



Annuals at Whitney Museum To Be Biennials, but Larger

By JOHN CANADAY

The Whitney Museum of American Art's annual surveys of the contemporary scene will be doubled in size and halved in frequency beginning in January, 1973, it was announced yesterday by John I. H. Baur, the museum's director. The annual will become a biennial, but the entire exhibition space of the museum will be turned over to it—which means four full floors and a small subterranean gallery instead of the two floors that have been allotted to the annuals.

While the annuals alternated between painting and sculpture, the biennials will cover both. One advantage, Mr. Baur points out, is that a fuller survey of current directions can thus be presented. But equally advantageous is that it no longer need be decided whether works in the increasingly shadowy boundary area between media belong in the painting or sculpture annuals.

The Whitney biennial is the youngest but the only surviving one of a trio of its kind: surveys on a semicompetitive basis, selected by members of the staff from the enormous numbers of

works called to the museum's attention each season, either by exhibitions in the commercial galleries or by visits to artists' studios. The annuals of the Pennsylvania Academy of Fine Arts in Philadelphia and the Corcoran Gallery in Washington have been dropped, partly because of expenses involved but largely because the Whitney annual, being in New York, lessened their importance.

The Whitney annuals have been under siege recently by minority groups — women artists and black artists — demanding fuller representation. By complying with such demands, the Whitney has opened itself to further attack by critics who feel that the exhibitions are no longer selected on the bases of excellence, but of expedience and an exaggerated effort to keep up with novelty movements.

Asked whether he would add to a biennial's list of advantages over an annual the practical one of money-saving, Mr. Baur said, "No, but there's another advantage we look forward to. With a biennial, you only get clobbered every other year."

NY Times, June 1, 1972

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Dance: Merce Cunningham in Buffalo

His Company Opens Festival Engagement

By CLIVE BARNES

Buffalo, March 9—The Merce Cunningham Festival of the Arts Today will have its first performance here today, but already it can be considered a success. It is largely the festival's unprecedented concentration on the contemporary scene in the city which gives it a quality quite unlike any other festival. To be sure, in Europe there are a number of music festivals as advanced as this, but none, I think, embrace both the visual arts and the theater.

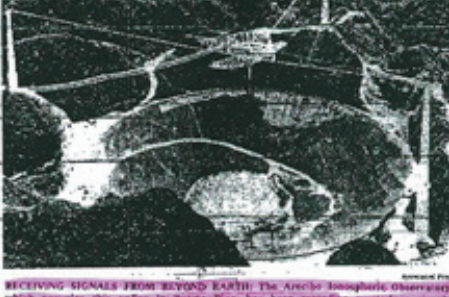
'Scramble,' 'Place' and 'How-to-Pass-Offered

At the first of their festival appearances last night at the 13th Avenue of the College, it felt that the company had really, if ever, looked in such high performing centers, where, while Cunningham himself was dancing better than he had in years, although he was not in the program, "Scramble," "Place" and "How-to-Pass," which were performed with the same intensity and precision as the other works, and they were an advantage.

British and U.S. Astronomers Studying Signals From Space

Continued from Page 1, Col. 2.

Two, such as the upper atmosphere, the lower atmosphere, and the signal arrives first. The British have identified at least 10 of the signals. The British have identified at least 10 of the signals. The British have identified at least 10 of the signals.



RECEIVING SIGNALS FROM BEYOND EARTH: The Cerro del Cupeo Ionospheric Observatory, which occupies this valley in Puerto Rico, has been recording mysterious signals.

British and U.S. Astronomers Studying Signals From Space

Continued from Page 1, Col. 2.

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Iva Masher, Ex-N.A.M. Head And an Industrialist; Dead at 80

Management System: In '45-46 Was Sympathetic to Employers' Problems

By THE NEW YORK TIMES Staff Writer

As president of the organization, Mrs. Masher, who served as president of the N.A.M. in 1945, he urged that the industry be more sympathetic to the problems of the workers.

