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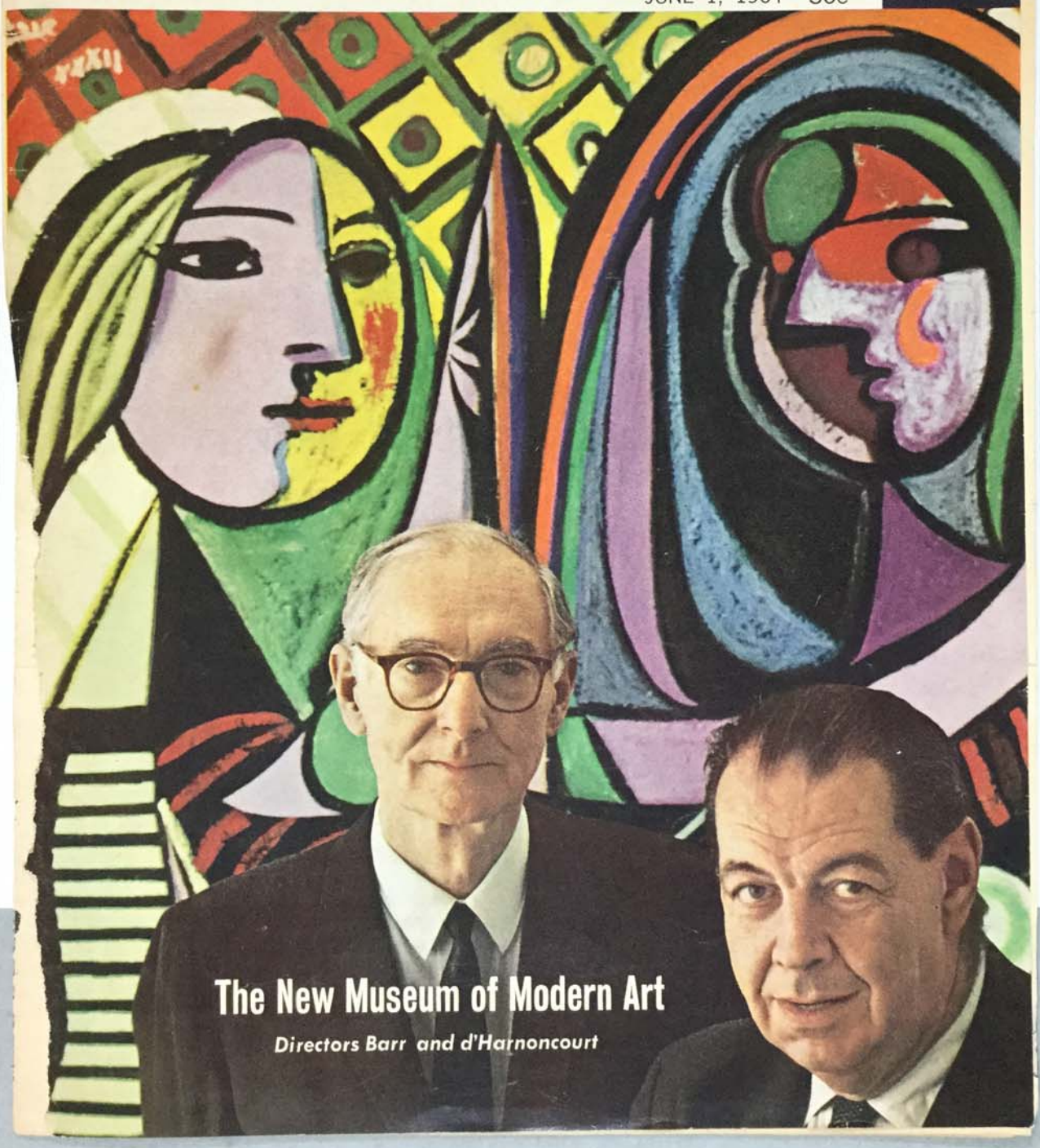

The New Museum of Modern Art

Directors Barr and d'Harnoncourt

Newsweek

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Philip L. Graham, 1915-1963

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TOP OF THE WEEK

SOUTHEAST ASIA: WHAT IS THE LBJ STAND? PAGE 15

It was the gravest foreign crisis the Johnson Administration has faced, and the President reacted quickly. With the military situation in Laos and Vietnam steadily worsening (page 28), the U.S. makes clear it will do all that is necessary to defend its stake in the area. But the question remains: what can be done?

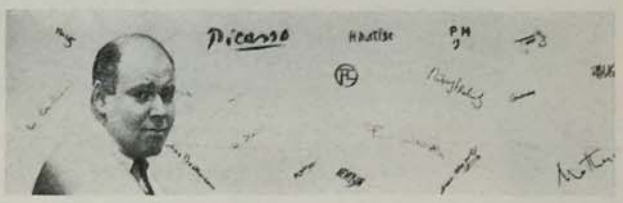
'WELCOME HOME YOU LIVING DOLL' PAGE 17

The Montgomery airport signs are extravagant for Alabama's George Corley Wallace who once again "won" last week while losing the Maryland primary. NEWSWEEK's Philip Carter and Joseph B. Cumming Jr. report.

INFLATION IN EUROPE—UP, UP, UP PAGE 59

Top bankers from the U.S. and Europe meet in Vienna. The number one subject for discussion: rising inflation on the Continent. In SPOTLIGHT ON BUSINESS, using files from NEWSWEEK's Kenneth Ames in Vienna and other staffers in European capitals, General Editor Lawrence S. Martz writes of the critical wage-price spiral abroad.

THE COVER PAGE 48



Posed against a wall of signatures of the men who made modern art is Jack Kroll, recently appointed a NEWSWEEK Senior Editor. Before that, Kroll was the ART editor and long before that he was a schoolboy in New York City, where he first began to haunt the Museum of Modern Art. It was there, Kroll says, that he discovered Picasso and Keaton, Le Corbusier and Garbo, Brancusi and Steichen. "And that," he adds, "is what a museum of modern art should be all about." This week, the Museum of Modern Art reopens after being closed for almost six months. Enlarged and refurbished to set off its extraordinary collections to the best advantage, the museum still remains, as Alfred H. Barr Jr., its director of collections, puts it, a "torpedo moving through time, its head the ever advancing present, its tail the ever receding past of 50 to 100 years ago." With the assistance of researcher Anny Olbert, Jack Kroll writes the story of this unique American institution. (NEWSWEEK cover photo by Burt Glinn—Magnum.)

THE INDEX

Newsweek—Phil MacMullan

Giacometti's 'Pointing Man' at MOMA

THINKING OF TODAY . . . AND ETERNAL THINGS

In one of the offices of New York's Museum of Modern Art last week a serious, bespectacled young man bent over a drawing board, concentrating hard with pencil, protractor, and T-square. At one point he looked up and said: "Does anyone know if she's nearsighted?" He was figuring the exact height and angle for the lectern which Mrs. Lyndon B. Johnson was going to use to read her statement at the gala opening inaugurating the latest phase in the life of the most important institution of its kind in the world. The Museum of Modern Art has been called many things —not all of them, in the vortex of controversy which constantly centers on it, nice things—but the most appropriate statement ever made about this unique, exciting, and exasperating colossus on 53rd Street is that it is the museum of the future—"an educational institution in a treasure house."

The educators at the museum were trying to decide last week which of their treasures would be the most suitable photographic backdrop for Lady Bird Johnson. "Something with a loaf of bread," one suggested, "to stand for the President's campaign against poverty." Although this was the usual humor dredged up by the pressing needs of protocol, it epitomized the living interest that the leaders of this country have always taken in the concept and fortunes of the Museum of Modern Art.

Intensity: In 1954, on the occasion of the museum's 25th anniversary, President Eisenhower, by no means a man of the avant-garde (he once said, confronting a Léger at the U.N.: "To be modern, you don't have to be nuts"), made a statement about the need for artists to be "at liberty to feel with high personal intensity." And, in 1939, when the solid but hip glass-and-marble building designed by Philip L. Goodwin and Edward Durell Stone opened, Franklin D. Roosevelt, in a nationwide broadcast (written, significantly, by the American philosopher Irwin Edman), called it "a living museum, not a collection of curios and interesting objects."

And this has been the point about the Museum of Modern Art—MOMA—from the moment of its inception to the present moment of its expanded, and still expanding, growth into the first giant, mega-museum of modern culture. Like every deeply seated eventuality in that culture, from the writings of James Joyce to the shape of the Coca-Cola bottle, the museum has influenced the life styles, the very cultural metabolism, of even those who might not be aware of its existence.

Everything from the latest pop-art icon of Marilyn Monroe to the newest deep-dish chair, to the latest model catcher's mitt, to the echoing atavism of a giant water intake tunnel, finds its way into MOMA, not as isolated fragments put on display by professional fragment-isolators, but as integral parts of a continuing organic process that is the life of every contemporary person as it finds expression in the bewildering variety of our time's visual manifestations.

Torpedo: "What is this, a three-ring circus?" a group of artists once demanded in one of the many historic yawps of rage that have marked the museum's history. If the term circus doesn't apply, neither does the term museum. "A museum," says artist Ben Shahn, "doesn't think of today, but of eternal things." But the Museum of Modern Art does think of today. Alfred H. Barr Jr., the 62-year-old blend of scholar and showman who is called the museum's director of collections but who really is its spirit made flesh, once defined the museum as a "torpedo moving through time, its head the ever-advancing present, its tail the ever-receding past of 50 to 100 years ago."

In its benignly devastating trajectory, the torpedo-museum has detonated more lively reaction than anything of its kind since the first *mouseion*, or sanctuary sacred to the Greek muses, was built millenniums ago. The Greeks had only nine muses, but the manifestations of the modern spirit are so vast that it could be said that only the Modern is today a true mouseion:

■ Like any great museum, the Modern is a great repository of painting and sculpture. What makes this collection unique is the concentrated time span—roughly three-quarters of a century, and the extreme, crucial metamorphosis in art that has taken place in this time. From the gallant and tragic attempts by Cézanne to classicize the new modern sensibility even as it was toppling into

the acid vat of ego and anxiety, to the giant hair-combs and hamburgers of the pop artists who try to exorcise the one-dimensional demons of the affluent society, the museum with brilliant, foolhardy courage plays back the chaos of modern art.

■ The 4,000 items in the museum's department of architecture and design reflect every esthetically shaped object in an object-glutted culture, from the chromatically perfumed Freudianism of Tiffany lamps to the crystalline efficiency-beauty of electronic components.

■ More than 3,000 films make the first and greatest library of "the only major art peculiar to the twentieth century"—from the poignant simplicity of the Lumière brothers' silent camera catching workers leaving a factory in nineteenth-century twilight, to the languid icon of Garbo's face, to the sharp bitterness of the young Polish existentialists.

■ More than 7,000 photographic prints cram the department of photography, directed for a while by the great Edward Steichen, and now by young John Szarkowski, who calls this art "esthetic phenomenology—a magnificent means of finding out what's out there."

■ More than 7,000 prints make up "the greatest collection of modern prints in the world," says curator William Lieberman, age 40, who has spent half his life at the museum. The print galleries are now connected by a stairway to the permanent collection, where the range of graphic art from the restless ubiquities of Picasso to the megalo-journalistic rubbings of Rauschenberg will be permanently available to anyone.

In the museum's new, enlarged quarters, designed by Philip Johnson, there are modern muses all over the place: in the 32,000-square-foot sculpture garden that ramps up onto the roof of a new two-story building (beneath which is a monstrous new gallery and an underground art school); in the new six-story glass-and-steel tower that carries right through onto every floor of the old museum building, from which five gigantic abstract banners will whip on gala occasions. The exhibition space is doubled, and it now will be able to show about 550 of the 1,800 pieces in the permanent collection of painting and sculpture, providing a solid historical backdrop for the temporary exhibits.

Ball Bearing: Johnson, surveying the burgeoning of the museum, was moved to reminisce about the old days. "In 1932 I founded the department of architecture at the museum," he recalled. "That was the most exciting time, when we had neither space nor staff nor money. We showed Le Corbusier for the first time in 1932. Then, in 1934, came the machine art show, the first time ordinary industrial objects were considered interesting shapes. A ball bearing was on the cover of our catalogue. They ran jokes in The New Yorker saying 'don't throw out your old sink faucet—give it to the Museum of Modern Art.' And then we gave Mies van der Rohe his first recognition in this country. This is not to say we're responsible for modern architecture in America today, but it's something to do with that horrible word 'taste-makers'."

The museum's beginnings can be sought in many places, but perhaps none more interesting than the Harvard of the 1920s. It is fascinating to think that the institution which produced Henry and William James, George Santayana, and T.S. Eliot is also responsible for producing the Museum of Modern Art. But the museum is really a set of human sensibilities domiciled together, and so its Harvard provenance is happy and logical.

Among the New England philosophers, moralists, and poets, there were intense and privileged young men who were passionate about the visual arts. These included Lincoln Kirstein, now director of the New York City ballet, John Walker, now head of Washington's National Gallery, and Edward M.M. Warburg, now a regent of the state of New York. They formed something called the Harvard Society for Contemporary Art, and the young Alfred Barr was the faculty adviser. At a moment when modern art was a distant rumble from Europe the young Cantabs were borrowing works by Miró and Lachaise from the few avant-garde deal-

Newsweek—Phil MacMullan

The expanding Museum of Modern Art—Colossus on 53rd Street

ers and private collectors in New York. They even showed Buckminster Fuller's revolutionary Dymaxion House.

One of them recalls a Calder show they put on in 1927: "We went down to the train to help transport his sculpture, which he said was arriving with him. When the train pulled in, Sandy Calder got off with two rolls of wire over his shoulder. As soon as he got to our college rooms, he got into his pajamas, and using his big toe and a pair of pliers, proceeded to complete the necessary 23 pieces of sculpture."

Founders: Among the ladies of culture who visited the Harvard boys' gallery was Mrs. John D. Rockefeller Jr. "Why don't we do this *en gros* in New York?" she said. Mrs. Rockefeller thus became one of the famous three Founding Ladies of the Museum of Modern Art. The others were Miss Lillie P. Bliss and Mrs. Cornelius J. Sullivan, both important art collectors and examples of the enlightened taste among many of the time's cultivated rich. The ladies got A. Conger Goodyear, another wealthy collector, to form a fund-raising committee for a contemporary museum. Among the members was Harvard Prof. Paul J. Sachs, and it was Sachs ("The Felix Frankfurter of the American art world") who brought in the young Alfred Barr as director of the new operation.

When summoned by Sachs, Barr was teaching a course at Wellesley in which he not only confronted his girls with modern art, but also with the theater, movies, architecture, photography, and contemporary mass design as found in the local five-and-ten.

All Barr had to do was transfer his curriculum from Wellesley to New York, and he enthusiastically proceeded to do so. But it was some time before he was able to see his dream of a museum of all the visual arts actualized. The new museum's first quarters were six small rooms on the twelfth floor of the Heckscher Building at 57th Street and Fifth Avenue. On Nov. 7, 1929, the curious public was admitted to these precincts, now crowded with paintings by Cézanne, van Gogh, Seurat, and Gauguin, four great modern masters who had hardly been seen in that vast cosmopolitan city.

Upstart: The show was an instantaneous success—"the event of the century," said one newspaper—and the Museum of Modern Art was a reality. Almost immediately the sniping started. Last week Barr recalled with amusement how, after the tiny new upstart had put on several shows, including an audacious exhibition of artists under 35, Herbert E. Winlock of the Metropolitan Museum asked to see him. "He was terribly upset," recalled Barr. "I could see he was uneasy and sort of angry. 'It seems to me,' he said, 'that what you really are is a Museum of Fashionable Art'."

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d'Harnoncourt: Harmony

Alfred Barr has always been in the position of working in an area where the latest, liveliest, and often the best things can be stigmatized as "fashionable." It has been said, perhaps apocryphally, that Barr is the archfiend of modernism to members of the ultraconservative, nearby University Club. "There he is," they supposedly mutter as he goes by, "thinking up some new outrage."

Barr is an unlikely looking person to inspire such anti-anarchist feeling. A lean, diffident man with the face of a Walt Kelly owl, it is hard to get him to speak and harder to hear what he says. He would no doubt agree with Goethe who said: "I should like to give up entirely the habit of speaking. There is something about it that is useless, idle, foppish . . . I should like to speak like Nature, altogether in drawings." Barr prefers to speak like Art—in drawings, paintings, sculpture, and automobile models. His real voice is the museum.

"The primary purpose of the museum," Barr has said, "is to help people enjoy, understand, and use the visual arts of our time." This is a deceptively mild way of putting what is really the passionate credo of an extraordinary man. For as one listens to his mild but insistent tones, it becomes apparent that the man is really an evangelist, and that modern art for him is nothing less than a religion.

Newsweek—Phil MacMullan

Barr and Miller: A torpedo, a patron

Indeed, Barr comes from a family of Presbyterian ministers, and it seems that he has simply found faith and unity of personality in the esthetic side of life—a development that has been noticed by many prophets from Matthew Arnold on. "Art," Barr has said, "is not a means of escape from life but a stratagem by which we conquer life's disorder." The museum, says Barr, "is a marvelous instrument of vicarious pleasure on my part. The point is to get people to look at modern art long enough to see the design. This makes fools of people who scoff at my particular faith."

Action: But if the museum is a pantheon for some, for others it can be a pizzeria or an inexpensive social club with tone, convenience, cachet and the "in" coziness of the vast new midcult audience who look at art shows while waiting in line to see Bergman movies. The 700,000 people who swarmed through the museum last year did not all come to contemplate the esthetic impeccability of Matisse or the ascetic religiosity of Mondrian. Many of them came just to be where the cultural action is. It is a warm, cool, jazzy, longhair, exciting and restful feeling to have a cold salad lunch in the penthouse dining room, to sip an iced coffee in the garden under the gigantic, maternal shadow of Lachaise's standing woman, or just to dig the eager-eyed girls under the voluptuous swaying of Calder's mobile on the marble staircase.

