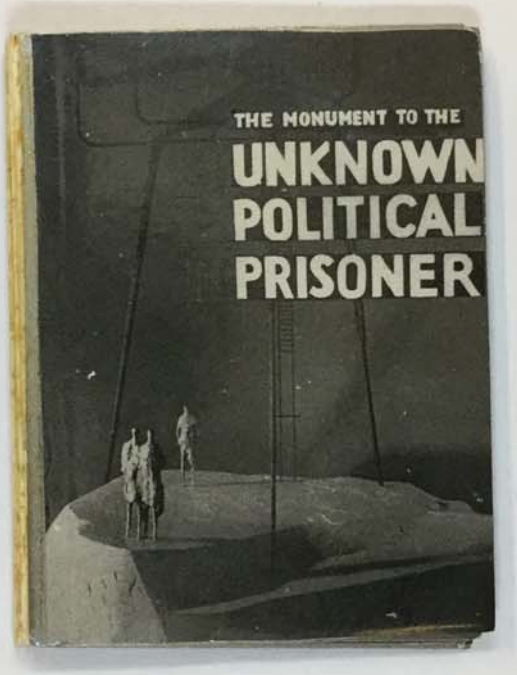
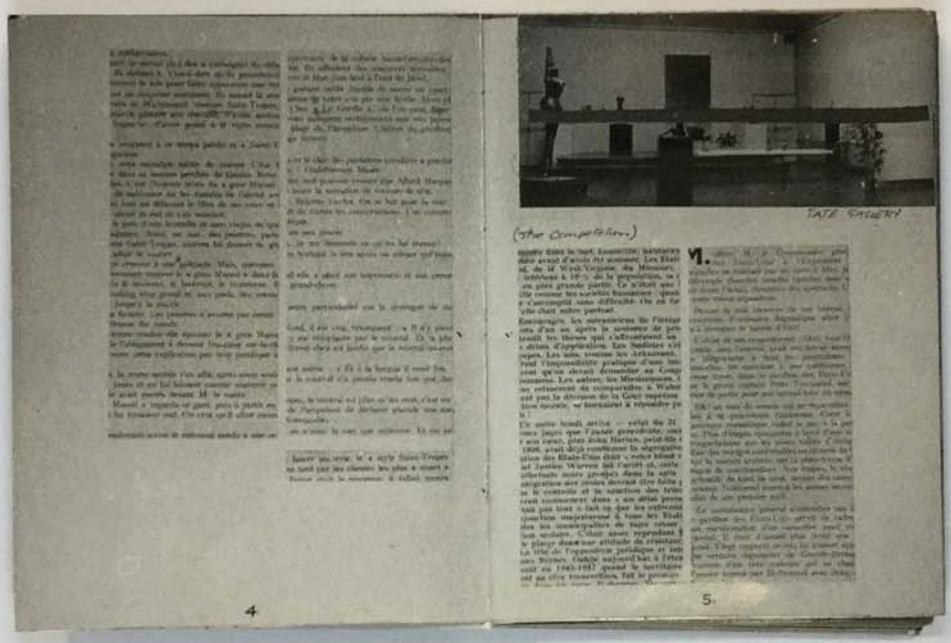


montage of model 2

(introduction)



TATE GALLERY

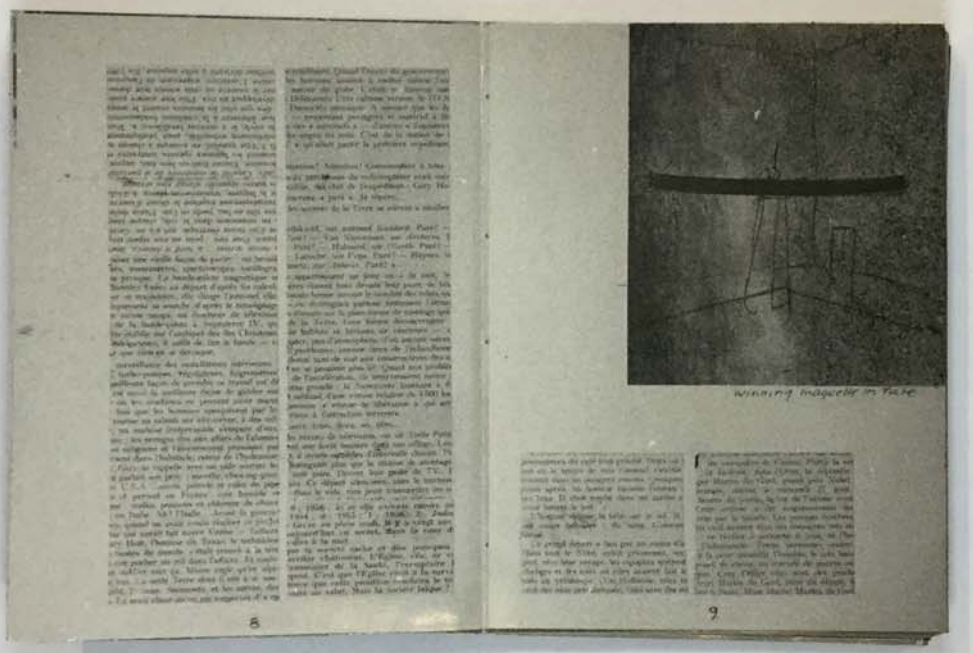
(The Competition)

4

5

International Jury

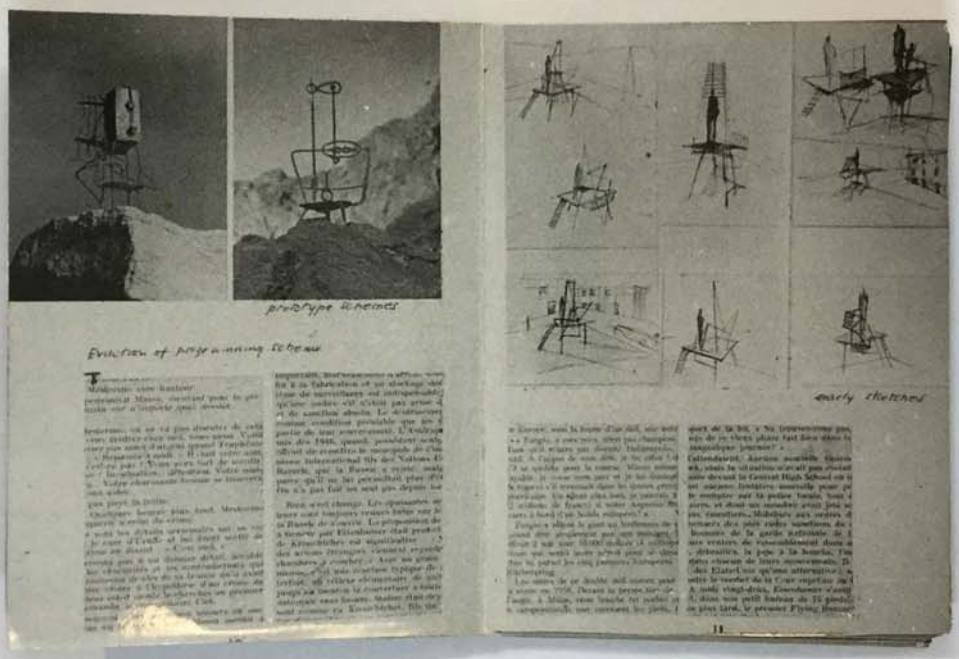
National Exhibition



winning maquette in Tate

8

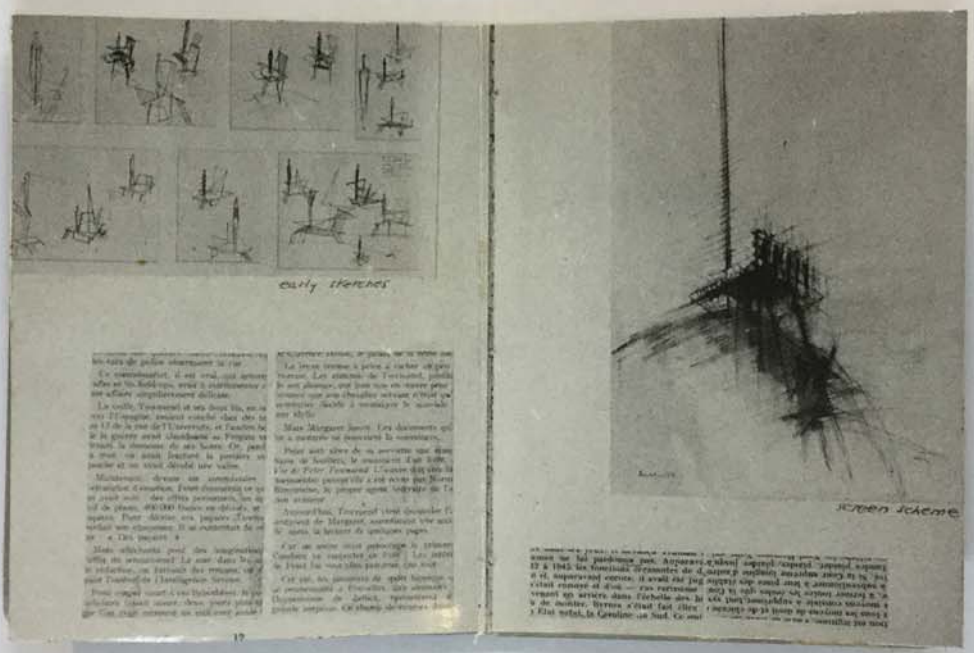
9

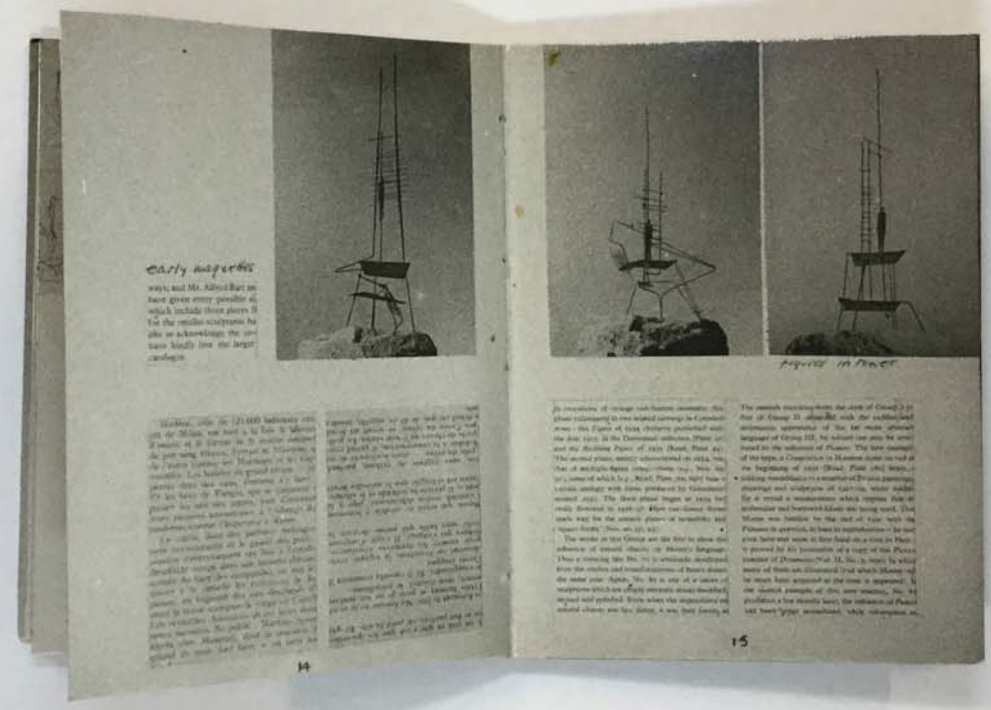


prototype sketches

Evolution of prize-winning scheme

early sketches

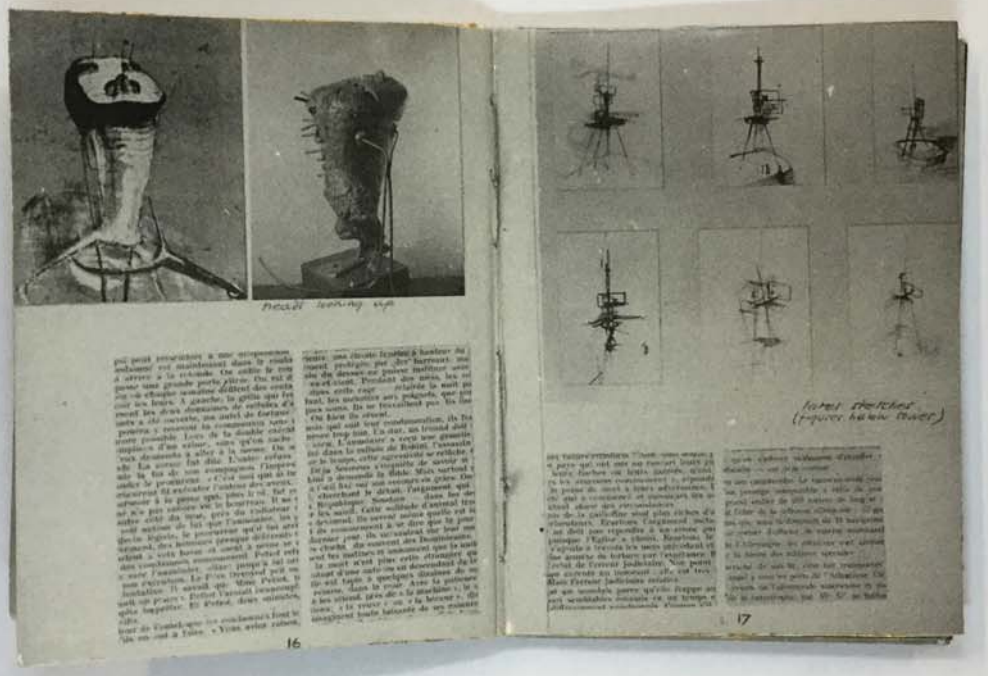




early masterpiece

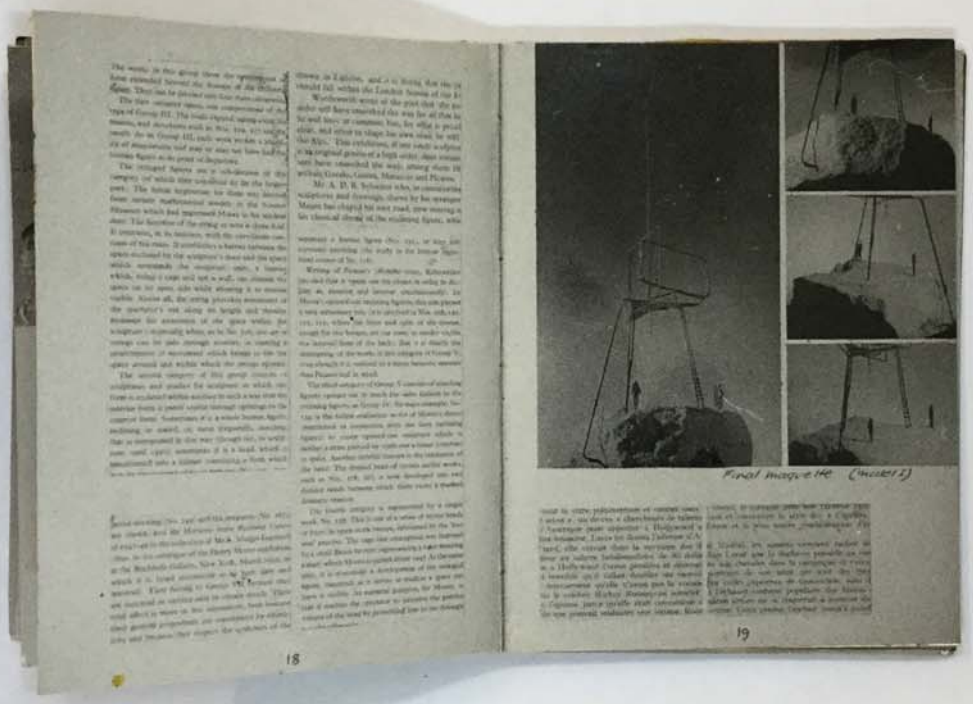
ways; and Mr. Alfred Barr ... have given every possible ... which include three pieces ... for the smaller sculptures ... like to acknowledge the ... have kindly lent the larger ... catalogue.

Figures in Plastic

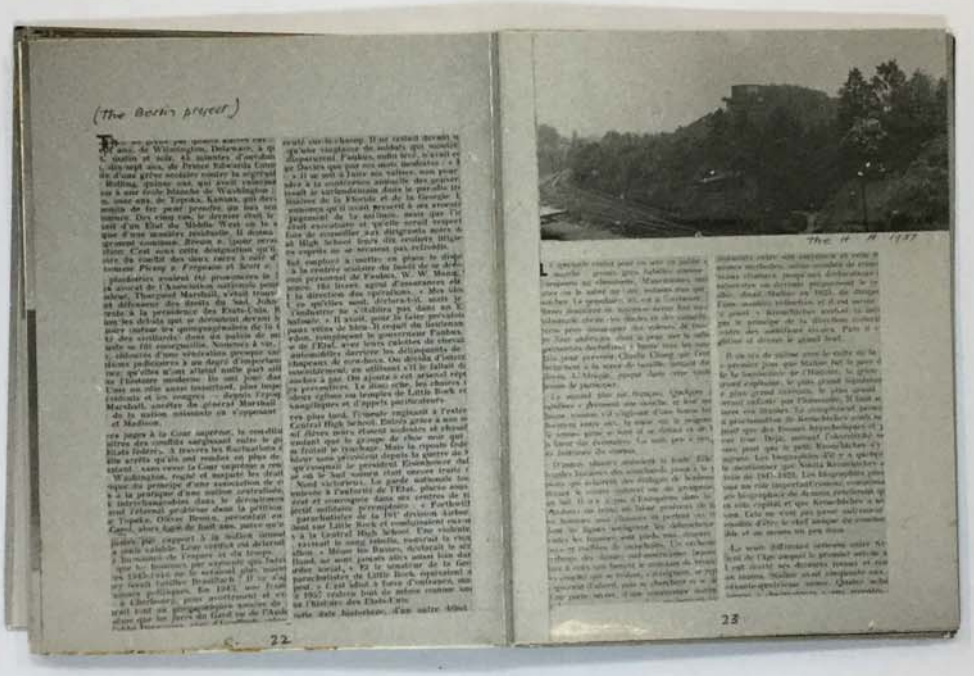


Model looking up

Forms studies
(figure below tower)



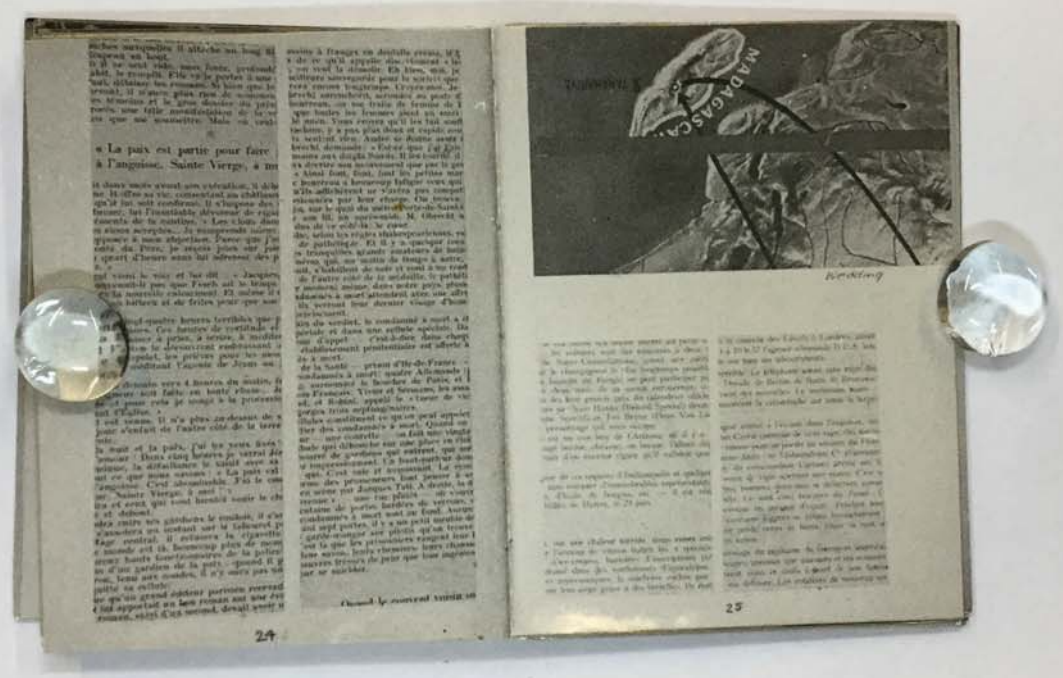
Final maquette (model)