EDWIN STERN DIES STOCK TRADER, 68

By THE NEW YORK TIMES Staff Writer

Edwin Stern, 68, a former member of the New York Stock Exchange, died yesterday at his home at 941 Park Avenue at the age of 68.

WALTER MILES HARVEY

Walter Miles Harvey, 65, a former member of the New York Stock Exchange, died yesterday at his home at 941 Park Avenue at the age of 65.

The Open Theater Turns Colgate On

By RICHARD F. SHEPARD

Colgate came back, dejectedly, from the New York State Capitol. The Open Theater, which had been performing in the Capitol, was turned out by the State Legislature.

RECEIVING SIGNALS FROM BEYOND EARTH

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GILBERT SWANSON, FOOD EXECUTIVE

Gilbert Swanson, 67, a former executive of the food industry, died yesterday at his home at 941 Park Avenue at the age of 67.

Brand 'Chanticleer' Given Its Premiere In Trichman Series

By ALLEN BISHOP

Brand 'Chanticleer' was given its premiere in the Trichman Series at the New York State Capitol.

NET LISTS SCHEDULE FOR WEEK OF APRIL 1

The Net Lists for the week of April 1 are scheduled to be published by the Federal Reserve Board.

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NY Times, March 10, 1968
—Cunningham himself can look like an elf, and many of his dances have a quality that can really only be called naughty.

Incidentally, when I last wrote about this work I accused Mr. Cage of drinking New York State champagne. He was very horrified—and I am forced to admit that I must have mistaken the label. Last night they were drinking Mummies' Cordon Rouge, and very nice too.

BEYOND EARTH: The Cerco Ionospheric Observatory, which occupies this valley in Puerto Rico, has been recording mysterious signals.

"It is the most exciting discovery of the past 50 years," said a prominent California astronomer a few days ago. "But don't quote me!"

"Our first thought," said Sir Martin Ryle of Cambridge University, when the observations were first made, "was that this was another intelligence trying to contact us."

they are talking privately about the possibility that these sources are navigation beacons or segments of a communication net linking a number of highly advanced civilizations.

The intensity of each pulse is highly variable over a period of one minute. The emissions then disappear for three or four minutes, whereupon they reappear for another minute of variable intensity. This cycle is continuous.

Retired Bell Labs Engineer

is attracting such artists as Stan VanDerBeek, the filmmaker; Merce Cunningham, the choreographer; the rock'n'roll group the Doors; and Morton Subotnick, the avant-garde composer, is to get away from the traditional lecture technique that has the audience listening to whatever authority sees fit to hand down.

Slowly, they generated a low hum that became ever larger, ever louder. They began to walk in line. Students fell in with them. Soon, almost everyone in the house was out of his seat,

RECEIVING SIGNALS FROM

"We cannot completely rule that out," The idea of the festival, which

their statements still bearing the taint (for the Buffalo group, it would be a taint) of humanism or emotionalism. Thus the School of Paris is ruled out of "Plus by Minus. Today's New Century" as decisively as if Giotto and Masaccio had been the school's charter members, and the abstract expressionists—ruled out as the romantic that they are.

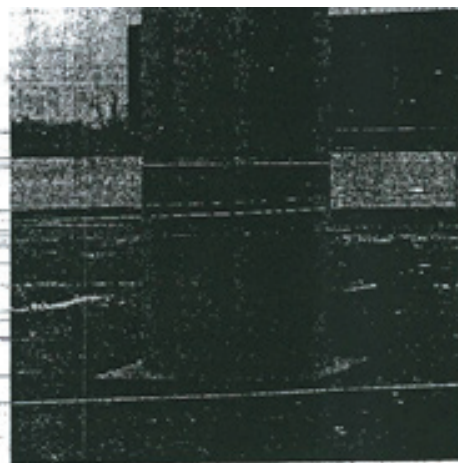
The standards proposed for inclusion in the Buffalo show were, putting it a little too simply, totally abstract form conceived with maximum economy which could stand in the first instance that of course no work of art can truly be conceived or even presented in disguise, as initially impersonal. Anthony Caro, talking it over with Mr. McVARY, decided that his current work was too romantic for inclusion. His answer is one of the few gaps in a fine selection. That his work would "seem" inappropriate indicates how relative the terms "romantic," "impersonal," or any other are when works of art are classified or described. Mr. Caro's recent work may be romantic. Caro, but it is not romantic by any other standard of comparison.