The museum openings themselves have become almost a parody of the classless, but inflected, society of what one writer has called "art botherers." "We were the first museum to have openings and people got dressed up," says a veteran museum official. "Now you have to have three or four of them, and it looks as if the subway opened up underneath the place." For a major show, the openings begin with a black tie, fizzy, garden affair for nabobs and artists, then, the next night, an "optional" event for members and such, and finally a daylight vernissage for the general public. (In 1957 when the museum staged its giant Picasso show, 328,206 visitors trooped through the galleries in four months.) Such massive quantification of status reflects the growth of the museum itself.

The latest spurt was made possible through over $25 million raised from the museum's coruscating roster of friends, from fine-feathered to unshaven. There were over 3,500 subscriptions, ranging from the Rockefeller Brothers Fund's

total gift of $6 million to thousands of anonymous givers of $1 or more. If money talks, this was an oratorio of fiscal homage to an institution which is indigenous to a pluralistic, inquisitively mobile society.

The Cadre: The museum itself is plural but unified. Alfred Barr is surrounded by a cadre of crusaders who reflect and amplify his zeal. "Alfred invented the museum," says René d'Harnoncourt, the 6-foot-6 Austrian-born director, who has brought an administrative harmony to an institution that is already as big as a small college. He is an authority on primitive art and a master of installation, and has brought a feeling of coordinated independence to the talented curators whose individual taste and learning are responsible for the incredible succession of more than 700 museum shows, from the history-making cubist, surrealist, van Gogh shows of the '30s to the Rodin and Hofmann shows with which the museum closed last year before expansion.

People like William C. Seitz and Peter Selz, who organize most of the museum's temporary exhibitions, must be professors and impresarios both. "It's taken for granted," says Seitz, "that we think, write, and research on a level with university historians who do no other work at all." What these men write are the catalogues, which over the years have developed into definitive and entertaining volumes, accompanied by the fantastic, almost Dadaist bibliographies of librarian Bernard Karpel—works of art in their own right.

But in the end it's not scholarship or showmanship that gives its special quality to the museum, a quality that has raised its yearly membership to 33,000, its yearly attendance to 700,000, and endowed it with a unique and overwhelming magnetism.

Ecstasy: "This place," says one curator, "is a community center without being a community center. All through the months we were closed, people would call up and say 'When are you opening? I need the museum to smoke a cigarette'." Some time ago, a survey showed that only 40 per cent of museum visitors in a one-month period came to look at pictures. And, for the 33,000 elite, there is a wonderful moment of cabalistic ecstasy when, upon reaching the third floor, the bored, gray-clad museum elevator operator turns around and intones: "Members only above this floor. Show your cards, please," and one or two shame-faced peasants exit in an ignominy of cardlessness.

When fire struck the museum in 1958, destroying a great Monet and marring many other pictures, it was a personal disaster for many people. "The fire had an enormous impact on people," says d'Harnoncourt. "It showed a lot of peo-

Painting: Picasso's 'Guernica': War seen by a master

Architecture: Mies van der Rohe

Design: Eames chair

Sculpture: 'Bird in Space' by Brancusi

Print: Sailing ships by Feininger

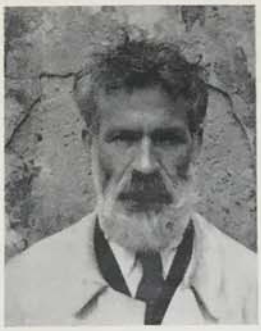

Photo: Brancusi by Steichen

Films: Watching Garbo

ple what this place really meant to them." Curator Lieberman recalls that "it was terribly spooky after the fire. People would come and just stand across the street. It was like visiting the grave of a beloved.

"For some reason," adds Lieberman, "other museums lack the immediacy of our joint. People go individually to the Metropolitan or the National Gallery. They go in pairs to the Modern. There's always something to be shared."

Change: What is to be shared is really modern life itself. It is the sense of change, of the modern adventure with all its bravado, that pulls people to MOMA. Arthur Drexler, the 39-year-old director of the department of architecture and design, is one of the many who practically grew up at the museum. "It was a much more sympathetic environment than school," he says.

For Drexler, art is a direct look at the reality of our time. In a show of twentieth-century engineering opening this month, he will show structures that are "the equal of any great cultural achievements of the past—dams, bridges, roads; clear-span, large-scale structures; radar, radio telescopes. It's wonderful to see national styles in engineering presumably based on the same mathematics. French dams are absolutely gorgeous—positively voluptuous."

It is the form behind things that interests Drexler. "Useful objects don't just mean pots and pans. The real useful objects are the structures of matter. The poetic implication of our technology is doing more and more with less and less. If this were carried out logically, architecture as such would disappear. It would become the technology of making the earth itself habitable."

This somewhat shuddery utopia is the projection of the Museum of Modern Art itself. Its tremendous expansion involves obvious dangers of vulgarization and impersonalization. "The museum acts as a potion, dragging art out of the studios," says curator of the museum collections Dorothy Miller. She admits this can be premature, but in no other way can the museum hope to keep up with the implications of the stresses our culture labors under: the dematerialization of advanced thinking in science and art, and the over-materialization that our technology produces.

Electricity: So the museum shows an all-black painting by Ad Reinhardt (which for Barr becomes a religious picture) and a Swedish underground installation in which the earth itself seems to spew forth electricity. In both cases the museum is playing its role to the hilt—that of being the only place where Americans are able to confront the tangible implications of their world—with all their ethical, philosophical, and psychological consequences.

"It is a unique museum, it is a people's museum," said former MOMA president Nelson Rockefeller, the son of co-founder Mrs. John D. Rockefeller Jr., last week. For Rockefeller, the museum is an example of what "enlightened capitalism" can do in a modern world. He is proud of the fact that the museum, with no tax subsidy, is so largely self-supporting. "I went to Jones Beach with Robert Moses when it opened," he recalled. "There was a 25-cent admission, 25 cents for parking, and things like that. 'How do you get away with this?' I asked him. He told me his theory of appreciation—that people appreciate things for which they have to pay a small amount. I went back to the trustees of the museum and told them I thought that something like that might be a good idea. They put it into effect, and it worked."

As an example of enlightened capital-

Rocky and museum model circa 1938

ism, the museum represents what might be called a consolidated revolution. "Those were the good old days," says Philip Johnson of the museum's brave early period. "Then it was possible to have revolutions. Now the avant-garde has been swallowed up, revolutions are no longer possible. Someone might not like pop art, but everyone accepts its existence."

But perhaps this is not really so. The appreciators ($1 now) at the new museum can walk through esthetic time from a Renoir nude to Giacometti's anxiety-thin "Pointing Man" to George Segal's plaster bus driver eternally caught in traffic. Art is coming closer and closer to life, not with answers but with questions about the very nature of our reality. Here is where what Alfred Barr calls "the didactic and interpretive function of the museum" plays its part. "The most beautiful use of the word 'teach' that I know," says Barr, "is the caption of an engraving by William Blake—'Teach their souls to fly'."

Deaths

[illegible]

BRACKENRIDGE—Sir Alexander, K.B.E. [illegible]

BUCKLEY—Robert D., May 23, 1964, [illegible]

BUNNELL—Irving (Bunny), on May 25, 1964, [illegible]

CAVANAGH—Mary [illegible]

[illegible]

Sir Ivone Kirkpatrick, Interpreter At Chamberlain-Hitler Interviews

Special to the Herald Tribune

CELBRIDGE, Ireland.

Sir Ivone Augustine Kirkpatrick, 67, former top career official of the British Foreign Office and interpreter for Neville Chamberlain at the Prime Minister's series of historic interviews with Adolf Hitler at Berchtesgaden, Godesberg and Munich before World War II, died yesterday.

He retired from the Foreign Office as Permanent Under Secretary of State in 1957, and had been chairman of the National Bank since 1963. He also was British president of the Channel Tunnel Study Group.

For five years after retirement he was chairman of the Independent Television Authority, which controls commercial television in Britain.

Sir Ivone was United Kingdom High Commissioner for Germany from 1950 to 1953, when he returned to the Foreign Office in London.

He began his career in the diplomatic service in 1919, and had been First Secretary of the British Embassy in Berlin since 1933 when Prime Minister Chamberlain went to Germany in 1938 for his series of talks with Hitler.

Sir Ivone's stay in Germany coincided with the rise of Hitler. He knew what was going on, knew the Nazi leaders, and realized that no business could be done with them. In this he disagreed with the Prime Minister, but he went along and acted as interpreter in the talks which ended in the triumphant but erroneous proclamation by the Prime Minister of "peace in our time."

Sir Ivone A. Kirkpatrick

Before he went to Germany as High Commissioner, Sir Ivone was best known to the public as the man who was sent to Scotland to identify and interview Rudolf Hess after the Nazi leader's melodramatic arrival by parachute in mid-war. He had known Hess in Berlin when he was First Secretary of the Embassy.

After the war, his special success in Germany was with Chancellor Konrad Adenauer, with whom he had a genuine affinity. Both were devout Catholics, and both enjoyed politics and the subtleties of diplomacy. And both believed that close Anglo-German relations were a matter of cardinal importance to the future of both countries.

After his days of diplomacy were ended, Sir Ivone devoted considerable attention to his duties as British president of the Channel Tunnel Study Group, a post he had held since 1958. In 1960, he predicted that if the Channel tunnel was not built under present plans, it would be dead for at least a generation.

And if that happens, he said, "we run the risk of finding ourselves permanently locked up in an English ghetto of our own making."

In personal appearance, Sir Ivone was small, slight, wiry and athletic (he played tennis and rode to hounds), and he looked upon the world with an apparently invulnerable self-confidence.

He was married in 1929 to Violet Caulfeild Cottell, and they had one son and one daughter.

Taught at Stevens Tech

L. A. Hazeltine, Physicist, Inventor in Radio Field

Special to the Herald Tribune

MAPLEWOOD, N. J.

Dr. Louis Alan Hazeltine, 77, inventor of radio devices, retired consultant engineer and former chairman of the physics department at Stevens Institute of Technology, Hoboken, N. J., died here yesterday at his home, 15 Tower Drive.

Dr. Hazeltine's most important invention was the neutrodyne radio receiver, which eliminated unscheduled howls and squeaks and was widely manufactured in the 1920s.

He also obtained a patent in 1926 covering an arrangement for eliminating magnetic coupling between any number of coils in electric circuits by mounting the coils at a specific angle with respect to each other.

Dr. Hazeltine did his inventing while he was on the faculty of Stevens Institute, which he joined in 1908, becoming chairman of the physics department in 1943.

He retired from the faculty in 1944 and became consultant to the Hazeltine Corp., radio manufacturers, of 59-25 Little Neck Parkway, Little Neck, Queens, which was named for him after his invention of the neutrodyne receiver. He also was a director of the corporation. He retired three years ago.

Dr. Hazeltine was president of the Institute of Radio Engineers in 1936, and in 1937 received the Armstrong Medal of the Radio Club of America for his contributions to the development of radio.

Dr. Hazeltine was born in Morristown, N. J. He was graduated with a degree in mechanical engineering from Stevens Institute in 1906, received a master's degree from Columbia University and an honorary doctor of science degree from Stevens.

During World War I he was consultant engineer in radio at the Washington Navy Yard and a member of the American Committee on Electrolysis. He was chairman of the American Gas Association's committee on electrolysis in 1926.

Dr. Hazeltine was a fellow of the American Institute of Electrical Engineers and the Institute of Radio Engineers, and a member of the American Physical Society.

Surviving are his wife, Mrs. Elizabeth Barrett Hazeltine; two sons, Dr. Barrett Hazeltine, professor of electrical engineering at Brown University, and Richard Hazeltine, undergraduate at Harvard University; three daughters, Mrs. Patricia Duhnkrack, Mrs. Maud Chaplin and Mrs. Esther Kraemer, and a sister, Dr. Dorothy H. Yates.

Philip E. Curtiss Dies; Author and Legislator

Special to the Herald Tribune

WINSTED, Conn.

Philip Everett Curtiss, 79, former newspaper reporter, author of several novels and a Connecticut state legislator, died Sunday night at Litchfield County Hospital.

Mr. Curtiss, who studied at Trinity College, the University of Madrid and the Sorbonne, began his career as a reporter for the Hartford Courant in 1907. Later he worked for the Hartford Times.

Elected to the Connecticut House of Representatives in 1941, Mr. Curtiss served through the 1947 session. He was a member, from 1943 to 1944, of the state commission to examine the Connecticut court system. Later, Mr. Curtiss was unsuccessful in a bid for the Republican nomination for lieutenant-governor.

Over a 15-year period, Mr. Curtiss wrote several novels, starting in 1915 with "The Ladder." He was also the author of "Between Two Worlds," "Wanted—A Fool," "Honorable Charlie," "Crater's Gold" and "The Gay Conspirators."

A frequent contributor to national magazines, Mr. Curtiss made his home in Norfolk, Conn. He is survived by his wife and two daughters, Mrs. William Hurd, and Mrs. Herbert Scoville jr.

Ex-Slave Dies At 119; Advice On Long Life

CINCINNATI, Ohio (UPI)

Richard Davis, who was born a slave and claimed to be 119 years old, died yesterday.

Mr. Davis said he was born in 1846 near Newport News, Va. He came here from Boyle County, Ky., eight years ago and was believed to be the oldest resident of this city.

Mr. Davis, who smoked and drank on occasion, offered this advice for a long life: "Work hard and live your life to the limit. That's the way the good Lord wants it . . . And don't live with your children when you get old."

A. H. Gibbs, Author

MIDDLEBORO, Mass. (AP).

A. Hamilton Gibbs, 76 author and holder of the British Military Cross, died Sunday in Massachusetts General Hospital.

Mr. Gibbs, a native of London, fought with the 9th Lancers during World War I, seeing action in France, Egypt and Serbia before his discharge with the rank of Major.

Among the books he wrote were "One Touch of France" and "Obedience to the Moon." His wife, Jeannette, survives.

Robert Buckley, Caddie Master

Special to the Herald Tribune

SARANAC LAKE, N. Y.

Robert D. Buckley, 60, caddie master for 27 years at the Lake Placid Club, died Saturday in Sunmount Veterans Hospital, Tupper Lake, after a long illness.

His home was at 4 Garden St.

During winters, Mr. Buckley was caddie master at Indian Creek Country Club, Miami Beach, Fla.

Surviving are two brothers, Harold and Dr. J. L. Buckley, and a sister, Miss Frances Buckley.

Deaths

WEEKS—Alice Delano, on May 25, [illegible]

In Memoriam

DALY—William Y. A memorial service for the late William Y. Daly, [illegible]

W. F. X. Sullivan, Jesuit Priest

SHRUB OAK, N. Y. (AP).

The Rev. William F. X. Sullivan, a member of the Jesuit order since 1892 and a former teacher at several colleges, died yesterday at Loyola Seminary. Father Sullivan, a native of Troy, was ordained 55 years ago at Woodstock College, Md. He taught at Georgetown University, Loyola College in Baltimore, St. Joseph's College in Philadelphia, Boston College and Holy Cross. Later, he served as treasurer of St. Ann's Church in Buffalo and of St. Ignatius Loyola in New York City.

Irving Bunnell, Stockbroker

Irving (Bunny) Bunnell, 56, stockbroker with the branch office at 400 Park Ave. of Hayden Stone, Inc., member of the New York Stock Exchange, died yesterday in Wickersham Hospital. He lived at 146 E. 48th St.

Mr. Bunnell was born in New York City and was a graduate of Princeton University. He formerly was associated with Goodbody & Co. and Daniel F. Rice & Co. He was a member of the Princeton Club.

His wife, Mrs. Frances Lord Bunnell, survives.

Otto Scioli

Special to the Herald Tribune

SOUTH HACKENSACK, N. J.

Otto Scioli, 53, chief clerk of Moore - McCormack Lines freight rates and conference department, died here Saturday after a short illness. He had been with the company since 1941. Surviving are his wife, Mrs. Josephine Scioli, and a son, John Scioli.

$300,000 Grant For Yale Teaching

Yale University announced receipt of a $300,000 grant from the Danforth Foundation in St. Louis for teaching internships for the pick of graduate students. Yale feels this would provide grad students the teaching experience they need (250 now teach at Yale) without making the college a teaching laboratory.

Ralph W. Aigler; Law Professor, Big 10 Leader

Special to the Herald Tribune

TUCSON.

Ralph W. Aigler, 79, a professor of law who, while at the University of Michigan played an important role in establishing the Western (Big 10) Conference of Intercollegiate Athletics, died Sunday.

Mr. Aigler was Michigan's faculty representative to the Western Conference for 38 years and served for 27 years as conference chairman. He also served 30 years on the Michigan board in control of intercollegiate athletics.

A native of Bellevue, Ohio, Mr. Aigler joined the Michigan faculty in 1910, three years after receiving his law degree from the University of Michigan. He retired from Michigan in 1954 and taught two years at Hastings College of Law in California before joining the faculty of the University of Arizona.

Survivors are his wife, Mrs. Eileen Aigler, and a daughter, Mrs. Alan Foust.

Rabbi C. M. Bick, Of Brooklyn Congregation

Rabbi Chaim M. Bick, 76, who was ordained in Russia in 1908 before emigrating to the United States in 1925, died of cancer yesterday at his home at 20-28 78th St., Brooklyn.

At the time of his death he was spiritual leader of Congregation Ahhavath Achim, at Bensonhurst, Brooklyn, where he had been since 1935. Earlier, he was for 10 years rabbi at Congregation Anshe Medzibosh, on the Lower East Side of New York.

He was a member of the Administrative Council of the Union of Orthodox Rabbis of America and Canada.