(the Berlin project)

22

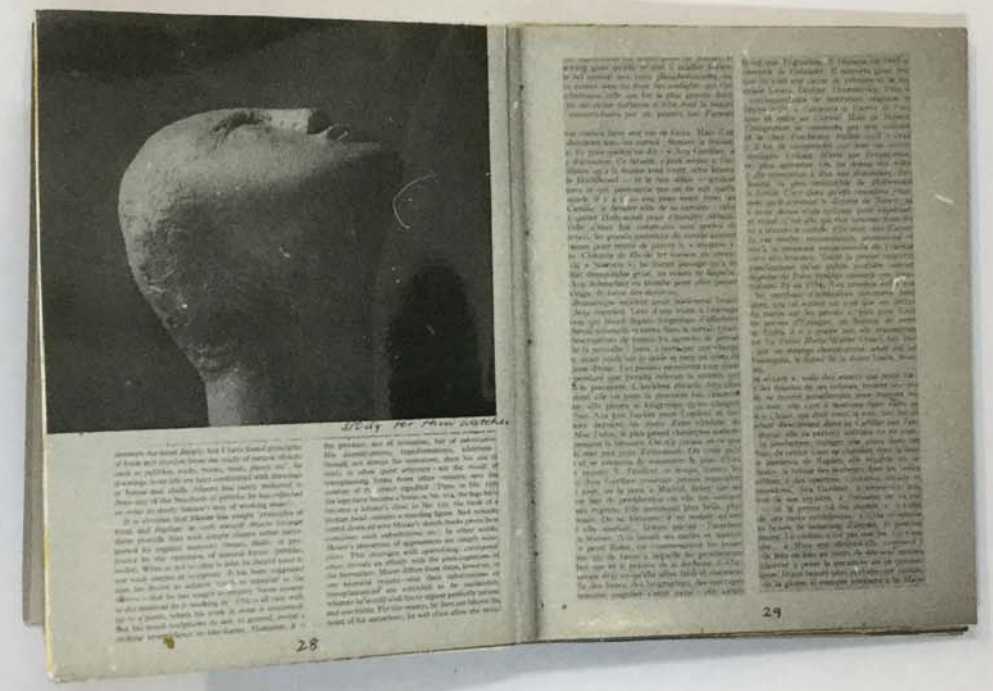
23



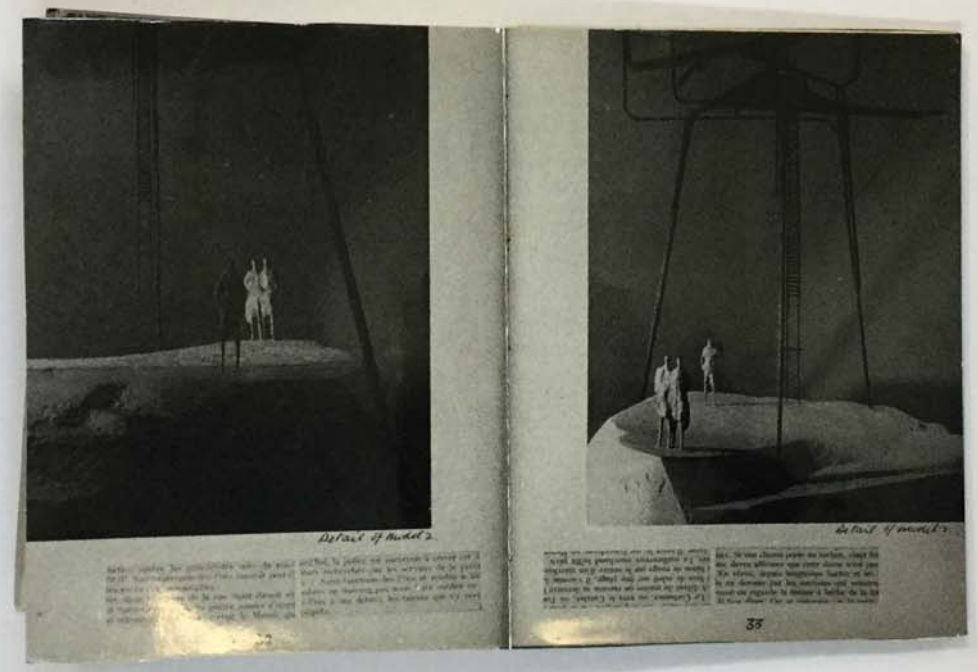
the meeting on the 14th

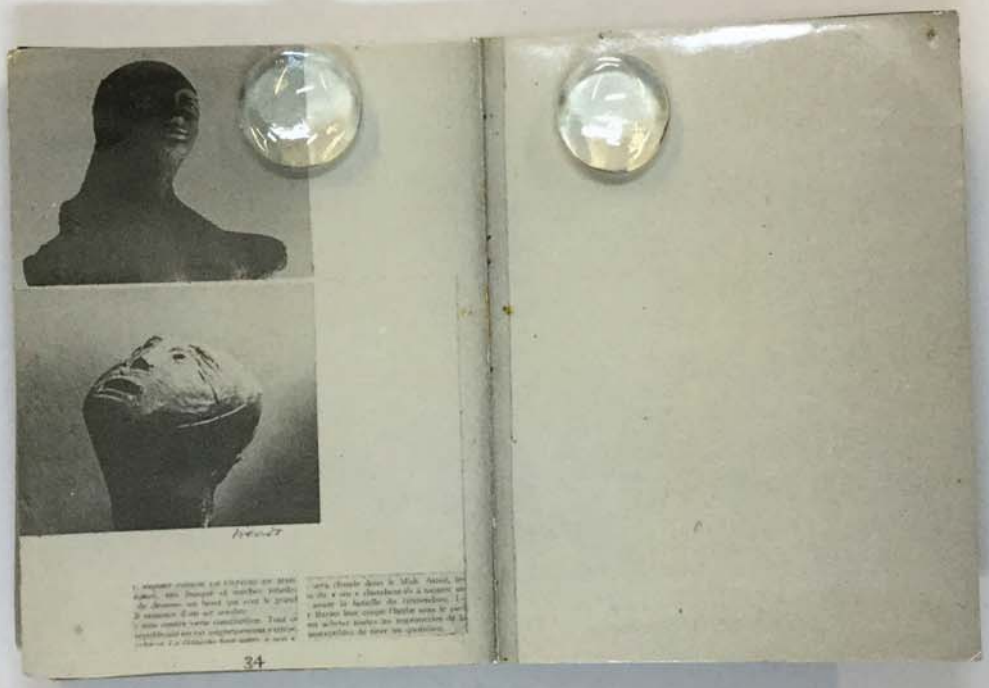
26

27



Detail of Mobile 2 1937





INTERNATIONAL SCULPTURE COMPETITION

The Unknown Political Prisoner

Sponsored by the Institute of Contemporary Arts

British Preliminary Exhibition

New Burlington Galleries

3 Old Burlington Street, London W1

15th to 30th January 1953

Daily 10-6. Tuesdays and Thursdays 10-8

It has recently been said by M. Jean Cassou that 'One of the reproaches which will assuredly be made against our age, is that it failed to provide its great artists with more frequent opportunities of taking part in great monumental schemes or in projects towards which all the arts could contribute.' We hope that this sculpture competition, the first to be undertaken on a truly international scale, may prove to be an inspiration not only to artists but to all those in positions, great and small, who may give support to the arts. It is on the basis of this support that our age may be judged as much as on the nature of the art produced.

The maquettes or sculptor's models included in this preliminary exhibition, showing Great Britain's participation in this International Competition, are not presented as finished works of sculpture. They are small-scale models. In many cases these are supplemented by photographs, drawings, and written descriptions to explain more fully the sculptor's idea.

Sculpture is the art in which great themes have been traditionally expressed, and nations have always chosen this art to enshrine their highest aspirations or to commemorate their proudest memories. Believing that our modern age has themes worthy of such monumental celebration, and that modern sculptors have already shown a promise of being equal to such a challenge, this competition was planned on the following comprehensive lines.

A theme was chosen because a theme is inherent in the whole idea of memorial sculpture. But a theme is no limitation on style and the organizers emphasised that a symbolic or a non-representational treatment of the subject would receive the same consideration as a more naturalistic treatment.

The organizers also emphasised that the competition is international in scope, and that in their view the theme should be regarded as of universal significance. No artist of any nationality was excluded from the competition, and the theme is viewed as one of the widest human significance. In choosing as a theme *The Unknown Political Prisoner* they have felt a desire to have commemorated all those unknown men and women who in our time have given their lives or their liberty for the cause of human freedom. The sculpture eventually winning the grand prize will be installed on some site of international importance, such as a prominent situation in one of the great capitals of the world. Such a site can only be determined after the award has been made, and in relation to the style adopted by the sculptor. The monument was to be conceived as standing free, and independent of any architectural setting.

The response to this competition has been tremendous. Applications were received from 3,500 sculptors in fifty-seven countries. Because of the size of this response, it was found essential to organize preliminary committees to choose representative sculptures from each of the major countries to be sent to London for the International Finals. Most of these countries enthusiastically raised their own national prizes and arranged for preliminary exhibitions. Therefore it is most gratifying to note that the Arts Council has generously allocated £300 to be presented in prizes of £25 to each of the twelve chosen by the British Jury, who also selected the additional thirty-three maquettes to be included in this British Preliminary Exhibition.

The International Jury will meet in London early in March to choose the International Prizewinners, honourable mentions, and those to be included from all over the world in the International Exhibition at the Tate Gallery opening to the public on 13th March.

A. J. T. KLOMAN, *Chairman Central Committee*

Twelve maquettes chosen to represent Great Britain in the International Competition and to receive the Arts Council prizes

1. Trevor Bates
2. Reg Butler
3. Lynn Chadwick
4. Elizabeth Frink
5. Barbara Hepworth
6. Louise Hutchinson
7. Stuart Osborne
8. Eduardo Paolozzi
9. Douglas Wain Hobson
10. J. L. Waldron
11. F. E. McWilliam
12. Arthur W. Wyllie

Additional maquettes chosen from the British entries for this Exhibition

13. Joyce Bidder
14. Geoffrey Clarke
15. E. Colla
16. E. Bainbridge Copnall
17. Harold Cox
18. John Dowie
19. Paul Feiler
20. Keith Godwin
21. Emiel Hartman
22. Heinz Henghes
23. Grant Henke
24. Daphne Hardy Henrion
25. Karin Jonzen
26. Norelle Keddie
27. Peter Lyon
28. David McFall
29. John Marlow
30. Frank Martin
31. Grizel Niven
32. Paul Oliver
33. Ernest Pascoe
34. Eric Peskett
35. Stanisław Repeta
36. Henrick Ripszam
37. Gerald Scott
38. John Skelton
39. John Smith
40. Willi Soukop
41. W. Scott Wilkinson
42. William Turnbull
43. Barbara Tribe
44. Leon Underwood
45. Rosemary Young

Exhibition arranged by Alec Heath

British Jury

who selected the twelve maquettes receiving Arts Council prizes and to represent Great Britain in the International Competition. They also chose the additional maquettes included in this Preliminary Exhibition

Chairman SIR PHILIP HENDY, Director, National Gallery
SIR LEIGH ASHTON, Director, Victoria and Albert Museum
PHILIP JAMES, Art Director, Arts Council of Great Britain
H. D. MOLESWORTH, Keeper of Sculpture, Victoria and Albert Museum

Central Committee for the International Competition

Chairman	A. J. T. KLOMAN	Organizing Director, ICA
	HERBERT READ	President, ICA
Hon. Treasurer	E. C. GREGORY	Hon. Treasurer, ICA
	ROLAND PENROSE	Vice-Chairman, ICA
	SIR JOHN ROTHENSTEIN	(Director, Tate Gallery, London) Advisory Council, ICA
	HENRY MOORE	(Sculptor) Advisory Council, ICA

International Jury

who will meet in London early in March to make the final choice of winners and those to be included in the International Exhibition to be held at the Tate Gallery from 13th March

Asia	MULK RAJ ANAND, Editor of Marg, Bombay
Benelux	W. SANDBERG, Director of the Municipal Museum, Amsterdam
Britain	HERBERT READ, President of the Institute of Contemporary Arts
Commonwealth	MRS. R. G. CASEY, wife of the Australian Minister for External Affairs
France	GEORGES SALLES, Director of the National Museums of France
Germany	WILL GROHMANN, Professor and Art Critic for Neue Zeitung
Italy	GIULIO CARLO ARGAN, Professor and Central Inspector of Fine Arts' Italy
North America	ALFRED BARR JR, Director of Collections, Museum of Modern Art, New York
Scandinavia	PER ROM, Director of the Gallery Per, Oslo, and Editor of Kunsten Idag
South America	JORGE ROMERO BREST, Professor and Editor of Ver y Estima

Christopher Foss, Printer, London W1

Barr

Competition

MEMORANDUM

To: Mr. Barr

From: PETER SELZ

Date:

Subject:

wn

soner

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of

entries

Barr

International Sculpture Competition

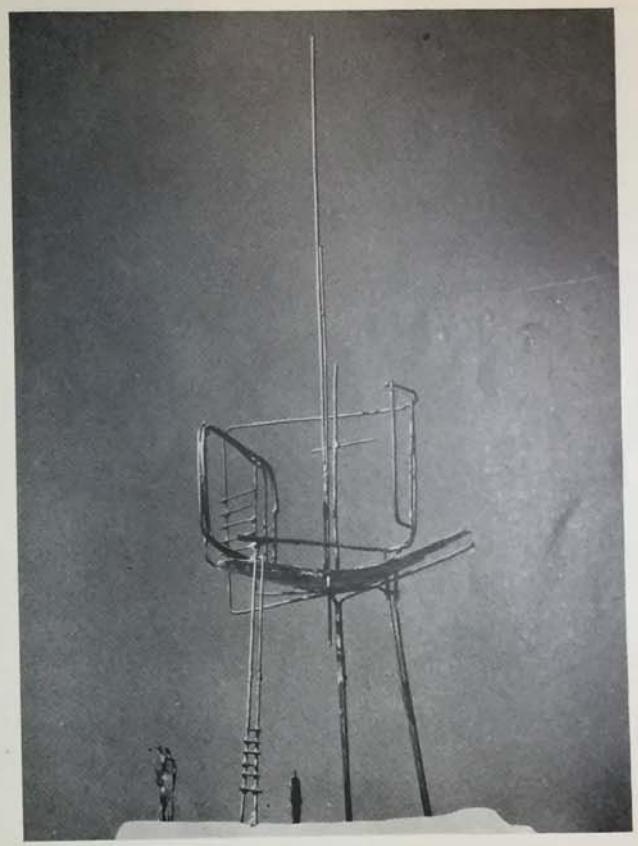
The Unknown Political Prisoner

sponsored by the
Institute of Contemporary Arts

Tate Gallery
14 March to 30 April

International Exhibition of
Grand Prize Winner
and other prize-winning entries
and runners-up

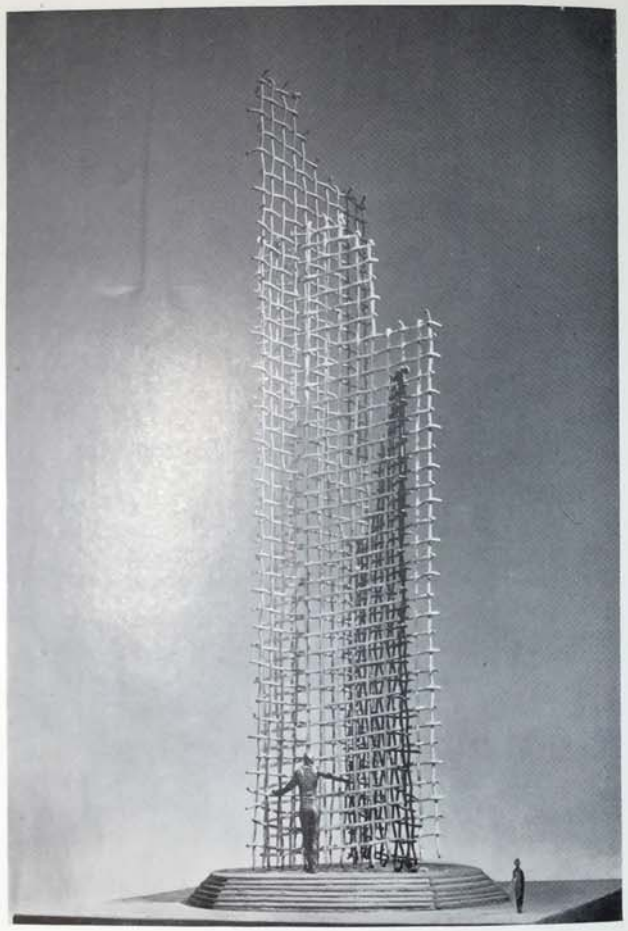
A 14 B 74



Grand Prize Winner of £4,500.

Reg Butler (Hatfield, England)

b. 1913. Qualified as blacksmith in Sussex village. Gregory Fellow in Sculpture, Leeds University since 1950. Represented in Tate Gallery. Exhibited at Institute of Contemporary Arts, Battersea, 1950 and '51; Biennale, Venice, 1952.



Winner of £750 prize.

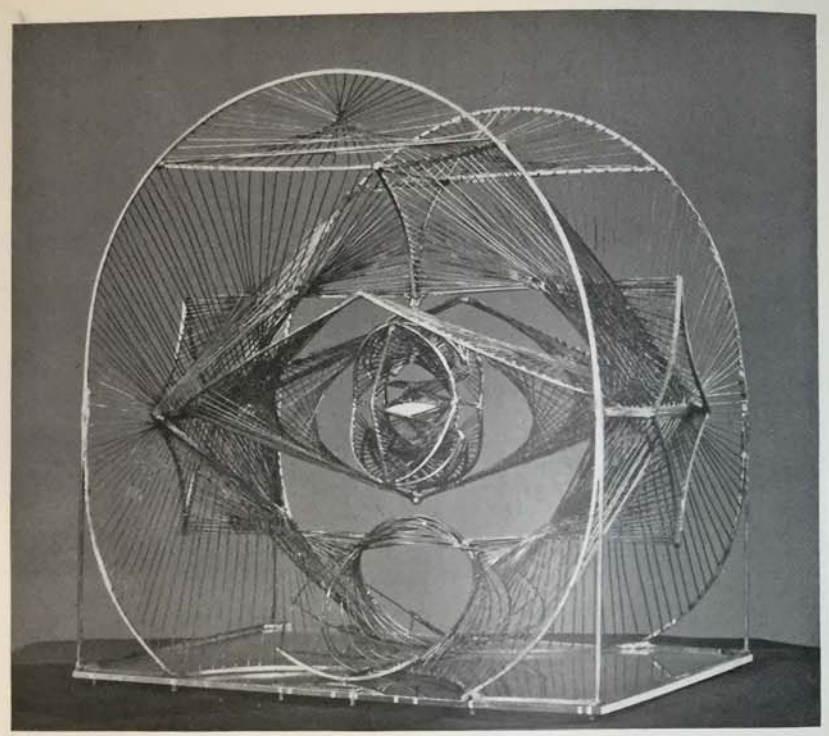
Mirko Basaldella (Rome, Italy)

b. 1910. One-man exhibitions Rome, 1935, Turin, 1936 and New York, 1937. Many exhibitions of paintings and sculptures in Italy and abroad: Galleria Roma; Knoedler Gallery, New York; Viviano Gallery, New York; Gallery "Il Milione", Milan; and Galleria San Marco, Rome. Decorated ceiling of 'salone d'onore' of the F.A.O. Palace, Rome.

Winner of £750 prize.

Barbara Hepworth (St. Ives, England)

b. 1903. Educated Wakefield Girls' High School, Yorks. Won scholarship to Leeds School of Art. Studied for 3 years at Royal College of Art, London, and later in Italy. Exhibited widely, including Biennale, Venice, 1950. Represented in Tate Gallery.



Winner of £750 prize.

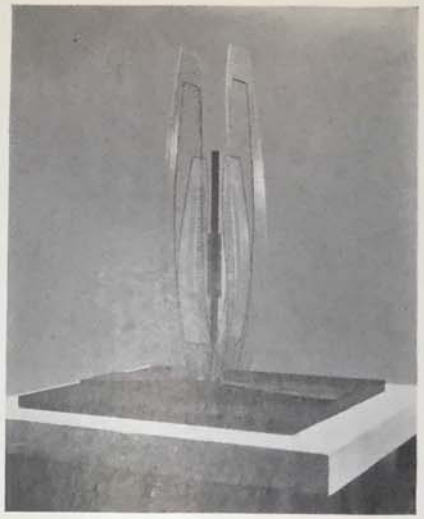
Antoine Pevsner (Paris, France)

b. 1886, Russia. Appointed Professor, Academy of Fine Arts, Moscow, 1917. Exhibited with his brother Naum Gabo in Moscow and later in Paris. From 1946 to 1952, an active member of Committee of the "Salon des Réalités Nouvelles". Exhibited in Paris, New York, London, Zurich, etc. Represented in private collections and museums of Europe and the U.S.A. 1953 Vice-President of "Salon des Réalités Nouvelles."

