

# The Museum of Modern Art

West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

No. 41  
FOR RELEASE:  
Sunday, May 19, 1968

Mrs. Bliss Parkinson, President of The Museum of Modern Art, announced today the formation of a 16-member Advisory Board for The Lillie P. Bliss International Study Center. The Center, which occupies the former Whitney Museum building as well as areas in the Museum's main building, will be dedicated on May 27<sup>1968</sup> in honor of Miss Bliss, a founder of the Museum.

The Board consists of leading scholars and critics in all the 20th-century visual arts drawn from universities, museums, and other institutions in various parts of the country. Anne Coffin Hanson, who was named Director of the Study Center in March, and Bates Lowry, who will become Director of the Museum (~~on July 1~~) will be ex-officio members.

## The members are:

William A. Camfield

Assistant Professor of Art, University of St. Thomas, Houston, Texas; has written widely on Cubism and is an authority on Picabia.

Robert Goldwater

Professor at the Institute of Fine Arts, New York University; Chairman, Administration Committee, Museum of Primitive Art; author of Primitivism in Modern Painting, and of essays on Rothko, Kline, and other modern painters.

George Heard Hamilton

Director, Sterling and Francine Clark Art Institute, Williamstown, Mass.; former Chairman of the Department of the History of Art, Yale University; author of Manet and His Critics, Art and Architecture of Russia, Painting and Sculpture in Europe, 1880 to 1940, catalogue of the Société Anonyme, Yale University Art Gallery, and many distinguished translations.

Robert L. Herbert

Chairman, Department of the History of Art, Yale University; guest director of the recent Neo-Impressionism exhibition at the Guggenheim Museum; guest director of Barbizon Revisited for the California Palace of the Legion of Honor; author of Seurat's Drawings; and editor of Modern Artists on Art.

(more)

Ada Louise Huxtable

Architecture critic for The New York Times; recipient of the Frank Jewett Mather Award for Art Criticism from the College Art Association in 1967; a member of the Board of Directors of the Municipal Art Society, New York City.

William Jordy

Professor of Art, Brown University; architectural historian; author of numerous articles for Architectural Review, Architectural Forum, and Architecture d'Aujourd'hui.

Standish W. Lawder

Assistant Professor of the History of Art, Yale University; gave the first course on the history of film at Yale last year and a 10-week seminar at The Museum of Modern Art.

Robert Motherwell

SOCIETY OF ART ←

Painter; Benjamin Franklin Fellow of the Royal Academy of Arts, London; editor (1942-52) of "Documents of Modern Art"; editor of forthcoming "Documents of 20th-Century Art," a series of 100 volumes to be published here and abroad; advisor to the John Simon Guggenheim Foundation, New York City.

Robert Rauschenberg

Artist; has been in the vanguard of relating painting and sculpture to modern dance, music, and the theater; a founder of Experiments in Art and Technology.

John Rewald

Professor of Art History, University of Chicago; author of definitive works on Impressionism and Post-Impressionism, and numerous catalogues.

Robert Rosenblum

Professor of Art History, New York University; author of Cubism and Twentieth-Century Art, Transformations in Late Nineteenth-Century Art, Ingres, and numerous critical essays. → 18th c.

Peter Selz

Director, University Art Museum, University of California, Berkeley, California; author of German Expressionist Painting, Understanding Modern Art, and catalogues for various Museum of Modern Art exhibitions which he directed, including Giacometti, Max Beckmann, and Art Nouveau.

Lawrence D. Steefel, Jr.

Chairman, Department of the History of Art, Washington University, St. Louis, Mo.; is writing a major book on Marcel Duchamp.

Joshua Taylor

Professor of Art, University of Chicago; special field is 19th- and 20th-century painting and sculpture, especially in Italy; author of Futurism, The Graphic Work of Umberto Boccioni, and Learning to Look.

(more)

Paul Vanderbilt

Curator, State Historical Society of Wisconsin; photographer; formerly Curator of Prints and Drawings at the Library of Congress; leading archivist of photography.

Robert Welsh

Professor of Art, University of Toronto; most recent publication is the catalogue for the Mondrian exhibition at the Art Gallery of Toronto.

As its first act the Advisory Board has named as honorary members three internationally renowned scholars, who were among the first to accord modern art the serious consideration formerly reserved for the older arts, and whose teaching and writings have led generations to a deeper appreciation of modern art and laid the groundwork for making the study of modern art a recognized discipline all over the world. The three men so honored by the Board are: Alfred H. Barr, Jr., the first Director of The Museum of Modern Art, and, until his recent retirement the Director of the Museum Collections, author of distinguished works on Picasso, Matisse, Cubism, abstract art; Meyer Schapiro, University Professor at Columbia University, authority in both medieval and modern art, author of books on Cézanne, van Gogh, numerous critical and historical essays, now giving the Slade lectures at Oxford University; and Henry-Russell Hitchcock, author of numerous definitive works, including (with Philip Johnson) the pioneering book on the International Style, published in connection with a Museum of Modern Art exhibition in 1932, monographs on Frank Lloyd Wright and H.H. Richardson, among others, and a major book on 19th- and 20th-century architecture.

The function of the Study Center is to make the vast resources of the Museum, its documents and works of art, readily available to the interested public, students, scholars, and artists. Only a small fraction of the 22,000 works owned by the Museum can be on public view at one time. In the Study Center all works not on loan or on public exhibition will be accessible.

(more)

Originally announced in 1959, the Center is being developed in stages. Special facilities for research in photography and prints opened in 1964. The new areas opening this month extend these facilities to painting and sculpture, architecture and design, and film.

These works can now be studied in close conjunction with the books, original documents, clippings, catalogues, documentary photographs, art films, and tapes which the Museum has assembled since 1929 in the course of organizing more than 1,000 exhibitions and publishing almost 400 books.

\*\*\*\*\*

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. 245-3200.