

# The Museum of Modern Art

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René d'Harnoncourt, Director of The Museum of Modern Art, announced today the first appointments to the Museum's reorganized Department of Painting and Sculpture which will concern itself with both the Museum Collection in this field and with its loan exhibitions of painting and sculpture, thus unifying these formerly separate fields of activity. In this reorganization Mr. d'Harnoncourt worked closely with Walter Bareiss, Trustee Chairman of the Committee on Painting and Sculpture, and with Bates Lowry who will assume the directorship of the Museum on July 1, 1968, and who, as of January 1, 1968, will assume the functions of Director of the Department of Painting and Sculpture.

William Rubin, formerly Professor of Art History at Sarah Lawrence College, will join the Museum staff as Curator of Painting and Sculpture with primary responsibility for recommending acquisitions, documentation, research and writing on the subject of the Collection. Miss Dorothy C. Miller, a member of the Museum staff since 1934, who previously served as Curator of the Museum's division of collections, will become Senior Curator of Painting and Sculpture with primary responsibility for the exhibition of the Collection, for loans from the Collection and for conservation of the Collection. Both appointments are effective July 1, 1967.

At the same time, Professor Craig H. Smythe, Director of the Institute of Fine Arts of New York University, announced that Mr. Rubin has joined the staff of the Institute with the rank of Full Professor, on a part-time, or adjunct, basis. He will teach one lecture course or seminar there each year beginning in the fall of 1968.

Since other staff members of the Museum will continue to have an active part in the Museum's activity in painting and sculpture, the new department will become the nucleus of a Curatorial Committee, or Curatorium, on which William S. Lieberman, Director of the Department of Drawings and Prints; Wilder Green, Director of the Exhibitions Program; and Waldo Rasmussen, Director of Circulating Exhibitions, will

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serve.

Additional appointments to the departmental staff and Curatorium will be made in the coming months.

For the past 16 years, William Rubin, who is 39, has taught at Sarah Lawrence College and recently at the City University of New York as a Professor of Art History. He has presented exhibitions of modern painting at Sarah Lawrence and Bennington Colleges and in 1957 was guest director for the MATTA exhibition at The Museum of Modern Art. He has lectured and written for many publications and was formerly American editor of Art International magazine. His book, The Church of Assy and Modern Sacred Art was published in 1961. Chapters from his forthcoming books Dada and Surrealist Art and Jackson Pollock and the Modern Tradition have been published in Artforum and Art International magazines. Mr. Rubin is directing a major exhibition at the Museum, DADA, SURREALISM AND THEIR HERITAGE, which will be on view in the spring of 1968 and is preparing another entitled THE MODERN ARTIST CONFRONTS RELIGION, tentatively scheduled for 1970.

Mr. Rubin was born in New York City. He attended the Fieldston School and Columbia University. His college career was interrupted by service in the American occupation forces in Europe where he conducted an Army Concert Band in Rome. Returning to Columbia he graduated with honors in Italian Language and Literature and then spent a year studying musicology at the University of Paris. Later he received from Columbia a Masters degree in History and a Ph.D. in the History of Art, working in the latter field largely under Professors Meyer Schapiro and Millard Meiss.

Dorothy Miller graduated from Smith College in 1925 and in 1959 received an honorary degree of Doctor of Humane Letters from Smith College. She is the widow of Holger Cahill, well-known author and art critic, who was national director of the W.P.A. Federal Art Project during the Roosevelt administration. Miss Miller joined the staff of the Museum as assistant to the director, Alfred H. Barr, Jr., later was Associate Curator of Painting and Sculpture, then Curator of the Museum Collections.

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She has organized many exhibitions of American art for the Museum, the most influential of which were a series of group shows held over the past 20 years, each one featuring 12 to 16 painters and sculptors little-known at the time to the Museum's large public. Other exhibitions of American art organized by Miss Miller were ROMANTIC PAINTING IN AMERICA, AMERICAN REALISTS AND MAGIC REALISTS, RELIGIOUS FOLK ART OF THE SOUTHWEST, and one-man shows of Feininger, Flannagan and Sheeler, all held during the 1940s. One of the most widely acclaimed exhibitions, which has been called the Armory Show in reverse, was THE NEW AMERICAN PAINTING, organized for the Museum's International Program and shown in 8 European countries in 1958-59. These exhibitions have been accompanied by a catalog written or edited by Miss Miller. Miss Miller also directed THE 1960s: PAINTING AND SCULPTURE FROM THE MUSEUM COLLECTION currently on view at the Museum.

Mr. Lieberman, Director of the Department of Drawings and Prints, joined the Museum staff in 1943. A graduate of Swarthmore College he also did graduate work at Harvard University. In addition to more than 55 exhibitions of drawings and prints, he has directed major retrospectives of European painters, including MIRÓ in 1959, MAX ERNST in 1961 and most recently JACKSON POLLOCK. He will direct a BRANCUSI show for the Museum in 1969.

Wilder Green joined the Museum staff as Assistant Director of the Department of Architecture and Design in 1957. This past year he has served as Coordinator of Program and is now Director of Exhibitions Program.

Waldo Rasmussen has been associated with the Museum since 1954 and has been Director of the Department of Circulating Exhibitions, domestic and international, since 1962. About 50 exhibitions are circulated throughout the United States and Canada each year and between 12 and 20 are sent abroad. The most recent exhibition directed by Mr. Rasmussen, TWO DECADES OF AMERICAN PAINTING, which opened in Japan last fall, was then shown in India and is now in Australia.

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