

The Museum of Modern Art

192

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The Museum of Modern Art presented more exhibitions outside New York City during the 1966-67 year than in its own recently enlarged galleries here, according to the Annual Report released today. More than 51 Museum-organized exhibitions of painting, sculpture, prints, drawings, photography, architecture, and design had 226 showings in 133 communities in the United States and Canada. Abroad, under the sponsorship of its International Council, the Museum circulated 16 exhibitions which had 62 showings in 28 countries on all five continents, including the largest collection of 20th century American art ever shown in the Pacific and Far East, and the first exhibition prepared especially for Africa. Sixteen collections of American art were on loan in foreign residences and offices of American Ambassadors. In New York City nearly 40 exhibitions were on view at the Museum, and special projects were undertaken in cooperation with local government agencies, with city, state, and civic organizations, and with the city's major universities.

The Museum added more than 1,000 works of art to its collections of painting and sculpture, prints and drawings, photography, and architecture and design, bringing the total number of works owned by the Museum to more than 20,000. Among the major gifts were 100 paintings and sculpture from the Sidney and Harriet Janis Collection which will go on view at the Museum in January; a gift from Alexander Calder made the Museum's holdings of the artist's work the most complete of any museum. In addition, the Department of Film's archive of fictional, documentary, and avant-garde films was increased by more than 60 films during the past year.

Besides exhibiting in New York about 1,200 works from the collections, the Museum made 1,148 loans to 105 institutions in the United States and 24 in Argentina, Australia, Canada, France, Germany, Great Britain, Italy, Japan, The Netherlands, Sweden, and Switzerland. Three hundred seventy-five loans were made to new circulating exhibitions organized by the Museum during the year, while 726 works were still being shown in traveling shows organized in previous years. The

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total increase in loans was more than 500 from the preceding year.

Among the major exhibitions on view at the Museum were THE NEW CITY: ARCHITECTURE AND URBAN RENEWAL, co-sponsored by the City of New York; ONCE INVISIBLE, a collection of 121 photographs of images not visible without the aid of a camera; and two retrospectives--HENRI MATISSE: 64 PAINTINGS and JACKSON POLLOCK.

In order to make accessible to students, scholars, and the interested public the collections of the Museum not on exhibition, the Museum began to convert the building formerly owned by the Whitney Museum of American Art into an International Study Center scheduled to open in 1968. The additional space will contain study-storage areas for painting and sculpture, photography, and architecture and design, and will house an expanded library and the Television Archive of the Arts.

The Museum's operating expenses have almost doubled since 1962-63, and are now almost \$4 1/2 million, according to the report. As a private, non-profit institution receiving no financial subsidy on the local, state, or federal levels, the Museum depends heavily on the support of its contributors and members. Contributions and membership dues, especially in the Corporate and Contributing Membership categories, reached a new high amounting to more than \$1 million. Attendance for the year was 861,000.

The report summarizes important staff changes announced during the year. Bates Lowry, who was appointed Director of the Museum as of July 1, 1968, on the retirement of René d'Harnoncourt, will become Director of Painting and Sculpture on January 1, 1968. Mr. Lowry has been Chairman of the Art Department at Brown University, Editor of the Art Bulletin, and a founder and Chairman of the National Executive Committee of the Committee to Rescue Italian Art.

Commenting in the Report on the retirement of Alfred H. Barr, Jr., as Director of Collections, Mrs. Parkinson, Museum President, and Mr. d'Harnoncourt state:

It is almost impossible to do full justice to Alfred Barr's manifold contributions ... His essential conception of a museum devoted to 'all' the contemporary visual arts was far ahead of its time, and even now, almost forty years later, goes further than most museums were willing to venture.

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On the retirement of Monroe Wheeler as Director of Exhibitions and Publications, the Report continues:

His services to the Museum are also diverse and invaluable. Most conspicuously he was the creator of our publications program, which in many respects surpasses that of any museum anywhere; and he directed many exhibitions with consummate skill, imagination, and taste.

Other appointments announced during the year include William S. Rubin as Curator of Painting and Sculpture; Wilder Green as Director of Exhibitions; Charles T. Hesse as Special Assistant to the Director for Foundation and Corporate Relations; Gerald E. Marenoff as Controller; and Inez Garson as Associate Director of National Circulating Exhibitions.

The 14 new books published by the Museum during the past year are described in the Report, as well as 15 out-of-print titles that were much in demand, such as Cubism and Abstract Art, Contemporary Painters, and Picasso: Fifty Years of His Art.

The Museum participated in more than 200 radio and television programs here and abroad, including a 90-minute feature prepared by the Department of Photography and aired over educational television channels in 55 cities. In addition, brochures about the Museum were distributed to the public in three languages.

Among the educational services provided by the Museum were free gallery talks to the visiting public, and for the first time, guided tours were available by appointment to groups for a small fee. One thousand fifty-nine groups of children and adults visited the Museum during the year, and more than 1,400 students were enrolled in art classes at The Art Center.

The Report also contains a brief description of each of the Museum's numerous curatorial and administrative departments, as well as complete listing of exhibitions, publications, film cycles, and special events in 1966-67. The activities of the affiliated International Council and Junior Council are described, and Donors, Patrons, Sustaining, Supporting, and Corporate Members are listed. Also included are the names of the nearly 400 Museum staff members.

The Annual Report, sent to all Museum Members, is profusely illustrated with photographs by Dan Budnik and others.

Additional information and the Annual Report are available from Elizabeth Shaw, Director, and Susan Bernstein, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. 245-3200.