Surviving are his wife, Pearl; two sons, Rabbi Moishe L. Bick and Charles Bick; three daughters, Mrs. Anita Berliner, Mrs. Beatrice Furst, and Mrs. Shirley Motechin; a sister, Mrs. Prima Edelstein; 16 grandchildren and five great grandchildren.

16 Are Trapped In an Elevator Fire at School

Trapped for 10 minutes when a motor caught fire in a school elevator shaft, a teacher and 15 children were freed yesterday by firemen.

The elevator stopped between the second and third floors of the eight-story Joan of Arc Junior High School, 134 W. 93d St., when the fire started at about 2:30 p. m.

Firemen brought a second car up to the level of the stalled one, removed emergency paneling in the sides of both cars and transferred the trapped occupants.

Woman Asks $1 Million, Charges Cancer Implant

Mrs. Margaret Kamer, of the Bronx, wants $1 million from New York City because she charges she received injections of live cancer cells last June at James Ewing Hospital, a city institution.

Her claim, and another for $50,000 from her husband, Ben, came to light as her attorney asked the Supreme Court to take her testimony soon because she is very ill. So far only a claim has been filed with the city comptroller, but the court action is preparatory to a suit.

Mrs. Kamer's case is an echo of the controversy which broke out last January when a member of the board of the Jewish Chronic Disease Hospital in Brooklyn charged that patients there had received cultured cancer cell injections without their knowledge.

These experiments were being directed by Dr. Chester Southam, a scientist at the Sloan-Kettering Institute for Cancer Research, in co-operation with the Brooklyn hospital doctors. James Ewing is an affiliate of the Sloan-Kettering Memorial Cancer Center and Dr. Southam holds an appointment at the municipal hospital.

There was no comment from the Memorial Sloan-Kettering Cancer Center or from the New York City Department of Hospitals, which has jurisdiction over James Ewing. Dr. Southam, who has been growing cancer cells in test tubes and injecting them into human volunteers to uncover the body's defenses against cancer, was away on vacation.

Debt

(Continued from page one)

said there was considerable sentiment for giving the Treasury the higher limit for all of fiscal 1965 as requested.

He said the members were impressed by the fact that the Treasury would not exceed the $315 billion set by Congress last year.

President Johnson estimated that the debt on June 30—when the $315 billion ceiling expires—would total about $312 billion.

In his budget message, he also requested that Congress approve an extension for the entire fiscal year rather than require the Treasury to come back in six months. He said short-range extensions make it difficult to plan borrowing strategy.

Associated Press

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The reopening of the Museum of Modern Art last night proved one of the major social as well as cultural events of New York's season as nearly 7,000 persons turned out, headed by Mrs. Lyndon B. Johnson.

The list of those present included dozens of persons prominent in the arts and in the arts and in the financial world.

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There were some 1,000 guests at a dinner in the new exhibition hall—major contributors to the $7 million renovation of the museum. The walls of the hall were lined with yellow felt upon which signatures of all the traditional greats of modern art were inscribed in enlargements imprinted by a silk-screen process.

Mrs. Johnson, wearing an ankle-length, off-white gown decorated with gold, crystal and rhinestone beading at the bottom, was accompanied on a tour of the new wing by Adlai E. Stevenson, U. S. Ambassador to the UN; David Rockefeller, chairman of the board of the museum and president of the Chase Manhattan Bank, and Alfred H. Barr jr., director of the museum collections.

In the Matisse Gallery, Mrs. Johnson posed for photographers before a large Matisse oil, "The Moroccans," painted in 1916.

She delivered a speech later in which she said that the new rooms and the garden cannot be measured in space, but must be measured "in terms of creativity. They make it possible for every man, woman and child who walks through them to participate in the process of creativity."

"They make it possible for you and me—for the learned connoisseur and the school child—to engage in a dialogue between doing and dreaming, fact and fancy, between the 'must' of the average man and the 'thrust' of the artist."

Toward the conclusion of her remarks, she observed:

"This generation is engaged not only in a war against poverty of man's necessities, but a war against poverty of man's spirit. This museum is an open door for all who seek enrichment of ideas."

Mrs. Johnson made her speech as part of a ceremony in which she pulled four switches to start the fountains in the garden of sculpture and turn on the lights.

In the course of the evening, she was supposed to get an opportunity to chat with many of the famed figures in modern art who were present, but the throng so jammed every bit of space that it proved impossible for her to more than exchange a brief greeting—when she was able to accomplish that.

The museum will be open today to as many of its 33,000 members as can take advantage of the opportunity, and it will be opened to the public tomorrow.

The preview and dinner last night were the third such occasions for which Mrs. Johnson had visited New York. She attended a gala preview of the new American National Theater and Academy's Washington Square Theater and one of the Metropolitan Opera's World's Fair gala series.

She flew here from Washington late yesterday afternoon. She is expected to return to Washington about noon today.

Last night's event was marked by the picket line which seems to have become part of the city's scenery. The pickets this time, about a dozen men and women in casual attire, showed up two hours before Mrs. Johnson's arrival.

Their cause was the campaign to ease city restrictions so that artists can continue to live and do their work in lofts. There were plenty of police about, and the artists caused no trouble.

Reopened Museum Panorama Of 'Art in a Changing World'

By Emily Genauer

Although the Museum of Modern Art won't reopen its expanded new galleries and garden to the public until tomorrow, the chances are that by then, some 10,000 museum members and their guests will have seen it.

They started coming last night, when a special audience assembled for a private dinner at which Mrs. Lyndon B. Johnson officially did the honors. The museum had been closed since December to permit extensive additions and remodeling that have more than doubled its exhibition space.

What visitors will see should occasion little suprise, however.

No fewer than seven (some announcements read "nine") exhibitions are being presented simultaneously under the package title, "Art in a Changing World: 1884-1964." Several of them are concerned with design, architecture and photography. But of the 550 paintings and sculptures on display for the opening, fewer than 30 works are listed as new acquisitions, and among these are several, like Matisse's "Dance," which the museum itself has exhibited earlier, and others, like a major Picasso, which have been on view recently in other galleries.

The "story," then, is in the museum's expanded architecture and new installations. The former, designed by Philip Johnson Associates, is most agreeably restrained. Except for an expansive entrance hall, sparsely and most beautifully hung now with about a dozen major works, a large main floor gallery presently given to an exhibit called "The Photographer's Eye," and the great new sweep of sculpture garden, the galleries on all floors look pretty much as they always have—except that several never existed before.

They are small in dimension, high of ceiling, gently lit (with incandescent instead of the more frequently used but disfiguring fluorescent lighting), and so distinctly "human" in scale as to afford an altogether agreeable and intimate viewing experience.

The installation is also without dramatics, being, in fact, far less theatrical than many exhibitions the museum has presented in its 35-year career. The excitement viewing the reopened museum derives, then, apart from the quality of most of the works at hand, from the chronological and panoramic picture of the development of modern art which now becomes possible for the first time on its own premises or, for that matter, in any museum in the world.

THE PLAN

Curiously enough, a foretaste of what this experiment might be was made available when the works were temporarily loaned to the National Gallery, in Washington, while the alterations were under way in New York. There for the first time a sampling of the Modern Museum's vast treasures was hung in an arrangement that gave visitors, of whom many were unfamiliar with modern art, some notion of what it is and how it got that way. That is precisely the plan which is brilliantly and much more expansively followed in those of the museum's galleries to be devoted henceforward to its permanent collections.

This progression begins on the second floor, where galleries are hung with great and familiar examples of the work of Le Douanier Rousseau; the impressionists who themselves carried their idiom into the new post-impressionism (Cezanne, Renoir, Degas, Monet); the anti-impressionists (Gauguin and Van Gogh), the neo-impressionist Seurat, the realist, Toulouse-Lautrec, and the visionaries, Redon and Ensor.

Art at the turn of the century is considered in a gallery given to paintings by Bonnard, Vuillard, Prendergast, Sickert, Klimt, Corinth. A wall of the "fauves" follows; then a gallery given to paintings and bronzes by Matisse; finally, galleries given to artists of several countries working in traditional or expressionist styles, from Rouault, Soutine, Modigliani, Beckmann, through the Americans, Weber, Hartley, Hopper and others.

Cubism is examined, with major space given, of course, Picasso, Braque and Gris. A separate gallery is hung with Monet's great murals of waterlilies. Then come the later cubists, with Leger given star billing; the expressionist abstraction of Kandinsky and company; the geometric abstractions of Mondrian, Malevich, Gabo and others.

The story is traced then through the men who reacted against abstraction and cubism around 1920, among them Picasso himself, as well as the social commentators like Grosz, Orozco and Shahn; the neo-romanticists, Berman and Berard and the surrealists.

On the third floor there is, necessarily, a brief backward look as the museum presents the fantastic and surrealist painters who were active before World War II, among them Duchamp, Picabia, Klee, de Chirico and Chagall. The story once more leaps forward, with glances at Ernst, Schwitters, Miro, Masson, Dali, Tanguy. The mercurial Picasso comes into the picture here again, with his great "Guernica."

And as the progression goes, proceeding through every ism in 20th Century art history all the way up to present-day pop and hard-edge art. There are regrettably some important omissions, particularly in the field of American art of the past two decades.

SCULPTURE

There are also intervals given to sculpture, as seen through the gallery windows in the museum's gardens, and as available for study and pleasure directly in the galleries.

At the end—and no visitor will ever sensibly attempt to reach the end on a single occasion—the exciting journey must, I think, seem even to newcomers to the world of modern art to be exciting, explainable—and, as it should, unfinished.

The museum itself intends soon to do a lot more explaining than it has in the past, via the installation of new earphone devices through which visitors may tune in on lectures as they make the gallery tour.

We are, apparently, at the start of a great new era at the Museum of Modern Art. The assumption clearly will be that there are innumerable visitors who just don't know about modern art, want to, and are as capable of understanding as self-proclaimed cognoscenti.

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Associated Press

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There were some 1,000 guests at a dinner in the new exhibition hall—major contributors to the $7 million renovation of the museum. The walls of the hall were lined with yellow felt upon which signatures of all the traditional greats of modern art were inscribed in enlargements imprinted by a silk-screen process.

Mrs. Johnson, wearing an ankle-length, off-white gown decorated with gold, crystal and rhinestone beading at the bottom, was accompanied on a tour of the new wing by Adlai E. Stevenson, U. S. Ambassador to the UN; David Rockefeller, chairman of the board of the museum and president of the Chase Manhattan Bank, and Alfred H. Barr jr., director of the museum collections.

In the Matisse Gallery, Mrs. Johnson posed for photographers before a large Matisse oil, "The Moroccans," painted in 1916.

She delivered a speech later in which she said that the new rooms and the garden cannot be measured in space, but must be measured "in terms of creativity. They make it possible for every man, woman and child who walks through them to participate in the process of creativity."

"They make it possible for you and me—for the learned connoisseur and the school child—to engage in a dialogue between doing and dreaming, fact and fancy, between the 'must' of the average man and the 'thrust' of the artist."

Toward the conclusion of her remarks, she observed:

"This generation is engaged not only in a war against poverty of man's necessities, but a war against poverty of man's spirit. This museum is an open door for all who seek enrichment of ideas."

Mrs. Johnson made her speech as part of a ceremony in which she pulled four switches to start the fountains in the garden of sculpture and turn on the ilghts.

In the course of the evening, she was supposed to get an opportunity to chat with many of the famed figures in modern art who were present, but the throng so jammed every bit of space that it proved impossible for her to more than exchange a brief greeting—when she was able to accomplish that.

The museum will be open today to as many of its 33,000 members as can take advantage of the opportunity, and it will be opened to the public tomorrow.

The preview and dinner last night were the third such occasions for which Mrs. Johnson had visited New York. She attended a gala preview of the new American National Theater and Academy's Washington Square Theater and one of the Metropolitan Opera's World's Fair gala series.

She flew here from Washington late yesterday afternoon. She is expected to return to Washington about noon today.

Last night's event was marked by the picket line which seems to have become part of the city's scenery. The pickets this time, about a dozen men and women in casual attire, showed up two hours before Mrs. Johnson's arrival.

Their cause was the campaign to ease city restrictions so that artists can continue to live and do their work in lofts. There were plenty of police about, and the artists caused no trouble.

Reopened Museum Panorama

J. R. EYERMAN

THE SIMONS AT HOME
Making good paintings more important.

man's fulfillment of self in art and business.

Agony in a Yawn. A hallmark of the collection is its focus on the well-painted picture with perfect brushwork. Nothing among Simon's pictures looks unfinished or sloppy. "Simon's primary consideration is esthetic quality without regard for periods," says Richard Brown, director of the Los Angeles County Museum. "And he lives with it just that way, hanging a Van Dyck alongside a Gorky in his office, a Memling alongside a Degas at home. This takes courage and taste, because it means holding the bat full length, not shortening up."

Another hallmark is Simon's eye for restrained treatment. His Gorkys are unflamboyant, his late Van Goghs undespairing. But the peaceable appearance of Simon's art masks the tough reality within. As Brown explains it, Simon has "a sympathy, an understanding, a desire to recognize agony in life," and Simon himself, a self-made intellectual who quit college after six weeks, considers "the facts of life and cold reality as bona fide subjects of art." The yawn of Degas' laundress conceals the agony of poverty and weary boredom.

Buying Art Slowly. Just as he painstakingly analyzes a business investment, Simon buys art slowly. Often, he will study a painting for a year before acquiring it. His collection began ten years ago with a Bonnard, broadened into other 19th century postimpressionists (he owns twelve Degas, nine Cézannes), yet is not slavish to any one style. He scattered Picassos throughout his William Pereira-designed administration building in Fullerton, Calif., and then smoothly turned to Renaissance painting.

Along with Dun & Bradstreet reports, file drawers in his secretary's office are stuffed with Wildenstein catalogues, Parke-Bernet auction lists, and color transparencies. On his desk sits a tiny Daumier bronze of a humble country bumpkin. He also wants his employees to appreciate art, gives them plenty to look at. Rarely have they failed to enjoy it, but once he had to take down a Léger tapestry of a mechanical man in the office foyer. Employees read themselves uncomfortably into the image.

MUSEUMS

The More Modern Modern

It was a long way from the backwoods hollers of West Virginia; yet there was the First Lady in a white silk faille gown, saying: "This generation is engaged not only in a war against the poverty of man's necessities, but also in a war against the poverty of man's spirit." Then Mrs. Johnson inaugurated Manhattan's revamped Museum of Modern Art, which, as it reopened last week after a six-month, $5,500,000 expansion, looked splendidly equipped to fight in the second of Lady Bird's wars.

Two days later, the museum opened to the public. Back were the sandal-*schleppers* in ponytails, the docents lecturing groups of housewives, the high-schoolers and collegians scribbling notes religiously. "Are you going to describe only the paintings you like?" one asked another. It was just as if they never had been away.

Double the Fun. The old entrance, known by its Arp-like curving marquee that tried to turn the façade toward Fifth Avenue, is now a wide breezeway through to the garden. To the east of it, Architect Philip Johnson, once the museum's director of architecture and design, has built a new wing with a façade of muscular steel beams framing huge plates of glass from sidewalk to roof (a similar wing will eventually be built to the west). Inside, the doubly expanded museum seems more than doubly competent to its task. Extra room lets it show how the whole family of modern art lives in harmony: photography, cinema, industrial design, architecture, graphics, paintings and sculpture all have permanent galleries.

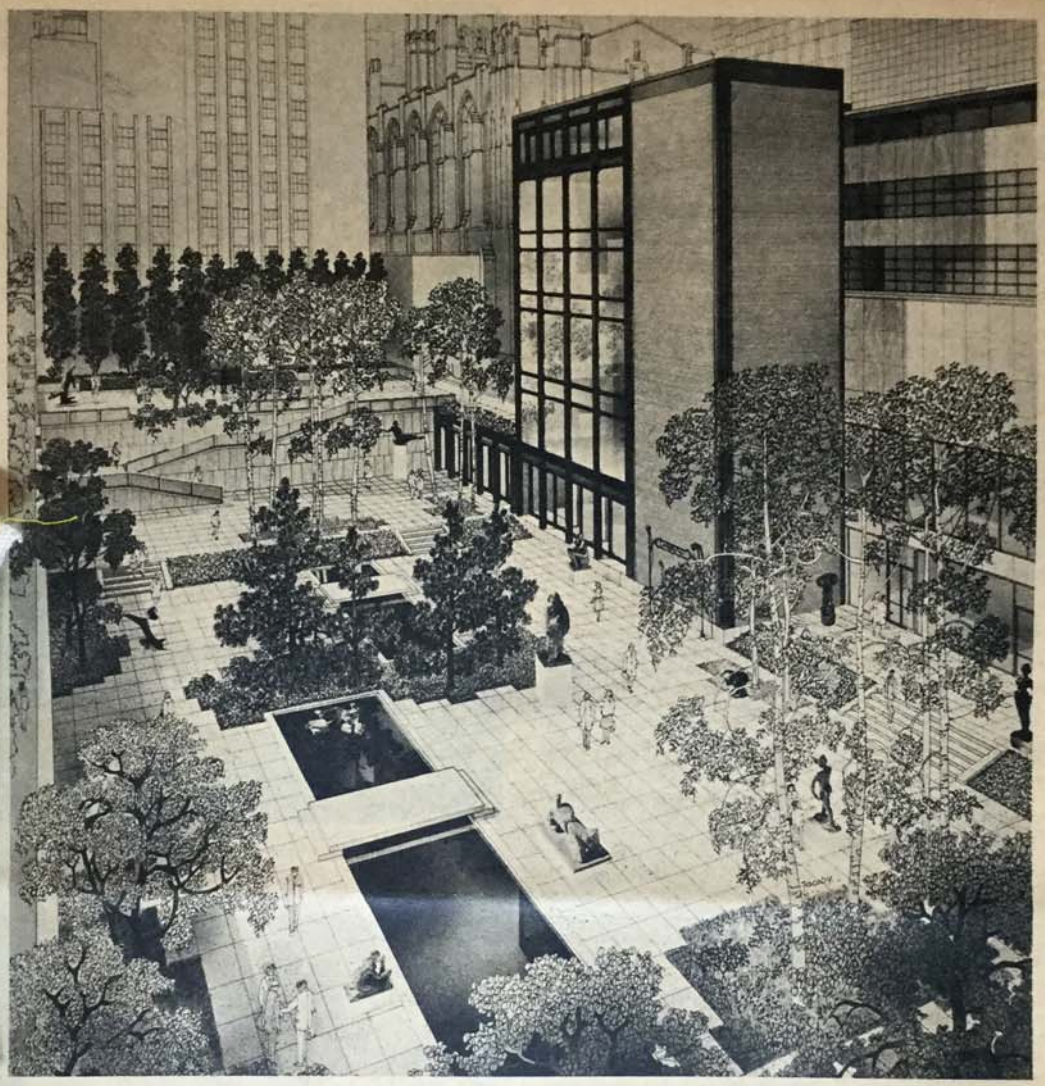
The whole parade of the last 80 years of art unwinds through a continuous maze of 37 galleries from Rousseau's primitives to Claes Oldenburg's plaster hamburgers, which the museum—swallowing hard but still proud of being first—says it bought before anyone else got the hunger. Of the museum's 1,800 paintings and sculptures, some 550 are on view, more than double the previous number. The sculpture garden grew to three-fourths of an acre, where weeping beeches hang over a raised level roofing on top of a 60-ft. by 75-ft. exhibition hall. Among the garden's weightier new residents are Herbert Ferber's jangle-in-a-box *Homage to Piranesi I* and Alexander Calder's creeping *Black Widow*. More than ever, it is an oasis amidst city din, filled with spouting fountains and bronze genies.

