

# FAITH RINGGOLD

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STUDENTS AND ARTISTS UNITED FOR A MARTIN LUTHER KING, JR. WING FOR BLACK AND PUERTO RICAN ART AT THE MUSEUM OF MODERN ART OF THE CITY OF NEW YORK  
A RESEARCH AND EVALUATION OF THE MUSEUM IN ITS DEFAULT OF  
CULTURAL RESPONSIBILITY TO THE PUBLIC AND CULTURAL INTEGRITY  
TO ITSELF AND THE ART COMMUNITY OF THIS CITY, THE NATION AND THE WORLD

## INFORMATION

This form consists of Parts I and II. Part I is for you to fill in and mail to the address indicated at the bottom of the form. Part II consists of a series of questions addressed to the Museum and its staff and is to be mailed to the Museum if you believe these questions ought to be answered. Thank you for your support. Thank you for joining us in an effort to end cultural genocide practiced against blacks and Puerto Ricans at the Museum of Modern Art. Thank you for joining our fight to establish a Martin Luther King, Jr. Wing for Black and Puerto Rican Art at the Museum of Modern Art.

MR. TOM LLOYD  
150-02 107th Avenue  
Jamaica, New York  
657-6433

MRS. FAITH RINGGOLD  
345 West 145th Street  
New York, New York  
862-5876

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## PART I

1. Does the regular attendance at the Museum today suggest that blacks and Puerto Ricans use, enjoy and understand the Museum's collection?  
YES \_\_\_\_\_ NO \_\_\_\_\_ UNCERTAIN \_\_\_\_\_
2. Do any exhibitions in the galleries relate to black and Puerto Rican experience as to subject matter, means of expression, or personal identification?  
YES \_\_\_\_\_ NO \_\_\_\_\_ UNCERTAIN \_\_\_\_\_
3. If your answer to (2) is YES, which ones?
4. Are there any publications (1st floor), films (Auditorium), or other visual aids that relate to the black or Puerto Rican experience? YES \_\_\_\_\_ NO \_\_\_\_\_ UNCERTAIN \_\_\_\_\_
5. If so, how many films \_\_\_\_\_, publications \_\_\_\_\_, other \_\_\_\_\_?
6. Do you believe, after touring the Museum, or on the basis of your knowledge of the Museum and its programs, that a MARTIN LUTHER KING, JR. WING FOR BLACK AND PUERTO RICAN ART would serve the purpose of genuine cultural freedom and portrayal of the culture of black and Puerto Rican people at the MUSEUM OF MODERN ART? YES \_\_\_\_\_ NO \_\_\_\_\_ UNCERTAIN \_\_\_\_\_

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

PLEASE MAIL YOUR FILLED OUT QUESTIONNAIRE TO ONE OF THE PERSONS LISTED ABOVE. WE WILL NOT DISCLOSE YOUR NAME OR ADDRESS WITHOUT YOUR PERMISSION

THANK YOU.

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

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## PART II

THIS CONSISTS OF (2) PAGES. DETACH AND MAIL TO THE ADDRESS GIVEN BELOW.  
PLEASE BE SURE TO FILL IN YOUR NAME AND ADDRESS.

NAME \_\_\_\_\_ ADDRESS \_\_\_\_\_  
CITY AND STATE \_\_\_\_\_ ZIP \_\_\_\_\_

MR. BATES LOWRY, DIRECTOR  
MUSEUM OF MODERN ART  
21 WEST FIFTY-THIRD STREET  
NEW YORK, NEW YORK

Dear Mr. Lowry:

As a member of the interested public, I request that you forward to me at the address given above answers to the following questions at your earliest convenience:

1. Does the Museum recognize the existence of an authentic, distinct Black Art Movement?
2. If so, how has the Museum presented the body of work of this Movement in its permanent collection and national and international exhibitions?
3. Does the Museum's permanent collection of over 30,000 works of art include the works of black and Puerto Rican artists? If so, which, and how many?
4. Can the Museum claim in good faith to be a "private" institution when:
  - a. Its donated collection, endowments and deficit-erasing contributions are made possible through tax abatement on donors amounting to almost the full dollar value of such support?
  - b. It receives sizeable additional income in the form of direct public funds for so-called "free admission" and services for public school children and teachers, federal commissioning of exhibits at international exhibitions, construction of models for urban development programs, and other such schemes, as well as for sundry other publicly commissioned projects?
  - c. It invites and solicits public subscription and attendance at which admission fees are charged?
5. Does the Museum recognize this form of public financial support as imposing any obligations upon it toward the public?
6. How does the Museum provide for adequate safeguards that race plays no part in the selection of works for inclusion in its permanent collections and circulating exhibitions?
7. In view of the support of racist policies in South Africa by the investments of several corporations of prominent trustees of the Museum--David Rockefeller and the Chase Manhattan Bank, to name one--is not public credibility as to the effectiveness of these safeguards, assuming they exist, seriously weakened?
8. How does the Museum provide in its collections, exhibitions, programs, publications, and services, cultural identification for black and Puerto Rican citizens?

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9. How do such community activities as the Children's Art Carnival in Harlem provide for cultural identification for black and Puerto Rican children?
10. How does the Children's Art Carnival seriously arrive at its figure of 9000 children to be served annually in view of the average of 3000 in prior years?
11. How does the Museum decide, in a way which insures that considerations of race play no part, which works of art to accept as gifts and exhibit in its permanent collections?
12. How does the Museum define "quality" as a standard used in selecting works?
13. Would the Museum assemble a special collection for exhibition of works of black and Puerto Rican artists of "quality" lent to it for that purpose?
14. Does the Museum encourage--and if so, how--black and Puerto Rican artists in the early stages of their development in terms of providing for group presentation of their work?
15. What is the Museum's principal objection to the application of the criteria of "quality, historical significance and significance of the moment" to the selection of works by black and Puerto Rican artists?
16. Does the Museum presently have, either in operation or in advanced planning stages, a program of community workshops for black and Puerto Rican communities in order to create a liaison between the Black and Puerto Rican Art Community and the Museum in order to advance public knowledge of its development and to further acquaint the Museum with its force as an expression?
17. What are the objections to the Martin Luther King Jr. Wing for Black and Puerto Rican Art which the Museum would suggest to be most valid?
18. In what way does the Museum feel threatened by the existence of a Martin Luther King, Jr. Wing for Black and Puerto Rican Art?
19. Is it the position of the Museum of Modern Art that, in view of the Museum's cultural responsibilities to the public and the art community, that the people of the black and Puerto Rican communities should passively accept the denial to them of a Martin Luther King, Jr. Wing for the exhibition of their cultural expression?
20. What is the Museum's alternative to the Martin Luther King Wing in order to satisfy the legitimate demand of black and Puerto Rican citizens for cultural expression and identification in the Museum of Modern Art?