

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

No. 47
FOR RELEASE:
Friday, May 12, 1967

David Rockefeller, Chairman of the Board of Trustees of The Museum of Modern Art, and Mrs. Bliss Parkinson, President, announced today that Bates Lowry will become Director of the Museum on July 1, 1968. Mr. Lowry, Chairman of the Art Department of Brown University, will succeed René d'Harnoncourt who reached the retirement age of 65 last year but was asked at that time by the Trustees to remain until a new Director could be appointed to take over the post.

At the same time the Chairman and President of the Museum announced the retirement on July 1, 1967, of Alfred H. Barr, Jr., Director of Museum Collections since 1947 and the Museum's first Director from 1929 until 1943. Mr. Barr, who was 65 last January, will become a Counsellor to the Trustees.

No successor to Mr. Barr as Director of Museum Collections will be appointed. Instead the Museum will change its structure so that the supervisory direction exercised by Mr. Barr over the collections of drawings and prints, architecture and design, and photography will be eliminated, and the responsibility will rest entirely with the individual curatorial departments in those fields. The painting and sculpture collection, which has been Mr. Barr's particular interest, will become a major concern of a new department which will also incorporate the existing Department of Painting and Sculpture Exhibitions which is responsible for temporary loan shows. Mr. Lowry will participate in planning this reorganization during the coming months before he assumes his new post as Director of the Museum.

In a joint statement Mr. Rockefeller and Mrs. Parkinson said: "The Board of Trustees of The Museum of Modern Art has unanimously and with great enthusiasm voted to appoint Mr. Lowry the next Director. We feel our long and careful search has been well rewarded.

"We are also deeply gratified that René d'Harnoncourt can continue to direct the Museum's affairs and will not retire until Mr. Lowry fulfills his present commitments at Brown University and can join the staff on a full time basis. Our

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program for the coming year, which Mr. d'Harnoncourt and the staff have formulated, will be carried out without interruption.

"The contributions of Alfred Barr to this institution are too many and too important to be enumerated in this short statement. None of us can envisage The Museum of Modern Art without his participation and we know that all friends of the Museum join us not only in gratitude for his past services to the world of art but also for services still to come as Counsellor to the Museum Board."

The new Director-elect, Bates Lowry, is 43 years old. He is Chairman of the Art Department of Brown University, where he went as a Professor in 1963. He has been Editor of The Art Bulletin and College Art Association Monograph Series since December 1965. He was a founder of CRIA (Committee to Rescue Italian Art) and is National Chairman of the Executive Committee. Mr. Lowry was born in Cincinnati, Ohio, in 1923, and received his Ph.D from the University of Chicago. He is the author of "The Visual Experience: An Introduction to Art" (N.Y. 1961) and "Renaissance Architecture" (N.Y. 1962). (See separate biography)

The reorganization of the Museum's internal structure for painting and sculpture exhibitions and collections, anticipated for many months, will now proceed with Mr. Lowry's active participation. Walter Bareiss, a Museum Trustee since 1964 and a member of the Committee on Museum Collections since 1956, will succeed James Thrall Soby, who has been Trustee Chairman of both the Collections Committee and of the Painting and Sculpture Exhibitions Department for almost twenty years. Mr. Soby will become Honorary Chairman of the new Committee. Curatorial appointments to the new department which will result from the reorganization will be announced in the coming months.

The exhibition program of The Museum of Modern Art, like that of all large museums, is scheduled many months in advance. Thus the major painting and sculpture exhibitions for the next two years are already in preparation: The 1960s: Painting and Sculpture from the Museum Collections, directed by Dorothy C. Miller and Betsy Jones, will be on view this summer; Picasso Sculpture, directed by Roland Penrose
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and installed by René d'Harnoncourt, opens in the fall; Dada, Surrealism and Their Heritage, directed by William Rubin, opens in the spring of 1968; aspects of current American art, directed by Eugene Goosen, will be on view in the summer of 1968; The Machine, directed by Pontus K. G. Hulten in the fall of 1968; a one-man de Kooning show directed by Thomas B. Hess in the spring of 1969; and Brancusi, directed by William S. Lieberman in the winter of 1969.