Winner of £750 prize.

Naum Gabo (Connecticut, U.S.A.)

b. 1890, Russia. Lectured in Moscow, England, Germany and the U.S.A. Exhibited in United States and Europe and represented in many public and private collections. 1920, published Realist Manifesto with his brother Antoine Pevsner; also designed, together with his brother, the setting for ballet "La Chatte", produced by Diaghileff. Photo: Museum of Modern Art.
Photo: Museum of Modern Art.



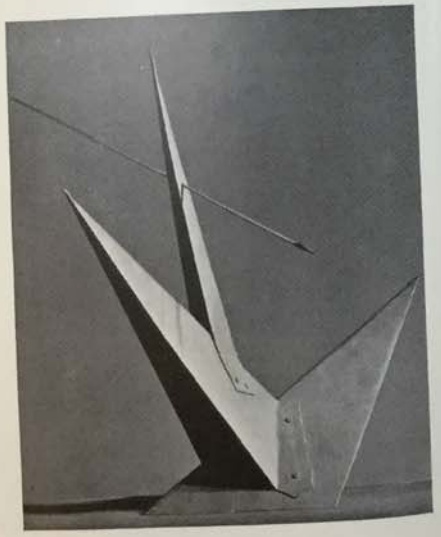
Winner of £250 prize.

Lynn Chadwick (Gloucestershire, England)

b. 1914. Trained as architect. Pilot, Fleet Air Arm. First shown in London (Gimpel Fils). Also exhibited Paris, New York, and Biennale, Venice, 1952. Represented in Tate Gallery.

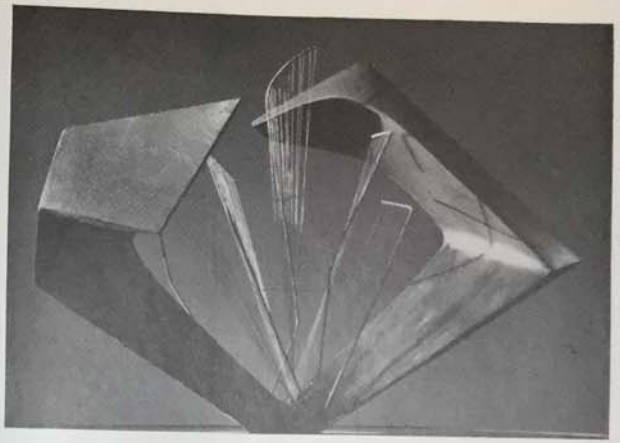
Winner of £250 prize.

Henri-Georges Adam (Paris, France)
b. 1904. Blumenthal prize for engraving, 1938. First exhibition of the ensemble of his works at Galerie Maeght, Paris, 1949 (engravings, sculptures, paintings and tapestries). Widely exhibited in Europe and S. America, including Salon d'Automne and Salon de Mai, Paris; Palais des Papes, Avignon; Triennale, Milan; Institute of Contemporary Arts, London.



Winner of £250 prize.

Alexander Calder (Connecticut, U.S.A.)
b. 1898. First Prize for sculpture by foreign artist, 1952 Biennale, Venice. Made Mercury Fountain for Spanish Pavilion at Paris Exposition, 1937. Represented in public and private art collections and exhibited widely in U.S.A. and Europe.

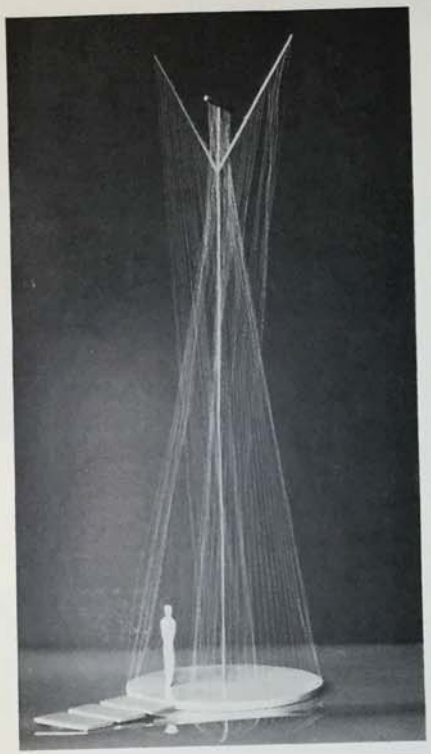


Winner of £250 prize.

Margel Hinder (Gordon, N.S.W., Australia)
b. 1906, New York. Studied at Albright Art Gallery School, Buffalo, Museum of Fine Arts, Boston and in Sydney, Australia. Australian citizen, 1939. Work in private collections, National Gallery of N.S.W., and Brisbane Art Gallery.

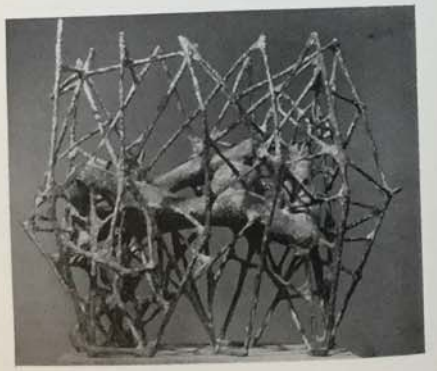
Winner of £250 prize.

Max Bill (Zurich, Switzerland)
b. 1908. 1927-29, studied architecture at Bauhaus, Dessau. 1937, member of "Allianz" Union of Modern Swiss Artists. 1944, designer of industrial productions and mass produced furniture. 1949, designer of travelling exhibition "Die Gute Form". 1951, Director of Architectural designing of Swiss Pavilion at Triennale, Milan. Represented in many South American museums.



Winner of £250 prize.

Richard Lippold (New York, U.S.A.)
b. 1915. Lectured and taught in American Art schools and colleges. Many exhibitions in U.S.A. Represented in American art collections. Collaborated with Walter Gropius and the Architects Collaborative in design and construction of 26 foot stainless-steel outdoor constructions at Harvard University, 1950.



Winner of £250 prize.

Luciano Minguzzi (Bologna, Italy)
b. 1911. At present teacher at "Accademia di Brera", Milan. Awarded grand prize at 1950 Biennale, Venice. Exhibited at 1952 Biennale. Awarded prize at 1st Biennale San Paolo, Brasil. Represented in Galleries for Modern Art of New York, S. Paolo, Rome, Florence, Trieste and private collections.

Foreword

When the opportunity was presented to the Institute of Contemporary Arts to organize a world-wide competition for a piece of sculpture to commemorate or symbolize the theme of *The Unknown Political Prisoner*, the Institute accepted the commission because it was realized that a bold and imaginative gesture was being made which could not fail to excite great interest, not only among artists themselves, but also among the general public. Modern society has to a great extent lost the spirit of patronage, the custom of celebration, and art had languished from this neglect. We sometimes pay a conventional tribute to our most distinguished citizens, but the great historical occasions, more particularly the universal themes of sympathy or admiration, go unrecorded in worthy monumental form. Here, it seemed, was an opportunity to test our inspiration and redeem our age from a charge of moral or aesthetic indifference.

The intention in suggesting such a theme was to pay tribute to those individuals who, in many countries and in diverse political situations, had dared to offer their liberty and their lives for the cause of human freedom. Our complex civilization has found its crisis in the contradiction that exists between individual concepts of truth and duty and totalitarian concepts of uniformity and blind obedience. Everywhere the human conscience has been in revolt against inhuman tyrannies. In that conflict lies the unique tragedy of our age, and the sculptors of the world, *of the whole world*, were asked to accept the challenge of such a theme and to express its significance in a monumental style. They responded in their thousands, and the task of judging among so many competitors has proved difficult and delicate, both to the preliminary national juries and to the final International Jury. It is unlikely that their decisions will be universally accepted, but they have acted with great deliberation, bearing in mind the absolute principles of art no less than more practical questions of relevance and appropriateness. They can only hope that time will confirm their judgement.

Herbert Read, *President, Institute of Contemporary Arts*

Introduction

This, the first International Sculpture Competition, was organized to promote interest in contemporary sculpture, and to show that it is still related, as in past ages, to our way of living, to our architecture, and to our thinking. In the minds of many people less attention and stimulation have been given to sculpture in recent years than to the other visual arts.

The Competition was undertaken, therefore, on a truly international scale, in the hope that it would prove to be an inspiration not only to artists, but to all those in positions great or small who may give support to the arts. On the basis of such support our age may be judged as much as on the nature of the art produced.

The Competition was planned on the following comprehensive lines.

A theme was chosen because a theme is inherent in the whole idea of memorial sculpture. In selecting *The Unknown Political Prisoner* the organizers felt a desire to commemorate all those unknown men and women who in our time have been deprived of their lives or their liberty in the cause of human freedom. It was not an easy one, but has proved to be a challenge to the creative imagination of the sculptor. But a theme is no limitation on style, and the organizers emphasized that symbolic or non-representational treatment of the subject would receive the same consideration as a more naturalistic expression. They also emphasized that the Competition was to be international in scope, and that in their view the theme should be regarded as of universal significance. No artist of any nationality was to be excluded from the competition, and the theme was to be viewed as one of the widest human significance. The sculpture eventually winning the Grand Prize would be installed on some site of international importance such as a prominent situation in one of the great capitals of the world, and its execution would be paid for from the Competition funds. Such a site will be determined now that the award has been made.

Through the generosity of an anonymous donor, who has thereby proved the extent of his sincere interest in the arts, we were able to offer what we believe to be the largest prize money ever offered in a competition of this nature. It was decided to divide it in such a way as to present the first four winners with very real financial assistance. We therefore announced that the distinguished International Jury would first select eighty entries, each of whom would receive £25. From these, they would then select four, each of whom would receive £1000, also eight honourable mentions, each of whom would receive £250. Finally, from the first four prize winners they would select the Grand Prize winner who would receive an additional £3500, making a total of £4525 awarded to the Grand Prize winner.

By special arrangements with the appropriate authorities the equivalent amount of these prizes is payable in whatever currency the winners request.

It became evident soon after world-wide announcement of the Competition in January 1952 that the response was to be much greater and more enthusiastic than was originally even hoped. There being no precedent to follow, we found it necessary to advance the closing date for entry applications and the reception of maquettes. Entry applications finally reached 3500 from fifty-seven countries. Obviously this indicated too vast a number to collect in London, both because of expense and lack of suitable accommodation.

It was found necessary to visit a number of the major countries from which the largest number of entry applications was coming. All of them were not only interested but anxious to co-operate by conducting preliminary elimination contests on a national basis. In most cases this method of conducting the Competition gained immediate support. Museums, government departments, and individuals quickly came forward to assist. As a result, additional substantial amounts of money were raised in many countries for national preliminary prizes. This was an added stimulus.

The maquettes, or sculptors' models, included here in the International Exhibition are those selected by national juries from the preliminary contests, together with representative works chosen by the International Jury from those submitted by countries where there were too few entries to hold national elimination contests. They are not presented as finished works of sculpture. They are small-scale models from which larger works may be made.

The judging of entries has been conducted anonymously, the names of the sculptors not being divulged until after the selection was made.

It is the first time that representative sculpture has been collected from so many countries. It is important to note that the response to a given theme as seen by these maquettes collected from around the world indicates the development of a culture in contemporary sculpture that is without the limitation of national or political boundaries.

We are indebted to the donors for the generous gifts of money which have made possible not only the preliminary national prizes and international prizes, but also the whole Competition.

On behalf of the Central Committee and the Institute of Contemporary Arts, I wish to take this opportunity not only to congratulate the winners, but also to thank all the sculptors who entered for their appreciation of the difficulties inherent in conducting a competition on this scale, as well as the participating countries, institutions, and individuals who have contributed so generously to the success of this undertaking. We extend our grateful thanks to the members of the International Jury without whose untiring efforts, integrity, and painstaking deliberations this Competition could not have been concluded, and finally our gratitude to the Trustees of The Tate Gallery for making possible this International Exhibition.

Anthony J. T. Kloman, *Organizer and Chairman*

Central Committee for the International Competition

Chairman **A. J. T. Kloman** *Organizing Director, I.C.A*
Sir Herbert Read *President, I.C.A*
Hon. Treasurer **E. C. Gregory** *Hon. Treasurer, I.C.A*
Roland Penrose *Vice-Chairman, I.C.A*
Sir John Rothenstein (*Director, Tate Gallery, London*) *Advisory Council, I.C.A*
Henry Moore (*Sculptor*) *Advisory Council, I.C.A*

International Jury

Asia **Mulk Raj Anand** *Editor of* Marg, *Bombay*
Benelux **W. Sandberg** *Director of the Municipal Museum, Amsterdam*
Britain **Sir Herbert Read** *President of the Institute of Contemporary Arts*
Commonwealth **Mrs R. G. Casey** *wife of the Australian Minister for External Affairs*
France **Georges Salles** *Director of the National Museums of France*
Germany **Will Grohmann** *Professor and Art Critic for* Neue Zeitung
Italy **Giulio Carlo Argan** *Professor and Central Inspector of Fine Arts, Italy*
North America **Alfred Barr, Jr** *Director of Collections, Museum of Modern Art, New York*
Scandinavia **Per Rom** *Director of the Riksgalleriet, Oslo, and Editor of* Kunsten Idag
South America **Jorge Romero Brest** *Professor and Editor of* Ver y Estimar

The order in which the countries are catalogued is determined by the number of entry applications received from each

Germany

607 entry applications

WINNERS

1 **Egon Altdorf**
2 **Karl Hartung**
3 **Bernhard Heiliger**
4 **Hans Jaenisch**
5 **Fritz Koenig**
6 **Franklin Pühn**
7 **Richard Raach**
8 **Erich Reuter**
9 **Louise Stomps**
10 **Zoltán Székessy**
11 **Hans Uhlmann**
12 **Hans Wimmer**

National Exhibition was held at the Haus Am Waldsee, Berlin, December 1952

National Jury Professor W. Grohmann, *International Juror*; Professor H. Hildebrandt, *Stuttgart*; Dr Adolf Jannasch, *Berlin*; Dr C. Linfert, *Cologne*; Dr Herbert Pee, *Ulm*; Professor H. Scharoun, *Berlin*; Dr Karl Ludwig Skutsch, *Berlin*; Dr Carola Giedion-Welcker, *Zurich*; Arnold Rüdlinger, *Bern*

National Prizes DM6500 donated by: German Federation of Industry (DM2500), German Federal Government (DM2000), Berlin Senate (DM2000)

Great Britain

513 entry applications

WINNERS

13 **Trevor Bates**
14 **Reg Butler**
15 **Lynn Chadwick**
16 **Elisabeth Frink**
17 **Barbara Hepworth**
18 **Louise Hutchinson**
19 **F. E. McWilliam**
20 **Stuart Osborne**
21 **Eduardo Paolozzi**
22 **Douglas Wain Hobson**
23 **Jack L. Waldron**
24 **Arthur Wyllie**

National Exhibition was held at the New Burlington Galleries, London, January 1953

National Jury Sir Philip Hendy, *Director, National Gallery, London*; Sir Leigh Ashton, *Director, Victoria and Albert Museum, London*; Philip James, *Art Director, the Arts Council of Great Britain*; H. D. Molesworth, *Keeper of Sculpture, Victoria and Albert Museum*

National Prizes £300 donated by the Arts Council of Great Britain for twelve equal prizes

United States

400 entry applications

WINNERS

25 **Calvin Albert**
26 **Alexander Calder**
27 **Rhys Caparn**
28 **Wharton Esherick**
29 **Herbert Ferber**
30 **Naum Gabo**
31 **J. Wallace Kelly**
32 **Gabriel Kohn**
33 **Richard Lippold**
34 **Keith Monroe**
35 **Theodore Roszak**

National Exhibition was held at the Museum of Modern Art, New York, January 1953

National Jury Andrew C. Ritchie, *Director, Department of Painting and Sculpture, Museum of Modern Art, New York*; Daniel C. Rich, *Director and Curator of Paintings, Art Institute of Chicago*; Hans Swarzenski, *Fellow in Research, Boston Museum of Fine Art*; Charles Seymour, *Curator of Renaissance Art, Yale University Art Gallery*; Henri Marceau, *Associate Director and Chief of Division of Painting and Sculpture, Philadelphia Museum of Art*; Secretary: Porter McCray

National Prizes $2200 donated by Joseph Verner Reed for eleven equal prizes

France

303 entry applications

WINNERS

36 **Henri-Georges Adam**
37 **Clément Etienne-Martin**
38 **Emile Gilioli**
39 **Jacinto Latorre**
40 **Louis Leygue**
41 **Antoine Pevsner**
42 **Helen Phillips**
43 **Ralph Stackpole**

National Exhibition was held at the Musée National d'Art Moderne, Paris, December 1952

National Jury Georges Salles, *International Juror*; Jean Cassou, *Director, Musée National d'Art Moderne, Paris*; Charles Estienne, *art critic*; Paul Niclausse, *sculptor*; Germaine Richier, *sculptress*; Ossip Zadkine, *sculptor*

Italy

296 entry applications

WINNERS

44 **Mirko Basaldella**
45 **Francesco Cammilla**
46 **Pietro Consagra**
47 **Agenore Fabbri**
48 **Pericle Fazzini**
49 **Egon Milinkovich**
50 **Luciano Minguzzi**
51 **Assen Peikov**
52 **Raffaello Salimbeni**
53 **Venturino Venturi**

National Exhibition was held at the Palazzo Strozzi, Florence, November–December 1952

National Jury Professor Giulio Carlo Argan, *International Juror*; Professor Felice Casorati, *painter*; Professor Renato Guttuso, *painter*; Professor Bruno Molaioli, *Director, Naples Museum*; Dr Riccardo Musatti, *art critic*; Professor Rodolfo Pallucchini, *Secretary General of the Biennale, Venice*; Professor Carlo Ludovico Ragghianti, *University of Pisa*; Secretary: Professor Rosario Assunto

National Prizes (awarded to the runners-up and not to those selected for the International Exhibition) L1,050,000 donated by: Olivetti Prize, offered by Signor A. Olivetti (L250,000), Bank of Naples Prize, for a South Italian sculptor (L200,000), Bank of Naples Prize, for a South Italian sculptor (L100,000), Resistance Prize collected from private subscribers (L100,000), Fosse Ardeatine Prize collected from private subscribers and reserved for a sculptor working in Rome (L100,000), Signor A. Pellizzari Prize (L100,000), City of Florence Prize (L100,000), Prize given anonymously to be awarded to a competitor not of Italian nationality working in Italy (L100,000)

Benelux Countries

245 entry applications

WINNERS

54 Wessel Couzijn, Holland
55 Elga Eymer, Holland
56 Madeleine Forani-Bonnecompagnie, Belgium
57 Raymond Huyberechts, Belgium
58 Pearl Couzijn-Perlmuster, Holland
59 Rik Poot, Belgium
60 Nic Tummers, Holland
61 Frans Verhaak, Holland
62 Hans Verhulst, Holland

National Exhibition was held at the Harmonie Hall, Antwerp, December 1952

National Jury *Belgium*: Paul Fierens, *Director, Royal Museum of Fine Arts, Brussels*; Dr W. Vanbeselaere, *Director, Royal Museum of Fine Arts, Antwerp*. *Netherlands*: W. Sandberg, *International Juror*; A. M. Hammacher, *Kroller-Muller Museum, Otterlo*; K. E. Schuurman, *Curator, Municipal Museum, The Hague*. *Luxembourg*: Claus Cito, *sculptor*. *Also* Henry Moore, *sculptor*

National Prizes 20,000 Belgian francs donated by the City Council, Antwerp

Switzerland

141 entry applications

WINNERS

63 Max Bill
64 Arnold d'Altri
65 Jean-Georges Gisiger
66 Hugo Imfeld
67 André Ramseyer

The Swiss maquettes were sent to Berlin, where five were selected for inclusion in the International Exhibition by two Swiss jurors, Dr Carola Giedion-Welcker and Arnold Rüdlinger (representing Dr Georg Schmidt) together with the German national jury. These were included in the German-Swiss national exhibition at Haus am Waldsee, Berlin

Japan

131 entry applications

WINNERS

68 Hashimoto Choshu
69 Itabashi Itsuppo
70 Kasagi Sueo
71 Kazuo Kikuchi
72 Nagahara Hirosi
73 Ono Tadahiro
74 Torahiko Miyaji

National Exhibition was held at the Matsuzakaya Department Store, Ginza, Tokyo, January 1953. Sponsor: The Asahi Shinbun, Tokyo