Time-Tested Modern. For 24 years the Museum of Modern Art refused to label its works as a permanent collection, and always planned to switch time-tested art to dustier museums. It bought paintings on the calculation that one out of a dozen might have permanent value. "Today's masterpiece is sometimes tomorrow's bore," wrote the first director, now director of museum collections, Alfred H. Barr Jr., in 1942. Even today, the official permanent collection numbers fewer than 20 works.

But in the end, the museum could not find the heart to send away what might yet prove good, and what might yet prove good turns out to be a stunning display of art. Now the Museum of Modern Art has room to show it, and it also has a vast willingness to bank on tomorrow, as if by definition modern art can never run out.

BEN MARTIN

UPPER DECK OF NEW SCULPTURE GARDEN
Making room for the whole parade.



THE "NEW" MUSEUM—Remodeling of the former main building plus two new wings and extension of the Sculpture Garden have doubled the exhibition areas and provided space for study rooms at the Museum of Modern Art. Philip Johnson was the architect.

When Is Art 'Modern Art'?

As the remodeled and expanded Museum of Modern Art opens, its director explains its role in the ever-changing, often baffling world of modern art.

This week the Museum of Modern Art will reopen after six months during which it was remodeled and enlarged. For the occasion, The New York Times Magazine asked the museum's director, René d'Harnoncourt, to discuss just what modern art is and how the museum keeps itself "modern."

By RENE d'HARNONCOURT

WHAT do we mean by the phrase "modern art"? In purely chronological terms it means work done from about 1885 to today. The word "modern," however, generally has a somewhat different connotation from "contemporary."

Since our grandparents' day, changes in man's way of life and his view of the world have accelerated at a far more rapid rate than in any previous corresponding period. Within the same period, equally radical changes have taken place in science and philosophy.

Many people, nevertheless, believe that the norms of art should somehow remain inflexible and immutable. Yet an art divorced from currents of thought, feeling, action and discovery in other spheres would not be living but dead.

Inevitably, the ferment of ideas and techniques from the mid-eighteen-eighties could not leave the arts unaffected. Ever since the Renaissance Western painting had, for the most part, pictured aspects of the visible world as it might appear to the unaided eye of a beholder occupying a fixed position at a given moment.

Late in the 19th century, however, artists no longer limited themselves to representing "real" or idealized appearance. Emotions, subjective states of mind, unseen cosmic forces, came increasingly to be regarded as valid aspects of reality. New ideas arose concerning the relation of form to content, accompanied by new attitudes toward traditional versus less conventional style.

CHANGES took place in other mediums, too. Technology gave architects and designers new materials and working methods with which to shape environments appropriate to present-day needs. Photography, constantly availing itself of improving apparatus ever since its invention in 1839, usurped one of painting's former functions by accurately recording observed phenomena; it also opened men's eyes to new perceptions.

The past 75 years have been an exciting period for all the arts, characterized by tremendous vitality, free experimentation and bewildering diversity.

By "modern art," as distinct from "contemporary," we mean art that strives to embody new ideas in new forms, or modify traditional forms, in creative ways that give them fresh meaning for our own times.

In art of this sort, subject matter is not the determining factor; nor can it be ignored. A cubist painting of a woman with mandolin portrays a subject old in art; its "newness" lies in its effort to show many aspects of the subject simultaneously, within an ambiguous space no longer obedient to the laws of perspective laid down in the Renaissance. Corresponding emphasis on simultaneity and ambiguity, rather than on the classic "unities" and certainties occurs *(Continued on Page 96)*

SHOPPING MART

When Is Art 'Modern Art'?

(Continued from Page 17)

in much 20th-century literature—from Gide, Joyce and Pirandello a generation ago down to Beckett, Kopit and Albee today.

On the other hand, surrealists like Dali have sometimes used a painting technique as meticulously descriptive as that of an early Netherlandish master, to portray people and objects in the irrational juxtapositions of the Freudian dream world.

A magazine advertisement is not "modern" because it shows us every detail of the latest model automobile. On the other hand, a Pop artist like Claes Oldenburg can take an object as banal as a hamburger and by translating it into materials that exaggerate to the point of parody its color, texture and juiciness, by greatly magnifying its volume, and by isolating it from its ordinary context, he can make it an object no more nor less a part of our environment, therefore no more nor less "suitable" for the artist to represent and for us to contemplate, than the artificial arrangements of flowers, fruit and studio paraphernalia depicted for centuries in conventional still-lifes.

IN completely divergent ways the cubists, the surrealists and the Pop artists have observed the world about us, or imagined something, a little differently from the way in which such things had been observed or imagined before. Their creativity has forced us, willingly or unwillingly, to share to some extent their perception or their fantasy.

New materials and new techniques in themselves do not make a work modern, though many modern artists have explored their esthetic and expressive potentialities. A Venus de Milo cast in stainless steel would hardly be rated "modern;" but we can use that adjective when an artist like José de Rivera utilizes the same material and exploits its specific tensile properties, its hardness, its ability to take a mirrorlike finish and reflect light, in order to create a form that encircles and moves through space.

The pleasure we derive from the precise, immaculate surfaces of such a sculpture is perhaps related to our admiration for modern machinery. Yet machinery does not always remain pristine; its surfaces corrode, its forms may become twisted and bent. Is the grainy texture and reddish color of rusted metal intrinsically less "beautiful" than its erstwhile smooth and shining surface? Is so-called "junk sculpture" assembled from cast-off obsolete machine parts perhaps a 20th-century analogue to the picturesque ruin so beloved in the 18th century, with some of the same romantic connotations of pathos and melancholy inherent in transience and decay?

AT any rate, here again modern artists have forced us to look at familiar phenomena in new contexts, to question things we may have taken for granted, to stretch our minds a little.

Much modern art has been abstract, and periodically those who dislike abstraction have hastened to sing its obsequies. Though it is true that many artists content themselves with grinding out pastiches derived from types of abstraction first explored years ago, the same creative deficiency may be found in artists who, with equal lack of imagination, repeat other kinds of expression.

Abstraction goes back to the dawn of art and is found in cultural manifestations as widely separated in time and space as the carvings of Australian aborigines and Minoan clay tablets. It will live so long as there are artists who discover new ways of extend-

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97, 98, 99—MUSEUM OF MODERN ART
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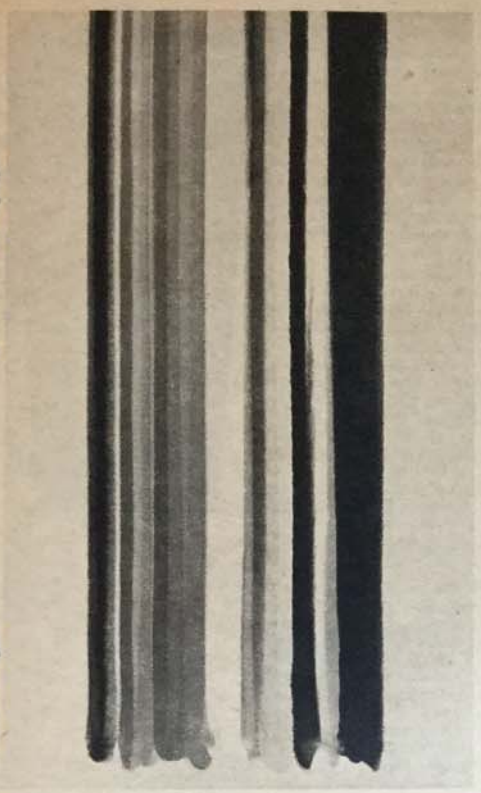

RECENT ACQUISITIONS—These 1962 works are now part of the museum's permanent collection: Morris Louis's "Third Element" (top) and Pop artist Claes Oldenburg's painted plaster "Dual Hamburgers."

ing its possibilities. At any rate, both abstraction and representation (which boasts an equally venerable history), exist side by side today and continue to lead vigorous lives. Within both tendencies there is a wide gamut, from cool mathematical precision to turbulent expressions charged with intense emotion.

THE Museum of Modern Art has consistently been aware that no one tendency has dominated the art of the past, nor dominates it today, to the exclusion of others. We do not consider that part of our task is to attempt to control the course of art by telling artists what they should or should not do—even if that were possible. Trend-watching, however, is such a highly popular sport among critics and amateurs that our role in this regard is frequently misunderstood or distorted.

The Museum's primary responsibility as an educational institution is to exercise wisdom in selecting the objects it acquires and displays. It seeks to apply the criteria of *quality* and *historical significance;* but these are especially challenging and difficult guidelines in the modern field, and the nearer we come to the immediate present the harder it is to adopt standards that can be clearly stated or universally accepted.

Opinions and judgments have not had time to crystallize; sometimes new terminology

(Continued on Following Page)

(Continued from Preceding Page)

must be invented in order to define what seems to be taking place. Even in this uncharted field, recognizing the qualities that give an isolated work originality and vitality is relatively easier than recognizing the emergence of a valid new tendency, for characteristics shared among a number of artists may become apparent only gradually.

Any institution that deals with the creative arts must, nevertheless, take risks and entertain passionate convictions. This is especially true when current productions are concerned. The Museum of Modern Art would rather mistakenly add a dozen works that in 10, 20 or 30 years' time may seem less important than they do today, than make the still more irreparable mistake of overlooking the one work that will seem an outstanding masterpiece.

No one has yet invented a device to test and guarantee infallibility in judging works of art. In the last analysis, we must rely on experience and deeply felt convictions. Unless we feel strongly committed to our choices, we cannot hope to further the public's enjoyment and understanding of modern art.

We believe it is healthy that the members of our staff, our exhibitions and acquisitions committees and our board of trustees are rarely unanimous in expressing their personal predilections when determining our program. The fact that many other museums and galleries in New York and elsewhere are nowadays so actively concerned with modern art gives the large audience intensely interested in this subject a chance to see many different approaches—both as regards *what* artists are shown, and *how* these are presented.

With so many other institutions operating in this field, what is this museum's distinctive role? At an earlier stage in our history, we thought that we might serve more traditional institutions like The Metropolitan Museum of Art as the old Luxembourg Museum in Paris formerly served the Louvre; we would house the untried works of modern artists until time had endowed a select number of them with the status of classics worthy of entering art's Valhalla.

Subsequently, the Metropolitan acquired major works by such advanced artists as Jackson Pollock and Richard Lippold; and we came to believe in the educational value of retaining permanently a very small but highly important segment of our collections.

We believe that these collections constitute the vital core of our museum. They give a sense of the continuity of modern art and provide a touchstone whereby the most recent achievements may be compared and contrasted with their antecedents. New insights are gained by the opportunity of seeing the spe-

MUSEUM PIECES—In the last decade, the museum bought Jan Lebenstein's "Axial Figure, No. 110," top, and Victor Vasarely's "Ondho."

ASSEMBLAGE—Another recent acquisition is John Chamberlain's 1960 work "Essex," which is made of auto parts and other metal.

cific aspects of art shown in our active exhibitions program against the broad scope of the collections. Works in the collections in turn take on fresh interest when seen in relation to examples borrowed from other sources.

The broad panorama of works in our collections reveals that modern art has continuity yet is highly diverse. We can see, for example, how certain aspects of postwar abstract expressionism were anticipated three decades earlier by Kandinsky; while the contrary tendencies of geometric and "hard-edge" painting can trace their lineage back to innovations made by Mondrian and Malevich more than 40 years ago.

The use of highly untraditional materials which the cubists initiated, among their other inventions, has continued to be explored ever since and seems far from exhausted today. The shock tactics of some current works had their forerunners in Dada. Is this to say that artists today are only repeating what pioneers did long before them? No, for artists have always looked back as well as forward—as Masaccio looked to Giotto, and Michelangelo in turn to Masaccio.

WILL the museum have to increase in size periodically, or stop showing earlier manifestations of modern art in order to make room for new ones? Like most museums, we already house a large proportion of what we own in storerooms, and the next phase of our construction will make them more readily available for study.

The fact that a work is in storage does not necessarily mean that it is of lesser importance. Whenever a work goes out on loan, its place is taken by another work, which may remain on view indefinitely even after the first one has been returned.

EVERY museum must constantly re-evaluate what it owns, change the emphasis of what it places on display, and eventually consider winnowing its holdings. This museum sometimes accepts works as gifts with the specific proviso that they may be held for sale or exchange. Frequently, a work by a given artist is replaced by a later example or one we consider better. We have a policy, however, that no work by a living American may be sold within the artist's lifetime.

We intend to remain "modern," by steadily reassessing what we own and exhibit, and by continuing to take risks by acquiring experimental work in still-untried kinds of expression, or works produced by young or relatively unknown artists. We do not, however, consider that every innovation is necessarily noteworthy per se.

The museum must avoid the danger of becoming too conservative in discerning the worthwhile among new, unfamiliar work. At the same time, we do not feel impelled to be the first to hail each season's manifestations, like a reporter zealous for a scoop. For the Museum of Modern Art to pursue novelty at the expense of discrimination would be to fail signally in its responsibility to the public.

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GLASS HOUSE—The view from his home in New Canaan, Conn., says architect Johnson (above), "makes beautiful wallpaper."

Elegance in Architecture

(Continued from Page 18)

Philip Johnson's work stands somewhere between the rigid boxes of the diehard functionalists and the free-form flights of fancy of the neobaroque experimenters. He has given rich, traditional materials, like marble and travertine, equal status in the modern vocabulary with contemporary steel and glass, and he has restored the backward look at history to respectability for a generation of architects that had renounced the past with an almost religious fervor.

IN Johnson's work, everything — whether unusual construction, like the tension-compression ring design of the great bicycle roof of the World's Fair pavilion, or just a preoccupation with the play of light and shadow of classically inspired colonnades—is a means to a single end. It is beauty that he is really after, and history and structure are his convenient tools. This sometimes turns an artful device into "art for art's sake," and even makes structure look a little thin. But beauty is seductive, and so are his buildings.

His least successful work borders on the decorative (a pejorative adjective) with subtle overtones of decadence. While his devices work — the giant truss from which his museum in Utica, N.Y., is suspended, for example, serves the useful purpose of making a column-free, open interior space—the impression is that these devices are picked primarily because he likes the way they look. This suggests preoccupation with petty effects rather than design breakthroughs.

As a man, Philip Johnson is as soigné as his architecture, with the kind of knowing discernment that eschews the too silken necktie, the too obvious gold cuff links, the too smooth, overtly rich effect. With the correct credentials of money, family and looks, he has been an elegant maverick all his life, a confirmed, conscientious nonconformist and privileged insider whose pleasure is in shaking up the Establishment.

The Johnson skill in shockmanship and one-upmanship is matched by a sincere, sensitive erudition. He excels in historical name-dropping and watches its devastating effects with sly delight. But the scholarly references are serious. His work and attitudes are motivated by studied convictions about the importance of modern art and architecture and a consciously and unapologetically aristocratic and esthetic approach to life.

His one disappointment is that he has ceased to shock the Establishment. *He is the* Establishment now, a completely accepted architectural leader of unimpeachable authority. But he still has the pleasure of outraging the bourgeoisie, as he did with the Pop art embellishments that he commissioned for the state pavilion at the fair.

Johnson's success story is something other than the battle of the conventional struggler against conventional odds. Born in Cleveland in 1906, the son of a wealthy, land-owning lawyer, he followed the privileged path of good schools, like Harvard, and travel. In the soul-searching nineteen-thirties when other young intellectuals were facing left, he turned to the political far right, supporting Huey Long, among others.

In 1932, he went to the newly formed Museum of Modern Art, where he founded the Department of Architecture and proceeded to bring the word about the modern movement, then booming among the European intelligentsia, to a reluctant and rather uninterested New World. He defined the new architecture in a landmark book, "The International Style," in collaboration with the historian, Henry-Russell Hitchcock.

