

The Museum of Modern Art

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Richard E. Oldenburg, Director of The Museum of Modern Art, announced today changes in title for the heads of two major departments, Riva Castleman and Carl Morse, the appointments of John Elderfield as a Curator of Painting and Sculpture, and of Bernice Rose as Curator of Drawings. Ms. Castleman, formerly Curator, is now Director of the Department of Prints and Illustrated Books, and Carl Morse, formerly Editor-in-Chief, is now Director of Publications.

Riva Castleman, Curator of Prints and Illustrated Books since 1972, has been named Director of that Department. A graduate of the University of Iowa, Ms. Castleman joined the Museum staff in 1963. She has directed numerous exhibitions for the Museum here and all over the world, including the largest exhibition of prints by Picasso ever held in this country. She directed AMERICAN PRINTS: 1913 to 1963, which opens at the Albertina Museum in Vienna in January as part of America's Bicentennial celebration in Europe. Ms. Castleman is the author of the forthcoming book Prints of the Twentieth Century (Spring 1976).

Carl Morse, formerly Editor-in-Chief, has been named Director of the Department of Publications. Mr. Morse joined the Museum staff as Managing Editor of the Publications Department in 1970 and in January 1972 became Editor-in-Chief. He was formerly Managing Editor of Pegasus Books (Western Publishing), an editor with Crowell-Collier & Macmillan and an editor at Doubleday's Anchor Books division. After graduating in 1956 from Yale University -- where he received the Academy of American Poets Prize -- he was awarded three successive student and teaching Fulbright Fellowships to France. Author of two books of poems and a play, he has also translated such works as The Art of Paul Verlaine by Antoine Adam and From Proust to Camus by André Maurois and has contributed

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to The Village Voice and The New York Times as a book reviewer.

John Elderfield, Curator of Painting and Sculpture, will direct a major loan exhibition, THE "WILD BEASTS": FAUVISM AND ITS AFFINITIES, which opens at the Museum in March 1976. He is a graduate of the University of Leeds, England, and of the Courtauld Institute of Art at The University of London, where he received his Doctor of Philosophy degree. He held a Harkness Fellowship at Yale University from 1970 to 1972 and the following year was the recipient of a John Simon Guggenheim Fellowship; from 1973 to 1975 he taught art history at the University of Leeds.

Mr. Elderfield has written for many art journals in Europe and the United States on subjects ranging from Cézanne to avant-garde art of the nineteen-seventies. He is the author of a catalog on Morris Louis, published by the Arts Council of Great Britain, and a critical introduction to a new edition of The Flight from Time by Hugo Ball, published this year by Viking Press, New York. He is now at work on the monograph that will accompany the Museum's Fauve exhibition. Mr. Elderfield was born in Yorkshire, England, in 1943; he and his wife and two children moved to New York this summer.

Bernice Rose, newly appointed Curator of Drawings, is a graduate of Hunter College and of the Institute of Fine Arts at New York University, where she received her Master of Arts degree in art history. Ms. Rose joined the Museum in 1965. She was named Assistant Curator in 1967 and Associate Curator of Painting and Sculpture in 1970. In 1971 Ms. Rose joined the Museum's newly organized Department of Drawings. Ms. Rose has directed many exhibitions for the Museum here and abroad, including SURREALISM and A SALUTE TO ALEXANDER CALDER, for which she wrote the accompanying catalog. She is the author of

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Jackson Pollock: Works on Paper, published by the Museum in collaboration with the Drawings Society. Ms. Rose has taught at the School of Visual Arts. She is directing the Museum's major winter loan show, DRAWING NOW: 1955-1975, which opens January 23, and has written the extensive catalog for the exhibition.

one of the world's most daring and controversial filmmakers. A master of symbolism, unafraid to indulge in the biomorphic of his own fantasy. Bunuel will be represented by a six-week program devoted exclusively to those films he made in Mexico or Mexico City during films produced in the years from 1947 to 1963. During this period, he was largely ignored, though he developed the style that culminated in his later work. Now all 21 films of the Mexican years can be seen in the current program. With the exception of five, all have English subtitles. Over half have never been released theatrically in Mexico.

The Bunuel program begins January 23 and will continue through February 16th. One year in preparation, it was organized by Adrienne Macle, Associate Curator in the Department of Film, who selected and assembled all the films, including Bunuel's Mexican version of "Withering Heights" ("Amor de Pasión"), made in 1954; "Death in the Garden" (1956) with Silvia Sigüenza, Miguel Ángel and Charles Vanel; and "Fever Dreams at El Paso" (1963), the last film, starring Gerard Philippe, which will be shown in a version dubbed in English.

More familiar films in the series are "Los Olvidados" ("The Young and the Damned," 1950), "El" ("This Strange Passion," 1953), "The Criminal Life of Archibaldo de la Cruz" (1955), "Nazarin" (1959), "Viridiana" (1961), "The Exterminating Angel" (1962) and "Simon of the Desert" made in 1965.

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