Reaching Out to Gather In: Promoting Art Research in the Twenty-First Century

Milan R. Hughston
Chief of Library and Museum Archives

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The Museum of Modern Art is a place that fuels creativity, ignites minds, and provides inspiration. With extraordinary exhibitions and the world’s finest collection of modern and contemporary art, MoMA is dedicated to the conversation between the past and the present, the established and the experimental. Our mission is helping you understand and enjoy the art of our time.

Mission Statement

Founded in 1929 as an educational institution, The Museum of Modern Art is dedicated to being the foremost museum of modern art in the world.

Through the leadership of its Trustees and staff, The Museum of Modern Art manifests this commitment by establishing, preserving, and documenting a permanent collection of the highest order that reflects the vitality, complexity and unfolding patterns of modern and contemporary art, by presenting exhibitions and educational programs of unparalleled significance; by sustaining a library, archives, and conservation laboratory that are recognized as international centers of research, and by supporting scholarship and publications of preeminent intellectual merit.

Central to The Museum of Modern Art’s mission is the encouragement of an ever-deeper understanding and enjoyment of modern and contemporary art by the diverse local, national, and international audiences that it serves.

To achieve its goals The Museum of Modern Art recognizes:

- That modern and contemporary art originated in the exploration of the single and intense search for new artistic solutions that forever...
How To Make a Modern Art Library
Selections from the Éluard-Dausse Collection

Above: Library, 1939. The Museum of Modern Art Archives [PA293]

Introduction

On the eve of director Alfred H. Barr, Jr.'s pioneering 1936 exhibition Fantastic Art, Dada, Surrealism, The Museum of Modern Art announced the arrival in its library of two extraordinary collections of Surrealist literature—those of Paul Éluard, the French poet and a central figure of the Surrealist movement, and Camille Dausse, a Parisian doctor and friend to many poets and artists from the group. The publicity surrounding the Library's acquisition helped frame discussions of Surrealism in the New York press, initiating debates on the merits of the controversial art movement that continued through that winter, thanks to Barr's exhibition.
Education & Research Building from 54th Street
ART IN OUR TIME

A CHRONICLE OF
THE MUSEUM OF
MODERN ART
Installation - Situation: The diameter of the circle varies according to the height of the wall. Height of wall = 14, Diameter of circle = 14. Area of circle = πr², Radius = 7' (D = 2r).

Area = \( \pi \times 7^2 = 3.1416 \times 49 = 154.5664 \) sq ft.

Circumference of circle = \( 2\pi \times 7 = 3.1416 \times 14 \) ft.

Circumference = \( 44.29 \) ft.

Circle with 2 measurements.

Circle with 2 measurements.

Circle with 2 measurements.

Installation view of...
James Mathews...
July 2, 1970 through...

Installation view of...
James Mathews...
July 2, 1970 through...

Installation view of...
James Mathews...
July 2, 1970 through...
In the future everybody will be world famous for fifteen minutes.

Andy Warhol
“ART WORK”: Famous Former Staff

Posted by Michala Haney, Associate Archivist, Museum Archives
Dutch Connection: Conceptual Art at MoMA Library

After spending the past six months processing the Art & Project/Depot VBVR Gift as Project Cataloger to the MoMA Library, it seems timely to report on the venerable cache of materials. These materials are incorporated into the library collection as a gift from Aad van Ravesteijn, co-founder of the preeminent gallery for Conceptual Art in Amsterdam, Art & Project, which ceased operations in 2001 after 30 years of programming. The Art & Project/Depot VBVR Gift arrived at the library summer 2010, with materials reflecting relationships with the artists represented in the gallery program, including materials ranging from rare exhibition catalogs and artists' books to monographs and ephemera.

The library donation followed an initial gift of artwork in 2007 that inspired the 2009 MoMA exhibition In & Out of Amsterdam, organized by Prints and Illustrated Books Curator Christine Chen. The point of departure for Chen's exhibition was her assertion that the work of 10 international artists (of American, Dutch and other European nationalities) could be drawn together in their connections both with the theme of displacement or travel, as well as with their relationship to the city of Amsterdam. Another common link for these artists is their participation with the Art & Project Gallery.

The dematerialized practices of this period associated with Conceptual Art, Post-Materialism, Process Art and Art's Povera are reflected in artists' publications.
Gilbert and Lila Silverman Fluxus Collection Archives Open for Research!

Posted by Julia Pinto Felman, Project Archivist, The Gilbert and Lila Silverman Fluxus Collection Archives

George Maciunas Page from 1962 prospectus laying out his grand plan for Fluxus and exemplifying Fluxus's unique design sensibility and brilliant typography. Silverman Fluxus Archives, MoMA
Welcome to the life and times of the MoMA Library.
Our library is open to the public—just contact us to make an appointment.

It's a DIY sculpture! Courtesy of artist Peter Forakis and the magazine Art Voices (v. 5, n. 3, Summer, 1986).