And, on the other hand, Otto Fein has been given a small room for something called "Pres-



Vantongerloo's "Volume Relations," done in 1921

think of as our most advanced art at the moment is in any way revolutionary. Most of our eminently independent artists depend heavily on tradition and their apparent innovations do not interest us. What struck me about the work of the young men currently making variations on Constructivism and De Stijl was its extreme refinement. In their sleekness, these artists revel in Mondrian, Moholy-Nagy, Liggett, Madorsk and all other names. A kind of patriarchal dignity, a solid strength, a firmness and a vigor that seems to have been accumulated over the years. The pleasant thing about these one-time radicals taking on of this new character is that they were once called effeminate, exhausted, spent and—stupidly—as—also—that did seem to be arguable in the face of Malevich's reduction of painting to white on white. After that, where could you go? But there is always somewhere for art to go. The Buffalo exhibition is a first rate discussion of one direction (with side trips) that art has followed during the last 50 years. The exhibition closes on April 14. It includes a retrospective of the sculpture of Naam Gabe, a beautiful show that will be reviewed later.



Lyman Kipp's "Old Rice," 1967, one of the sculptures installed outdoors at the Albright-Knox Gallery for Buffalo's "Art Today" festival. "Tradition" means fifty years.

'Everything Sculpture Has, My Work Doesn't'

By JAMES R. HOLLOWAY

THERE should be no mistake about it: the exhibition of 30 works by Donald Judd now installed at the Whitney Museum of American Art constitutes a triumph for a difficult new order of art—the art whose restrictive means and belligerent stance toward the art of the past challenges our ideas of the aesthetic experience.

Judd, of course, is not an unknown; at 40, he has already established an international reputation, has been featured in the American edition of the 1965 *St. Louis Biennial*, and has exhibited in most of the important recent exhibitions devoted to new sculpture held in the United States. Now has the minimal style which he has been associated and for which he is one of the leading exponents been developed by the

art press. For the last two or three years, it has been a subject of heated controversy.

See the importance of the New York showing, the largest exhibition of his work held to date, is that it gives the imprimatur of the Establishment to a style which if it is not so radically new as the claims made for it, is nonetheless significantly different from the forms of art that have preceded it. In its strict logic, its declarative style, this new order has been seeking to override traditional notions of the work of art as a badge of personal possibility, of intimate experience. In Judd's work, and in that of other practitioners of the minimal style—Robert Morris, Ronald Neider, Sol LeWitt—the work of art has become, at best, a matter of brilliant factuality—and, at worst, a matter of record.

Although he has been an art critic with sharply defined opinions on modern art, Judd is not particularly expansive on the subject of his own work as a sculptor. He claims, he has never had a strong interest in producing Constructivist, or post-Constructivist, or minimalist style which was so predominant in the wake of the Russian Revolution. He has admired certain works of Gabe and Pevsner, founding brothers of the movement, but the Constructivists in general he consigns to art history—even worse to European art history which is, he feels, of no vital concern to the art of the moment. Nor is he interested, per se, in series art or art based on the use of mathematical progression—two trends evident in the typical of recent American sculpture. These devices he finds useful in organizing particular

works, in placing their compositional arrangements on an idealized basis, free from the claims of expressiveness or the romance of inspiration. Although Judd has been called a member of the minimalist "reductive" school, he finds these terms unsatisfactory. He prefers, apparently, the term rejective, which implies that the artist has rejected certain options in art and certain formal interests he no longer considers viable. In fact, Judd is not especially happy with the word sculpture as applied to his austere box-like forms. "Everything that sculpture has," he claims, "my work doesn't."