These shows will be interspersed with major exhibitions presented by the Museum's other curatorial departments, including New Forms in Technology, organized by Arthur Drexler, Director of the Department of Architecture and Design; Once Invisible, selected by John Szarkowski, Director of the Department of Photography; and Films from the '30s, presented by Willard Van Dyke, Director of the Department of Film. (See complete list attached)

When René d'Harnoncourt retires in 1968 he will have served the Museum 24 years. He joined the staff in 1944 and became Director in 1949. In addition to heading the Museum's complex program, Mr. d'Harnoncourt has directed some of its most memorable shows including Indian Art of the United States (1941), Arts of the South Seas (1946), Timeless Aspects of Modern Art (1948), Modern Art in Your Life (1949), Ancient Art of the Andes (1954), and was responsible for the installation of many others, including Seurat and Jean Arp (1958) and Auguste Rodin (1963). He will install the forthcoming Picasso Sculpture. During his tenure the Museum successfully conducted a 30th Anniversary Drive for \$25,000,000 making it possible for the institution to expand its facilities and services. (See separate biography)

As the first Director of the Museum from 1929 until 1943, Alfred H. Barr, Jr. was largely responsible for forming the basic structure of the Museum, a unique concept in this country at that time as it embraces all the visual arts. Under his leadership the Museum established curatorial departments in photography, the film, and architecture and design, as well as in painting, sculpture, drawings and prints. Among the many exhibitions he presented at the Museum were Painting in Paris (1930),

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German Painting and Sculpture (1931), Cubism and Abstract Art and Fantastic Art, Dada, Surrealism (1936), several one-man shows including Max Weber and Paul Klee (1930), Matisse (1931) and Hopper (1933), and three major Picasso retrospectives (1939, 1957, 1962). Among his books which have become modern classics are "Cubism and Abstract Art," "Matisse: His Art and His Public," "Picasso: 50 Years of His Art," and "What is Modern Painting?" which has appeared in nine editions since its first publication in 1943. As the first Director and then, since 1947, Director of the Museum Collections, Mr. Barr has been instrumental in building the outstanding collection of 20th century art in the world. (See separate biography)

James Thrall Soby, Trustee since 1942 and Chairman of the Museum Collections Committee for twenty years, has been director of many exhibitions at the Museum, including retrospectives of de Chirico, about whom he wrote a definitive monograph published by the Museum in 1955, Dali, Tchelitchew, Tanguy, Balthus, Juan Gris, Jean Arp, and Ben Shahn, and a major exhibition of 20th century Italian art in collaboration with Alfred Barr, with whom he wrote the catalog (1949). Among his other publications are: "Joan Miró" (1959) and "René Magritte" (1965), published by the Museum, "Modern Art and the New Past," a collection of essays that first appeared in the Saturday Review of Literature (University of Oklahoma Press, 1957), and "Ben Shahn: His Graphic Art" (1957) and "Ben Shahn" (1963), published by George Braziller. Mr. Soby has also been a very generous contributor to the Museum, having given or willed over 70 works from his own collection.

The Museum of Modern Art was founded in 1929 by Abby Aldrich Rockefeller (Mrs. John D. Rockefeller, Jr.), Mrs. Cornelius Sullivan, Miss Lillie P. Bliss, Mrs. W. Murray Crane, Frank Crowninshield, and A. Conger Goodyear. A six-room suite in the Heckscher Building in midtown Manhattan was rented for its galleries and offices. The staff, headed by Mr. Barr, consisted of six people.

Today, 827 exhibitions, 371 books, and 38 years later, The Museum of Modern Art is in the middle of its eighth expansion, has approximately 40,000 members, an annual paid attendance of more than a million visitors and^a staff of more than 400 people. (See separate chronology)

 Additional information available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. Circle 5-8900.