National Jury Fumio Asakura, *sculptor*; Shin Hongo, *sculptor*; Atsuo Imaizumi, *art critic*; Kasagi Sueo, *sculptor*; Kensei Kato, *sculptor*; K. Kikuchi, *sculptor*; Shinji Koike, *architect and critic*; Tomo Saito, *sculptor*; S. Sawada, *sculptor*; K. Tachika, *critic*; S. Takiguchi, *critic*; S. Tominaga, *critic*; I. Yoshikawa, *critic*

Austria

114 entry applications

WINNERS

75 Emil Gehrer
76 Rudolf Hoflehner
77 Professor Joseph Humplik
78 Heinz Leinfellner
79 Elisabeth Turolt
80 Fritz Wotruba

National Exhibition was held at the Liechenstein Gallery, Vienna, November–December 1952

National Jury Professor Hofrat Hans Ankwicz-Kleehoven, *General State Librarian*; Professor Franz Balko, *Curator of the Austrian Gallery*; University Professor Dr Otto Benesch, *Director, Albertina Museum*; Dr Erich Stromer, *Curator of Plastic Collections, Art Museum, Vienna*; University Professor Karl Maria Swoboda

Australia and New Zealand

69 entry applications (56 from Australia, 13 from New Zealand)

WINNERS

81 Tom Bass
82 John Joseph Bruhn
83 Margel Hinder
84 Molly Macalister (New Zealand)

National Exhibition was held at the National Gallery of New South Wales, Sydney, December 1952

National Jury and Committee Mrs R. G. Casey, *International Juror*; Mrs H. V. Evatt, *Trustee, National Gallery of New South Wales*; Hal Massingham, *Director, National Gallery of New South Wales*; Lewis McCubbin, *Commonwealth Art Advisory Board, Canberra*; John D. Moore; Professor Denis Winston, *Professor of Town and Country Planning, University of Sydney*

Sweden

62 entry applications

WINNERS

85 Olle Adrin
86 Christian Berg
87 Berndt Helleberg
88 Olle Holmsten
89 Egon Möller-Nielsen

National Exhibition was held at the Royal Academy of Sweden, Stockholm, January 1953

National Jury Professor Stig Blomberg; Professor John Lundquist; Liss Eriksson

National Prizes 6000 Swedish kroner were awarded as four equal prizes

Norway

53 entry applications

WINNERS

90 Ørnulf Bast
91 Nils Flakstad
92 Joseph Grimeland

National Exhibition was held at the Kunstindustrie Museum, Oslo, January 1953

National Jury Finn Eriksen, *member of the official Norwegian jury for the adjudication of art*; Stinius Fredriksen, *Chairman, Council of Pictorial Artists*; Dagfin Werenskiold, *Chairman, Sculptors' Association*

National Prizes 3000 Norwegian kroner donated by the newspaper *Dagbladet* for three equal prizes

Argentine

42 entry applications

WINNERS

93 Lorenzo Domingues
94 Noemi Gerstein
95 Martin Blaszkowski

National Exhibition was held at the Galeria van Riel, Buenos Aires, December 1952

National Jury Jorge Romero Brest, *International Juror*; D. Julio Rinaldini, *President, Argentinian Association of Art Critics*; Aurelio Macchi, *representing the competitors*

Canada

41 entry applications

WINNERS

96 Julien Hebert
97 Anne Kahane
98 Robert Norgate

National Exhibition was held at the National Gallery of Canada, January 1953

National Jury E. B. Cox, *sculptor*; R. H. Hubbard, *Curator of Canadian Art, Ottawa*; A. Normandeau, *President, Sculptors' Society of Canada, Montreal*; John Steegman, *Director, Montreal Museum of Fine Arts*; Orson Wheeler, *Treasurer, Sculptors' Society of Canada*

National Prizes $200 donated by Major James Rattray

Chile

38 entry applications

WINNERS

99 Alejandro Rubio Dalmati
100 Jorge San Martin
101 Marta Colvin

National Jury President: Senor Romano De Dominicis, *Director, Institute for Extension of Plastic Arts, University of Chile*; Lily Garafulic, *sculptor*; Camilo Mori, *painter*; Carlos Pedraza, *painter*; Julio Vasquez, *sculptor*; Isaias Cabezon, *painter*; Rodulfo Oyarzun, *architect*; Luis Oyarzun, *professor-secretary*. Organized by the Institute of Extension of Plastic Arts of Santiago de Chile

Denmark

37 entry applications

WINNERS

102 Gerd Nielsen
103 Ulrika Marseen

National Exhibition was held at the Royal Academy, Copenhagen, Denmark, 1952

National Jury Astrid Noack; Søren George Jensen; Gottfred Eickhoff

India

36 entry applications

WINNER

104 Prodosh Kusum Das Gupta

National Jury Mulk Raj Anand, *International Juror*; J. J. Bhabha; R. Chatterjee; K. Khanna; Professor W. Langhammer; R. V. Leyden

Ireland

31 entry applications

WINNERS

105 Frederich Herkner
106 Trevor Cox

National Exhibition was held at the National College of Art, Dublin, December 1952

National Jury The President, Royal Hibernian Academy of Arts; The Secretary, Irish Exhibition of Living Arts; The Principal Architect, Office of Public Works; C. P. Curran; John Hunt

National Prizes Two equal prizes of £50 each

Mexico

21 entry applications

WINNER

107 Jose Gimenez Botey

National Jury Carlos Bracho, *sculptor*; Carlos Crozco Romero, *painter*; Jorge J. Crespo de la Serna, *President, Mexican Association of Art Critics*

Brazil

16 entry applications

WINNER

108 José Souza Reis

National Jury Victor Brecheret, *sculptor*; Professor Lourival Gomes Machado, *Sao Paulo University*; Oscar Niemeyer, *architect*; Wolfgang Pfeiffer, *Director, Museu de Arte Moderna, Sao Paulo*

Uruguay

13 entry applications

WINNER

109 Pablo Serrano

National Jury Andres Percivale; Jose Luis Zorrilla de San Martin; F. Moller de Berg; Carmelo de Arzadun; Jose Cuno

National preliminary contests were not held in the following countries. One entry was chosen by the International Jury to represent each of them

110 **Argentine:** Pablo Curatella Manes
111 **British Guiana:** Philip Alphonso Moore
112 **British West Africa (Gold Coast):** Osei Bonsu
113 **British West Indies:** Randolph Johnston
114 **Burma:** U San Wa
115 **Colombia, S.A.:** Luis Aleman
116 **Cuba:** R. Estopiñán Vera
117 **Egypt:** Sayed Moursi Saadek
118 **Ethiopia:** C. N. Georgakas
119 **Finland:** Wäinö Aaltonen
120 **Gibraltar:** P. M. Lopez
121 **Guatemala:** Roberto Gonzalez Goyri
122 **Greece:** George Zogolopoulos
123 **Iceland:** Geldur Helgadottir
124 **Indonesia:** Eddy Sunarso
125 **Iraq:** Jewad Selim
126 **Israel:** Azreal Segael
127 **Jordan:** Futna I. Muhib
128 **Malta:** Vincent Apap
129 **Nigeria:** Emmanuel J. A. Ulasi
130 **Peru:** Joaquin Roca Rey
131 **Philippines:** Napoleon V. Abueva
132 **Portugal:** Jorge Vieira
133 **Republic of Korea:** Chong Yung Kim
134 **South Africa:** Coert Steynberg
135 **Spain:** Jorge Oteiza
136 **Syria:** Alfred Baccache
137 **Thailand:** Khien Yimsiri
*138 **Turkey:** Mehmet Şadi Çalik
139 **Venezuela:** Eva Lote de Brinzey
140 **Yugoslavia:** Karol Putrih

*An additional entry has been sent from Turkey. 138a Zuhtu Muridoglu

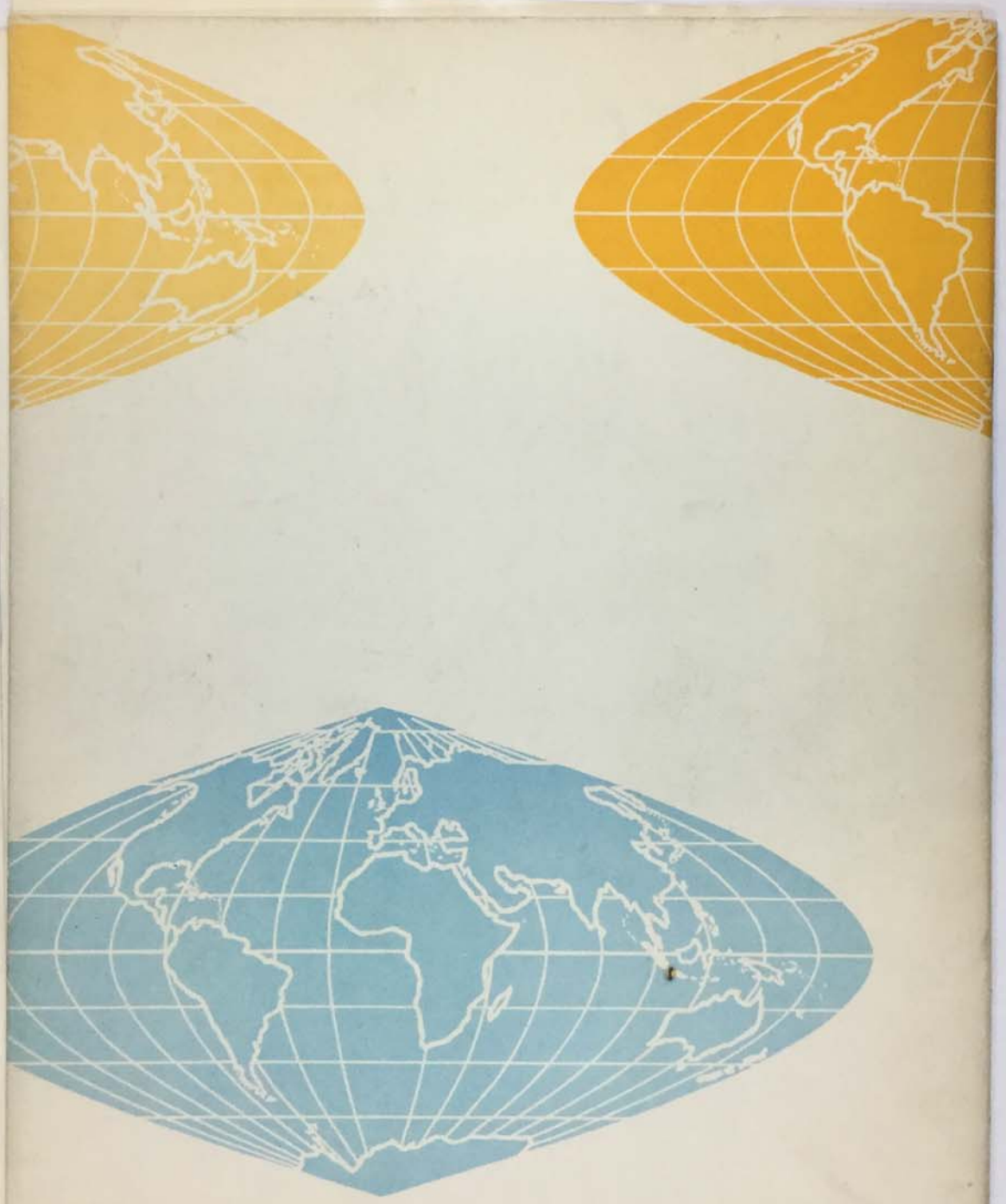
Exhibition arranged by Alec Heath

The photographs included in this catalogue are by F. Kennet. He has also taken the photographs to comprise a travelling exhibition of the winners and runners-up in this competition which will be available to be shown in countries around the world

Transport and handling for International Exhibition by the Pall Mall Deposit and Forwarding Co. Ltd

Flowers for the opening reception and private view were flown specially from Holland

Made and printed in Great Britain by Lund Humphries, 12 Bedford Square, London WC1



INTERNATIONAL SCULPTURE COMPETITION

THE UNKNOWN POLITICAL PRISONER

SPONSORED BY THE INSTITUTE OF CONTEMPORARY ARTS, LONDON

American Preliminary Exhibition, The Museum of Modern Art, New York

January 28 - February 8, 1953

The eleven sculpture models here on exhibition are the American prize winners selected by the American jury. They will be sent to London for final judging in March by an international jury appointed by the Institute of Contemporary Arts. Fifty-seven countries, including France, Italy, Germany, Great Britain, Japan and India have held national preliminary competitions and will send their quotas of winning models to London to be judged with ours.

The prospectus announcing the competition states: "The organisers wish to emphasise that the competition is international in scope, and that in their view the theme should be regarded as of universal significance. No artist of any nationality is excluded from the competition, and the theme is to be viewed as one of the widest human significance. In choosing as a theme THE UNKNOWN POLITICAL PRISONER they have felt a desire to have commemorated all those unknown men and women who in our time have given their lives or their liberty to the cause of human freedom. The sculpture winning the grand prize will be installed on some site of international importance, such as a prominent situation in any of the great capitals of the world. Such a site can only be determined after the award has been made, and in relation to the style adopted by the sculptor, but the monument should be conceived as standing free, and independent of any architectural setting."

". . . The subject has been selected without any intention of limiting in any way the type or style of work which may be submitted. All forms of expression in sculpture, whether for example realistic, symbolic, expressionistic or abstract, will be judged on their own merits."

A representative number of entries to be sent to London was established by the Competition directors for each country.

Each of the American winning entries has been awarded a $200 prize, contributed by Mr. Joseph Verner Reed, patron of the arts. The prizes to be awarded in London are:

80 entries accepted for London exhibition, £25

8 Honorable Mentions, £250

4 prizes of £1,000 (from these 4 prize winners will be chosen the Grand Prize winner)

Grand Prize, £3,500 (the winner of the Grand Prize will receive a total of £4,525)

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THE WINNING AMERICAN SCULPTORS

Eleven maquettes chosen to represent the United States in the International Competition and to receive prizes of $200 each:

1 Calvin Albert Brooklyn, New York
2 Alexander Calder Roxbury, Connecticut
3 Rhys Caparn New York, N.Y.
4 Wharton Esherick Paoli, Pennsylvania
5 Herbert Ferber New York, N.Y.
6 Naum Gabo Woodbury, Connecticut
7 J. Wallace Kelly Ardmore, Pennsylvania
8 Gabriel Kohn Bloomfield Hills, Michigan
9 Richard Lippold New York, N.Y.
10 Keith Monroe San Francisco, California
11 Theodore Roszak New York, N.Y.

Exhibition installation designed by Carlus Dyer

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THE AMERICAN JURY

Henri Marceau
Associate Director and Chief of
Division of Painting and Sculpture
Philadelphia Museum of Art

Perry T. Rathbone
Director
City Art Museum of St. Louis

Charles Seymour
Curator of Renaissance Art
Yale University Art Gallery

Hanns Swarzenski
Fellow in Research
Boston Museum of Fine Arts

Chairman: Andrew Carnduff Ritchie
Director, Department of Painting and Sculpture
Museum of Modern Art

THE INTERNATIONAL JURY

Asia	Mulk Raj Anand	Editor of *Marg*, Bombay
Britain	Herbert Read	President of the Institute of Contemporary Arts
Commonwealth	Mrs. R. G. Casey	wife of the Australian Minister for External Affairs
France	George Salles	Director of the National Museums of France
Germany	Will Grohmann	Professor and Art Critic for *Neue Zeitung*
Italy	Giulio Carlo Argan	Professor and Central Inspector of Fine Arts, Italy
North America	Alfred H. Barr, Jr.	Director of the Museum Collections, Museum of Modern Art, N.Y.
Scandinavia	Per Rom	Director of the Gallery Per, Oslo, and Editor of *Kunsten Idag*
South America	Jorge Romero Brest	Professor and Editor of *Ver y Estimar*

CENTRAL COMMITTEE FOR THE COMPETITION

Chairman	A. J. T. Kloman	Director of Planning, The Institute of Contemporary Arts
	Herbert Read	President, The Institute of Contemporary Arts
Hon. Chairman	E. C. Gregory	Hon. Treasurer, The Institute of Contemporary Arts
	Roland Penrose	Vice-Chairman, The Institute of Contemporary Arts
	Sir John Rothenstein	(Director, Tate Gallery, London) Advisory Council, The Institute of Contemporary Arts
	Henry Moore	(Sculptor) Advisory Council, The Institute of Contemporary Arts

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GB/652/14.

Code No. 1756.

Records Sent from the British Council, London.

To: Mr. Alfred H. Barr,
Museum of Modern Art,
11 West 53rd Street,
New York, 19.

March 25, 1955.

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"Unknown Political Prisoner" ..... Reg. Butler.

(B.C. 206-11)

The above records, film, script, were sent to you on March 31, 1955.

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and Berlin. In London met with Sir Herbert Read, Reg Butler, the sculptor, members of the British Council, the Arts Council and the Council on Industrial Design. Won the support of German Ambassador to Great Britain and other German officials. Went to Berlin where the Mayor, Dr. Suhr and the Akademie der Kunst has expressed favorable interest. After having examined the maquette, the Akademie decided to sponsor the project for West Berlin Senate meeting within the next two weeks. The Germans proposed the following:

I. C. A. Sir Herbert Read, President.
Other members of the Committee: Sir John Rothenstein, Tate
The sculptor, Henry Moore.

Anthony J. T. Kloman, American, was Organizer

First Prize: £ 4,500
Total prize money: $32,000

2,000 entries from 56 countries.

American section organized by Museum's International Program, directed by Porter McCray. Andrew Ritchie, Chairman of the American jury. 11 prizewinners sent to London.

International jury composed of art authorities from: India, the Netherlands, Great Britain, France, Germany, Australia, The Argentine, Italy and Scandanavia.

First prize to English sculptor, Reg Butler. Attacked with exceptional blindness and hostility by the British press, echoed by the American. German Model exhibited at Tate, destroyed the day after the opening of the exhibition by crank.

In spite A total of between $60,000 and $70,000 gone into competition.

In spite of poor reception, both Amsterdam and Berlin offered a site for monument. Mayor Reuter of Berlin enthusiastic -- died. Erection of monument cancelled. Kloman, feeling responsible and being pertinacious, has not given up hope of erecting the monument in Berlin. He has just returned from a trip to London and Berlin. In London met with Sir Herbert Read, Rothenstein Reg Butler, the sculptor, members of the British Council, the Arts Council and the Council on Industrial Design. Won the support of German Ambassador to Great Britain and other German officials. Went to Berlin where the Mayor, Dr. Suhr and the Akademie der Kunst has expressed favorable interest. After having examined the maquette, the Akademie decided to sponsor the project for West Berlin Senate meeting within the next two weeks. The Germans proposed the following:

1. A very important site on edge of the Tiergarte.

2. Pay for all labor

3. Supply materials

4. Sponsor appeal for funds from the general public

It is hoped that the monument, 180 feet high overall, may be unveiled during an international architectural congress to be held in summer of 1957.

The total cost is estimated at not more than $100,000 from which 60,000 to 70,000 in question will be needed. Kloman seemed confident that this can be raised, especially since an initial contribution of $10,000 has come from American sources.

P2

MINUTES OF THE MEETING OF THE BOARD OF TRUSTEES OF THE MUSEUM OF MODERN ART HELD ON THURSDAY, MARCH 12, 1953, AT 4:30 P.M. IN THE TRUSTEES ROOM

PRESENT: Mr. John Hay Whitney, Chairman
Mrs. Robert Woods Bliss, Mr. William A.M.Burden
Mr. Stephen C. Clark, Mrs. W. Murray Crane
Mr. Rene d'Harnoncourt, Mr. Wallace K. Harrison,
Mrs. G. Macculloch Miller, Mr. William S. Paley,
Mrs. E. Bliss Parkinson, Mr. Andrew Carnduff Ritchie,
Mr. David Rockefeller, Mr. Nelson A. Rockefeller,
Mr. James Thrall Soby, Mr. Monroe Wheeler.

Staff: Mr. Edgar Kaufman, Jr., Mr. Charles T. Keppel,
Mr. Francis S. McIlhenny, Jr., Mr. Porter McCray,
Captain Edward Steichen

ABSENT: Mr. Alfred H. Barr, Jr., Mr. Frederic Clay Bartlett,
Mrs. Edsel B. Ford, Mr. Philip L. Goodwin,
General A. Conger Goodyear, Mrs. Simon Guggenheim,
Mrs. Albert D. Lasker, Mrs. Henry R. Luce,
Mr. Ranald H. Macdonald, Dr. Henry Allen Moe,
Mrs. Charles S. Payson, Mr. Duncan Philips,
Mrs. John D. Rockefeller,III, Mr. Beardsley Ruml,
Prof. Paul J. Sachs, Mrs. John S. Sheppard,
Mr. Edward M.M.Warburg.

The Minutes of the meeting of February 11th were approved as circulated.