In the early nineteen-forties, he went back to Harvard for his degree in architecture. He had the advantage of maturity, and the even greater advantage of being able to build his master's thesis rather than draw it — he built a walled

TUESDAY, JUNE 30, 1964. **The New York Times.** TUESDAY, JUNE 30, 1964. L 35

ACCUSES U.S. WATER GRAB

Lefkowitz Says Power Body Seeks Control of Private and Public Plants

CONGRESS'S HELP ASKED

Attorney General Bids State Delegation Act to Prevent Federal Intervention

By WARREN WEAVER Jr.
Special to The New York Times

WASHINGTON, June 29 — New York State has accused the Federal Power Commission of attempting to regulate its state waters.

State Attorney General Louis J. Lefkowitz has become sufficiently concerned to call on the New York Congressional delegation to formulate legislation that would protect the state's water interests.

In a letter to members of the delegation, Mr. Lefkowitz said the commission's interpretation of its regulatory powers would give it "jurisdiction over projects on practically all waters throughout the United States."

The New York case involves three private power plants using water from the state's barge canal system, two similar state-owned plants and the flood-control dam on the Sacandaga River.

The commission is requiring the power plant operators to obtain Federal licenses to continue generating current. Such licenses would subject the facilities to Federal supervision and, in the case of private facilities, to Federal acquisition.

Facilities Listed

The New York plants over which the commission is seeking supervisory power are the following:

¶The flood-control dam on the Sacandaga River in the southern Adirondacks. It was built in 1930 and is operated by the Hudson River-Black River Regulating District, a state agency.

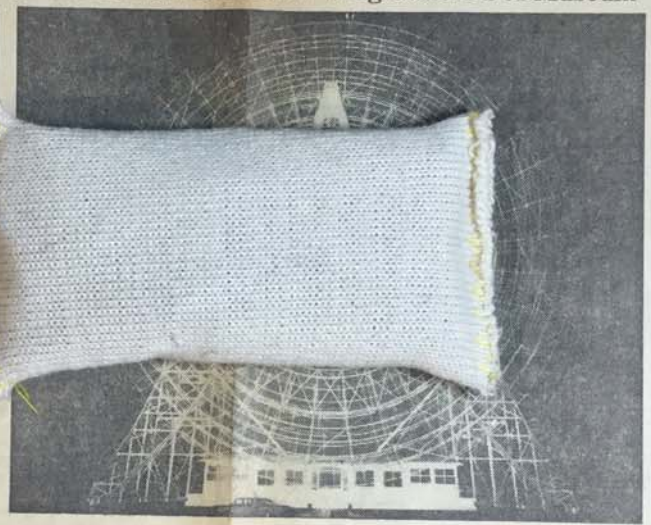
¶Two state-owned hydroelectric plants at Crescent and Visher's Ferry, on the barge canal section of the Mohawk River, between Troy and Schenectady.

¶A Rochester Gas and Elec-

Monumental Works of Man Are Depicted in Show at the New Wing Galleries of Museum

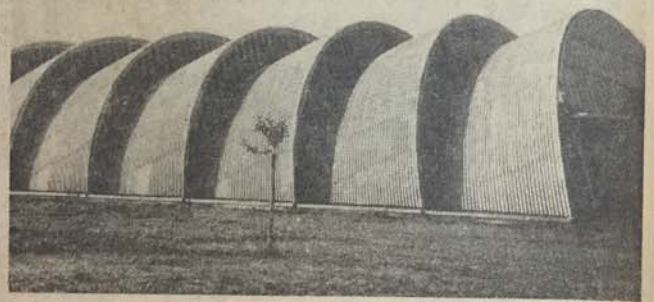
NASA

A wind tunnel at the Langley Research Center in Virginia



Lloyd Ronan

Radar telescope towers above buildings at Stanford Research Institute in California



Danzeisen & Voser

This elasticized fabric plant, designed by Danzeisen & Voser, is in Gossau, Switzerland

Development and Resources Corporation

Dam built in Iran by Development and Resources Corp.

Modern Museum Assays Engineering

By ADA LOUISE HUXTABLE

The Museum of Modern Art is inaugurating its new garden wing galleries today with one of the most spectacular and significant shows in its 35-year history.

The show, called "20th Century Engineering," is a roundup of 195 smashing examples of monumental and literally earth-shaking construction. It will be

leap chasms and domes that span miles. The kicks here are for real. These structures stand in positive, creative contrast to the willful negativism and transient novelty that have made so much painting and literature, for example, a kind of diminishing, naughty game. The evidence is incontrovertible: building is the great art of our time.

A Catalogue of Building

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So far about 50,000 lawyers have paid fees totaling $750,000.

The decision was handed down by Judge Frank Gulotta. He said that the state law "bears the hallmark of a hastily conceived piece of legislation, which shows little purpose except to raise a substantial sum of money."

Judge Gulotta said that there is little question that the law discriminates in favor of lawyers admitted to practice after Sept. 1, 1963.

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...plants over ...is seek- ...are the ...dam on ...er in the ...s. It was ...perated by ...lack River ...a state ...hydroelec- ...t and Vish- ...rge canal ...wk River, ...henectady ...and Elec- ...st in the ...es surplus ...lectric and ...plants at ...Falls, both ...rse of the ...he Seneca ...Pulp and ...st at Me- ...of Troy, ...water from ...ion of the ...erned ...ers," Mr. ...a letter, ...ive con- ...tate for ...ny years, not only in the ...sign, construction, mainte- ...nce and operation of the fa- ...ities but also in the control of ...e waters involved, all at con- ...derable expense to New York ...ate taxpayers."

Federal Power Commission ...enses for such plants normal- ...run for 50-year terms. In ...me instances, a spokesman ...id, shorter terms are being ...plied where a power plant ...ould have applied for a Fed- ...l license some years ago.

In the case of private power ...nts, the licenses provide that ...e Federal Government may ...quire the property at the ter- ...nation of the license, com- ...nsating the owner for its ...se.

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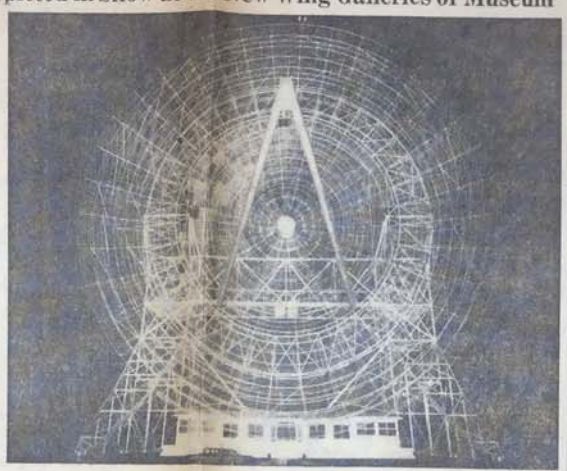

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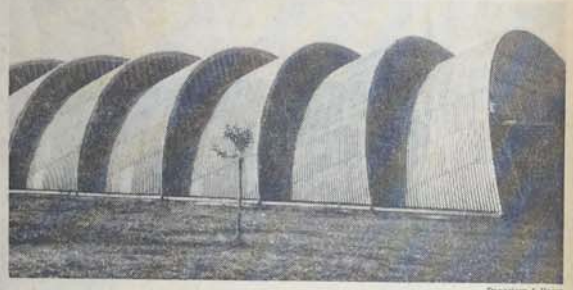

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The show, called "20th Century Engineering,' is a roundup of 195 smashing examples of monumental and literally earth-shaking construction. It will be on view through Sept. 12. The exhibition has been selected and installed by Arthur Drexler, director of the department of architecture and design, who has managed to make it dramatically clear to even the most casual visitor that he is in the presence of the major work of our time.

It is also clear that in the whole range of our complex culture, with its self-conscious esthetic kicks and esoteric pursuit of meanings, nothing comes off with quite the validity, reality and necessity of the structural arts.

Other art forms seem pretty piddling next to dams that challenge mountains, roads that leap chasms and domes that span miles. The kicks here are for real. These structures stand in positive, creative contrast to the willful negativism and transient novelty that have made so much painting and literature, for example, a kind of diminishing, naughty game. The evidence is incontrovertible: building is the great art of our time.

A Catalogue of Building

The subjects treated are dams, tunnels, spillways, earth-moving operations, radio, television and radar antennas and towers, refineries, observatories, warehouses, stadiums, sky-scrapers, space frames and domes, highways and bridges.

They form a catalogue of 20th-century structures for 20th-century needs achieved by 20th-century means; buildings by which the future will measure and judge us, for these are among our definitive contributions to art and history.

Generally, we score well. Engineering is a utilitarian art, but beauty is often a part of utility, and when the two combine, as in the sweeping drama of Claudio Marcello's marvelously detailed buttress dams in Italy, the statement is overwhelming. The section on concrete and earth dams is the most impressive in the show.

Sometimes we do less well, when structures with an eerie, surrealist splendor, like the intricate, spidery steelwork of radar antennas, sit awkwardly in a rejecting landscape, tied to it by prosaic service buildings of surpassing boredom.

The overwhelming scale and the power to change environment frequently give the work of the engineer an awe-inspiring magnificence. He is quite capable of redesigning the earth and redirecting its resources.

In this godlike role he creates a Dez River Dam in Iran, a thin arch of double curvature 646 feet high, its concrete mixture of greater compressive strength than the rock of the surrounding canyon walls, so that the dam should theoretically last longer than the site itself.

When he's not playing god, he challenges the gods with a skeleton-framed factory for assembling Saturn C-5 space rockets at Cape Kennedy, by ...ion by Miles van ...der Rohe, the ...handsome stadiums and ware- ...pyramids. The 20th-century engineer has created the architecture of the sublime.

...of Torroja and Candela, ...erb factories and exhi- ...halls of Pier Luigi ...t, the work of the mod- ...lder outdistances the ...chnology of the past. ...ms miniaturize the ...ks of the baroque; he ...e nets of airy steel ...contain whole cities, ...giant sculptures of ...concrete, hangs slen- ...h structures across ...s with breathtak- ...Small potatoes, the ...

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The suit was brought by Daniel T. Sweeney of Westbury, a Deputy County Attorney, against Raymond J. Cannon, Clerk of the State Court of Appeals in Albany, who collects the fees.

Mr. Sweeney, who was represented by the law firm of Wager & Shane of Mineola, said that the fee was one of a number of taxes imposed by Governor Rockefeller "under the guise of a fee in order to maintain a pay-as-you-go subterfuge."

In addition to asking for a finding of unconstitutionality, Mr. Sweeney asked the court to enjoin Mr. Cannon from proceeding under the law and to return all fees.

Although Judge Gulotta did not specifically mention the fees, he did grant the plaintiff a summary judgment, under which the fees would be returned.

Assistant Attorney General Philip Weinberg, who argued the case on behalf of the state, said that the decision would be appealed.

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In announcing the second examination, Labor Secretary W. Willard Wirtz said:

"The nation can take pride in the overwhelming response by so many highly qualified men and women eager to combat youth unemployment. This program has captured the imagination of young America and demonstrates a heartening desire to enlist in the war against poverty."

A Million Unemployed

The summer training program is aimed particularly at helping the more than one million unemployed youth between the ages of 16 and 21 who, according to department officials, face bleak futures. This group includes school dropouts, Selective Service rejectees, Negroes denied opportunities and emotionally disturbed youngsters.

Applicants for the position of counselor aides must be college graduates with a background in social work, sociology or similar fields.

The department is particularly interested in recruiting young people who graduated this June and returning Peace Corps volunteers.

Persons without college degrees who are over 21 and have appropriate backgrounds may qualify for training as youth advisers.

Department officials said most of those who have applied are college graduates.

Those selected for training will receive room and board, the cost of tuition and transportation to and from the university to which they are assigned. Some will be eligible for $15 a week under the Manpower Development and Training Act, for participation in the on-the-job aspect of the training.

Air and Sea Search Begun for Swimmer Headed for Europe

Two cutters, a helicopter and an amphibious search plane of the Coast Guard were search-

eat Is Predicted For Next 5 Days; Fires Hit Upstate

...he temperature reached 90 ...grees at 3 P.M. here yester- ...y for the sixth time in June. ...d the Weather Bureau pre-

News Summary and Index

TUESDAY, JUNE 30, 1964

The Major Events of the Day

International

The ambassadors of six nations, meeting in a series of informal discussions in Vientiane for the last month, unanimously agreed yesterday to call for a cease-fire in Laos and the withdrawal of all forces to positions held before the outbreak of the recent fighting. Britain, the United States, Canada, South Vietnam and Thailand delegates, with only India abstaining, also issued a communiqué saying there was indisputable evidence that there had been North Vietnamese involvement in recent Pathet Lao attacks against neutralist forces. [Page 1, Column 4.]

In Leopoldville, the formerly exiled president of Katanga Province, Moise Tshombe, made a double announcement that indicated a bold move for reconciliation with the Congolese left wing. He said that he had the unconditional support of the Communist-backed National Liberation Committee and self, and said he favored Gov. William W. Scranton for the nomination because he felt the Pennsylvania Governor was "prudent and not impulsive." [1:5.]

Attorney General Robert Kennedy, answering questions of the City Council during a tour of Cracow, Poland, described Lee Harvey Oswald as a "misfit" who took out his resentment against society by killing the President of the United States. The question was asked by a young man who apologized for asking a "personal question," but Mr. Kennedy, who is fully acquainted with the findings of the Warren Commission investigating the death of the late President, answered the question forthrightly, in his first public statement on the assassination. [1:5-6.]

In a happier mood, Mr. Kennedy and his family climbed atop a car in the market square of old Cracow and sang "When Fo-

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Quotation of the Day

"The President of the United States has the decision on the use of the atomic bomb and it is absolutely vital for both parties to nominate men who are prudent, not impulsive, and can be trusted to cope with a responsibility of that kind."—Henry Cabot Lodge, in an interview with The New York Times. [14:7.]

Modern Museum Reopens With New Wings

5,000 Hear Address by Mrs. Johnson at Ceremonies—2 Buildings Are Added to Main Structure

By RICHARD F. SHEPARD

The Museum of Modern Art proudly spread its two new wings for the first time yesterday in opening ceremonies attended by Mrs. Lyndon B. Johnson and an imposing roster of diplomats, artists and political figures.

Five thousand special guests were at last night's premiere, which saw the debut of the two wings, a remodeled main building lobby and an expanded garden. The museum had been closed since last December for the expansion project, which cost five and a half million dollars.

Mrs. Johnson, who wore a white silk faille gown, was accompanied by Adlai E. Stevenson, the United States representative at the United Nations. They were greeted after their arrival at 11 West 53d Street by museum officials, including David Rockefeller, chairman of the board of trustees.

Four hundred of the guests had dinner in a specially red-carpeted room in the new Garden Wing hall, whose main exhibit was the 48 round tables at which they dined.

The First Lady attended a reception given by more than 500 artists after the dinner and she saw some of the paintings in the museum, which reopened with seven exhibitions of "Art in a Changing World 1884-1964."

After the dinner, more guests came to see the opening ceremonies, and Mrs. Johnson pressed a button that turned on fountains and lights, all newly installed as part of the renovation designed by Philip Johnson Associates.

In her speech, Mrs. Johnson said: "This great and growing museum makes it possible to leave our 'dailyness' and see what we never saw before in the daily round—for art is the window to man's soul. Without it, he would never be able to see beyond his immediate world; nor could the world see the man within."

Mrs. Johnson told of her recent trip to the impoverished Cumberland Mountain region and said that she had seen hand puppets of Black Beauty and Daniel Boone made by schoolchildren there. Culture she observed, is an international language.

"This generation," she said, "is engaged not only in a war against the poverty of man's necessities but also in a war against the poverty of man's spirit."

Dr. Paul J. Tillich, the John

Continued on Page 36, Column 2

The New York Times (by Edward Hausner)

A new museum building is at the right, with St. Thomas Protestant Episcopal Church and Canada House beyond it. The garden was expanded along with the interior areas.

...ducted while 400 other formally clad notable wandered around the museum's spacious outdoor terraces, squinting at the sunset and the shadows cast by the thin birch trees. They sipped cocktails, remarked on the balmy weather, and examined the sculptures. At one point, petite Princess Artchil Gourielli (Helena Rubinstein) enlivened the premises with comments on what happened last week when thugs invaded her apartment and tried (unsuccessfully) to rob her.

"My dear, there was nothing in the safe," she said, blinking her small brown eyes. "I couldn't have opened the safe if I'd wanted to. I didn't have the keys."

The dinner, a preface to the evening's rededication ceremonies and a reception for artists, was for donors, collectors, artists and friends of the museum. It was held in the new exhibition hall, where the temporary decorations were as studiedly simple as an abstract expressionist painting.

The floor was carpeted with red felt. The walls were completely lined with bright yellow

...useum. The painting is "The Moroccans," by Matisse.

MODERN MUSEUM SHOWS ITS WINGS

Continued From Page 1, Col. 4

professor of church history at Union Theological Seminary.

In his speech, Dr. Tillich noted that the museum's history, dating back 1929, "happened in a period of continuous artistic rebellions and many breakthroughs in a short time."

He said, "As a theologian I want to say that this period, in spite of its poverty of religious paintings and sculptures in the traditional sense of the word, is a period in which the religious dimension has appeared with astonishing power in non-religious works. The collections of its exhibitions are one of the most important witnesses to this situation."

A Tribute to the Artists

William A. M. Burden, president of the museaum, said that the evening was really a tribute

...ed a change—a most ironic wish then well.

Dinner for 400 Is Given in the Museum's New Exhibition Hall

Artists, Donors and Collectors Attend Formal Event

By CHARLOTTE CURTIS

Mrs. Lyndon B. Johnson, fresh from a tour of the depressed areas of Kentucky, was in a position last night to see how the other half lives. She was at the newly enlarged Museum of Modern Art, chatting with millionaires and taking part in the elaborate reopening ceremonies.