"To change the dimension of this print painting from 2D to 3D cut out the whole shape... from the page." After some folding and tab-gluing, one is supposed to get an abstract geometric sculpture.

The zip-n-save "Primary Structure Fold Up" was a tongue-in-groove tale on the practice of many artists at the time concerning relationships between two- and three-dimensional form, as well as interest in monumentality, bold color, and the idea of deskill, in which an artist's idea is fabricated by others. The title in fact refers to an exhibition that year on precisely that theme: Primary Structures: Younger American and British Sculptors at New York's Jewish Museum.

Fueling the discourse, in an article in the same issue sculptor Kenneth Snelson asked "How Primary is Structure?" Warning against making "the words 'form' and 'structure' mean the same thing," he argued instead for "structure as sculpture." In other words, the forces holding materials together should be central: "the dialogue between push and pull, compression and tension" should be "the subject of form."

One can imagine robust discussion between Forakis and Snelson on the nature of primary structure. Meanwhile, I've been fiddling with a copy of the cut-out but can't quite transcend two dimensions. —it

11:57 am • 23 May 2013 • 40 notes
Welcome to the life and times of the MoMA Library. Our library is open to the public—just contact us to make an appointment.
The Museum of Modern Art Library

Welcome to the life and times of the MoMA Library. Our library is open to the public—just contact us to make an appointment.

The nine photographs of the TV project Self Burial by Keith Arnatt were transmitted daily beginning 31st of October ending 16th of October 69. Each photograph was shown 2 seconds at 8.15 and 9.15pm without any introduction or commentary. The stills of Keith Arnatt were cut into the running daily TV program,”—from the colophon of this book. This project was aired on VDB Fernsehen—a regional West German TV channel. —ks

1.2 3 4 5 6 7 8 9 10 Older

1. theonuchadneilos reblogged this from momailibrary
2. fauniel reblogged this from antinomial
3. antinomial reblogged this from momailibrary
4. almandroapaz likes this
5. nestredane likes this
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11. knss likes this
12. ladythorns reblogged this from hintventure
13. hintventure reblogged this from arrastork
14. my-darkest-faerie reblogged this from photographsonthebraim
15. monocrats reblogged this from momailibrary
16. sajima likes this
17. kg-fro likes this
18. isak-fiejngoldt reblogged this from momailibrary and added: is this art?
19. endflk likes this
20. innnorm likes this
21. rnhwnm likes this
22. williwillisterjounoel reblogged this from bunnybundy
23. fabian-photography-and-arts likes this
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34. mishproductions reblogged this from photographsonthebraim
35. warhelboyfriend likes this
36. popapop likes this
37. kmmike likes this
38. saraikasraai likes this
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45. theliftingwall reblogged this from countretransmissions
46. theliftingwall likes this
47. museleska reblogged this from jesussperdu
48. lauracarmine reblogged this from lauktisch
49. skidlessond likes this
50. brokenglass99 reblogged this from photographsonthebraim
51. Show more notes
Finding Aids and Guides to the Collections

Following is a list of collections in the Museum Archives. Clicking on the name of a processed collection will open the finding aid to that collection in a new window. Use the search box to search across all the finding aids for names, terms, or phrases.

We are in the process of putting all of our finding aids online. If the finding aid you wish to view is not present, it can be consulted in the Archives.

Search Finding Aids

Collections at The Lewis B. and Dorothy Cullman Education and Research Building

4 West Fifty-fourth Street, Manhattan

Administrative Records and Papers

Annual Reports, 1931–1941
Alfred H. Barr, Jr. Papers, 1918–1975
Lillie P. Bliss Scrapbooks, 1929–1936
Betty Chamberlain, History of MoMA, 1953–1954
Department of Circulating Exhibitions Records, 1931–1991
Contemporary Arts Council Annual Reports, 1956–1998
Curatorial Exhibition Files (Architecture and Design; Drawings; Painting and Sculpture; Photography; Prints and Illustrated Books), 1929–1990
Marcel Duchamp Lectures, 1975
Early Leger Books, 1928–1936
Early Museum History: Administrative Records, 1933–1963
Film Exhibition Files, 1876–1990
A. Conger Goodyear Scrapbooks, 1929–1939
Guestbook, 1929–1943
Ronald H. Haeberle Papers, 1830–1908
John B. Hightower Papers, 1958–1972
International Council/International Program Exhibition Records, 1953–Present
Prints: Reference Files, 1953–1956
post is a constantly evolving space for sharing research and testing ideas, and a platform for critical responses. You can join the discussion throughout the site by posting texts, images and videos. Embracing new approaches to art and digital publishing, post is designed to stimulate open-ended exploration so that multiple narratives of art's histories can emerge. Read more »

Two Brazilian Cities: São Paulo and Rio via Inhotim

By C-MAP Latin America Group

The research project C-MAP (Contemporary and Modern Art Perspectives) is built upon research that happens both within and outside MoMA. In November 2012, a group of curators, educators, and... Read more »