TRUSTEES AS AD HOC COMMITTEE

The Chairman recommended that in view of the momentous work to be done in connection with the Anniversary Year Program, that the entire Board of Trustees constitute an Ad Hoc Committee for the study and development of the proposals. He nominated Mr. Nelson A. Rockefeller as Chairman of this Ad Hoc Committee and advised that Mr. Rockefeller would elaborate further in this regard.

REPORT OF THE ASSISTANT-TREASURER

Copy of the Report of the Assistant-Treasurer for the 7 months ending January 31,1953, is attached.

REPORT OF THE CHAIRMAN OF THE MEMBERSHIP COMMITTEE

In the absence of Mr. Ranald H. Macdonald, Chairman, Mr. Rene d'Harnoncourt presented the Report of the Membership Committee.

CONTRIBUTING AND CORPORATE MEMBERSHIP

Financial

July 1, 1952 - March 12, 1953		July 1, 1951- March 12, 1952	
Contributing -	$33,747.48	Contributing -	$28,774.89
Corporate -	7,500.00	Corporate	6,950.00
TOTAL:	$41,247.48	TOTAL:	$35,724.89

This leaves $19,752.52 to be raised in order to meet the quota of $61,000. before the end of the fiscal year.

REPORT OF THE CHAIRMAN OF THE MEMBERSHIP COMMITTEE (CTD)

REGULAR MEMBERSHIP

Total membership count - March 1, 1953 -- 15,967

Total membership count - March 1, 1952 -- 14,631

Discount tickets at thirty-five cents are being offered to a selected list of schools and colleges in the East as a further inducement to membership and in order to make our facilities more available to students.

A guest book has been placed in the Penthouse with the idea of obtaining new names for membership solicitation.

REPORT OF THE CHAIRMAN OF THE COMMITTEE FOR ROBINSON COLLECTION BENEFIT

Mrs. E. Bliss Parkinson reported the sale of 734 tickets, contributions amounting to $345, expenses of $850, and a net profit of $5,040. from the Robinson Collection Benefit on March 3rd. She expressed her appreciation of the generous cooperation of the Trustees in giving seven dinner parties, of Mr. William Antrobus in providing service, white wine, soft drinks and ice, and the unlimited work of Mrs. Emily Woodruff and her assistants Miss Ruth Siegel and Miss Frances Keech. Mrs. Parkinson said that 27 women had assisted her in her own work.

The Board moved that the Committee members receive a formal expression of the appreciation of the Museum and the Board of Trustees for their fine work and successful results.

DIRECTOR'S REPORT

(a) International Sculpture Competition, London.

The Director reported the receipt of a cable advising that three Americans -- Gabo, Calder and Lippold -- were among the nineteen prizewinners in the International Sculpture Competition, London, for which the theme had been THE UNKNOWN POLITICAL PRISONER. The 1st prize went to Reginald Butler, England.

(b) Criticism of the Museum's work in the American Entries Section of the International Sculpture Competition.

The Director pointed out that in spite of criticisms of the Museum's work in respect of the International Sculpture Competition made especially by the local chapter of Artists Equity Association, that there had been groups favoring the Museum's efforts. In support of this he read a portion of a letter from the Secretary of the National Chapter of Artists Equity Association as follows:

> "Several members feel that this matter does not fall within the jurisdiction of the New York Chapter, and disagree with the spirit and tactics they employed."

(c) 1st Major Exhibition of International Exhibitions Program in Paris

The Director asked Mr. Andrew Carnduff Ritchie to outline the Museum's contribution to the Exhibition sponsored by the Museum of Modern Art in Paris in April.

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MINUTES OF THE MEETING OF THE BOARD OF TRUSTEES OF THE MUSEUM OF MODERN ART HELD ON THURSDAY, APRIL 9th, 1953, AT 4:30 P.M. IN THE TRUSTEES ROOM.

Present: Mr. John Hay Whitney, Chairman,
Mr. Alfred H. Barr, Jr., Mr. Rene d'Harnoncourt,
Mrs. Edsel B. Ford, Mr. James W. Husted,
Mr. Ranald H. Macdonald, Mr. Andrew Carnduff Ritchie,
Mrs. John D. Rockefeller 3rd, Mr. John L. Senior, Jr.

Staff: Mr. Charles T. Keppel, Mr. Francis S. McIlhenny, Jr.,
Mr. George S. Stillman

Absent: Mrs. Robert Woods Bliss, Mr. William A.M.Burden,
Mr. Frederic Clay Bartlett, Mr. Stephen C. Clark,
Mrs. W. Murray Crane, Mr. Philip L. Goodwin,
General A. Conger Goodyear, Mrs. Simon Guggenheim,
Mr. Wallace K. Harrison, Mrs. Albert D. Lasker,
Mrs. Henry R. Luce, Mrs. David M. Levy,
Mrs. G. Macculloch Miller, Dr. Henry Allen Moe,
Mr. William S. Paley, Mrs. E. Bliss Parkinson,
Mrs. Charles S. Payson, Mr. Duncan Phillips,
Mr. David Rockefeller, Mr. Nelson A. Rockefeller,
Mr. Beardsley Ruml, Prof. Paul J. Sachs,
Mrs. John S. Sheppard, Mr. James Thrall Soby,
Mr. Edward M.M.Warburg, Mr. Monroe Wheeler.

The Minutes of the Meeting of March 12th were approved as circulated.

The Chairman announced that following the meeting those present were cordially invited to visit the Sculpture Garden which on April 28th will be officially named The Abby Aldrich Rockefeller Sculpture Garden. The Chairman also expressed the wish that as many Trustees as possible will attend this ceremony.

OPENING OF THE SCULPTURE GARDEN AND SCULPTURE EXHIBITION

Mr. d'Harnoncourt explained that at the opening of the Sculpture Garden on April 28th, 5-10PM, there would be a short ceremony to which would be invited representatives of various cultural organizations, museums, art societies and universities. He pointed out that the show SCULPTURE OF THE TWENTIETH CENTURY would be opened to the members at the same time.

Mr. Whitney suggested that Mrs. John D. Rockefeller III cut the ceremonial ribbon.

The Board was unanimously in favor of this suggestion.

The Director pointed out that it was important on this occasion to invite a distinguished person to officiate at the ceremony and said that suggestions would be welcome. Mr. Henry Cabot Lodge, American Ambassador to the United Nations, was proposed by Mr. Ritchie. Mr. d'Harnoncourt suggested both Mrs. Oswald Lord and Mr. Trygve Lie, although he favored the former as an American.

The Board did not make a choice of the suggestions.

TRUSTEES' BUDGET HEARINGS

The Chairman requested that as many Trustees as possible attend the Trustees' Budget Hearings, under the supervision of Mr. Ranald H. Macdonald, on April 13th, 9:30AM to 5:30PM.

REPORT ON THE INTERNATIONAL SCULPTURE COMPETITION, LONDON

The International Sculpture Competition entitled "The Unknown Political Prisoner" was sponsored by the Institute of Contemporary Arts of London, and was extraordinary for the number of entries coming from fifty-six countries. Two hundred of the 2000 submitted works came from the U.S.A.

The American section was organized by the Museum's International Exhibition Program directed by Mr. Porter McCray; Mr. Ritchie arranged and was Chairman of the American Jury which selected the eleven prizewinners sent to London.

The organizing Director of the International Competition was Mr. Anthony J. T. Kloman, with Sir Herbert Read, President of the I.C.A., Sir John Rothenstein, Director of the Tate Gallery, the sculptor, Henry Moore, and others on the Central Committee. Mr. Kloman did an extraordinary job of organization and promotion.

Through the generosity of an anonymous donor, the monetary values of the prizes were the largest ever offered in a sculptural competition -- the 1st Prize being $13,000.00, while the total in prize money was $32,000. The entries submitted were small scale models 20 inches high.

The International Jury comprised the following:

Mulk Raj Anand, editor of Marg, the leading Indian Art Magazine, represented Asia

W. Sandberg, Director of the Municipal Museum, Amsterdam, represented the Benelux countries.

Sir Herbert Read, President of the I.C.A., the United Kingdom

Mrs. R. G. Casey, wife of the Australian Minister for External Affairs, and a leading patron of the arts in Australia, the British Commonwealth.

Georges Salles, Director of the National Museums of France.

Will Grohmann, the leading German critic and historian of modern art.

Giulio Carlo Argan, Professor and Central Inspector of Fine Arts, Italy.

Alfred H. Barr, Jr., Director of Collections, Museum of Modern Art, N.Y. represented North America.

Per Rom, Director of the Royal Gallery, Oslo, and Editor of Kunsten Idag, Scandinavia

Jorge Romero Brest, Professor & Editor of Ver y Estimar, South America, where he is generally considered the leading art critic.

The prestige of the competition was diminished by the absence of such sculptors as Epstein, Lipchitz, Brancusi, Giacometti, Moore, and Marini; but Calder, the most famous American, and the two renowned constructionists, Pevsner and Gabo, did compete.

The Jury met for three days, spending most of its time choosing the top prizewinners from among the twelve finalists. Mr. Barr showed photographs and briefly discussed the prizewinners, noting that to their own great surprise the Jury had honored the British sculptors above all, the Americans 2nd, the Italians

REPORT ON THE INTERNATIONAL SCULPTURE COMPETITION, LONDON,(CT D)

3rd, the French 4th.

The 1st Prize of £ 4,500 went unanimously to Reg Butler of England. Four 2d Prizes of £ 750 were won by Mirko Basaldella of Italy, the sculptor of the superb bronze gates to the Ardeatine Caves monument near Rome; Barbara Hepworth of England; and the brothers of Russian birth, Antoine Pevsner who lives in Paris, and Naum Gabo of Connecticut.

There were seven winners of £ 250 prizes: Lynn Chadwick of England, Henri-Georges Adam of France, Alexander Calder of U.S.A., Margel Hinder of Australia (but born and trained in the U.S.A.), Max Bill of Switzerland, Richard Lippold of U.S.A., Luciano Minguzzi of Italy. 80 minor prizewinners received £ 25 each.

1. Because of the subsequent controversy, Mr. Barr wanted to assure the Trustees that the first award to Butler was not the result of one of those unsatisfactory compromises one might expect when ten people of strong opinions come from all over the world to pick a single work from a large field of contestants. On the contrary, after hours of thoughtful analysis, the prize was given with the Jury's unanimous conviction that Butler's was artistically the best project; and a large majority felt that it was also the most appropriate.

2. Butler's design seemed to Mr. Barr a movingly poetic and human conception. The construction is ambiguous in that it suggests a cage, a gibbet or a guard's tower, but it is in no sense an abstraction. And, contrary to some reactions, the design is humanistic in the highest sense. The three great bronze women who stand in watchful meditation beneath the empty scaffold-cage give it dignity and meaning and recall the women beneath the cross or at the empty tomb of another "political prisoner" of 2000 years ago.

3. As a foreigner deeply interested in British art, Mr. Barr wanted also to express his surprise and disappointment at the British press; surprise that almost no attention was given to the fact that English sculptors triumphed in a great international competition; disappointment that the prize-winning project and the competition itself should have been so shabbily treated. The TIMES and the MANCHESTER GUARDIAN, both of which have disgruntled academic artists as art critics were excelled only by the Communist DAILY WORKER in their resentment. Only the DAILY MAIL was favorable.

Mr. Barr was just about to take the plane back to New York on the Sunday after the exhibition of the winning designs opened at the Tate Gallery when Mrs. Kloman phoned in great consternation that Butler's first prize model had been destroyed. He rushed to the Tate and found the gallery full of bobbies, reporters and a detective in whose charge was the young Hungarian painter who had done the mischief, with malice aforethought, because he resented the fact that what he supposed to be an abstract design had won the prize. Apparently he had been misled by the British Press which had attacked Butler's model as abstract. All the newspapers which had smothered the competition on their back pages now, without exception, spread the news of this vandalism on their front pages.

Now, almost a month after the show opened, the controversy continues and the attendance at the Tate is very high. The British at least are thinking -- and feeling -- about sculpture more perhaps than ever before in their history. But, ironically, they do not yet seem to realize that for the first time in history they have, by international standards, an important school of sculptors.

There being no further business on the agenda, the Meeting was adjourned.

Respectfully submitted.

George S. Stillman, Secretary

EXCERPTS FROM APPLICATION FORM: "The Unknown Political Prisoner'

Page 1: "...The sculpture winning the grand prize will be installed on some site of international importance, such as a prominent situation in any of the great capitals of the world. Such a site can only be determined after the award has been made, and in relation to the style adopted by the sculptor, but the monument should be conceived as standing free, and independent of any architectural setting."

Page 3: (11) Disposal of Prize Winning Sculpture

"It is understood that the grand prize winning sculpture will become the property of the Institute of Contemporary Arts, London, and will be installed on some site of world-wide importance, to be determined after the award has been made and in relation to the style adopted by the sculptor."

Mr Barr.

Here are copies of the jury comments & artists biographies for the American winners in the Sculpture Competition.

Pietro

19,1953

[illegible] and the placement of the monument could not fully be taken into account.

The judgment of the artistic integrity of the works under consideration was greatly facilitated by the fact that each contestant was requested to submit photographs of at least two other previously executed pieces of sculpture.

/s/ Hanns Swarzenski

Dr. Hanns Swarzenski

C O P Y

Jan. 19,1953

CITY ART MUSEUM OF ST. LOUIS
Office of the Director

It can be said with certainty that the New York jury approached its task with no preconceived notion of the type of expression it would find deserving of further consideration in the contest. However, it became evident as the fiedl was narrowed down that genuine excellence resided in those designs whose makers were working in an abstract vein. Here were found those qualities that seemed basic: freshness of vision, dignity, breadth of conception and monumentality. Here were found those things which seemed at once to possess qualities characteristic of our age alone yet giving promise of withstanding the changed concepts of the future.

/s/ Perry T. Rathbone

C O P Y

Jan. 19,1953

STATEMENT FOR THE INTERNATIONAL SCULPTURE COMPETITION ON THE THEME OF THE UNKNOWN POLITICAL PRISONER

As a juror of the International Sculpture Committee, I was confronted with two main difficulties: First, the artistic realization of so vague a theme gave way to every possible sculptural idea and phantasy, ranging from the most obvious and conventional naturalism to the most abstract symbolism and constructivism. Secondly, the vagueness as regards the ultimate site to be chosen for the monument.

Under these circumstances, I felt that my choice should primarily depend on artistic content and the sculptural quality of the works, without any personal predilection for a certain stylistic form of expression. Problems of materials and the more or less accidental effectiveness depending on the surrounding and the placement of the monument could not fully be taken into account.

The judgment of the artistic integrity of the works under consideration was greatly facilitated by the fact that each contestant was requested to sumbit photographs of at least two other previously executed pieces of sculpture.

/s/ Hanns Swarzenski

Dr. Hanns Swarzenski

C O P Y

Jan. 19,1953

HANNS SWARZENSKI, Ph.D.

Born Charlottenburg, Germany, August 30, 1903

Studied History of Art and Music

From 1927-1934- Attached to State Museums of Berlin and to Art Historical Institute in Florence, Italy

Since 1935 - In U.S. Research Fellow of the Institute for Advanced Studies, Princeton, N.J.

Acting Curator of Sculpture, National Gallery of Art, Washington, D.C.

Fellow for Research, Museum of Fine Arts, Boston, Mass.

Connected with the Warburg Institute, London University, London, England.

Art Critic for the Frankfurter and Vossische Zeitung

(signed) H.S.

STATEMENT FOR INTERNATIONAL SCULPTURE
COMPETITION - AMERICAN PRELIMINARY

The work of the Jury of Selection for the American entries in the international competition for a monument to the "Unknown Political Prisoner" was complicated by the fact that a specific site was not mentioned in the program issued to the competitors. Another problem of concern to the Jury was the fact that, while the actual models were limited in size, the sculptor was free to indicate his own scale and thus to suggest the dimensions of the monument in its executed state. The Jury endeavored to bear these problems in mind in evaluating the models submitted.

In making its selection of eleven models to represent the United States, the Jury gave weight to the following points:

(a) Monumentality of design

(b) Symbolism

(c) Competence as evidenced by the execution of the model, and past executed work submitted in the form of photographs.

(a) Monumentality of Design:

The Jury was impressed by the fact that many submissions were not conceived as monuments. Some of the more beautifully executed of these were found to be excellent objects in the small scale of the models, but the Jury doubted that they would gain monumentality through enlargement. Many of the designs were complicated in theme through the introduction of too many elements. The Jury gave preference to designs having one main theme. Since an interior site for the monument was not specifically excluded in the program, the question of material to be employed was not a determining factor. The suitability of the material to the design, however, was taken into consideration. Originality of conception was important, in the opinion of the Jury.

(b) Symbolism:

The Jury was impressed by the fact that political prisoners are of many kinds - those physically confined, and others who suffer through mental and spirit-

ual torture. The Jury was impressed by those designs in which the symbolism applied generally to all classes of the oppressed and to all classes of spectators, regardless of nationality or creed.

(c) Competence:

The Jury examined photographs of past executed work and gave such work weight in the final choice. The Jury looked for consistency of approach and execution as between the model submitted abd previous work.

/s// Henri Marceau

Henri Marceau
Philadelphia Museum of Art

Member
American Jury

December 22, 1952

C O P Y

STATEMENT FOR INTERNATIONAL SCULPTURE
COMPETITION ON THEME OF The Unknown
Political Prisoner

The competition was a challenge to the Jury in almost as direct terms as to the sculptors who entered it. For one thing, vagueness as regards the ultimate site for the monument made for an extremely wide scope of designs and materials, some more suitable than others for out-of-doors placement, or others more suitable for a country rather than an urban site. The theme suggested an extraordinarily wide variety of solutions, often difficult to compare. Judgment, on the whole, depended mainly on sculptural quality, with considerable leeway as regards materials and styles, but with regard to monumentality and handling of forms which, in the largest sense, could be seen as expressive of the general theme.

Charles Seymour, Jr.
Member
American Jury

Jan. 9, 1953

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STATEMENT ON INTERNATIONAL SCULPTURE COMPETITION

The theme of the Competition, The Unknown Political Prisoner, was undoubtedly chosen because of its broad implications. Consequently, each member of the Jury was constrained to give a very liberal interpretation to the theme as presented by the various contestants.

One of the main considerations, granting a maquette had sculptural merit, was whether it had been conceived in monumental terms, i.e. simply whether the model would gain or lose by enlargement.

That fact that no specific site for the proposed monument has been indicated to the competitors undoubtedly resulted in a somewhat indeterminate approach to this important factor by all the competitors. This the Jury was conscious of, and tried to make allowance for in selecting the winning entries. Thus, in at least one instance, it seemed to me, an outdoor site, because of the fragile nature of the materials called for in the maquette, was demanded. Some models seemed more appropriate for an urban setting; some for a country or park site. Each, however, was judged primarily as a piece of sculpture, and all other considerations, I believe, were given a secondary place in the judgment of the Jury as a whole.

Andrew C. Ritchie
Chairman
American Jury

January 12, 1953

DEPARTMENT OF CIRCULATING EXHIBITIONS
MUSEUM OF MODERN ART
11 West 53rd Street
New York 19, N.Y.

BIOGRAPHICAL NOTES ON ARTISTS REPRESENTED IN EXHIBITIONS CIRCULATED IN FOREIGN COUNTRIES

Date: 12/26/52

Name in Full: Herbert Ferber

Address: 454 Riverside Drive
New York City, N. Y.

Dealer: Betty Parsons Gallery
135 East 40th Street
New York City

Date and Place of Birth: April 30, 1906, New York City

Citizenship Status: United States of America

If Not American Born, How Long in U.S.?:

Fields of Interest (painter, sculptor, photographer, etc.): Sculpture

Education:

B. S. Columbia Univ.
Sculpture at Beaux Art Institute of Design, N. Y.

Other Study and Travel:

European travel

Teaching, Writing:

Tiger's Eye Dec. 1947, June 1948

Art Students League Quarterly Summer 1949

Honors:(fellowships, prizes):

Tiffany Foundation,1930
Artists for Victory Purchase Prize,1943

Work First Exhibited at:

Exhibitions (one-man shows; group shows):

one man shows (Midtown Gallery N. Y. 1937, 1943
(Betty Parsons Gallery N.Y. 1947, 1950

All the usual museum and institutional invited group shows

Collections:

Whitney Museum, N. Y.
Museum of Modern Art, N. Y.
Metropolitan Museum of Art, N. Y.
Grand Rapids Art Gallery, Michigan
Mr. Phillip Johnson
Mrs. Sylvia Pedlar
others

Reproductions in Publications:

Art News -- November 1952
many others

Present Business Address (if any):

Remarks (any other relevant information):

Signature: /S/ Herbert Ferber

DEPARTMENT OF CIRCULATING EXHIBITIONS
MUSEUM OF MODERN ART
11 West 53rd Street
New York 19, N.Y.