"This is an exciting setting for talented hands and talented minds," she said after a private tour of the galleries. "The building is both an elegant and a functional showcase in which to display the art."

Mrs. Johnson said she was particularly impressed by a Monet picture of water lilies. She found them "restful" and having a "dreamlike quality." She said the Matisse Room, which contains a dozen paintings, was "really lovely."

The President's wife was accompanied by Adlai E. Stevenson, the United States representative to the United Nations; David Rockefeller, chairman of the museum's board and president of the Chase Manhattan Bank, and members of the museum staff. When she discovered that reporters were not permitted to tour with her, she noted down her thoughts about the museum on bits of paper and passed them along for delivery to the press.

Sculptures Examined

Mrs. Johnson's tour was conducted while 400 other formally clad notable wandered around the museum's spacious outdoor terraces, squinting at the sunset and the shadows cast by the thin birch trees. They sipped cocktails, remarked on the balmy weather, and examined the sculptures. At one point, petite Princess Artchil Gourielli (Helena Rubinstein) enlivened the premises with comments on what happened last week when thugs invaded her apartment and tried (unsuccessfully) to rob her.

"My dear, there was nothing in the safe," she said, blinking her small brown eyes. "I couldn't have opened the safe if I'd wanted to. I didn't have the keys."

The dinner, a preface to the evening's rededication ceremonies and a reception for artists, was for donors, collectors, artists and friends of the museum. It was held in the new exhibition hall, where the temporary decorations were as studiedly simple as an abstract expressionist painting.

The floor was carpeted with red felt. The walls were completely lined with bright yellow felt. And artists' signatures, like the scrawls of giants, had been stenciled onto the felt. Besides being decorative, the felt was supposed to tone down the dinner noises. It was more successful as a blast of color.

Mrs. Johnson in Faille

Mrs. Johnson, who wore a white silk faille gown ornamented with rhinestones and gold beads, sat at the head table directly beneath the signature of Frank Lloyd Wright. She had dinner with William A. N. Burden, president of the museum; René d'Harnoncourt, director of the museum; Mrs. Albert D. Lasker, collector and trustee; Jacques Lipchitz, the sculptor; Mr. Stevenson; Mrs. Hervé Alphand, blonde wife of the French Ambassador to the United States, and Mrs. J. W. Fulbright, wife of the Senator from Arkansas.

At the other 47 tables were such arts-minded guests as John D. Rockefeller 3d and his wife, a museum trustee; Philip C. Johnson, who designed the new building and garden; Mr. and Mrs. William S. Paley (Columbia Broadcasting System); Tracy Atkinson, director of the Milwaukee Art Center; R. Buckminster Fuller, the architect, and the Robert Sculls, whose apartment fairly overflows with the works of abstract expressionists and pop artists.

Others present were Gardner Cowles, trustee and president of Cowles Magazines and Broadcasting, Inc., and a long list of artists. Richard Lippold, the sculptor, had his back to his billy-green signature. Robert Rauschenberg and Hans Hofmann were somewhere in the crowd.

Heckscher Attends

August Heckscher, former Presidential adviser on the arts, Rauschenberg shared 13 the

Mrs. Lyndon B. Johnson with David Rockefeller, left, chairman, and Alfred H. Barr Jr., director of collections, of the museum. The painting is "The Moroccans," by Matisse.

William A. M. Burden, president of the museum, with Mrs. John D. Rockefeller 3d at the reception on the terrace.

MODERN MUSEUM SHOWS ITS WINGS

Continued From Page 1, Col. 4

professor of church history at Union Theological Seminary.

In his speech, Dr. Tillich noted that the museum's history, dating back 1929, "happened in a period of continuous artistic rebellions and many breakthroughs in a short time."

He said, "As a theologian I want to say that this period, in spite of its poverty of religious paintings and sculptures in the traditional sense of the word, is a period in which the religious dimension has appeared with astonishing power in non-religious works. The collections of its exhibitions are one of the most important witnesses to this situation."

A Tribute to the Artists

William A. M. Burden, president of the museum, said that the evening was really a tribute to the artists themselves.

"We honor the painters who cherish their independence their independence from the market place, from the critics and from the museum, the painters who have created new ways for us to see, new things for us to see, who have not followed any dictates but that of their own conscience, their own, private, inner compulsion toward truth and perfection," he said.

Among the diplomats who attended the ceremonies were Hervé Alphand, French Ambassador to the United States; Sir Patrick Dean, Britain's representative at the United Nations, and Sergio Fenoaltea, Italy's Ambassador to the United States.

There were also Stewart L. Udall, Secretary of the Interior; New York's Senator Kenneth B. Keating and Senator William J. Fulbright of Arkansas.

From the cultural field there were Roger L. Stevens, newly appointed White House arts adviser; William Schuman, president of Lincoln Center for the Performing Arts, and Alfred Barr Jr., director of the museum's collections. Among the many from the world of creative art itself were Jacques Lipchitz, the sculptor; R. Buckminster Fuller, the architect and designer; Edward Steichen, the photographer, and Ben Shahn, the painter.

In addition to the well-known names, there were hundreds of other artists who milled around the garden terrace in the breezy spring evening, looking down on the thousands of contributing museum members in the ground floor garden.

Some artists did not approve of this segregation, although they were on the same level as Mrs. Johnson, because many of the people to whom they can sell paintings were on the lower level, precluding sales-stimulating chit-chat. However, the forces mingled after the ceremony at the champagne party that followed.

The general reaction seemed to be one of satisfaction, particularly with the spacious outdoor area. But the talk ranged from the esthetic to the prosaic, such as one overheard excerpt from a conversation between two artists: "How's the action?" "Fine, I just sold one today."

When Mrs. Johnson came to the terrace after dinner, she was quickly surrounded by artists who shook her hand and spoke softly and warmly to her. She told them how moved she was by what she had seen.

Members of the Artist-Tenants Association picketed the museum during the evening in a protest against the eviction of artists from lofts. They emphasized that the demonstration was not directed at the museum but was a reminder that they were being "squeezed out of New York" by being forced to move from homes that serve them as studios.

The museum's newly completed work is to the east of the original building. It consists of a sixstory East Wing on West 53rd Street, and a one-story Garden Wing.

Philip C. Johnson, the architect, spoke yesterday of the second phase of the museum's expansion program, which is to add structures to the west of the main building.

The completed expansion has made available for exhibitions 48,000 square feet, an increase of 20,000 feet. The museum has been receiving 750,000 visitors a year and has 20,000 items in its collection. Some 1,200 are now on display.

The museum's 30,000 members have been invited to inspect the enlarged facilities today. Tomorrow the doors will be open to the public.

Mr. and Mrs. Edward Steichen on the way to the dinner

Mrs. David Rockefeller chatting with Adlai E. Stevenson

The New York Times (by Larry Morris)

Art: Inside the Refurbished Galleries

Bridge: Low U.S.-vs.-Jamaica Score Indicates Good Play by Both

By ALAN TRUSCOTT

Low scoring in a team match is usually evidence of good play by both sides, with few errors being made. The lowest score in the Olympiad occurred when the United States defeated Jamaica 15—8 in international match points, thereby winning five victory points out of a possible seven.

This was a fine performance by the Jamaicans, who were playing in their first international championship. They also had the pleasure, at an early stage in the contest, of winning four consecutive matches, against Thailand, the Philippines, Belgium and Spain.

The hand shown today was played in the Jamaican trials, which preceded the Olympiad, and features sparkling de-

	NORTH	
	♠ 6	
	♡ 86	
	◇ AKQ1073	
	♣ J1094	
WEST		EAST
♠ J10953		♠ Q8742
♡ Q5		♡ J93
◇ 9862		◇ J4
♣ K5		♣ 762
	SOUTH (D)	
	♠ AK	
	♡ AK10742	
	◇ 5	
	♣ AQ83	

Both sides were vulnerable.

The bidding:

South	West	North	East
2♣	Pass	3◇	Pass
3♡	Pass	4◇	Pass
4♡	Pass	5♡	Pass
6♡	Pass	Pass	Pass

West led the nine of diamonds.

of diamonds was led. If East had ruffed low, South would

Critic at Large

Gradual Easing of Tyranny in Soviet Blo Challenges Long-Held U.S. Attitudes

By BROOKS ATKINSON

THE leading question is: how to adopt a useful attitude toward communism without being a dupe—or dope.

In the 15th anniversary number of The Reporter, Max Ascoli, its formidable editor and publisher, warns liberals against assuming that the United States can make peace with the Soviet Union by exercising bland goodwill. During the McCarthy reign of terror, Mr. Ascoli kept his head while most people were losing theirs. But in the less hysterical year of 1964, he sounds a little like the people he scorns: He is distressed by the thought that liberals may go soft on Communism. Be more cautious, he says in effect.

Be less cautious, George Kennan says in effect in "On Dealing With the Communist World," published recently by Harper & Row. Mr. Kennan, former Ambassador to the Soviet Union, more recently Ambassador to Yugoslavia and for more than 30 years a searching student of Russia, thinks that the American attitude toward Communism is too rigid for today. He criticizes Americans who regard Communism as "the only serious evil in the world" and refuse to "recognize elements of change."

●

There are many kinds of communism in the Communist bloc, he remarks. But he thinks Americans have a frozen image of Communism, as if it were still the Stalinist conspiracy of 30 years ago. "If I had to choose between dealing with this one or the one we faced 30 years ago, I would take this one any day," declares.

Not all the changes have been taking place in the Communist camp. Several weeks ago, one edition of The New York Times carried proof of that. Mr. Khrushchev was reported as wondering whether a lack of incentives might not be one reason for inadequate production on the farms. He was wondering like a capitalist, which he is not.

On another page, a group of American intellectuals who called themselves "the Ad H... Comm..." pl... se... err... respo... all An... tion do... work. ... was sp... socialist ... is not. Somet... ed a ch...

change—in the temper American opinion. When was reported that the R sians were leaving Cuba earnest, some Americans came uneasy. They regar the Russians as a stabiliz influence in Cuba. They gan to wish that some R sians would stay to safegu American interests in a st dominated by Castro. V amusing!

But Mr. Khrushchev has dilemma, too. When he nounced Stalinism as a m strous evil several years a he destroyed the mytholog Communist infallibility in satellite countries as well his own. Despite the vali of that iconoclastic spe nothing has been quite same since. Soviet citi have been acquiring a m ure of freedom—especially young people who are ti not of Communism, but of party hacks with their bo platitudes.

●

Russian control of the elite nations has also w emed. They are freer to t suit with the West. For original Marxist dictator of Soviet Russia no lo corresponds to economic political realities.

Although Mr. Khrush is the symbol of this caut new freedom, it presents a difficult dilemma: much freedom can the Es lishment tolerate without stroying the authority of Communist party? For hardly likely that the p will deliberately civilize out of office, although a freedom for the masse never enough.

Mr. Ascoli is obviously in insisting that liberal the West cannot compro the moral issue of fre with a totalitarian stat which dignity of the hu person is outlawed." As Kennan remarks: "It is to be hard enough in the of circumstances to pre the peace." And even in best of circumstances, p with a long tradition of dom, like those in the cannot in the foreseeabl ture have easy relations people, like the Russians known what

Books Today

Fiction

SUNSHINE AND SALT, by Sylvia Rothchild (Simon & Schuster, $4.50). A novel about love.

Paperbound Originals. INSIDE OUTSIDE, by Philip Jose Farmer, and SPACE BY THE TAIL, by Jerome Bixby (Ballantine Book, 50 cents each); INDIAN FIGHTER, by E. E. Halleran (Ballantine Books, 40 cents).

Reprints. EAST PEET, by Josephine Bell, and THE FASCINATOR, by Theodora Keogh (Ballantine Books, 50 cents each).

General

GREAT LOVES IN LEGEND AND LIFE, retold by Gwen Davenport (Franklin Watts, $4.95).

HARRY HERSHFIELD JOKE BOOK (Ballantine Books, 50 cents, paperbound).

MY PEOPLE IS THE ENEMY: An Autobiographical Polemic by William

Tawney's Essays

Pantheon will publish o "The Radical Tra Twelve Essays on Politics cation and Literature," by Tawney. The essays by t British historian and p pher of socialism are s from the articles he in newspapers, pamphlet books over 40 years.

Gallery for Design

Above: New wing of Museum of Modern Art has sign designed by Chermayeff & Geismar in white Franklin Gothic letters on black, placed sideways. At right: Arthur Drexler, director of architecture and design, beside Bauhaus exhibit.

Herald Tribune photos by TERENCE McCARTEN

Above: Oval wash bowl in white porcelain by Douglas Scott for Ideal-Standard of Italy is new acquisition in industrial art section of Philip L. Goodwin Galleries on second floor of new wing of museum opening tomorrow. At left: Platform of twentieth century furniture shows Corbusier cube chair at center.

By Harriet Morrison

The Museum of Modern Art's new wing, opening tomorrow, includes a place for a continuous exhibition of things from houses to tumblers. Until now, the objects have been brought out only now and then.

The place is the new Philip L. Goodwin Galleries on the second floor, behind a room of Matisse paintings. Mr. Goodwin was the chief architect of the museum's original building and for many years the chairman and principal patron of its department of architecture.

The galleries open with a review of design in this century. There are several recent acquisitions to the museum collection exhibited for the first time, but most of the items in the new gallery will be familiar. The interesting fact is that some of the old, familiar items look new and fresh. One in particular that stands out in terms of today, is Corbusier's cube-shaped leather lounge chair with steel frame, circa 1927. The square shape with sawed off back the same height as the arms is found in several versions in today's market.

The new design galleries are carpeted in dark gray. The entry has beige walls and polished aluminum letters spelling out Philip L. Goodwin Galleries. In the entryway is the oldest object in the show: a 19th-century Thonet bentwood chaise from Austria.

Once through the entry, the visitor emerges into a large, white-walled room with niches filled with historic objects and a platform of furniture (mostly chairs) from about 1910 to 1964. Recent furniture designs include an indoor-outdoor metal chair by New Yorker Darrell Landrum for Avard Inc., with resilient steel mesh cushions engineered by Louis J. Zerbee; a Swiss table with steel base by Eichenberger and Rohner; a round rattan chair by Kenmochi of Japan; and a 1963 sling sofa with bent steel tube frame by George Nelson & Co.

There's an arrangement of Tiffany glass in one showcase and a selection of formal de Stijl and Bauhaus tea pots, chess sets, ashtrays and table lamps in another case. The display of hand-crafted objects includes ceramic and glass pieces and textiles from all over the world.

Industrial design steals the show with a wall filled with prophetic items like printed circuits and other electronic components. One of these is a rectangular shape filled with colored wires. It's an honest to goodness working part of an electronic system. Two hits of the show are a 1961 toaster by Dieter Rams for the Braun Company, in Germany and an oval wash bowl by Douglas Scott for the Ideal-Standard company in Italy.

A small room devoted to architecture holds three quite different models of houses. There's a model of the Robie house by Frank Lloyd Wright, a model of the round aluminum Dymaxion house by Buckminster Fuller, and the Savoye house by Le Corbusier. A tall metal column demonstrates a structural system called "floating compression" by Kenneth Snelson. Drawings by Mies van der Rohe and Louis Kahn are in the new gallery.

On the first floor of the new wing looking out on the sculpture garden is a special exhibition of objects by the Braun Company of Germany and the Chemex Corporation of New York, arranged in moon-shaped exhibit shells. Chemex objects are glass, cork and round while Braun items are steel, plastic and square. Chemex makes glass pots and Braun makes record players and kitchen machines such as mixers.

When the second phase of the museum's building program is complete, the architecture and design collection will be shown in an even larger space.

The Unwed Mother

How Her Family Reacts to the News

Second of a Series

By Gail Sheehy

"My girl is a nice girl. Not the ordinary kind who gets in trouble. I hope you have other nice girls there."

The names change. But every day scores of mothers lace up their pride and put in a call to the unwed mothers home—and none of their daughters is "the ordinary kind who gets in trouble."

There are at least six people intimately involved in an extramarital pregnancy. When the single girl gets back her positive pregnancy test, she ticks them off in about this order:

"Oh my God, Jim." (The baby's father).

"Oh my God, my parents."

"Oh my God, his parents."

She often goes on to include brothers and sisters, an aunt, a cherished grandmother. Her hurt potential is staggering. No matter now that the crowd all does it, that she really loved him, that being sexually adjusted grows every day more synonymous with being a well-adjusted American. Illegitimate sexual union may be sanctioned; illegitimate babies are a sin.

The first person an unmarried mother must face—and perhaps the most formidable—is herself. She may come to the maternity home armed with a vehement chip against our double standard.

"But," says Director Anne Hen of Rosalie Hall, "if she was really secure in her own conscience, she wouldn't have to blame the crowd."

Glib Girls

The girls who really worry Charlotte Andress, when they apply for residence at Inwood House, are the college coeds who glibly answer, "Of course I don't want to marry Joe. I hardly know him, much less want to spend the rest of my life with him."

Before long, however, most armor cracks. A New York University psychologist Dr. Henry Lowenheim, who conducts group therapy with the girls at Inwood House, had quite a rumble on his hands when he began the program. At first, he used the same sexual terms he uses in his private practice to set patients at ease.

"The girls balked. I was using dirty words, treating them as prostitutes no longer worthy of being spoken to with respect," says Dr. Lowenheim. "This taught me very early their great vulnerability and abysmal lack of self-respect."

The prospect of seeing respect fade from their parents' eyes sends many girls into nine months of seclusion. They rent a cheap room with no telephone; they check into a maternity home and take on a false mailing address; they dye their hair, buy a ring at the five and dime. And almost always there's a deadline.

Sister Susie is getting married, or it's Christmas, or Mom and Dad are worried sick and insist on coming for a visit.

