has the staff to originate its own shows and I think it should. But other places don't have those resources.

What happened to the Agnes Martin show? Why couldn't it come to New York, with all the exhibition facilities we have?

Do you mean take it for the Modern? What I'm saying is I think the Modern has a big enough staff to originate shows, and I think there are plenty of other places in New York City that can take them.

The Agnes Martin show was well structured. It was done by professionals — it was a good show. Was there any reason why before it went elsewhere it shouldn't have come into New York?

I couldn't work out why. It's a matter of prestige with many museums — they want to take shows which, if they haven't originated them, at least they've been in on from the inception. It also has to do with the number of staff members. In a museum with a very small staff, you can't fill your program without accepting other people's shows. The Museum has a large staff and it doesn't have to accept others. But I think there are other institutions in New York that can and should accept them.

But they're not doing so?

Right. But they should. And because they don't, doesn't necessarily mean that the Modern should step in there. I don't think the Museum's role is in unoriginated shows.

Why not bear down on this a little. The Modern was the pioneer institution in the country in originating shows. For many years it was the only museum capable of originating shows. It had the staff, the knowledge, the insight, the know-how, as well as access to the art. Given that this is now changed, that we have a well-trained body of people around the country surely there could be a more rational use of museum space and resources. After all, the Modern does sometimes have outside curators organizing its shows. Surely it could now be in a better position not only to share shows with other people, but to get other people to initiate shows on a shared basis.

It has always shared shows to try to cut the cost, as far as I know. Almost every major show we've done traveled. I don't especially like co-directing exhibitions. I don't see how anybody gains by that.

I'm saying is there any reason why the Modern shouldn't take a show from outside, take shows from Europe? Why shouldn't it take shows from outside New York, why this elitism at the present moment?

It isn't something essential to the Modern's role at all, as there are other museums

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in New York City that can do it. It has a permanent staff working constantly. It seems to me there would be a tremendous fluctuation in staff time if you start changing that. And I don't see what's gained. What are you implying?

We are talking about a community of museum people, and until the Modern reforms itself in such a way that it regards the community as part of itself then you people are always going to be in the same position that you are in now. The Modern's sense of elitism, of one-upmanship, over exhibitions hinders this reform. In refusing to relinquish the right exclusively to originate contemporary shows, aren't you also publicly announcing that you are — at least on the curatorial level — overstaffed and animated by elitist notions of prestige and glamour?

Overstaffed, absolutely not. On the contrary, we have a full-time exhibition program, and the correct complement of staff to operate it. I have been addressing myself to your question on this pragmatic level. However, on a philosophical and moral level, I agree with your point. There should be no blanket rule that operates in terms of exclusivity. I also think you are confusing issues: elitist attitudes, and activities proper to the Museum. You cannot be suggesting that the Museum should attempt to fulfill *every* function. That leads us right back to wasteful competition. With so many institutions in this city concerned with exhibitions, we can only establish or improve the Museum's role with reference and deferring to functions that might be more easily or appropriately accommodated by one of these other institutions. Remember that although in literal terms it might be a private institution, in actual terms it is not; its standing is national — international. If in any degree it assumes a parochial viewpoint, it is certainly ignoring its real, unique position. I work with the Latin American Program and personally find a contradiction in the fact that the Museum makes an enormous effort to reach audiences in Brazil but provides little for minority communities in New York City. But that's a special function. The Education Department is much less developed than the International Program — that's a problem.

Are they interested in Latin America because some Council members have business interests there?

Yes, that's precisely the reason. And they don't give a damn about Central Harlem, so the museum isn't interested, right? Those are the kinks in the Museum's program that don't make sense to me.

Good. But why? Because you see the Museum being used as a social and political organization —

And it maintains at the same time all of these esthetic credentials, the kind of elitism you are talking about.

Yes, but those credentials have become less convincing recently — that is one of the reasons for the crisis at the moment and for the general crisis of all museums.

What you are talking about has possible ramifications for the union, not so much for our role but the union's future if it is to extend beyond our Museum, across the country. A terribly anachronistic situation exists for museum workers everywhere, and museums themselves are anachronistic in their structure. They are little power centers, with no direction.

Basically, I think there is no question that the Modern still serves the artist and it serves the scholar in all kinds of ways, it still basically serves the notion of the collector — I think that's true, isn't it?