BIOGRAPHICAL NOTES ON ARTISTS REPRESENTED IN EXHIBITIONS CIRCULATED IN FOREIGN COUNTRIES

Date: January 15, 1953

Name in Full: J. WALLACE KELLY

Address: 27 S. Wyoming Ave.
Ardmore, Pennsylvania

Dealer: None

Date and Place of Birth: Secane, Pennsylvania, August 31, 1894

Citizenship Status:

If Not American Born, How Long in U.S.?:

Fields of Interest (painter, sculptor, photographer, etc.): Sculpture

Education:

Pannsylvania Academy of the Fine Arts (5 years)
Under Charles Grafley
La Grande - Chaumière under Bourdelle (1 year)

Other Study and Travel:

Cresson traveling scholarship. Two years in Europe, mostly France, Italy and Spain

Teaching, Writing:

Private classes for about fifteen years; and seven years with the Philadelphia Museum School of Art, where I am at present employed part time.

Honors: (fellowships, prizes):

The Cresson Traveling Scholarship
The Ellen Phillips Samuel Memorial Award

Work First Exhibited at: **When?**

Exhibitions (one-man shows; group shows):

Salon d'Automne, Paris, 1921
Group Show "31", Philadelphia, 1924
Seattle, Washington, 1924
Whitney Museum, New York City, 1936
Museum of Modern Art, New York, 1936
Art Alliance, Philadelphia
One-Man Show, Philadelphia, 1935
Academy of Fine Arts, Philadelphia
Philadelphia Museum of Art
Little Gallery of Contemporary Art, Phila.
Corcoran Gallery, Washington, D.C.
International Sculpture Show, Phila., 1936-42, 49.
Drummond Jubilee, Philadelphia, 1950

Collections:

The Philadelphia Museum of Art, Philadelphia
The Fairmount Park Art Association, Philadelphia
Private collections, New York, Philadelphia and Washington
The Samuel Fleisher Art Memorial, Philadelphia

Reproduction in Publications:

Several magazines but I do not know which ones.

Present Business Address (if any): 27 S. Wyoming Avenue
Ardmore, Pennsylvania

Remarks (any other relevant information):

Public Commissions- Plowman - large stone figure
General Montgomery - bronze, 9'6"
Labor "Unskilled" - large stone figure - A.D.H.
Large abstract composition - Moses, bronze
All the stone figures and designs on the N.W. Ayers Building, Philadelphia
Large terra-cotta reliefs on the Central Heating Bldg.
Government buildings, Washington, D.C.

Signature: J. Wallace Kelly

DEPARTMENT OF CIRCULATING EXHIBITIONS
MUSEUM OF MODERN ART
11 West 53rd Street
New York 19, N.Y.

BIOGRAPHICAL NOTES ON ARTISTS REPRESENTED IN EXHIBITIONS CIRCULATED IN FOREIGN COUNTRIES

Date: January 5, 1953

Name in Full: RICHARD LIPPOLD

Address:
100 West 87 Street
New York City 24, U.S.A.

Dealer: WILLARD GALLERY
23 West 56 Street
New York City, U.S.A.

Date and Place of Birth: MILWAUKEE, WISCONSIN, U.S.A.
May 3, 1915

Citizenship Status: U.S.A.

If Not American Born, How Long in U.S.?

Fields of Interest (painter, sculptor, photographer, etc.):
SCULPTOR, TEACHER

Education:
Public Schools, Milwaukee, Wisconsin, U.S.A.
School of the Art Institute of Chicago (B.F.A., 1937)
University of Chicago
University of Michigan

Other Study and Travel:
Extensive travel in U.S.A. and southeastern Canada
Extended trips through Mexico, 1935, 1937, 1941

Teaching, Writing: Layton School of Art, Milwaukee (1940-41); Univ. of Michigan (1941-44); Goddard College, Vermont (1945-47); Trenton Jr. College, New Jersey (Head, Art Dept. 1945-52); Hunter College, N.Y.City (1952-). Lectures: Columbia Univ.; Bard College, N.Y.; American Univ. Wsh., D.C.; Museum of Modern Art, N.Y., etc. Writing: Arts and Architecture; The Tiger's Eye; Magazine of Art; The Dance Observer, etc

Honors: (fellowships, prizes):

Work First Exhibited at: When? 1946

Detroit Institute of Arts ("Origins of Modern Sculpture")

Exhibitions (one-man shows; group shows):

One-Man shows: Willard Gallery, New York, 1947, 48, 50, 52
Annual Exhibitions of Sculpture, Water Color, and Drawings, Whitney Museum of American Art, New York, 1947, 51, 52
"Mobiles and Articulated Sculpture", California Palace, Legion of Honor, San Francisco, 1948
"Third Sculpture International", Philadelphia Museum of Art, 1949
American Abstract Artists' Annuals, 1949, 50, 51, 52.
Busch-Reisinger Museum, Harvard University (with Arp, Albers, Miro, Bayer) 1951
"Abstract Art in America", Museum of Modern Art, New York, 1951
"60th Annual American Exhibition", Art Institute of Chicago, 1951
"Tradition and Experiment in Modern Sculpture" (National circu. ex. American Federation of Arts), 1951-52
I Bienal do Museu de Arte Moderna, Sao Paulo, Brazil, 1951
"15 Americans", Museum of Modern Art, New York, 1952
"Sculpture of XX Century" (National circulating exhibit), 1952-3
Arts Club, Chicago, 1953

Collections:

Museum of Modern Art, New York City
Wadsworth Atheneum, Hartford Connecticut
Addison Gallery of American Art, Andover, Mass.
Munson-Williams-Proctor Inst., Utica, New York
Mrs. Consuela Sides, New York
Mr. Stephen Clark, New York
Mr. William A.M. Burden, Washington, D.C.
Harvard University, Cambridge, Mass.

Reproductions in Publications:

The Tiger's Eye (June, 1948)
Arts and Architecture (August, 1947, May, 1950)
Magazine of Art (December, 1951)
Modern Artists in America (Wittenborn Schultz, Inc. 1951)
Life, Time, Quick, Look (1950, 51)
New York Times, This Week, Vogue, Harper's Bazaar, etc.

Present Business Address (if any): 326 Monroe St., New York 2, N.Y.

Remarks (any other relevant information):

Most important experience in collaboration with Walter Gropius and the Architects Collaborative, in design and construction of 26 foot stainless-steel outdoor construction at Harvard University, in center of Graduate Commons Group, 1950.

Signature: Richard Lippold

DEPARTMENT OF CIRCULATING EXHIBITIONS
MUSEUM OF MODERN ART
11 West 53rd Street
New York 19, N.Y.

BIOGRAPHICAL NOTES ON ARTISTS REPRESENTED IN EXHIBITIONS CIRCULATED IN FOREIGN COUNTRIES

Date: Dec. 29, 1952

Name in Full: Naum Gabo

Address:
Woodbury, Conn.

Dealer:

Date and Place of Birth: Briansk, Russia 1890

Citizenship Status: United States

If Not American Born, How Long in U.S.?: 6 years

Fields of Interest (painter, sculptor, photographer, etc.):

Education: Gymnasium in Kursk, Russia, university in Munich

Other Study and Travel:
polytechnicum in Munich
travel in most European countries

Teaching, Writing: Gave courses in Moscow, Fuctemas on "Constructive Sculpture" gave courses and lectured at Oxford and Cambridge in England, Dessau, Hanover and Berlin and Dresden in Germany, taught summer course at Harvard University, course at University of North Carolina on "Constructive Design". Lectured at M.I.T. Editor of "Circle" pub. 1937, London, articles in Listener, Horizon, etc. lectured at Yale, published "Three Lectures on Modern Art" etc. insert above, published Realistic Manifesto, 1920 and wrote in Moscow journals 1916-17-18 Bauhaus Journal in Germany.

Honors:(fellowships, prizes):

none

Work First Exhibited at: When?

Exhibitions (one-man shows; group shows):

Norway 1916

Hanover 1929
London Gallery 1938
Mus. of Mod. Art with Pevsner 1948
Chicago Arts Club 1951
M.I.T. 1951

group shows
Moscow 1920
Germany 1922 (All Russian Exhibition)
November Gruppe 1924
Paris Galerie Persis 1925
Chicago 1933
London Gallery 1937
Le Fevre Gallery 1936

Collections:
Mus. of Mod. Art
Mus. of Non-Objective Art
Hartford Atheneum, Hartford, Conn.
Mus. of Art Providence, R.I.
Baltimore Mus. of Art, Balto., Md.
Phillips Collection
Yale Univ. Art Gallery, collection of the Societe Anonyme
Solomon Guggenheim
Samuel Marx
Benny Goodman
George Hamilton
Grey Wornum
Kahn Collection

Reproductions in Publications:

Circle
book on Sculpture by Charles Seymour Jr.
Listener, Horizon, Art News, "Art Now" by Herbert Read etc.

Present Business Address (if any):
Woodbury, Conn.

Remarks (any other relevant information):
designed together with brother, Antoine Pevsner, the setting for the ballet "La Chatte", produced Diaghileff

Signature: _____

DEPARTMENT OF CIRCULATING EXHIBITIONS
MUSEUM OF MODERN ART
11 West 53rd Street
New York 19, N.Y.

BIOGRAPHICAL NOTES ON ARTISTS REPRESENTED IN EXHIBITIONS CIRCULATED IN FOREIGN COUNTRIES

Date: 1/4/53

Name in Full: Gabriel Kohn

Address: 5420 Lemon Grove Ave. Los Angeles, Calif.

Dealer: Seymour Hacker 24 West 58th St. N. Y.

Date and Place of Birth: June 12th 1910 - Philadelphia, Pa.

Citizenship Status: /

If Not American Born, How Long in U.S.?:

Fields of Interest (painter, sculptor, photographer, etc.): - sculptor, painter, theatre and ballet design.

Education: - Cooper Union Inst., N.Y. Beaux Art Inst., N.Y.
Atelier Zadkine, Paris.
Studied under Hermon Atkins MacNeil - 1929

Other Study and Travel: France - Italy - between 1957 - 1951
England - Belgium - Netherlands - Luxembourg - 1945-46

Teaching, Writing: Teach small group in summer studio at Alba Ardeche, France

Honors:(fellowships, prizes): St. Gauden's Medal of Merit, 1925
1st prize - competition for bust of Spinoza, Roerich Museum, 1932
Silver medal. Paris prize competition - Beaux Art Inst. 1931
The George G. Booth Award - Cranbrook Academy of Art, 1952-53

Work First Exhibited at: Pomona, Calif. When? 1941

Exhibitions (one-man shows; group shows):

G	- Group Show - Pershing Hall - Paris -	1948
1	- One man show. Atelier Mannucci - Rome	1948
G	- International Group. Galleria d'Arte Moderna, Rome	1949
G	- Group Show " " " "	1949
1	- One man show. Galleria Dello Zodiaco - Rome	1950
G	- 2nd Salon de la Jeune Sculpture - Paris	1950
G	- Group Show - Gallery Hacker, N. Y.	1950
G	- Artists of Los Angeles - L. A. Museum	1950
G	- Amerikanische Künstler in Frankreich	1951
G	- American Sculpture 1951 - Metropolitan Museum - NY	1952
G	- 62nd Annual - Nebraska Art Association	1952
G	- International Group. St. Morits, Switzerland	1952

Collections:

Mrs. Linwood M. Erskine, Jr. - Worcester, Mass.
Miss Helen MacIntosh - Los Angeles, Calif.
Mr. Thomas N. Temple - New York
Miss Jeanne Cagney - Hollywood, Calif.
Miss Beatrice Hendlar - New York
M. Georges Braun - Paris

Reproductions in Publications: - "Doctrina Monthly" - Sept., 1949. Rome

"Il Giornale Della Sera"	March 24, 1949 - Rome
" " " "	July 17, 1949 - Rome
" " " "	Feb. 24, 1950 - Rome
"Arts"	July 14, 1950 -Paris
"Elseviers Weekblad"	March 22, 1952 - Holland

Present Business Address (if any):
"Cranbrook Academy of Art" - Bloomfield Hills - Michigan

Remarks (any other relevant information):

Signature: /S/ Gabriel Kohn

DEPARTMENT OF CIRCULATING EXHIBITIONS
MUSEUM OF MODERN ART
11 West 53rd Street
New York 19, N.Y.

BIOGRAPHICAL NOTES ON ARTISTS REPRESENTED IN EXHIBITIONS CIRCULATED IN FOREIGN COUNTRIES

Date: December 28, 1952

Name in Full: Keith Monroe

Address: 1815 Union Street
San Francisco 23
California, U.S.A.

Dealer:

Date and Place of Birth: May 14, 1917 Los Angeles, California

Citizenship Status: United States of America

If Not American Born, How Long in U.S.?:

Fields of Interest (painter, sculptor, photographer, etc.): Sculpture;
Design (Furniture, Architecture, Automobile, Jewelry); Visual mediums

Education: Graduate in Art, University of California at Berkeley, 1939

Other Study and Travel: Structural engineering
Metal, Stone, Wood, Clay, etc.
Travel in United States only

Teaching, Writing:

Honors:(fellowships, prizes): First prize (1951 San Francisco Art Festival
Sculpture: (1952 * " " " "

Prizes and Honorable Mention: Art Annuals,
San Francisco Museum of Art

* Purchase by City of San Francisco

Work First Exhibited at: **When?**

Exhibitions (one-man shows; group shows):

One-man show: Paintings & Sculpture — 1946
Raymond & Raymond Gallery, San Francisco

Exhibited Jewelry: Julien Levy Gallery
New York City — 1947

One-man show: Sculpture, Jewelry,
Furniture; San Francisco Museum of Art — 1950

Group Shows: San Francisco Museum of Art
Annuals — 1946 - 1952

Collections:

San Francisco Museum of Art, Sculpture on loan from City of San Francisco

Private collections: Sculpture - John Entenza, Los Angeles
Marguerite Staude, Hollywood

Furniture - Mildred Brock, San Francisco
Dr. Karl Deissler, San Francisco

Reproductions in Publications:

Sculpture - ARTS & ARCHITECTURE September 1952
Jewelry - ARTS & ARCHITECTURE September 1947
One-man Show - INTERIORS June 1950
Sculpture, Jewelry, Furniture - ARTS & ARCHITECTURE July 1950

Present Business Address (if any):

1815 Union Street
San Francisco 23, California
U. S. A.

Remarks (any other relevant information):

Signature: /S/ Keither Monroe

DEPARTMENT OF CIRCULATING EXHIBITIONS
MUSEUM OF MODERN ART
11 West 53rd Street
New York 19, N.Y.

BIOGRAPHICAL NOTES ON ARTISTS REPRESENTED IN EXHIBITIONS CIRCULATED IN FOREIGN COUNTRIES

Date: December 28, 1952

Name in Full: (Miss) Rhys Caparn

Address: 333 West 57, N.Y.19, N.Y. Dealer: John Heller Gallery
108 East 57, N.Y.C.

Date and Place of Birth: July 28,1909; Onteora Park, Tannersville, N.Y.

Citizenship Status: United States

If Not American Born, How Long in U.S.?:

Fields of Interest (painter, sculptor, photographer, etc.): Sculptor

Education: Brearley School, N.Y.C.; Bryn Mawr College (1927-29)

Ecole Artistique des Animaux,Paris,with Edouard Navellier,animalier,(1929-30)

Archipenko Art School,N.Y.,(1931-33)

Other Study and Travel: Four trips to Europe

Teaching, Writing: Teacher of sculpture at the Dalton School,N.Y.C.,since 1946

Private teaching

Honors:(fellowships, prizes):

1. Matriculation Prize,Middle Atlantic States,Bryn Mawr College, 1927
2. Anonymous Prize for Sculpture 1944,National Association of Women Artists
3. Ann Cole Phillips Prize for Composition with Figures 1948, N.A.W.A.
4. Second Prize,"American Sculpture 1951",Metropolitan Museum of Art
5. Sculpture Prize,"Invited Exhibition of Regional Artists",Easthampton N.Y,1952

Work First Exhibited at: Delphic Studios, New York City When? 1933

Exhibitions (one-man shows; group shows): One-man shows:

Delphic Studios, N.Y.C., 1933 and 1935
Architectural League of New York, 1941 (drawings)
Wildenstein Galleries, New York, 1944 and 1947
John Heller Gallery, New York, 1952

Group shows: Metropolitan, Philadelphia, Whitney, and other museums in U.S.
Petit Palais, Paris, France
Sculptors' Guild; Federation of Modern Painters and Sculptors; N.A.W.A.

Collections: Private collections, including that of Mr. R. Sturgis Ingersoll
Brooklyn Botanic Garden

Reproductions in Publications: "New York Times," "Herald Tribune," "New York Sun," "New York World Telegram," "New York Post," "San Francisco Chronicle," "La Tribune des Nations."

"Art Digst," "Art News," "Survey Graphic," "Life," "Saturday Review," "Pictures on Exhibit," "Park East;" "The New Art Education," by Ralph Pearson; "American Sculpture," by Ludwig Brumme

Present Business Address (if any):

Remarks (any other relevant information):

Signature: /S/ Rhys Caparn

DEPARTMENT OF CIRCULATING EXHIBITIONS
MUSEUM OF MODERN ART
11 West 53rd Street
New York 19, N.Y.

BIOGRAPHICAL NOTES ON ARTISTS REPRESENTED IN EXHIBITIONS CIRCULATED IN FOREIGN COUNTRIES

Date: December 26, 1952

Name in Full: Calvin Albert

Address: 242 Rutledge Street
Brooklyn 11, N. Y.

Dealer: Grace Borgenicht Gallery
65 East 57th Street, NYC

Date and Place of Birth: Grand Rapids, Michigan; November 19, 1918

Citizenship Status: American

If Not American Born, How Long in U.S.?:

Fields of Interest (painter, sculptor, photographer, etc.):
sculptor, teacher, painter

Education: (1) Studied with Otto Karl Bach at the School of the Grand Rapids Art Gallery; (2) briefly at the Art Institute of Chicago; (3) with Moholy-Nagy and Gyorgy Kepes at the Institute of Design; (4) and with Alexander Archipenko.

Other Study and Travel:

Teaching, Writing: Taught at New York University, Brooklyn College, Institute of Design, Chicago; School of the Grand Rapids Art Gallery; now Assistant Professor at Pratt Institute. Wrote a book on Life Drawing (unpublished)

Honors:(fellowships, prizes): Purchase Prize Detroit Institute of Arts

Work First Exhibited at: Grand Rapids Art Gallery When? 1934

Exhibitions (one-man shows; group shows):

One man shows
Theobald Gallery, Chicago 1941
Grand Rapids Art Gallery 1943
Puma Gallery, NYC 1944
Art Institute of Chicago 1945
Legion of Honor, San Francisco 1946
Grand Rapids Art Gallery 1948
Laurel Gallery, NYC 1950
Borgenicht Gallery 1952 NYC

group shows: International Drawing Art Inst. of Chicago 1952; American Drawing Metropolitan Mus. 1952; Mus. Mod. Art War Poster Show; International Water Color, Art Inst. of Chicago; Richmond, Va. Biennial; Pennsylvania Acad. Annual; Albany Inst. of Art Drawing Annual; Chicago Artists' Annual, Art Inst; "Understanding Modern Sculpture "Univ. of Minnesota; Michigan Artists Annual, Detroit Inst. of Arts (Purchase prize)

Collections:

Detroit Inst. of Arts and private collections

University of Nebraska

Reproductions in Publications: reproduced in "Vision in Motion" by Moholy-Nagy; full page in Art News November, 1952. Article "Revolution for Sculptors" Art News April 1950. Article in Look Magazine August 12, 1952

Present Business Address (if any)

Remarks (any other relevant information):

Signature: S/Calvin Albert

DEPARTMENT OF CIRCULATING EXHIBITIONS
MUSEUM OF MODERN ART
11 West 53rd Street
New York 19, N.Y.

BIOGRAPHICAL NOTES ON ARTISTS REPRESENTED IN EXHIBITIONS CIRCULATED IN FOREIGN COUNTRIES

Date: December 27, 1952

Name in Full: Wharton Harris Esherick

Address: Paoli, Pa. Dealer: Bertha Schaefer, New York

Date and Place of Birth: July 15, 1887 in Philadelphia

Citizenship Status: American-born citizen

If Not American Born, How Long in U.S.?:

Fields of Interest (painter, sculptor, photographer, etc.): Painter, woodcuts, sculptor, furniture design & execution

Education: Studied painting at Phila. School of Industrial Art and Penna. Academy of Fine Arts.

Other Study and Travel: No other formal study. Never had sculpture instruction.

Brief visits to Ireland, Scandinavia, France, Holland, Germany; Mexico.