One terrified teen-ager, who quit college and came to the city, told her parents she had a terribly demanding job and lived with a woman who couldn't stand being disturbed by the phone. She thought she had staved off all suspicion. Twenty-four hours after her delivery, her father called. He wanted to take her to lunch.

Mother Is Kind

She made an excuse but feared he suspected. So she bit her lip and called Mother. "I've quit my job and I'm coming home and—and, something terrible has happened." She couldn't believe

Dr. Goodrich Schauffler, a knowledges the bad influen on daughters of these pa ticular mothers:

The delinquent mother w is basically unhappy in t maternal role and negle her children; the too-virtuo mother who is over sensiti to her daughter's sex pro lems and spots sex trou before it appears; the ov bearing mother who ha on to that maternal apron dear life.

But premarital pregnan is not limited to daught of these types alone. T "good" mother often fi her way to Dr. Schauffle office on the same mission shame. The most heartren opening he ever heard fr such a mother, as she changed a gentle look w her daughter, was:

"Doctor, I'm afraid t we're in some trouble." just her daughter, but me

The parents of the boy often involved in consultat at Spence-Chapin. Those silver-spoon circumstance as are many at this up Fifth Avenue adoption ag cy—often pay the med expenses and require t son to pay them back.

Sportsmanship

"On the whole, men ar decent as women about t says Director Charlotte dress of Inwood House unwed mothers. There i common denominator am "putative fathers—they be handymen or college fessors." The tragedy she is girls who have gotten volved with a married and now expect him to l his wife, three kids an mortgage in Westche Apart from the moral sideration, she tells her "that's just plain bad sp manship."

All the agencies expres tonishment at the numb boys who offer marriage are refused. Shotgun dings are going out. treacherous tightrope w by teen-agers hustled marriage, and the out reflected in their depre 75 per cent divorce ra well known to young p now. And to the clergy.

"Few priests these da perform a wedding just gitimatize an illegi pregnancy," says Nora gan, of Catholic Chari

Just a few weeks ago adoption agency had from a college girl months pregnant and ance. They held han through the interview they had no wedding pl

"We don't think preg should be the decision-m factor in something a ever as marriage," the the caseworker. "When get married, later, we'll it's for real."

No Solution

"To eliminate a marriage as a solution great courage for a girl, one caseworker, "but it her a tremendously h ened sense of self-estee is often the girl's mothe needs the most consolid agency finds. "She can to lose that first grand

Once the hurry-up w has been ruled out, t ternative solutions a abortion, or bearing a out of wedlock.

"It's alarming how mothers are behind t cision to seek an abo says a Central Park physician. (Among t and upper-class whit pregnant out of wedlo abortion rate is now p per cent.) "The older t wed mother-to-be, the the reliance on illega tion," is social scientist nella Christenson's st

FINAL

DAILY NEWS

NEW YORK'S PICTURE NEWSPAPER®

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Vol. 45. No. 288 Copr. 1964 News Syndicate Co. Inc. New York, N.Y. 10017, Tuesday, May 26, 1964★ WEATHER: Sunny and pleasant.

'TIRED OF IT ALL,' BUTLER KILLS 2

Storly on Page 2

12 Mural Pickets Seized at Fair

Story on Page 3

(NEWS foto by Leonard Detrick)

Art Appreciation. David Rockefeller, Lady Bird Johnson, and Alfred H. Barr Jr. (l. to r.) sit before Matisse's "The Moroccans," at opening of new galleries and enlarged sculpture garden of the Museum of Modern Art. The President's wife was the guest of honor at the gala opening, a highlight of the social season. —Story on page 26

Lady Bird & Society Glow at Modern Museum

Lady Bird Johnson is escorted by Mr. and Mrs. David Rockefeller at the opening of the museum. They are walking past Matisse's famous work, "The Dance."

Architect Philip Johnson (left), responsible for the remodeling, chats with the Bernard Gimbels.

By NANCY RANDOLPH

If they gave Oscars for the greatest parties, the Museum of Modern Art would have another statue to dust off today. Not that the new galleries and expanded sculpture gardens need any further decoration. But last night's was not only the most important but the most highly populated (5,000 guests) revel of any recent New York season.

Great names with vast fortunes —known to all who can read— milled through the museum and the gardens, with Mrs. Lyndon Baines (Lady Bird) Johnson up from the capital to dedicate the new wings and to turn on the lights in the gardens.

Architect Philip Johnson's fountains flung up their great milky plumes when Lady Bird touched the light button.

First Lady Dressed In White Silk Ottoman

Dressed in white, she added her own light to the museum when she entered, under heavy security guard, around 7:30 P.M. at the new entrance, 11 W. 53d St. The First Lady wore a dress —above-ankle-length at the front, a brief train at the back—of white silk ottoman, with a gold and rhinestone-beaded bodice.

She called "Hi" to several friends she saw waiting in the corridors, twinkled her fingers to some others, and then exchanged a "society kiss" with Mrs. Albert (Mary) Lasker. (This kiss consists of touching cheeks—but just, so as not to disturb makeup, and smacking the air).

Right behind Mrs. Lasker came Adlai (U. S. Ambassador to UN) Stevenson, and museum officials —among them David Rockefeller.

Many were the men and women of distinction who helped celebrate last night's newly-opened museum (it had been closed since December for a $7 million renovation).

Mrs. John D. Rockefeller 3d In Stained Glass Colors

Early arrivals were Mr. and Mrs. John D. Rockefeller 3rd— she were a brilliant chiffon dress in stained glass colors—deep red, blue, green, with a long scarf. Mr. and Mrs. William S. (CBS) Paley—"Babe" in a stunning black with a white organdy collar.

Museum President William A. M. Burden with Mrs. Burden in deep bright blue with a heavy white head border. The French Ambassador with Mme. Herve Alphand in a pale ble Lanvin with a cascade of white organdy bows down the front. Col and Mrs. LeRay Berdeau up from Palm Beach and off to Europe on June 5th.

Mrs. Bliss Parkinson, Gordon Washburn, art director of Asia House, with Mrs. Washburn, Sir Herbert Read, president of the Institute of Contemporary Arts in London, with Lady Read.

Mr. and Mrs Bernard (Alva) Gimbel, Mme Helena Rubinstein with Patrick O'Higgins, Hunt Hartford, the Douglas Dillons, Robert Dowlings. The Secretary of the Interior and Mrs. Stewart Udall, Mme. Frances Spingold and her niece, Joan Schwartzberg.

Dinner to the Donors In the Garden Wing

The evening's program: After cocktails on the terrace, dinner was served to 400 museum donors in the garden wing, and museum-dedicating ceremonies began with a speech by President Burden, paying tribute to artists. Many of them had come to meet Mrs. Johnson, who also spoke briefly.

The First Lady departed about 11 P.M. . . . some of her words still lingered. In her speech she said: ". . . art is the window to man's soul . . we can walk taller because (of it). . . ."

Meanwhile, on the south side of 53d St., opposite the new museum goings-on, all evening long, dozens of Greenwich Village artists picketed. They were protesting the traditional right of the inhabitants of La Vie de Boheme to dwell in lofts, not Paris attics this time, but in those old downtown eyries (threatened by "progress") where the rent is low and the spirits are high.

Col. and Mrs. LeRay Berdeau were among the 5,000 guests at the brilliant social gathering.

(NEWS fotos by Leonard Detrick)

Secretary of Interior Stewart Udall attended with his wife (left). At right is Mrs. Albert Lasker. The museum, closed since September, will be open tomorrow.

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ART

A New Maturity

By CAMPBELL GEESLIN

NEW YORK — The Museum of Modern Art reopened last week after an extensive, $7 Million overhaul which included the addition of two wings so large that exhibition space has been almost doubled.

The garden terrace, a favorite meeting place for many New Yorkers and tourists, is much larger too.

THERE WERE 5,000 artists, museum members and special guests for the ceremony in which Mrs Lyndon B. Johnson flipped a switch which flooded the sculpture-filled garden with light and started the fountains in the marble pools.

Director Rene d'Harnoncourt said that the museum now has on view "more than 400 paintings and sculptures from our world-famous collections — an unrivaled review of the art of our time." There is also a new area with space to display drawings and prints, another for photographs and special galleries set aside for architecture and design.

And the Museum of Modern Art is suddenly a mature lady — exceedingly stylish, of course. With her age and stupendous wealth she is also eminently respectable. She is no longer just chic. She is an institution.

Once, I had an idea that I knew every painting and sculpture that belonged to her. A pleasant, two-hour ramble was all it took to review the old favorites: Matisse's "Piano Lesson," Bonnard's table, the Modigliani nude, Picasso's "Three Musicians." And the two hours would be enough to include any special exhibit that happened to be going on. But that was when the museum was much younger.

IF ANY ONE HAD *any doubts about the museum's maturity, about the fact that she is the most important single institution in the art world today, this greatly expanded version will* dispell them.

The Museum of Modern Art has always been a style setter, and in this re-incarnation she is more polished, more confident, more self-assured than ever before. The major canvases in the entrance lobby look as if they were painted especially to decorate the heavy pillar-panels.

Because of the wealth and respectability of its founders, the Museum of Modern Art has always had prestige, but it has been controversial because it refused to follow the patterns set by earlier museums. During the 35 years the museum has been in existence, art has changed more rapidly and drastically than ever before in its history. The museum set for itself the task of staying abreast of what was happening in art rather than trying to accumulate the significant works from the past that had proved themselves.

BEFORE THE MUSEUM of Modern Art, museums were storehouses. The Museum of Modern Art has plenty of art stored away, but its real contribution always has been the discovery of trends, new styles, new methods, and the almost simultaneous defining, labeling and publicizing of these trends.

Once the museum recognizes a trend, it becomes an established art form. Few other art institutions have ever had that power — or responsibility.

The superb quality of the works on display in the remodeled museum are an indication of the quality of judgement and taste that have gone into building the best collection of our era's art that exists.

If the paintings are hung, crowded together, in conventional museum style, the rest of the displays follow the far more desirable and interesting Bauhaus dictum of simplicity and spareness. The arrangements of photographs and prints, in the two temporary exhibits on view on the first floor are superb examples of display at its best.

THE ARRANGEMENT of furniture, objects and posters is one of the most attractive that I've ever seen — the Museum of Modern Art has always done this kind of display flawlessly.

But another sign that the Museum of Modern Art has moved into a new phase is its sheer size. A two-hour ramble is no longer enough. I suspect that one day now is not enough to give one a reasonable idea of what the museum has awaiting visitors. When the Whitney Museum next door moves out and the modern museum takes it over, then one will have to choose which things one wants to see on each visit.

And those of us who have known the museum for years were jarred to find many of our friends have been moved. In the case of the Matisse works—they are assembled in one room except for the dancers down in the lobby —the result is superb. But the group of Juan Gris still lifes, all lined up side by side, diminish each other. Picasso's work is scattered all over the place on every floor and in every department; his versatility has made this inevitable.

But the overall placement of the paintings, in their historical and style categories, is wonderfully revealing. No other institution could do it, and it's difficult to imagine that it could ever be better than this.

HENRY MOORE'S 'RECLINING FIGURE II' IN MUSEUM OF MODERN ART'S COURTYARD
Returned Home After Winter Visit in Front of Museum of Fine Arts in Houston

HENRI MATISSE'S 'PIANO LESSON'
Large Oil Is in Gallery With Other Matisse Works

LEGER'S 'FACE AND HANDS'
Drawings Have New Gallery

HENRY CALLAHAN'S MULTIPLE EXPOSURE
Photography Has Permanent Display Area

THE HOUSTON POST
TUESDAY, MAY 26, 1964

REMODELED AND ENLARGED

First Lady Reopens Modern Art Museum

NEW YORK — (AP) — Mrs Lyndon B. Johnson rededicated the remodeled museum of modern art Monday night — a museum she described as an "open door for all who seek enrichment of spirit."

The First Lady, accompanied by United Nations Ambassador Adlai E. Stevenson, was greeted by about 30 Greenwich Village artists picketing with placards and balloons across the street.

The artists, who are petitioning the city officials to insure legalization of loft-living for New York's artists, chanted: "Save our lofts."

MRS JOHNSON urged that more people strive to speak the international language of culture.

"This generation is engaged not only in a war against poverty of man's necessities, but a war against poverty of man's spirit," she said.

The President's wife pressed the button that illuminated the new gardens and fountains of the museum and toured amid the more than 1,200 works on display.

THE GALA reopening celebrated the museum's 35th birthday and its sixth physical expansion. As the official patroness, Mrs Johnson headed a brilliant array of guests — donors who made the building program possible.

Long a fashionable magnet for art lovers and curious tourists from America and abroad, the museum closed its galleries last Dec 2 to make the first step, costing $5.5 Million, in an expansion that eventually will run to $7 Million.

ITS MAIN building on 53rd St, half a block west of Fifth Avenue, has a new entrance which leads the visitor into a greatly enlarged main hall.

There is a new six-story wing to the east, housing galleries for three departments which had had no exhibit space at all — photography, prints and drawings, and architecture and design. There also is a new one-story garden wing, with a terrace above it.

"The Starry Night" by Vincent Van Gogh

"The Piper," photograph by Eugene Harris

"The River" by Aristide Maillol

"Girl Before a Mirror" by Pablo Picasso

From the Harold Lloyd movie "Safety Last"

Aerichair by Eero Saarinen

Structure by Buckminster Fuller

THE PAINTINGS HAVE COME BACK FROM WASHINGTON ■ THE SCULPTURE HAS RETURNED FROM HOUSTON AND CLEVELAND ■ THE GREAT MONET TRIPTYCH IS BACK FROM CHICAGO ■ THE SURREALISTS ARE HOME FROM BOSTON ■ THE PICASSOS HAVE BEEN SENT BACK FROM CANADA...AND EVERYTHING ELSE IS OUT OF THE STOREROOMS.

Tomorrow the Museum of Modern Art re-opens enlarged, extended, expanded...and exciting

Happy day for New York! For tomorrow the Museum of Modern Art, closed for expansion, opens its doors again. Opens with more space for shows and collections, a permanent photography gallery, new galleries for drawing and prints, for architecture and design, new classrooms, and a sculpture garden on three levels.

This is the 6th time the Museum has expanded in its 35 years...and even more building is to come. There must be a good reason for such success... and there is. Innovator in what it has shown and how it has shown it, the Museum has not only been part of the New York scene but part of our lives. Showing us architecture, photography, movies, good design in everyday objects, art of other countries...as well as paintings, sculpture, drawings and prints... its influence is unmeasured, but immeasurable. And not just here, but all over the country...even the world...where its traveling shows are tours of triumph.

Today the Museum is home to the foremost collection of the visual arts anywhere. And it has a spectacular past to look back on...everything from the first large scale exhibit of modern American paintings sent to Paris to the first international film archive. If you are one of the faithful (and 700,000 people a year visit the Museum), we don't have to tell you that it is not only significant, but a delight. Stimulating. Often controversial. Always exciting. If you haven't been to the Museum in the past few years, what better time than now...to see its bigger home, its tremendous opening exhibit "Art in a Changing World", actually nine shows in one.

What has Macy*s got to do with the Museum of Modern Art? Simply this: New York is proud of this extraordinary museum and New York's pride is Macy*s pride as well. Because the world's largest store is part of New York. In our modest way, we too have changed the way you live... from the first comprehensive showing of modern furniture to an Italian Festival that introduced the new Italy to New York. It's true that if you haven't seen the Museum of Modern Art, you haven't seen New York... equally true that if you haven't seen Macy*s, you haven't seen New York.

Macy's and all New York welcome back the Museum of Modern Art

Art

The Modern Museum Comes of Age

by Emily Genauer

Although the growth pattern of museums is probably not susceptible to charting (they are born, grow and sometimes, in effect, die), one may not unreasonably say that the Museum of Modern Art came into its maturity last Wednesday, 35 years, almost to the day, since its founding. That would set its maturation point at 10 year's later than an elephant's, 14 later than a man's, but very much earlier than most major museums.

A visit to its reopened, now twice enlarged and extremely handsome premises makes clear that the infant born with a gold spoon in its mouth, yet finding room, as it grew, sometimes to put its foot into that mouth, too, the while it also made all kinds of attention-calling adolescent noises, has developed into an adult of rare stature. Its tremendous inheritance has, through shrewd and careful management, increased immeasurably. But more significant than this growth by accretion are its enormous inner development and what appears to be a new concept of responsibility and sense of purpose and place. This is the real measure of maturity in man or museum.

"Place" here is used in both the literal and figurative senses. The two are, in fact, inseparable. The new Museum of Modern Art will be able to accomplish its new purpose the more readily because of its new size. The purpose has been altered and clarified because the larger place in which the museum functions has, since its founding, and by its own efforts, changed so much.

Stated summarily, the Museum of Modern Art, when it was first conceived, gave itself the two-part job (in its department of fine arts) of acquiring and displaying works by the then largely unfamiliar masters of the modern movement, and of encouraging the efforts of new artists while developing an audience for them. Many observers, over the years—I among them—criticized the museum often and sharply for what they felt was a harmful imbalance. Far too much attention was paid to what was simply new and shocking. The modern —now quickly becoming "old"—masters were insufficiently emphasized as the museum began to evolve for itself a curious role that had never existed before. It became a showman-journalist, presenting breathless hot-off-the-easel efforts without apparent concern that in the public mind the very fact of their showing on the premises constituted official museum endorsement. Disapproval of what the museum did *not* show was just as strongly implied.

This is no time to rake up old coals. The important thing is that the museum, through its programs, lighted fires so bright and so high that sparks flew clear across the country and even the ocean, igniting other fires in other cities, and, of course, here at home. It was more a series of signal-fires, perhaps, than a source of steady heat. But the light, the whole climate, were exhilarating beyond expectation or measure.

