

## The Museum of Modern Art

For Immediate Release

### STUART WREDE TO RESIGN AS DIRECTOR, DEPARTMENT OF ARCHITECTURE AND DESIGN, EFFECTIVE JUNE 30, 1992

May 13, 1992. . . Richard E. Oldenburg, Director of The Museum of Modern Art, announced today the resignation of Stuart Wrede as Director of the Museum's Department of Architecture and Design, effective June 30, 1992. Mr. Wrede, who succeeded Arthur Drexler as head of the department in 1988, plans to take a year off to pursue personal interests and travel before resuming his activities as a practicing architect and teacher. He will also retain a consulting role with the Museum during the coming year. The Museum is initiating search activities to appoint a new Director.

Agnes Gund, President of the Museum, stated, "On behalf of the Board of Trustees, I wish to express our appreciation to Stuart Wrede for his accomplishments while here at the Museum, including the contributions he has made in presenting the work of important contemporary architects as part of the Gerald D. Hines Interests Architecture Program."

Mr. Oldenburg added, "Both as Director of the Department and as Curator in prior years, Stuart Wrede leaves the Museum a lasting legacy of significant additions to the collection and memorable exhibitions. I thank him on the Museum's behalf and warmly wish him well in his future plans."

Mr. Wrede stated, "My job at the Museum has been very rewarding and fascinating, and I will miss many of my colleagues. But after seven years, I want to get back to my own design work."

Stuart Wrede joined the Museum's Department of Architecture and Design as Curator in September 1985 and was appointed Acting Director upon Mr. Drexler's death in January 1987. While at The Museum of Modern Art, he organized numerous exhibitions, including ARCHITECTURAL DRAWINGS OF THE

RUSSIAN AVANT-GARDE (1990), which explored this remarkable aspect in twentieth-century architecture, and THE MODERN POSTER (1988), an in-depth survey drawn from the collection of the art of the poster from its origins in Europe in the late nineteenth century to current international work. At the same time, he significantly built up the Museum's poster collection, filling in major historic gaps.

Mr. Wrede is currently coordinating the Museum's summer exhibition, LOUIS I. KAHN: IN THE REALM OF ARCHITECTURE, organized by The Museum of Contemporary Art, Los Angeles, and he has completed preliminary arrangements for the Museum's major FRANK LLOYD WRIGHT retrospective to be held in 1994.

Mr. Wrede has also organized TADAO ANDO (1991), EMILIO AMBASZ/STEVEN HOLL: ARCHITECTURE (1989), and MARIO BOTTA (1986) in the Museum's Gerald D. Hines Interests Architecture Program, a series highlighting the work of younger, contemporary architects. As part of the series, he invited Philip Johnson to organize DECONSTRUCTIVIST ARCHITECTURE (1988), an exhibition that generated substantial debate. In 1987 Mr. Wrede organized LE CORBUSIER: 5 PROJECTS to commemorate the centennial of the architect's birth.

Mr. Wrede's special interest in landscape design resulted in *Denatured Visions: Landscape and Culture in the Twentieth Century*, a book of essays co-edited with William Howard Adams, which grew out of a two-day symposium they organized at the Museum in 1988. He also initiated the first landscape design exhibition at the Museum, ROBERTO BURLE-MARX: THE UNNATURAL ART OF THE GARDEN (1991), guest curated by Mr. Adams.

During Mr. Wrede's tenure, the Department of Architecture and Design undertook such important projects as the cataloguing of the American work of Mies van der Rohe held in the Museum's Mies Archive, which will be published

later this year as a fourteen-volume *catalogue raisonné* edited by Franz Schulz, and the cataloguing of the Museum's extensive industrial design collection, soon to be completed.

The department also presented a number of innovative design exhibitions, organized by Cara McCarty, former Associate Curator, including DESIGNS FOR INDEPENDENT LIVING (1988), focusing on products for the elderly and physically disabled, INFORMATION ART: DIAGRAMMING MICROCHIPS (1990), examining the computer chip through drawings, and MODERN MASKS AND HELMETS (1991), surveying twentieth-century headgear designed for physical protection.

Before coming to the Museum, Wrede was director of the Oregon School of Design in Portland. He has taught at several universities, including the graduate schools of architecture at Columbia University, Yale University, and the Massachusetts Institute of Technology. A registered architect, he has also maintained an architectural practice.

Wrede is the author of *The Modern Poster* (1988) and *Mario Botta* (1986), the catalogues accompanying those exhibitions. He wrote *The Architecture of Erik Gunnar Asplund* (1980; published by MIT Press), in conjunction with the exhibition he guest curated for the Museum in 1978. In addition, he has published a number of scholarly articles on Alvar Aalto, Asplund, and Nordic classicism in various architectural journals.

Born in 1944 in Helsinki, Finland, Stuart Wrede came to the United States in 1957. He received a bachelor of arts degree in 1965 and a masters of architecture in 1970, both from Yale University. While at Yale he was an editor of *Perspecta 12*, the Yale architectural journal.

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For further information, contact Jeanne Collins, Department of Public Information, 212/708-9750.