Teaching, Writing: Headed Art Dept. and taught drawing at Organic School, Fairhope, Ala. in 1920

Honors:(fellowships, prizes):

Sculpture Prize at Regional Show, P A F A 1951

(Sculpture)

Work First Exhibited at: Weyhe Gallery, N. Y. When? 1924

Exhibitions (one-man shows; group shows):

1-man shows: Print Club, Phila. (sculp. & prints) 1925
Weyhe Gallery, N. Y. 1927
Mellon " Phila. 1933
Warwick " " 1939

3-man shows: Art Alliance " (Varnum Poor, pottery, (Ruth Reeves, textiles) 1932
Argent Gallery, N.Y. (Zadkine, Faggi) 1944

Others: Whitney: 1924, 26, 28, 33, 34, 36, etc. 51, 52
Phila. Museum of Art, 1933, 34, 37, 40, 49, 52
(See below, under "Remarks")

Collections:

Whitney, N. Y.

Penna. Acad. of F. A.

Fairmount Park Art Collec. (Phila. Museum)

Univ. of Penna. Library - Dreiser Collection

Hedgerow Theatre, Moylan, Pa.

Reproductions in Publications:

"Country Life," June, 1938
"Magazine of Art," June, 1940
"Magazine of Art," January, 1950
"House Beautiful," March, 1951

Present Business Address (if any): Paoli, Pa. (same as residence)

Remarks (any other relevant information):

Many exhibitions of paintings, drawings, woodcut prints all over U.S., chiefly Phila., N.Y., Chicago, Los Angeles, New Orleans, Wichita.

Other sculpture exhibitions: Amer. Fed. of Arts and Crafts traveling, 1938
Phila. Art Alliance, 1928, 1934, 35, 37, 52.
P. A. F. A. , 1951, 52--Annual and Regional
Pittsburgh Arts and Crafts Ass., 1952 (1-man sculpt. with painter)

World's Fair, N.Y. 1940: A room with George Howe, Architect, in "America At Home" Building.

Signature: /S/ Wharton Esherick

DEPARTMENT OF CIRCULATING EXHIBITIONS
MUSEUM OF MODERN ART
11 West 53rd Street
New York 19, N.Y.

BIOGRAPHICAL NOTES ON ARTISTS REPRESENTED IN EXHIBITIONS CIRCULATED IN FOREIGN COUNTRIES

Date: December 26, 1952

Name in Full: Theodore Roszak

Address: One St. Luke's Place
New York 14, New York

Dealer: Pierre Matisse Gallery
41 East 57 Street, NYC

Date and Place of Birth: May 1, 1907 Posen, Poland

Citizenship Status: U. S. Citizen

If Not American Born, How Long in U.S.?: 44 years in USA

Fields of Interest(painter, sculptor, photographer, etc.): Painter, Sculptor

Education: Art Institute of Chicago Sept. 1923 to 1925 and Sept. 1927-29
(Graduate and Post Graduate)
Columbia University Feb. 1925-26 -summer session - 1926
National Academy of Design Sept. 1925-26

Other Study and Travel:

Travel through Eastern U.S. and Central European States.

Writing: Mag. of Art "Some Problems of Modern Sculpture"
Book Review "Contemporary Am. Sculpture"

Teaching, Writing:

Instructor of Composition, Drawing and Lithography at the Art Institute of Chicago 1927-29. Faculty Member, Laboratory Sch. of Industrial Design. 1938-39. Faculty Member, Art Department Sarah Lawrence College. 1941 - to present.

Honors:(fellowships, prizes):

American Traveling Fellowship 1927
Anna Louise Raymond European Traveling Fellowship 1929-31
Tiffany Foundation Fellowship 1932
Faculty Fellowship-Sarah Lawrence College 1951
Trebilcock Award, Art Institute of Chicago 1928
Lithography Award, Art Institute of Chicago 1928
Silver Medal, Posan, Poland 1929
Eisendrath Award Art Institute of Chicago 1935
F. G. Logan Medal, Art Institute of Chicago 1948
F. G. Logan Medal, Art Institute of Chicago 1951
Purchase Award, Sao Paulo Brazil 1951

Work First Exhibited at: Allerton Galleries, Chgo. Ill. **When?** 1928

Exhibitions (one-man shows; group shows):

One Man Shows

Allerton Galleries, Chicago, Ill.	1928
Roerich Museum of Art, NYC	1935
Albany Institute of Art and Science	1936
Julien Levy Gallery, NYC	1941
Artists' Gallery NYC	1941
Pierre Matisse Gallery, NYC	1951
Pierre Matisse Gallery, NYC	1953 (Forthcoming Show Feb.)

Group Shows

Whitney Museum of Am. Art	1932-52	Sculpture of 20th Cent. Phil., Pa.
Museum of Modern Art(14 Americans)	1946	International Sc. Antwerp 1950
& most major US museums.		3rd " " Phil. 1949

Collections:

Museum of Modern Art	New York City
Whitney Museum of Am. Art	New York City
Norton Gallery of Art	Florida
University of Arizona	Arizona
Smith College Museum	Northhampton, Mass.
Museum of Modern Art	Sao Paulo, Brasil
J. Schramm, Iowa City	
Stephen C. Clark, NYC	

Reproductions in Publications:

Museum of Modern Art-14 Americans, Pub. Simon and Schuster, 1947
Moholy-Nagy- Vision in Motion Pub. P. Theobald 1947, Chicago, Ill.
Chas. Seymour Jr.-Tradition and Experiment in Modern Sculpture-1948
C.W. Larkin- Life and Art in America, Rhinehardt Co. 1949

Present Business Address (if any):
Sarah Lawrence College, Bronxville 8, New York

Remarks (any other relevant information):

Reproductions in Publications
C.Schnier-Sculpture in Modern Am. U. of C. Press 1949
E.L. Brumme-Contemporary Am. Sculpture, Crown Pub. 1948
K.Kuh- Art Has Many Faces, Chicago
J.Bauer - Am. Art.
Magazine of Art "Some Problems of Modern Sculpture"(Illus.Interview)
Art Digest "A Theodore Roszak Profile" (Illus. Interview)
Art News

Signature: /S/ Theodore Roszak

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DEPARTMENT OF CIRCULATING EXHIBITIONS
MUSEUM OF MODERN ART
11 West 53rd St.
New York 19,N.Y.

BIOGRAPHICAL NOTES ON ARTISTS REPRESENTED IN EXHIBITIONS CIRCULATED IN FOREIGN COUNTRIES

Date: 27 Dec. 52

Name in Full: Alexander Calder

Address: Roxbury, Connecticut, U.S.A.

Dealer: Curt Valentin Gallery
32 E. 57th St.
N.Y.C. Pl. 5 - 9320

Date and Place of Birth: Philadelphia, Pa., U.S.A., July 22, 1898

Citizenship status: U.S.A.

Fields of Interest: Painter, Sculptor

Education: Stevens Institute of Technology, Hoboken, N.J., - M.S.,1919
Art Students' League, N.Y.C., 1923-1926
Paris, 1926

Other Study and Travel: Travel in Europe;1926-27,1929,1930,1931-1933,1937,1950 (Paris); 1933,Spain; 1948, Brazil

*
Honors: 1.First Prize, Plexiglass Sculpture Competition, Museum ofModern Art, 1939
2.Chosen one of ten best illustrators of children's books of past 50 yrs. by The New York Times, November, 1950.
3.First Prize, Venice Biennale, 1952, for sculpture by foreign artist.

Many commissions .

*
Exhibitions: Too numerous to list. Traveled widely in Europe, particularly in France, and exhibited very frequently in Paris (toys, wood sculpture, wire sculpture, jewelry) before and after World War II.

Many sculptures made for foreign countries on commission, notably the Mercury Fountain for the Spanish Pavilion at the Paris Exposition of 1937; also executed commissions for American organizations.

Exhibited very widely in many cities in U.S.

Stage settings for Martha Graham, Eric Satie, etc.

*
Collections: Work in public collections in Chicago, New York, Dallas, Honolulu, Richmond, St. Louis, Wahington D.C. and other cities in U.S.; also Amsterdam, Basle, Caracas, Lodz, Mannheim, Moscow, Paris, Rio de Janeiro, São Paulo, Stockholm, Venice,-abroad.

Numerous works in private collection.

* For more detailed information, see CALDER, by James Johnson Sweeney, pub. by Museum of Modern Art, 11 W. 53rd St., N.Y.C., c1951

Reproductions in Publications: Illustrations for books.*

Many books and pamphlets on Calder.

Articles on Calder in periodicals.

Remarks: Paris agent: Galerie Maeght
13, rue de Téhéran
Paris (8e), France

* For more detailed information, see CALDER, by James Johnson Sweeney, pub. by Museum of Modern Art, 11 W. 53rd St., N.Y.C., c1951

MONUMENT TO THE UNKNOWN POLITICAL PRISONER

(Wall label used for exhibition at the Museum of Modern Art, New York)

On March 12th, 1953, Reg Butler's model won a first prize of about $12,600 in the great international competition for a monument to The Unknown Political Prisoner organized by the Institute of Contemporary Arts in London. Some 2000 sculptors from 56 different countries competed.

On March 13th the model was put on exhibition at the Tate Gallery.

On March 15th it was destroyed by a young Hungarian artist, a refugee from totalitarian persecution. He called the model "rubbish" and anti-humanistic. Artistically conservative, he had doubtless been aroused by the newspaper headlines which attacked the pri,e-winning model as "futuristic" and "abstract". (The most virulent criticisms appeared in the conservative and communist press. The extreme right and extreme left generally do like the same kind of art).

On March 20th the artist's exact replica, shown here, was installed at the Tate. The design calls for a rock base 20 feet high, a steel tower at least 120 feet high, and three bronze figures of women at least 8 feet high.

Unlike the Washington Monument in Washington, or the Cenotaph in London -- and contrary to hasty or prejudiced press accounts -- Butler's design is not at all abstract. To many thoughtful and receptive observers, it is a movingly dramatic and human conception.

The construction is ambiguous in that it suggests a cage, a gibbet or a guard's watchtower. This was intentional, for the artist did not wish to tie the imagination to a literal setting. For the same reason he preferred to suggest the prisoner's invisible presence at the scene of his sufferings rather than to show his physical body.

In the highest sense the design seems humanistic without being banal or sentimental. The three great bronze women who stand in watchful meditation beneath the empty scaffold-cage give it meaning, pathos and dignity and recall the women beneath the cross or at the empty tomb of another "political prisoner" of 2000 years ago.

THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.
TELEPHONE: CIRCLE 5-8900

530121-05

NOT TO BE RELEASED UNTIL
JANUARY 28

AMERICAN PRIZE WINNERS IN INTERNATIONAL
SCULPTURE COMPETITION TO BE SHOWN AT MUSEUM

Eleven American sculptors are to be awarded prizes on January 27 for their maquettes on the theme "The Unknown Political Prisoner" for the American section of the International Sculpture Competition, sponsored by the London Institute of Contemporary Arts. Selected by a national jury from 199 sculpture models submitted, these works will be exhibited on the first floor of the Museum of Modern Art, 11 West 53 Street, from January 28 through February 8, prior to being shipped to London for final judging by an international jury on March 7. Each American winner will receive a prize of $200, generously donated by Joseph Verner Reed, author and patron of the arts. The installation of the exhibition is being designed by Carlus Dyer of the Museum staff.

Winners are:

Calvin ALBERT
Alexander CALDER
Rhys CAPARN
Wharton ESHERICK
Herbert FERBER
Naum GABO
J. Wallace KELLY
Gabriel KOHN
Richard LIPPOLD
Keith MONROE
Theodore ROSZAK

All arrangements for the American sculptures have been supervised by the Museum of Modern Art. The U.S. jury was headed by Andrew C. Ritchie, Director of the Museum's Department of Painting and Sculpture. The North American representative on the International jury will be Alfred H. Barr, Jr., Director of Museum Collections. From entries submitted in London by 57 countries, 80 sculptures will be selected to receive £25; from these, 4 prize winners will be chosen to receive £1,000, and, in addition, 8 honorable mentions to receive £250 each. The Grand Prize-Winning Entry, to be selected from the 4 prize winners, will receive an additional £3,500, or a total of £4,525; and this will be erected with competition funds on a monumental scale in a site of world importance to be determined at a later date. In addition, many countries plan to erect as a monument one of their own winning pieces. The final international exhibition will be held at the Tate Gallery and will be under the direction of Anthony J.T. Kloman, Director of Planning of the Institute of Contemporary Arts in London and Chairman

of the Central Committee for the competition.

From the other 56 countries competing, the following are the winners from Germany, England, France and Italy, the foreign countries with the largest number of entries.

Germany:

Egon ALTDORF	Hans UHLMANN
Karl HARTUNG	Richard RAACH
Bernhard HEILIGER	Erich REUTER
Hans JAENISCH	Louise STOMPS
Fritz KONIG	Zoltan SZEKESSY
Franklin PUHN	Hans WIMMER

England:

Trevor BATES	F.E. McWILLIAM
Reg BUTLER	Stuart OSBORNE
Lynn CHADWICK	Eduardo PAOLOZZI
Elizabeth FRINK	Douglas Wain HOBSON
Barbara HEPWORTH	Jack L. WALDRON
Louise HUTCHINSON	Arthur WYLLIE

France:

Henri-Georges ADAM	Louis LEYGUE
Clement ETIENNE-MARTIN	Antoine PEVSNER
Emile GILIOLI	Helen PHILLIPS
Jacinto LATORRE	Ralph STACKPOLE

Italy:

Mirko BASALDELLA	Pericle FAZZINI
Francesco CANNILLA	Luciano MINGUZZI
Pietro CONSAGRA	Raffaello SALIMBENI
Agenore FABBRI	Venturino VENTURI

Statements by jurors:

The members of the U.S. jury have made the following statements about the American section of the International Sculpture Competition:

Andrew C. Ritchie, Director of the Department of Painting and Sculpture, Museum of Modern Art, and Chairman of the jury:

"The theme of the competition, 'The Unknown Political Prisoner,' was undoubtedly chosen because of its broad implications. Consequently, each member of the jury was constrained to give a very liberal interpretation to the theme as presented by the various contestants.

"One of the main considerations, granting a maquette had sculptural merit, was whether it had been conceived in monumental terms, i.e. simply whether the model would gain or lose by enlargement.

"No specific site for the proposed monument was indicated to the competitors. This undoubtedly resulted in a somewhat indeterminate approach to this important factor....Some models seemed more appropri-

ate for an urban setting, some for a country or park site. Each, however, was judged primarily as a piece of sculpture, and all other considerations, I believe, were given a secondary place in the judgment of the jury as a whole."

Henri Marceau, Associate Director and Chief of Division of Painting and Sculpture, Philadelphia Museum of Art:

"In making its selection of eleven models to represent the United States, the jury gave weight to the following points:

(a) Monumentality of design

(b) Symbolism

(c) Competence

(a) Monumentality of design:

"Many of the designs were complicated in theme through the introduction of too many elements. The jury gave preference to designs having one main theme. Since an interior site for the monument was not specifically excluded in the program, the question of material to be employed was not a determining factor. The suitability of the material to the design, however, was taken into consideration. Originality of conception was important, in the opinion of the jury.

(b) Symbolism

"Political prisoners are of many kinds - those physically confined, and others who suffer through mental and spiritual torture. The jury was impressed by those designs in which the symbolism applied generally to all classes of the oppressed and to all classes of spectators, regardless of nationality or creed.

(c) Competence:

"The jury examined photographs of past executed work and gave such work weight in the final choice. The jury looked for consistency of approach and execution as between the model submitted and previous work."

Perry T. Rathbone, Director, City Art Museum, St. Louis:

"It can be said with certainty that the U.S. jury approached its task with no preconceived notion of the type of expression it would find deserving of further consideration in the contest. However, it became evident as the field was narrowed down that genuine excellence resided in those designs whose makers were working in an abstract vein.

Here were found those qualities that seemed basic: freshness of vision, dignity, breadth of conception and monumentality. Here were found those things which seemed at once to possess qualities characteristic of our age alone, yet giving promise of withstanding the changed concepts of the future."

Charles Seymour, Jr., Curator of Renaissance Art, Yale University Art Gallery:

"The competition was a challenge to the jury in almost as direct terms as to the sculptors who entered it. For one thing, vagueness as regards the ultimate site for the monument made for an extremely wide scope of designs and materials, some more suitable than others for out-of-doors placement, or others more suitable for a country rather than an urban site. The theme suggested an extraordinarily wide variety of solutions, often difficult to compare. Judgment, on the whole, depended mainly on sculptural quality, with considerable leeway as regards materials and styles, but with regard to monumentality and handling of forms which, in the largest sense, could be seen as expressive of the general theme."

Hanns Swarzenski, Fellow in Research, Boston Museum of Fine Arts:

"As a juror, I was confronted with two main difficulties: First, the artistic realization of so vague a theme leading to every possible sculptural idea and phantasy, ranging from the most obvious and conventional naturalism to the most abstract symbolism and constructivism. Second, the vagueness as regards the ultimate site to be chosen for the monument.

"Under these circumstances, I felt that my choice should primarily depend on artistic content and the sculptural quality of the works, without any personal predilection for a certain stylistic form of expression....

"The judgment of the artistic integrity of the works under consideration was greatly facilitated by the fact that each contestant was requested to submit photographs of at least two other previously executed pieces of sculpture."

Biographical notes on American prize winners

Calvin Albert: Born Grand Rapids, 1918. Studied with Moholy-Nagy and George Kepes at the Chicago Institute of Design and with Archipenko. Has taught in New York and Chicago and now is Assistant Professor at Pratt Institute. Has had one-man shows in Chicago, San Francisco and New York and has been represented in numerous museum exhibitions.

Alexander Calder: Born Philadelphia, 1898. Graduated as mechanical engineer from Stevens Institute of Technology; studied Art Students' League and Paris. His work is owned by many museums in Europe, Latin America and the United States; he has executed many commissions abroad, notably the Mercury Fountain for the Spanish Pavilion at the 1937 Paris Exposition; he has exhibited frequently in Paris his toys, wood sculpture, wire sculpture and jewelry. Won first prize in the Museum of Modern Art's Plexiglass Sculpture Competition in 1939; first prize in 1952 Venice Biennale for sculpture by foreign artist; has been represented many times in Museum of Modern Art exhibitions including currently traveling "Sculpture of the 20th Century."

Rhys Caparn: Born New York State, 1909. Studied at Bryn Mawr and in Paris. She has been teaching at the Dalton School in New York since 1946. Has exhibited in museums in Paris, Philadelphia and New York and won second prize in the Metropolitan Museum's "American Sculpture 1951" exhibition.

Wharton Harris Esherick: Born Philadelphia, 1887. Studied at Philadelphia School of Industrial Art and Pennsylvania Academy of Fine Arts, where he won a sculpture prize in 1951. Since his first exhibition at the Weyhe Gallery, New York, in 1924, he has had many exhibitions in various parts of the United States of his work in all media including, as well as sculpture, paintings, drawings, woodcuts.

Herbert Ferber: Born New York City, 1906. B.S. Columbia University. Sculpture exhibited in numerous museums and galleries, in one-man and group shows. Works owned by Museum of Modern Art, Metropolitan Museum of Art, Whitney Museum and others. Recently included in Museum of Modern Art's "Fifteen Americans" exhibition and "Sculpture of the 20th Century."

Naum Gabo: Born Russia, 1890. Attended the university in Munich. Has taught in Russia, England, Germany and in the United States at Harvard, MIT and the University of North Carolina. Has had exhibitions in many countries of Europe and in the United States, including large show at the Museum of Modern Art in 1948 with his brother Antoine Pevsner, who is also a prize winner - from France - in these same preliminary national competitions.

J. Wallace Kelly: Born Pennsylvania, 1894. Attended Pennsylvania Academy of Fine Arts and studied in Paris. Has taught for many years. Exhibited in numerous Philadelphia shows and in the Museum of Modern Art and Whitney Museum in New York. Has executed numerous public commissions both in relief and in the round, in Philadelphia and Washington.

Gabriel Kohn: Born Philadelphia, 1910. Studied in New York and Paris His work has been shown in various parts of Europe, including two one-man shows in Rome, and in New York where he was represented in the Metropolitan Museum's "American Sculpture 1951" exhibition. At presen associated with Cranbrook Academy of Art.

Richard Lippold: Born Milwaukee, 1915. Graduate of School of the Art Institute of Chicago. Has taught and lectured since 1940 at various colleges; now at Hunter College, New York. First exhibited in 1946 in Detroit Institute of Arts and since in numerous exhibitions from San Francisco to New York, with several one-man shows in New York. Work included in Museum of Modern Art's recent "Fifteen Americans" exhibition and currently traveling "Sculpture of the 20th Century." He feels his most important work is a large outdoor construction at Har-

vard University, executed with Walter Gropius.

Keith Monroe: Born Los Angeles, 1917. Graduated in art, University of California at Berkeley. Has had one-man shows in San Francisco, where he lives, not only of sculpture but also of his work in jewelry and furniture. Sculpture recently purchased by City of San Francisco.