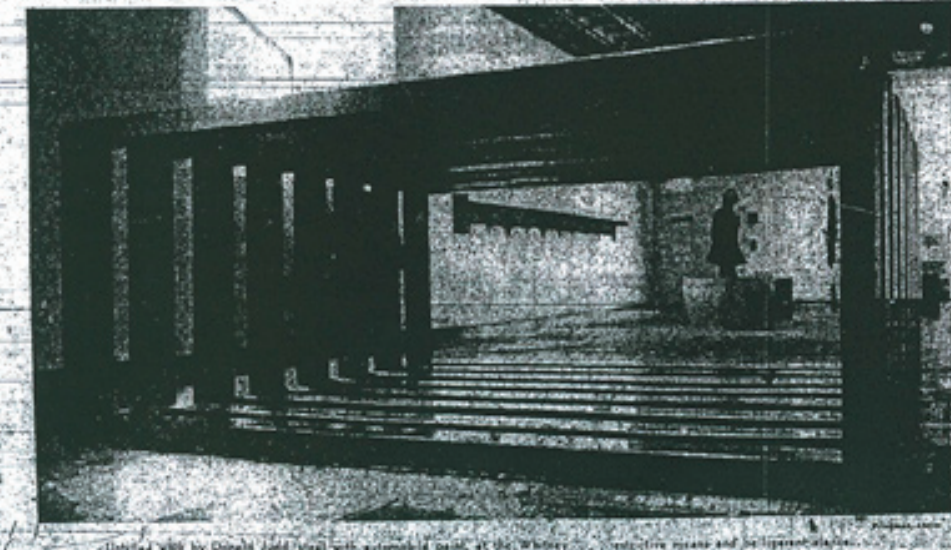
Other ideas further separate him from prevailing aesthetic notions. He does not subscribe, for instance, to the new mystique of technology. His work is constructed from some of the newer materials

not traditionally associated with art—Platonic, anodized aluminum, cold-rolled steel—and they are produced to his specifications by a sheet metal shop. However, Judd feels that the technologies involved are relatively simple technologies and hardly warranting special justification on the basis of a technological art for a technological society. He has an interest in environmental art, but this is not what he is creating. His pieces, though they may do not engage the viewer's eye, do they provide architectural settings, their low, discrete, unobtrusive cast is taken in by the viewer at a glance. The limited rectangular forms of many of the sculptures, in fact, draw the viewer's attention to the way they are put together. Although Judd occasionally uses modular units, he is not interested in modular art or

indeterminate composition. Issues of modern sculpture which allow the individual responsibility to be rearranged at will. The interactive nature of Judd's eight thinning-steel boxes in the present exhibition, for instance, are precisely set at a foot apart and intended to be walkable. The massive, four-foot cubes are marshaled into the strict alignment.

In preparing for the Whitney show, Judd found that the problems of his art had become managerial—specifying materials, scheduling their shipment to the metal shop, overseeing the production of the works themselves, while this might suggest a correspondence of modern life, and that of the industrial designer who encounters similar problems. Judd sees something special in the comparison. Given the nature of the work he wants to produce and the nature of the materials he is dealing with, these are simply the conditions of his art.

These older dicta have the usual importance of any artist's—populace, but they also characterize—quite strikingly—the tacitum nature of the work itself, committed to giving exactly no more and not one jot less than the artist intends it to give. It is an art that seems willed into existence, ruled by determination rather than discovery. This advanced quality is what puts off both the viewer and the history of art. My own view is that work which raises such basic questions about the nature of one's experience of art can hardly be thought monotonous or trivial.



Untitled work by Donald Judd, 1967, with aluminum panels at the Whitney Museum of American Art.

NY Times, March 10, 1968

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Some critics have claimed that Judd has raised boredom to an esthetic principle; others have suggested that such work belongs more in the history of theatrical design than to the history of art. My own view is that work which raises such basic questions about the nature of one's experience of art can hardly be thought monotonous or trivial.

