

The Museum of Modern Art

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No. 82
FOR RELEASE:
Saturday, June 14, 1969

William S. Paley, President of The Museum of Modern Art, announced today that William S. Lieberman has been named Director of the Department of Painting and Sculpture and William S. Rubin, Chief Curator of the Painting and Sculpture Collection with primary responsibility for acquisitions and research on the collection. These appointments follow the retirement of Dorothy C. Miller, Senior Curator of Painting and Sculpture and a member of the Museum staff since 1934, on June 30.

William S. Lieberman, who is 45 years old, has been on the Museum staff since he graduated from Swarthmore College in 1945. He interrupted his career at the Museum once to attend graduate school at Harvard University and to study under Paul J. Sachs. When he returned to the Museum, he was assistant to Alfred H. Barr, Jr., who retired two years ago as Director of the Museum Collections. During his long career at the Museum, Mr. Lieberman has been Director of Drawings and Prints and also Curator of Painting and Sculpture.

William Rubin, 41 years old, joined the Museum staff as Curator of Painting and Sculpture July 1, 1967. He was previously a professor at Sarah Lawrence College and in the graduate school of the City University of New York. He received his BA degree from Columbia University in Italian Language and Literature, studied musicology at the University of Paris, and then received an MA degree in History from Columbia and a Ph.D. in the history of art, working in the latter field largely under Professors Meyer Schapiro and Millard Meiss. He is presently Professor of Art History on an adjunct basis at the Institute of Fine Arts, New York University.

While Mr. Rubin will have primary responsibility for acquisitions and research in painting and sculpture, he will continue to direct exhibitions, including both those drawn from the collection and loan shows. At the same time, Mr. Lieberman will continue to be active in the acquisition of works for the painting and sculpture collection and will also direct exhibitions.

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With the opening of the Abby Aldrich Rockefeller Print Room in 1949, Mr. Lieberman was made Associate Curator of the Print Collection and in 1953 became Curator. When the department expanded in 1960 to include the Museum's collection of drawings, he became Curator of Drawings and Prints and in 1966 was made Director of the department. In 1967 he was also appointed Curator of Painting and Sculpture.

The two departments, Painting and Sculpture, Drawings and Prints, will be reorganized in the coming months. Drawings and watercolors will revert to the painting and sculpture department, as formerly, while prints will revert to a separate activity, also as formerly, with the inclusion of illustrated books, a collection which has expanded in the Museum in the past few years.

During Mr. Rubin's tenure as Curator, he directed a major loan show, "Dada, Surrealism, and Their Heritage," and is director of "The New American Painting and Sculpture: The First Generation," made up of works from the Collection of The Museum of Modern Art including recent acquisitions and promised gifts, which opens June 18. He was largely responsible for the acquisition of the Sidney Janis Collection and other important gifts to the Museum. Mr. Rubin was formerly American Editor of Art International Magazine. His publications include The Church of Assy and Modern Sacred Art, Dada and Surrealist Art (on the fall publication list; H.N. Abrams, Inc.) and numerous articles in American and European periodicals.

Mr. Lieberman has directed and installed more than seventy-five exhibitions of drawings and prints at the Museum, and has organized the graphic sections of many major retrospective shows at the Museum. From the Museum's Theatre Arts Collection, he has directed "Chagall's Aleko" (1966) and "Jim Dine Designs/A Midsummer Night's Dream" (1967). He has also directed large exhibitions of painting and sculpture which include "Amedeo Modigliani" (1951), "Picasso 75th Anniversary Exhibition" (1957, under Alfred H. Barr, Jr.), "Chagall: 75th Anniversary Exhibition" (1958), "Joan Miro" (1959), "Max Ernst" (1961), "The New Japanese Painting and Sculpture" (1966, with Dorothy C. Miller), "Jackson Pollock" (1967), and two smaller exhibitions of the work of "Lyonel Feininger" (1965 and 1967). Exhibitions he organized during the past year included: "Jean Dubuffet," "Julio Gonzalez," "Kandinsky Watercolors," and "Tamarind: Homage to Lithography." In addition, he has prepared some seventy exhibitions to travel

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roughout the United States, Canada, Latin America, Europe, Africa and Japan.

Among the books he has written for the Museum are: The Sculptor's Studio: Etchings by Picasso; Picasso: His Graphic Art; Redon: Prints and Drawings; Jacques Villon: Etchings by Matisse; Edvard Munch; Manhattan Observed; Max Ernst; and The New Japanese Painting and Sculpture. His Picasso: Blue and Rose Periods was published in 1954 by Harry Abrams, Inc., and Matisse: 50 Years of his Graphic Art by George Braziller in 1956; Edvard Munch by the Los Angeles County Museum of Art in 1969. His most recent publication for the Museum is Nineteenth-Century Art from the Nelson Aldrich Rockefeller Collection, published this month (June, 1969).

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