

## THE MORGAN LIBRARY & MUSEUM NAMES NEW DIRECTOR

**New York, NY, May 24, 2007**—The Board of Trustees of The Morgan Library & Museum today announced the appointment of William M. Griswold, director and president of the Minneapolis Institute of Arts, as the Morgan’s new director. He will succeed Charles E. Pierce, Jr., who announced his retirement in January. Mr. Griswold will assume the position in early 2008.

“We are delighted that Bill Griswold has accepted the directorship,” said S. Parker Gilbert, president of the Morgan’s Board of Trustees, in making the announcement. “It is the best possible news for the Morgan. My fellow trustees and I eagerly look forward to working with Bill to take the institution to its next phase of development.”

Mr. Griswold said, “The Minneapolis Institute of Arts is an extraordinary institution, and it has been a privilege to be a part of the Twin Cities cultural community. But the opportunity to return to the Morgan at this important moment in its history, and to build upon the achievements of Charlie Pierce and the directors who preceded him, is nothing short of exhilarating. I have long had great affection for the Morgan, and for its collections and unique place among American cultural institutions. I now look forward to working with the trustees and staff, as well as supporters of the Morgan, to make one of the world’s foremost collections of art, books, manuscripts, and other rare materials even more accessible, and to inspire new audiences to take full advantage of one of the country’s greatest cultural resources.”

The Morgan’s holdings are principally in the western European and American traditions. Its collections of drawings and prints, books and bindings, and illuminated manuscripts are preeminent in American institutions. Literary, historical, and music manuscripts holdings, as well as other specialized collections, are also of international significance.

From 1995 to 2001, Mr. Griswold was Charles W. Engelhard Curator and head of the Department of Drawings and Prints at the Morgan. In 2001, he left to become Associate Director for Collections at The J. Paul Getty Museum, where he also served as acting director and chief curator during a transition in leadership. He left the Getty in 2005 to become the head of the Minneapolis Institute of Arts. Prior to his first appointment at the Morgan, Mr. Griswold was assistant and later associate curator of drawings at The Metropolitan Museum of Art. A specialist in Italian master drawings, Mr. Griswold has written and lectured extensively. He is a 1982 graduate of Trinity College, Hartford, Connecticut. He holds a Ph.D. from the Courtauld Institute of Art, London.

As director and president of the Minneapolis Institute of Arts, Mr. Griswold oversaw the completion, installation, and opening of a 113,000 square foot expansion. He launched the public phase of a \$100 million capital campaign to support the expansion and to endow acquisition funds. During his tenure, the museum successfully completed this initiative. Mr. Griswold established priorities for collection management and mediation, and reorganized the museum's curatorial division to achieve collection and exhibition goals. He also oversaw important acquisitions for the permanent collection.

"I know this was not an easy decision for Bill to make," said Alfred Harrison, chairman of the Board of Trustees of the Minneapolis Institute of Arts. "However the MIA has benefited enormously from his energetic leadership over the last two years, both in helping us meet our \$100 million capital campaign goal and in providing a vision of excellence throughout the museum. We regret his departure but we can understand the unique match of his expertise with the Morgan and wish him every success."

Current Morgan director, Mr. Pierce, said, "This is a splendid appointment. While Bill Griswold served as our Engelhard curator, he brought vision and energy to the role. He organized superb exhibitions and found fresh approaches to the activities of the Drawings Department. An affable connoisseur, Bill enjoyed excellent relations with collectors, supporters, and colleagues. His subsequent development as a professional and a leader at two other major cultural institutions will now stand the Morgan in good stead."

Morgan trustee Richard L. Menschel, chair of the nine-member trustees' search committee, said, "In Bill, we found precisely the qualities we sought in a new director. We wanted someone with expertise in one of the Morgan's collections, an informed appreciation for the diverse other holdings, and previous achievement within the context of a museum or cultural institution. Bill's knowledge of the Morgan as well as his intelligence and vitality made him a wonderful choice."

Mr. Griswold has had extensive experience in organizing exhibitions. At the Morgan he was curator or co-curator of *Pierre Matisse and His Artists; New York Collects: Drawings and Watercolors, 1900–1950; Master Drawings from the Hermitage and Pushkin Museums;* and *From Mantegna to Picasso: Drawings from the Thaw Collection at The Pierpont Morgan Library, New York*, at the Royal Academy of Arts, London.

Mr. Gilbert added, "The trustees want to see continued outreach through public access and activities and are confident that Bill can build on the gains in these areas in recent years. His appointment creates what is a very natural succession. And his knowledge of donors and benefactors is appealing, of course. The Morgan, like other cultural institutions, relies on the generosity of donors to continue to grow and to realize its intellectual and cultural aspirations."

Just a year ago, in spring 2006, the Morgan reopened after the largest expansion in its more than eighty-year history as a public institution. The critically acclaimed \$106 million building project, designed by architect Renzo Piano, doubled gallery space, created more and improved collection storage, added a performance hall, a reading room for scholars, a new entrance on Madison Avenue, as well as a variety of amenities, including a renovated dining room, café, and expanded shop. The collections of the Morgan have also grown notably in recent years. Trustee Eugene V. Thaw and his wife, Clare, have contributed many important drawings. The Burden family gave the Carter Burden Collection of American Literature; the Fuld Collection of Printed Music was promised; and the archives of *The Paris Review* and the Pierre Matisse Gallery were acquired.

Mr. Griswold becomes the Morgan's fifth director. Belle da Costa Greene became the first director of the newly public institution in 1924, having presided over the private Morgan library since 1906. She was succeeded by Frederick B. Adams, Jr. in 1948, Charles Ryskamp in 1969, and Charles E. Pierce, Jr. in 1987.

The Morgan is a public research library and museum located on a historic site that preserves the original library of legendary financier Pierpont Morgan, whose manuscript, book, and art holdings formed the basis of the institution. The Morgan is noted today for its collections, exhibitions, lectures, concerts, educational programs, and research services as well as its elegant landmark buildings and new architecture.

### **General Information**

The Morgan Library & Museum

225 Madison Avenue, at 36th Street, New York, NY 10016-3405

212.685.0008

[www.themorgan.org](http://www.themorgan.org)

### **Hours**

Tuesday–Thursday, 10:30 a.m. to 5 p.m.; extended Friday hours, 10:30 a.m. to 9 p.m.; Saturday, 10 a.m. to 6 p.m.; Sunday, 11 a.m. to 6 p.m.; closed Mondays, Thanksgiving Day, Christmas Day, and New Year’s Day.

### **Admission**

\$12 for adults; \$8 for students, seniors (65 and over) and children (under 16); free to Members and children 12 and under accompanied by an adult. Admission is free on Fridays from 7 to 9 p.m. Admission to the McKim rooms is without charge during the following times: Tuesday, 3 to 5 p.m.; Friday, 7 to 9 p.m.; Sunday, 4 to 6 p.m. Admission is not required to visit the Morgan Shop.