(from the NYPL Microfiche room)

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Continued on Page 24

AWESOME MARKS BY GOOD YEAR

Arts in War's Shadow

Charles Frankel Looks at the Lost Chances in International Programs

By HOWARD TAUBMAN

When Charles Frankel resigned as Assistant Secretary of State for Educational and Cultural Affairs last December, there was hardly a ripple of public discussion. The news that Secretary of Defense Robert S. McNamara was leaving the Cabinet was what seized attention. But the implications of Mr. Frankel's departure have significance for the nation and the world. Nothing less than just opportunities in the vital fields of international educational and cultural exchanges are at issue.

The villain, as in so many other aspects of our lives today, is the war in Vietnam. Although Mr. Frankel is a philosopher by trade—he will return to Columbia University's faculty in the fall—he is not philosophical about this war. The Government's preoccupation with it, he insists, is causing it to undercut or ignore programs for international exchanges that should be basic to our relations with the world.

From Washington to Aspen

When Mr. Frankel left Washington early in January after almost two, and a half years as Assistant Secretary of State, he headed for the serenity of Aspen Institute for Humanistic Studies. There he is writing a book that deals with larger matters than his frustrations as an officeholder. He will have some strong things to say about the practical and philosophical problems of Government and the intellectual's role in it. But as he looks back at the lost opportunities, his attitude is sorrowful rather than angry.

What were the lost opportunities? Speaking by telephone from Aspen, he was loath to pinpoint them, for fear he would be accused of sour grapes. But I spent some time with him in Washington two years ago and have since talked to him on occasion. There is one subject about which he became Assistant Secretary in 1965. Mr. Frankel's resignation is the result of a major shift in our international educational and cultural programs. During the past few years, after Mr. Frankel pleaded

that their position on the war issue, not lead to injury to the Fulbright scholarship exchanges.

Traveling abroad for Government business, Mr. Frankel found himself picketed and attacked, though he avoided defending our war role.

Our credentials abroad, even in culture and scholarship, have gone down because of the war, he says sadly. "At home I couldn't get anyone influential to think about educational and cultural problems because of Vietnam. Presently I had difficulty thinking about them myself. Because of Vietnam."

A Part of Foreign Policy

But educational and cultural programs abroad, Mr. Frankel argues persuasively, are not in different matters. They are important to foreign policy, he contends, for three reasons: "They communicate ideas and imagination, which can be as valuable as money and material. They help to provide educational opportunities and train leadership where they are urgently needed abroad. They are as useful to us as to other countries, for we still tend to be provincial and they help to give us the perspective we must have as a world power."

Bonnie and Clyde Gains 6 Awards in Critics' Poll

"Bonnie and Clyde" has won six awards in the 45th annual poll of movie critics and commentators conducted by The Film Daily, the trade publication. The crime drama was cited for the best female star of last year—Faye Dunaway; the best supporting actor and actress, Michael J. Pollard and Estelle Parsons; the best director, Arthur Penn; the best screenplay, by David Newman and Robert Benton; and the best photography, by Burnett Guffey.

Charlie Brown's Birthday

"You're a Good Man, Charlie Brown" celebrated its first anniversary last night at Theater 80 St. Marks. The musical is based on Charles Schulz's cartoon, "Peanuts."

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CLIVE DONNER'S film of "HERE WE GO ROUND THE MULBERRY BUSH"



Mr. Frankel

Rawls as their father, putting him down for the Down for the Down years.

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THE SLEEPER OF THE YEAR IS A SMASH HIT!

Want To Know More About This Cat And Wonderful Homemade Strudel!

Be sure to see this musical... [one of the sexologist's](#)... and... [he quiet eve, and](#)...

SOMETHING BEAUTIFUL IS HAPPENING ON PREMIERE SHOWCASE NOW!

For Three Men The Civil War

NY Times, March 8, 1968

Arts in War's Shadow

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The reason? Vietnam.

Vietnam intruded in other ways.

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"The Graduate" was called the "find" of the year.

"Peanuts."

this impudent tale of the sexologist, criminologist and Isabela, the nubile switchboard operator