No, I think it serves, if we are talking at the same level, a middle-class public, and I despise that concept. The only day when there is a good atmosphere is on the day when you pay-what-you-will, which the staff made happen.

Aren't you being a little sentimental?

No, I thought probably everyone was being very sentimental about reaching a new kind of public by instating a "free" day. That was the way it appeared during John Hightower's era, but when they first began it turned out to be absolutely true. All these kids, not the usual pretentious suburbanites, would come in. The experiences on those days were incredible: kids walking into the Brancusi Gallery, and getting such a turn-on from it. That's what the objects are there for: to be confronted directly. They are not words, they are not slides, they are not books, and they themselves should give you something.

What would you recommend having thought about this? Has The Museum of Modern Art taken on too much? Has it arrived at a point whereby it cannot continue in its present function because of a lack of space, staff, and the financial ability to perform satisfactorily? Has the time arrived for an autonomous national institution to take on the function of the Film Department, to take responsibility for the whole history of film rather than a private institution in New York? Should architects found an architectural museum of some kind as indeed they do in England, for example. The Royal Institute of Architects does quite a good program; they examine the problems of architecture within the profession, and consequently have enormous funding. Shouldn't it be the same for the Design Department and Photography? Then the Modern should be left with its function as an institute of high art in the modern field. I mean, do you feel that this may in some way or another probably help to alleviate the current situation, of funding and of function?

That is just too abstract a solution, though it is one possibility . . .

But it is not so abstract! There is no other institution in the world that tries to do what the Modern does under one roof.

There is an advantage. I think that the growing interrelationship between the arts is a very . . . Oh, you have just said the worst thing — the last place where the growing interrelationship in the arts can have any foot in the door whatsoever is The Museum of Modern Art. If you were running a museum in Timbuctoo you would have a better chance of doing that.

What is the obstacle in New York?

The departments are operated as fiefdoms by the department heads. The interrelationship is ignored despite the fact that these disciplines were established under one roof because Barr saw relationships between the arts, and that they could enhance each other. In actual fact the place functions as a group of jealous individual museums, who obstruct each other. It's terribly funny that you should make that point, because of the arguments that one sits through on that score. Should the department of Painting and Sculpture accept a film or a photograph? Of course, it turns out that the Film and Photography Departments wouldn't accept the works by painters and sculptors anyway, because they consider their esthetic approach different. Consequently we never accomplish anything, whereas you'll find museums in Europe are busy collecting good works regardless of their medium. I remember two years ago this came up, many conversations about reorganization of the Museum, to try to break down the departmental structure, this very kind of thing. We were framing, and I quote, a "demand letter" two years ago. One of the things talked about was this need to make it a much more flexible institution. That's one thing that we have failed in.

Have you tried to discuss this? Has the Union?

We have discussed this among ourselves, different relationships between departments.

But if you got in on the level of policy, this might be something you could do.

As colleagues we now have a very different relationship with each other. One thing that the Union has done which is marvelous is to bring all of us into contact with one another. Before, I wouldn't have had any idea who these people were. The Union crosses all boundaries; it is a very, very democratic organization which is terribly healthy for the Museum. We are so busy defending ourselves, and so busy constantly trying to prove that we are not enemies of the Museum, and that we intend to be taken seriously. I feel we're really backed into a corner — I feel increasingly discouraged by trying to keep going on this level.

Has the Union considered appointing a full-time professional with an excellent background in museum work as a kind of coordinator among the museum membership to help to organize views, views as to the role the union could play in professional matters of reform and things like that?

You have three previous chairmen of the union sitting here, any one of whom would have joyfully relinquished that responsibility to either a well-qualified professional whom we couldn't afford or an equally unaffordable staff person to do the shit-work. There is no one even to run the copying machine — it is just not like that. It would be marvelous if the union were established and able to move forward on that level; those are the issues we would prefer to deal with, but for the moment we are simply trying to keep ourselves alive.

How do you envisage the end of the strike? How do you envisage the strike will go?

You read Richard Oldenburg's statement in the *Times* that people are going to start trickling in. That is a very real possibility. The museum is taking a 1940s attitude toward a labor union; they have stopped short of sending people with clubs to the picket line, but that is about the only tactic they have not employed. Their strategy has not been appropriate to dealing with intelligent, rational people — they have maneuvered, politicked, played games, drafted derisive, stupid memos that are insulting to those that read them. They have used rumors, and threatened people's jobs. How do you deal with that? ■