The result has been an enormous and ever-growing public to whom modern art is an indispensably invigorating fact and way of life. But it is an audience immune to shock and, too often, innocent of standards. It is today being served by innumerable galleries and many new museums—in New York alone are the Guggenheim and the Jewish Museum—which, taking their cue from the Museum of Modern Art's own phenomenal success, have far outdone it in showing immediate, unquestioning hospitality to the new. So quick and so overwhelming has been their espousal that even within the six months the Modern Museum was closed for remodeling, the newest ism, pop art, has been pushed to the point of enshrinement—or interment, if you prefer —as the new Academy.

All this leaves the museum's new role—to develop not only a large and excited audience but a discriminating one—clearer than it has been in years. Perhaps one brief instance might be cited to point up the difference between old role and new. Some 30 years ago the museum presented a memorable exhibition of surrealist art in which, through works by artists as gifted as Tanguy, Magrittc, Dali, it proved how the precision and irrationality of dream could be made the basis for a brilliant new style of painting. It also included in the exhibit a fur-lined cup and saucer because, the catalogue said, of "its extraordinary and disquieting fascination." No value judgements were offered or suggested.

Among the new acquisitions at the Museum of Modern Art: George Segal's "The Bus Driver," Picasso's "Two Women."

Just a few minutes ago there arrived with my afternoon mail an envelope containing a small, real pillow-slip with the word DREAM stenciled on it, and an announcement of a new one-man show by an artist who "uses the pillow to trap fragments of dreams . . . (with) fragments of everyday reality." Here, then, is the difference between real art-relating-to-dreams, and a literal non-art also claiming to deal with dreams. The pillow-slip is a fair sample of the nightmares that every day are being presented in galleries all over New York. It is, at the same time, one indication of why the museum must now go the way of art alone, sans tricks, rather than that of the non-art it too often showed in the past. For the non-art, "approved" and more easily come by, was what was latched onto.

Apparently it has now chosen to go that way, realizing that what it fought to preserve for artists, the right and even the duty to change as environment changes, is also the prerogative of museums.

According to evidence on the newly reopened premises, the emphasis henceforward is going to be on standards. A very much larger part of the museum's great 19th and 20th-century masterpieces will remain on permanent view than ever before, functioning as a constantly available gold bar against which the new, which will also be shown, must be measured.

But even silver bars, as it were, will be conveniently on hand for testing and weighing purposes. For instance, Richard Lippold some years ago executed a complicated construction of silver wires called *The Moon* which, without being a masterwork, perhaps, remains one of America's more poetic pieces of 20th-century sculpture. Now, placed opposite it in a niche of its own, is an example of George Segal's pop-art constructions, a cast-from-life plaster figure seated desolately driving a bus taking him nowhere, whatever its own destination. This is the way to show such works, up against what has proved itself to have lasting value. The Segal stands up, too, very effectively.

Speaking of destinations, I hope there is one the new museum will look to as it faces a brilliant new future in which it recognizes that because its old trail-blazing role has been usurped by other galleries and museums, it will do best to perform a new standard-establishing one no other museum has the necessary treasure to perform.

That is to re-examine and broaden its source of financial support. The museum's attendance for the last complete fiscal year before it closed was just under 750,000 (the fee for adults is $1; for children $.25). It raised more than $25,000,000 in its brief building drive in record time. But eight individuals contributed more than $1,000,000 each; 25 contributed from over $100,000 to $1,000,000; 314 contributed from $1,000 up to $100,000.

Yet its members, who pay $18 annually if they live in New York or its suburbs, $15 if they are non-resident, total less than 30,000 despite the fact that membership priviliges are many, including free admission at any time. The museum ought to try to figure out why. Can it have been, up to now, the show-business character of too many of its activities? Is it not possible that very many more persons will be able to identify with, even experience a proprietary feeling toward the museum in its new role, as they never could when they came to it, many of them, just for fun and games, the material for dinner-table conversation, and oldtime movies?

These Are the Parties That Were

At the Art Openings

Photos by Frederick Eberstadt, Jill Krementz and Eve Arnold

The enlarged Museum of Modern Art reopened Monday. At the ceremonies were: 1. Mrs. Lyndon B. Johnson, in a white silk faille gown studded with gold beads and rhinestones (giant signature of Frank Lloyd Wright is visible on yellow felt wall behind her). 2. Mrs. William Paley. 3. Mrs. Jean Murray Vanderbilt. 4. Tiger Morse in print shift, with Mary Themo and Jacques Kaplan. 5. Peggy Hitchcock in petaled dress. 6. One of the evening's more extraordinary costumes.

At Henry Koehler's opening in Westbury, L. I., at the Country Art Gallery Sunday were: 7. Sandra Wright and Anthony Mason. 8. Mrs. Anthony Mason. 9. Countess Solange de la Bruyere, Fredrick Melhado, Norman Hickman.

NO PLACE LIKE IT . . .

In a Brilliant Display, the Museum of Modern Art Summarizes Its Impressive Record

By JOHN CANADAY

NOTHING could have more spectacularly demonstrated the awesome reputation that the Museum of Modern Art has built for itself than the attention it received last week simply by reopening in enlarged format. You could hardly pick up a newspaper or magazine without finding a forecast or a report of the museum's Second Advent.

By comparison, the Cleveland Museum of Art received barely a whisper when it opened a new addition almost exactly six years ago, although its addition cost $9,000,000 as against the Museum of Modern Art's $5,500,000 and hence might have expected more notice by the most popular measurement of importance — expense.

Neither museum promised revelations of any kind. The Museum of Modern Art promised, and delivered in high style, a group of exhibitions summarizing its collections, and by inference its policies, with virtually no unfamiliar material. But, by gum, it was the Museum of Modern Art, whereas the Cleveland Museum of Art was only the Cleveland Museum of Art, stuck out there in Ohio with nothing to summarize except the entire history of art through one of the best collections of old masters in this country, one of the best collections of oriental art anywhere in the West, a smaller group of 19th and 20th century paintings, a fine decorative arts section, and just about anything else you want to mention that makes a top-notch museum.

As for policy, Cleveland offered nothing more exciting than the knowledgeable exhibition of art of great merit and a program of public education to help people enjoy these objects. Insert the magic word "modern" here and there, and the Museum of Modern Art does the same thing. And last week it displayed itself with a brilliance and fullness that justified its policies even when its excesses are remembered.

Most museums are concerned with the preservation and interpretation of visual history. The Museum of Modern Art has been concerned lately not only with preserving it but with creating it for preservation. The fact that the museum has so powerfully directed the history of contemporary art automatically makes its contemporary collections, which are the records of its esthetic decisions, the greatest record in existence. In its new guise, with space to exhibit what it has accumulated, the Museum of Modern Art is something it has never really been before—a museum.

It is also the only museum in the world where so much of the record is the record of history by incest. During its early years the museum was busy catching up with as much of the past as it concerns itself with — from late impressionism on — and evaluating such movements as surrealism that had grown without its patronage. But perhaps 15 years ago, perhaps even 20 years ago, it had caught up with itself and was in such a position that there was no more history to summarize and evaluate except current history as prophecy. Like a boy running downhill, it had to keep running faster or take a tumble. It could not stop for a breather.

It then entered that period of its history when anything new was valuable to it because of newness, and anything old could be re-exhibited only in the context and defense of contemporary experiment. The museum may not have thought of it in this way, but it has followed an esthetic of determinism, the doctrine that everything is determined by an unbreakable sequence of causes. Thus its great Monet show of 1960 was really only half a Monet show. In effect it was a declaration of the godhead of Jackson Pollock, out of Monet, as a source of abstract expressionism.

The determinist thesis is defensible (I happen to agree with it in general) but its danger is that almost any development may be warped to fit it. There is a good chance that, pressed by the necessity of keeping up to the moment and the equal necessity of backing itself up historically, the museum has established faddisms as legitimate history and has nipped, by rejecting them, developments that under other circumstances would have flourished.

"Other circumstances" means simply any circumstance in which the Museum of Modern Art is not in the position of all but absolute authority at the center of the art market, with its subsidiary programs and its publications stretching out over the rest of the world. The museum resents the title of tastemaker, but any question on that score became rhetorical long ago, and need not imply that as the most powerful tastemaker in contemporary art the museum has been anything but knowledgeable, exploratory, honest and full of conviction.

But none of these virtues make the tastemaker infallible. That is why, although the current exhibitions are so impressive as a demonstration of its achievement, the museum should not be accepted as an unquestionable oracle. Its possible faults should always be hit hard in spite of its proven virtues.

Why the museum is so sensitive to criticism is a puzzle, since it is invulnerable. It could burn down tonight and there would be checks in the mail to rebuild it tomorrow. Every critic in the country could deride one of its shows (an improbability) and people would still crowd into it and parrot the catalogue's evaluation of the painting or sculpture on display. The museum has failed to make taste only where it has run up against forces of infinite power such as billion dollar industries—automobiles and the rankest commercial building—where the salability of a product depends upon the cheap satisfaction of established vulgarities rather than the prestige of being in on the esthetic know.

The nagging question about the current exhibitions as history is whether, in the most recent sections, the museum has proven its acuity in picking the right men, or has merely demonstrated that certain men became the right ones because the museum picked them. (Or the determinist thesis could be stretched to explain everything on the basis that the Museum of Modern Art just had to happen to replace the authoritarian Salon of the 19th century.) But forget all this and the place is quite wonderful, studded with unquestionable masterpieces, beautiful to look at everywhere, and a great record of what has happened no matter why some of it has happened.

There is no other place quite like the Museum of Modern Art, and quite possibly it may take, during the length of the present installation, the kind of self-evaluative breather it has needed for a long time. Resting on laurels is supposed to be dangerous, but with such a bed of them the temptation to lie down for just a little while should be irresistible. And healthful.

THE MUSEUM OF MODERN ART—Remodeled and enlarged, the world's most potent institution in its field reopened to wide applause last week.

The New York Times

. . . AND IT'S BIG AND BEAUTIFUL

Redesigned Museum Is Good Architecture, Fine Cityscape

By ADA LOUISE HUXTABLE

IF anyone had ever doubted that the Museum of Modern Art is a big girl now—she's 35 and wearing her years lightly—it was confirmed this week with the opening of the twice-as-big, twice-as-good, $5.5 million remodeled building with two new wings and a spectacularly enlarged garden. She's not only big, she's beautiful.

As an institution, the museum projects the standards that have come to mean the real New York big time: a costly, substantial sophistication, an electric, worldly elegance, and the poised, polished cultivation of the newest, latest and best that the city has to offer. It's all done superbly, so that other institutions, even good ones, seem like bumbling country cousins by comparison.

The new museum—because virtually everything is new except the original structure's facade and the familiar basement auditorium with its red velvet seats and sinister subway rumbles—is just about as perfect for its purposes and as expressive of its standards as any structure could be.

Polished Design

Designed by Philip Johnson, an architect as poised and polished as the building, it is one of New York's most subtly effective structures. Its refined simplicity quietly understating the care of its detailing and the sensitivity of its relationships to older buildings and commercial and residential neighbors. It is successful not only as architecture, but also as cityscape, an area in which architects commit their most serious crimes.

The original 1939 building by Philip L. Goodwin and Edward Durell Stone remains substantially as it was outside, a historic example of the International Style that was the dernier cri in the museum's early days. Later offices, also by Philip Johnson, are to the west, and the new gallery wing is to the east.

The other new building, the garden wing, is almost completely underground. Designed to house the Museum's art classes, it is actually below the raised, extended east end of the garden. Its top is a large, paved plaza, reached by shallow, ceremonial marble stairs that suggest an austerely luxurious, contemporary version of baroque Rome.

The outdoor "walls" surrounding the garden are the existing buttresses of St. Thomas's Church and the dull rear of Canada House. They are well-integrated into the new design—another sensitive area in which many architects trip and fall, preferring to ignore what God or other architects have done before them.

Sympathetic Remodeling

The enlarged garden, with a series of stepped levels, pools, fountains and some pretty magnificent, large-scale sculpture is fine esthetically and equally fine as an example of the way expensive midtown land can be "wasted" by leaving it open for the pleasure of people—a practice that few real estate men tolerate or understand.

The new gallery wing is black steel and amber-gray glass on the 53rd street side, glass and steel and buff brick facing the garden.

If steel can be said to be subtle and sensuous, it is here. Painstakingly detailed, with curved corners against the glass, projecting and recessed sections and stiffening beams as elegant as marble columns, the effect is a tasteful enrichment of the museum's earlier flat facades. An artful setback makes a delicate arcade on the ground floor garden front.

The all-glass and metal facade has not been handled in such handsome fashion since the vogue for cast-iron fronts in the late 19th century. Many of those beautiful old buildings blush unseen today under layers of grime in New York's shabby commercial neighborhoods.

The point is that the museum has not "modernized" itself in the conventional sense —one of the most atrocious of architectural practices — but shows a clear, consecutive, compatible sequence of evolving tastes within a period of dynamic architectural change. (A "modernized" Museum of Modern Art may be fund of comment on our times.) It provides a lesson in proper relationships through scale and detail rather than through refacing the old and "fronting" the new with matching materials. Together, the three sections are a prime demonstration of how not to make buildings swear at each other or their surroundings.

Beyond its sleek refinement, the most commendable feature of the design is the sensibility with which the additions have been made. Instead of brutal building blocks smacked down to plug open spaces, they are a calculated means of preserving and expanding those spaces, while adding 15,000 square feet for the collections.

Inside, the most significant architectural change is the entrance lobby, which represents just about the total area of the former ground floor galleries. It is expansive and impressive with a glass wall to the garden—a good demonstration of the Johnsonian talent for entrances and exits. The additional downstairs galleries house changing exhibitions, with permanent collections installed on the upper floors.

Important Additions

The gallery interiors are largely more of the same as before, a big-museum instead of a small-museum maze of temporarily or semi-permanently partitioned, pristine white spaces containing a stunning, comprehensive collection of the esthetic avant-garde from "period" examples to the present. The important additions are the new galleries for photographs, graphics and architecture and design, so impeccably installed and full of freshly-revealed gems that it makes the museum's previous wailing and hand-wringing about its hidden collections quite comprehensible. They are a distinguished addition and dramatic asset. The word for all of this —architecture, interiors and displays — is professional, in its highest and most knowledgeable sense; the ultimate compliment in a field rife with uneasy dilettantism.

TROPHIES OUT OF ART'S PAST IN SUMMER EXHIBITIONS

By STUART PRESTON

BARELY a stone's throw from the Museum of Modern Art, but light years away in character from the high explosives in that twentieth-century arsenal, is the Museum of Early American Folk Arts, 49 West 53rd Street. Throughout the summer it will have on display a selection of paintings and sculpture owned by Edith Gregor Halpert, an outstanding private collector in this field, once so fertile but by now pretty well raked over by avid Americanaphiles.

The mixture here is much what one might expect, the stiff, oddly touching portraits; the velvet mourning pictures; the weather-vanes; trade signs such as the cigar-store Indian, and a group of topographical landscapes. However, discrimination keeps standards high and some of the objects can be considered masterpieces of their kind. Among them, for example, are the painting of a family of lions by some mute, inglorious Yankee Douanier Rousseau; a vivid Maine landscape whose anonymous painter had the Cubists' disdain for deep perspective; a superb metal fish breasting the space about it as if it were the deep sea, and many others. One puzzle remains. Why identify a mounted horseman as George Washington when the picture in question is obviously a painstaking drawing done literally after Gros' stirring equestrian portrait of Napoleon at Arcola?

The Pierpont Morgan Library can take justifiable pride in its summer exhibition, "From Fair to Fair—An Anthology of Acquisitions 1939-1964." Inevitably the main emphasis in this choice group lies on illuminated manuscripts, books, and literary memorabilia of extreme fascination and rarity such as the original manuscript of Perrault's "Tales of Mother Goose," and the single surviving letter written by Voltaire to Alexander Pope. But master drawings figure prominently here as well.

INTENSITY—Self-portrait in a blue cravat, water-color, 1873, by John Ruskin, at the Pierpont Morgan Library.

Choosing favorites is almost a case of singling out the first among equals, a process that might well encompass Samuel Palmer's romantic view of the Villa D'Este, a frightening Goya version of the myth of Europa and the Bull; Sir Thomas Lawrence's finished water-color of his state portrait of Pius VII at Windsor Castle; the searching intensity of Ruskin's self-portrait; a Piranesi drawing of Pompeii, part fact, part fancy, and a charming sketch of a mother and child by Hubert Robert which has a quality of intimacy hardly met in European painting until Vuillard.

Judging from William Walton's strong yet spectral non-objective paintings at the Graham Gallery, 1014 Madison Avenue at 78th Street, he is a contradictory artist, one who works in a hard-edge style and yet paints in a soft, almost silken manner. His simple imagery is that of an eclipse, big round sun-shapes whose rims are tremulous with light bursting from behind them. They float in space innocently enough while managing to suggest the suspenseful, awe-inspiring nature of an eclipse. There is much careful calculation of color relationships in these schemes but the paintings would benefit by the color contrasts themselves being less bland and more forceful. The theme of an eclipse cannot dispense with, or water down, its essential drama.

Ecclesiastical patronage of modern art has often, and rightly, been criticized for conventionality and lack of imagination although Coventry Cathedral and Assy in France are strong arguments against such criticism. That they order things well in Italy too is impressively demonstrated in an exhibition, at the Viviano Gallery, 42 East 57th Street, of studies in bronze by Luciano Minguzzi for the Fifth Door of the Cathedral of Milan. These are traditional in that no basic liberties are taken with the figures—both lay and clerical—represented, and that all are infused with undiluted religious feelings of wonder, reverence and awe from which the smallest grains of sentimentality are excluded.

Minguzzi's style is earthy, picturesque and vehemently expressive. He also has a strong sense of dramatic characterization. No figure merely stands still, each being possessed by transfiguring mystical force that will not leave them at rest. The nervous modeling of the bronze wonderfully conveys these states of religious exaltation.

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