「記載の場所」を巡って——アーカイヴと横尾忠則

By Ueslugi Sen

横尾忠則デザインが届くまでのことを想定して設計。 — 横尾忠則

Read more »
On the note of ephemeral and intriguing invitations
By Magdalena Moskalewicz Posted on 08/28/2012

Sven’s comment about the poster of invitation that becomes the event itself, instead of announcing one, made me think of another neo-avantgarde artist, the Romanian Andre Cadere, who in 1975 produced a perforated invitation to his show at the... More

Please Attend
By David Senior Published on 08/21/12

In Sven Speker’s contribution to this discussion, he noted the really wonderful invitation from 1962 that was dispatched by the artist group Gorgona. It simply stated “You Are Invited” – or as translated elsewhere, “Please Attend”. There was no other discerning markings or information that would lead you anywhere - just that one was invited, generally.

In the recent past, I have been doing some research on special invitation cards and event flyers in the ephemera files in the MoMA Library. This research was leading up to a small exhibition of these materials – dating from c. 1960-1990 – that has just opened in the Cullman Research and Education Building at MoMA. The working title for this show had been Please Attend. Even though we do not have a copy of the Gorgona invite, I wanted to pay homage to...
Another anecdote that I came across was the story of the fictional Festival de Fort Boyard. A description of the posters for the “festival” can be found in Anne Moeglin-Delcroix’s essay in Steven Leiber’s publication *Extra Art: A Survey of Artists’ Ephemera, 1960-1999*. The paper performance was created by Henri Chopin and Gianni Bertini in 1967. The posters were stuck up around Paris throughout June of 1967 and they listed an elaborate range of activities by artists such as Ian Hamilton Finlay, William Burroughs and Brion Gysin, Mimmo Rotella and Chopin. Visitors were invited to Fort Boyard - an old, rather forbidding French prison that was located on a island off the French coast. The advertised events were never going to take place and the posters were the event for the "organizers". A publication was subsequently made in 1970 that reproduced the posters that had been created. In this book, Chopin recounted of the participants, “we were...living beings who placed creation in non-creation above all else...” For some images of the book and some more description, follow this link to a colleague from the Beinecke Library at Yale’s attempt to decipher this little book.
"Dear Miss Miller," Esopus 8, Spring 2007
“Dear Miss Miller,” *Esopus* 8, Spring 2007
“Dear Miss Miller,” Esopus 8, Spring 2007
“Dear Miss Miller,” Esopus 8, Spring 2007
“Dear Miss Miller,” Esopus 8, Spring 2007
This exhibition includes a selection of letters written by artist James Lee Byars, who for over fifteen years engaged in an engrossing correspondence with MoMA curator Dorothy C. Miller. Written using manifold and diverse media, these letters reveal the artist's interest in materiality, and many of the documents also have a performative nature that evokes the element of time. Drawn from The Museum of Modern Art Archives, these writings function as an intimate sketchbook; they clearly delineate the artist's ideas while making room for experimentation with materials—often the same materials Byars used in his "mature," fully executed works.
Access to Tools: Publications from the Whole Earth Catalog, 1968-1974
Communications: Cybernetic Revolution


Cybernetics, Wiener argues in this book, is a social science that reflects on the symbiotic relationships developing between society and machines of communication, computing, and movement. In a "cybernetic society," information is implemented and transmitted by conscious and communicating networks of machines and their operators. These ideas had a great effect on public discourse about the growing role of technology. The concepts of networked communication and feedback at the core of the Whole Earth Catalog's vision were linked directly to Wiener's writings.

3) J. L. Jackson, Data Study (McGraw-Hill, 1960).


In its "Communications" section the Whole Earth Catalog traces the rapid development and adoption of technology.
Stewart Brand, editor of the *Whole Earth Catalog*, visiting the show.
Scenes From Zagreb: Artists’ Publications of the New Art Practice, 2011
Scenes From Zagreb: Artists’ Publications of the New Art Practice, 2011
*Millennium Magazines* closing party, 2012
Beatriz Milhazes, *Coisa Linda* [Something Beautiful], MoMA Library Council, 2002
Beatriz Milhazes, *Coisa Linda* [Something Beautiful], MoMA Library Council, 2002
Yun-Fei Ji, *The Three Gorges Dam Migration*,
MoMA Library Council, 2009
Artists Experiment: Xaviera Simmons
Dearest Art Collector,

It has come to our attention that your collection, like most, does not contain enough art by women. We know that you feel terrible about this and will rectify the situation immediately.

All our love,
Guerrilla Girls
NYARC Partner: MoMA

The Museum of Modern Art Library is a comprehensive collection devoted to modern and contemporary art. The noncirculating collection documents painting, sculpture, drawings, prints, photography, architecture, design, performance, video, film, and emerging art forms from 1880 to the present.

Read more
Groundbreaking Partnership Unites Decades of Research

Deirdre Lawrence, Brooklyn Museum.

By ROBIN POGREBIN