Theodore Roszak: Born Poland, 1907. Has been in United States 44 years. Studied at Art Institute of Chicago and Columbia University. Has taught at Sarah Lawrence College for the past 12 years. Work first exhibited in a one-man show in a Chicago gallery, 1928; since then has shown in New York galleries, in the Whitney Museum and in the Museum of Modern Art, where he was represented in "Fourteen Americans" in 1946 and is included in the currently traveling exhibition "Sculpture of the 20th Century."

THE MUSEUM OF MODERN ART

Date November 5, 1952

To: Mr. Barr

From: Porter McCray

Re: INTERNATIONAL SCULPTURE COMPETITION

I attach a copy of the information furnished London at your request, the announcement forwarded to all American competitors in the ICA-International Sculpture Competition, and those forms intended to systematize receiving, registration, judging etc.

As you know Olive Bragazzi under Dorothy Dudley's supervision is going to handle most of the detail henceforth.

Porter

attachment:

INTERNATIONAL SCULPTURE COMPETITION
" The Unknown Political Prisoner "

From the Institute of Contemporary Arts
17 Dover Street, London, W.1.

NATIONAL JURY

Andrew Carnduff Ritchie, Chairman
Director, Dept. of Painting and Sculpture
Museum of Modern Art, New York City

Daniel Catton Rich
Director and Curator of Painting
Art Institute of Chicago
Chicago, Illinois

Hans Swarzenski
Fellow in Research
Museum of Fine Art
Boston, Massachusetts

Charles Seymour, Jr.
Curator of Renaissance Art
Yale University Art Gallery
New Haven, Connecticut

Henri Marceau
Asso. Dir. and Chief, Division of Painting and Sculpture
Philadelphia Museum of Art
Philadelphia, Pennsylvania

NATIONAL COMMITTEE
(if any)

None

AMOUNT OF PRIZE MONEY:

$2,200.00

DISPOSITION of the PRIZE MONEY

1. $200.00
2. $200.00
3. $200.00
4. $200.00
5. $200.00
6. $200.00
7. $200.00
8. $200.00
9. $200.00
10. $200.00
11. $200.00

COUNTRY

United States of America

INTERNATIONAL JUROR

Alfred H. Barr, Jr.
Director of Museum Collections
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Number of Entry Applications:

400

NATIONAL EXHIBITION
to be held at:

Museum of Modern Art
11 West 53rd Street
New York 19, New York

January 27 to February 8, 1953

Receiving Date for Maquettes:

November 24, to December 5, 1952

Exhibition Open to the Public:

From: 12 noon January 27 to February 8,
To: 7 p.m. 1953

Number of Maquettes to be Sent to LONDON for the International Exhibition:

11

Correspondence with:

Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York 19, New York

THE MUSEUM OF MODERN ART 11 WEST 53 STREET NEW YORK 19 NEW YORK

Memorandum

SUBJECT: INTERNATIONAL SCULPTURE COMPETITION:
The Unknown Political Prisoner

SPONSORED BY THE INSTITUTE OF CONTEMPORARY ARTS, LONDON

TO: *Participants in the United States of America and its Territories*

FROM: *The Museum of Modern Art: Selection Center for American Entries*

Arrangements have been completed whereby The Museum of Modern Art will conduct the American Preliminary of the International Sculpture Competition sponsored by London's Institute of Contemporary Arts.

Because of the tremendous response to this competition — 3500 entries from 55 countries — the Central Committee in London has found it necessary to determine these representative selections on a percentage basis.

A jury has therefore been named, to convene immediately after December 5 and to choose eleven maquettes from the 400 American entries. This choice of eleven maquettes will be shown in the Museum of Modern Art during January.

Terms of the Competition

1 *Conditions* All artists are reminded of the following conditions of the Competition, as set down in the original prospectus issued from London:

a Each contestant will submit one maquette only.

b The dimensions of this maquette, including the base, if it is intended to form an integral part of the sculpture, shall not exceed in any direction 50 centimeters, or 19 and 7/10 inches.

c Photographs must be submitted of at least two other finished pieces of sculpture.

d Photographs or drawings of the maquettes, showing how the completed work is intended to look, should be provided, if possible.

e The Grand Prize winning sculpture will become the property of the Institute of Contemporary Arts and will be installed on some site of world-wide importance, in relation to the style adopted by the sculptor.

f Maquettes must be securely boxed and delivered to the Receiving Center. Deliveries by hand will be received unboxed.

2 *Prizes* An anonymous donor in the United States has provided a prize of $200 for each of the eleven American finalists. These eleven will represent the United States and its territories in the total of 80 sculptures to be judged in London during March. The sculptor of each of the accepted entries will receive £25. From these 80 sculptures, four will be chosen for awards of £1000 each. From the remaining 76 entries, an additional eight will be selected for honorable mention, which will carry an award of £250 for each.

Following the selection by the jury, the four prize-winning sculptors will be given time in which to execute their sculptures on a larger scale, and from these four the jury will choose the grand prize winner, who will receive an additional £3500.

3 *Identification* To provide the necessary precautions in the receiving of maquettes and accompanying drawings and photographs, and to establish identification by entry number, you are requested to fill in the enclosed salmon-colored Identification Card and return it as soon as possible to the Museum's Registrar. A return addressed and stamped envelope is enclosed for this purpose.

4 *Regulations for Submission of Entries* The second Identification Card (pink) enclosed herewith must be attached securely to your maquette. The maquette and all accompanying drawings and photographs must be identified with the entry number appearing on the Identification Card.

5 *Delivery of Entries* Delivery will be accepted *only* at the following address:

Manhattan Storage and Warehouse Company
Seventh Avenue at 52 Street
New York 19, N.Y.

a *Delivery by Hand:* All maquettes delivered by hand will be accepted between the hours of 9.30 a.m. and 4.30 p.m. on Mondays through Fridays, from November 24 to December 5, 1952.

b *Shipping Instructions:* All rail, truck, and air shipments must be forwarded in due time to arrive in New York on or before December 5. A minimum of one week should be allowed for this delivery. All packing and shipping costs shall be prepaid, as no collect shipments will be accepted. The enclosed shipping label should be attached to the shipping box. Shipments should be made in closed wooden boxes of a character suitable for return shipment.

6 *Sculptor's Receipts* A receipt acknowledging the arrival of your entry will be issued promptly by the Museum of Modern Art. Every precaution will be taken to assure professional handling of your entry, but the Museum assumes no responsibility for damage incurred to your maquette in transit.

7 *Notification of Jury Decisions and Removal of Entries* Within a reasonable time following the Jury's meeting, you will be advised of its choice. The eleven prize-winning maquettes, after their exhibition in New York, will be forwarded to London at the expense of The Museum of Modern Art. All other maquettes will be returned to their owners. The Museum of Modern Art will provide packing and return transportation for all rejected entries originally received in boxes via rail, truck, or air. All other rejected entries must be called for at the Manhattan Storage and Warehouse Company within the ten days allowed, following notification of the Jury's decision. Any work not called for at the end of ten days will be stored in a public warehouse at artist's expense.

8 *Inquiries* All inquiries should be addressed to:

Mrs. Olive Bragazzi, *Secretary*
Registrar's office
The Museum of Modern Art
11 West 53 Street
New York 19, New York
(Telephone: CIrcle 5-8900)

Jury for American Selection

Chairman: Andrew Carnduff Ritchie
Director, Department of Painting and Sculpture
Museum of Modern Art
New York 19, N.Y.

Daniel Catton Rich
Director and Curator of Paintings
Art Institute of Chicago
Chicago, Illinois

Hans Swarzenski
Fellow in Research
Boston Museum of Fine Art
Boston, Massachusetts

Charles Seymour
Curator of Renaissance Art
Yale University Art Gallery
New Haven, Connecticut

Henri Marceau
Associate Director and Chief of Division of
Painting and Sculpture
Philadelphia Museum of Art
Philadelphia, Pennsylvania

International Panel of Jurors

Asia Mulk Raj Anand
Editor of *Marg*, Bombay

Britain Herbert Read
President of the Institute of Contemporary Arts

Commonwealth Mrs. R. G. Casey
wife of the Australian Minister for External Affairs

France George Salles
Director of the National Museums of France

Germany Will Grohmann
Professor and Art Critic for *Neue Zeitung*

Italy Giulio Carlo Argan
Professor and Central Inspector of Fine Arts, Italy

North America Alfred H. Barr, Jr.
Director of the Museum Collections, The Museum of Modern Art, New York, N.Y.

Scandinavia Per Rom
Director of the Gallery Per, Oslo, and Editor of *Kunsten Idag*

South America Jorge Romero Brest
Professor and Editor of *Ver y Estimar*

Central Committee for the Competition

Chairman A. J. T. Kloman
Director of Planning, The Institute of Contemporary Arts

Herbert Read
President, The Institute of Contemporary Arts

Hon. Treasurer E. C. Gregory
Hon. Treasurer, The Institute of Contemporary Arts

Roland Penrose
Vice-Chairman, The Institute of Contemporary Arts

Sir John Rothenstein
(Director, Tate Gallery, London) Advisory Council,
The Institute of Contemporary Arts

Henry Moore
(Sculptor) Advisory Council, The Institute of Contemporary Arts

THE MUSEUM OF MODERN ART - 11 West 53 Street - New York 19, New York

C
O
P
Y

cc: Institute of Contemporary Arts
Pall Mall Deposit & Forwarding
Mr. McCray
Mr. Ritchie
Mr. Barr

February 9, 1953

Manhattan Storage & Warehouse Co.
Seventh Avenue at 52 Street
New York City

Att: Mr. George Moeckel

Gentlemen:

Confirming your arrangements with Mr. Porter McCray, we understand that you will collect the winning entries to the International Sculpture Competition on Tuesday, February 10, and pack them for shipment to London by prepaid airfreight. Enclosed are three copies of a list of the entries for your shipping papers.

The shipment is to be consigned to Pall Mall Deposit & Forwarding Co., 10 St. Alban's Street for delivery to the Institute of Contemporary Arts, 17-18 Dover Street, London. It must arrive in London by February 25 at the latest. The Museum of Modern Art will insure the shipment from the time it leaves until it has been received by the Institute of Contemporary Arts. Will you please, for our insurance report, let us know as soon as possible the date of flight, number and name of carrier?

Please note that when the sculpture is returned to the United States it will be necessary to furnish proof of export to U. S. Customs. Also return shipments must be accompanied by an invoice on U. S. Consular Form 129. You will undoubtedly hear directly from the Institute of Contemporary Arts if Manhattan Storage is to be designated to return the sculptures to the artists, as the Museum of Modern Art will not handle the returns.

Our Purchase Order #55607 will be mailed to you under separate cover. Please refer to this number when you bill us for collecting, packing and forwarding charges.

Very truly yours,

Dorothy H. Dudley
Registrar

DHD/cb
enc.

C
O
P
Y

February 9, 1953

To:
Pall Mall Deposit & Forwarding Co., Ltd.
10, St. Alban's Street
London S. W. 1, England

For delivery to:
The Institute of Contemporary Arts
17-18 Dover Street
London W. 1, England

American entries to the International Sculpture Competition for "The Unknown Political Prisoner"

No. 7 Calvin ALBERT - 1 maquette
6 photos

51 Alexander CALDER - 1 maquette
2 photos
2 sketches

53 Rhys CAPARN - 1 maquette
2 photos
1 sketch

98 Wharton ESHERICK - 1 maquette
4 photos
1 sketch

104 Herbert FERBER - 1 maquette
9 photos

118 Naum GABO - 1 maquette
5 photos

182 J. Wallace KELLY - 1 maquette
2 photos
2 sketches

405 Gabriel KOHN - 1 maquette
2 photos
1 sketch

220 Richard LIPPOLD - 1 maquette
15 photos
2 sketches

246 Keith MONROE - 1 maquette
1 magazine

306 Theodore ROSZAK - 1 maquette
10 photos
1 sketch

Each of the above eleven maquettes is valued at $500

DHD/ob

cc: Mr. Barr
Miss Dudley
Mrs. Bragazzi
Extra

May 18, 1953

Pall Mall Deposit and Forwarding Company, Ltd.
10, St. Alban's Street
Haymarket
London S. W. 1
England

Gentlemen:

Mr. Alfred Barr has requested I reply to your letter of April 27 regarding the return of the American entries to the International Sculpture Competition.

Would you kindly return these by steamship freight insured and with all charges prepaid to your agent, the Manhatten Storage and Warehouse Company, attention Mr. Edward May, who should be instructed to contact Miss Dorothy Dudley, Registrar of the Museum, for instructions on their distribution.

I should appreciate your notifying me of the approximate date on which we may expect delivery in New York.

Thank you for your kind sentiments. I hope we shall find another occasion when we can avail ourselves of your services.

Circulate:
CH
SM
PJ

Sincerely,

Porter A. McCray
Director
Department of Circulating
Exhibitions

PAM/rrk

I.C.4

THE MUSEUM OF MODERN ART

Date Sept. 16, 1952

To: The Offices of:
Mr. d'Harnoncourt
Mr. Barr
Miss Dudley
Miss Chamberlain
Mr. McCray

From: Andrew Ritchie

Re: Information to give out on inquiries about sending sculpture maquettes for ICA Competition to MOMA

Some consideration is being given to the idea of MOMA receiving maquettes. However, we do not know yet and we cannot give any instructions as to where to send models.

Take name and address of people and tell them we should know definitely next week and we will let them know.

Circulate:
CH
SM
IJ

ART AND POLITICAL PRISONERS

Modern Art is providing ground for much controversy. Numerous circles of artists and connoisseurs are treating it with enthusiasm. The smallest sketch by Piccasso - created within a few seconds and without much effort - finds enthusiastic purchasers and fetches its price. However, those people who have not bothered studying and trying to understand Modern Art - and there is a vast majority of them - have adopted either an indifferent or even a hostile attitude towards it, considering it strange or not genuine.

The well-known English weekly NEW STATESMAN AND NATION brought recently an extensive discussion on this subject, with many artists and critics expressing their points of view. It opened with an attack on Modern Art for being unintelligible, unsocial and not connected with real life. The critics were wishing for the return to realism and some of them even put forward, as examples, the countries behind the Iron Curtain, where realistic art constitutes an important feature of the community's / or rather the regime's/ propaganda.

The discussion was provoked by the great sculpture exhibition at the Tate Gallery showing exhibits from 57 countries which were selected from 3500 entries. These are designes for a monument to " The Unknown Political Prisoner". It seems that the enormous number of competitors is due not only to the vital subject of the competition, but also to the fact that big prize money - a total sum of £.11.150 - has been offered by an anonymous American donor. This is the largest sum ever offered in a competition of this kind, and the entire enterprise is, no doubt, on a widest scale ever devoted to Modern Art.

The above mentioned discussion was stimulated by the fact that the majority of designs exhibited are representing the extremest trends of Modern Art and that the Jury distinctly favoured these trends - as indicated by the vast majority of selected entries. The discussion deals with the prize-winning designs - nearly all pure abstracts.

No doubt, this exhibition is most interesting - in spite of all hostile criticism. The international flavour of modern style does not exclude the existence of national characteristics

CONT.....

The exhibition gives ample proof of this: U.S.A. sculpture shows dynamic force besides 100% abstractness; many of the French designs show powerful and massive forms - a rather unexpected feature - since in our time we have got used to considering France the personification of weakness; there are the diverse schools of Germany and Italy. British sculpture is less abstract than that of U.S.A. and France, but it is influenced to a certain extent by psychological or literary conceptions; designs of a rough, uneven surface prevail.

In contrast to the refined designs of the western countries stands the simplicity and natural power of works by smaller nations - as Turkey and Israel -, and the monumental conceptions by Chile or Guatemala.

The artist from the Gold Cost has tried to combine traditional Negro sculpture with Modern Art. The countries from behind the Iron Curtain are not represented at the exhibition. From the totalitarian countries inclined to the West, from Spain and Yougoslavia, only two artists have entered their designs - probably privately and in secret.

As to form, there are two main tendencies of Modern Art represented at the exhibition: massiveness and transparency.

It is obvious that in spite of its abstract character, modern sculpture shows a picture of to-day's world, its political structure and, perhaps, the character of each nation as well. And also the selection of the prize-winning designs reflects the influence of politics, it is a nearly identical reflection of the contemporary political hierarchy of the Western world - as seen through the eyes of an Englishman.

M.Wróblewski,
13, Crescent Grove, S.W.4.

cc: Mr. Ritchie
Miss Dudley
Mr. d'Harnoncourt
Mr. Barr

October 2, 1952

JURY FOR AMERICAN SECTION OF THE
INTERNATIONAL SCULPTURE COMPETITION
INSTITUTE OF CONTEMPORARY ARTS
LONDON, ENGLAND

Chairman: Andrew Carnduff Ritchie
Director, Department of Painting and Sculpture
Museum of Modern Art,
New York City

Daniel Catton Rich
Director and Curator of Paintings
Art Institute of Chicago
Chicago, Illinois

Hans Swarzenski
Fellow in Research
Boston Museum of Fine Art
Boston, Massachusetts

Charles Seymour
Curator of Renaissance Art
Yale University Art Gallery
New Haven, Connecticut

Henri Marceau
Associate Director and Chief of Division of Painting and Sculpture
Philadelphia Museum of Art
Philadelphia, Pennsylvania

private subscribers; by private subscribers for a sculptor working in Rome; by the city of Florence, and by three private donors. In Italy a

"THE UNKNOWN POLITICAL PRISONER" [illegible]

M. MA

1 { d'Harnoncourt or Ritchie } chairman

2 { Marceau or Ingersoll

3 Rich

4 More

5 Seymour

6 Swarzenski

? Alice Lonchheim

Soby

Barbizon

Nagler, Ch.

2 a) Ritchie b) d'Harnoncourt

3 Rich

4 Marceau

5 More

[illegible] by the resistance movement which had collected its prize from private subscribers; by private subscribers for a sculptor working in Rome; by the city of Florence, and by three private donors. In Italy a

Baizerman
Caldwe
de Creeft
de Rivera
Sabo
Eshenich
Forbes
Harkavy
Hebald

Kinlen
Laurent
Lifflold
Lipton
Rider
Robbins
Rood
Smith, David
Rossale
Wesehler
Umlauf

Marini
Rosso
Arp
Moore
Hepworth
Turnbull
Reg Butler
Paolozzi

Austria, Australia and New Zealand, Sweden, Norway, Argentine, Canada, Chile, Denmark, India, Ireland, Mexico, Brazil, and Uruguay with 13 works. Thirty countries have sent one to three works each. From Yugoslavia and Spain, the two authoritarian countries which lie on this side of the Iron Courtain, there have come, as if stealthily, merely two artists. Russia and her Satellites have completely ignored the whole enterprise.

As for the authorship of the national prizes the most interesting is the data concerning Italy. The prizes were offered by the Bank of Naples, by the Resistance Movement which had collected its prize from private subscribers; by private subscribers for a sculptor working in Rome; by the city of Florence, and by three private donors. In Italy a

"THE UNKNOWN POLITICAL PRISONER"

In the Tate Gallery is one of the largest exhibitions of Modern Sculpture that has been held. This, together with the fact that all the exhibits are on the same theme, renders possible in peculiarly convenient a manner a comparison of conceptions and formal trends among the artists of 57 countries.

The very systematic organization of the competition which has given occasion to the exhibition together with the unusually large participation in it of artists have resulted in a display unique in its comprehensiveness in the field of Fine Arts. For the whole enterprise has been much larger than the exhibition which is now being held in London. 3500 artists have participated in it as against the 145 works which have been selected for the exhibition. 21 countries have organized their national competitions, with their own juries, exhibitions and prizes. Even the data concerning these events and ~~given~~ included in the Catalogue of the exhibition give us some indication of the number of active sculptors in various countries, the degree of interest in contemporary sculpture felt by the public, who in those countries gives most encouragement to Modern Art etc.

In Germany 607 artists participated in the competition, in Great Britain - 513, in the U.S.A. - 400, in France - 303, in Italy - 296, the countries of Benelux which exhibit as a unit have assembled 245 works; then come in a diminishing order of participants Switzerland, Japan, Austria, Australia and New Zealand, Sweden, Norway, Argentina, Canada, Chile, Denmark, India, Ireland, Mexico, Brazil, and Uruguay with 13 works. Thirty countries have sent one to three works each. From Yugoslavia and Spain, the two authoritarian countries which lie on this side of the Iron Courtain, there have come, as if stealthily, merely two artists. Russia and her Satellites have completely ignored the whole enterprise.

As for the authorship of the national prizes the most interesting is the data concerning Italy. The prizes were offered by the Bank of Naples, by the Resistance Movement which had collected its prize from private subscribers; by private subscribers for a sculptor working in Rome; by the city of Florence, and by three private donors. In Italy a large public is obviously interested in art, and retaining the old traditions of the Renaissance with its generous patronage of Fine Arts.

In Germany the donors were the Federation of Industry, the Federal Government, and the Berlin Senate.

As for the survey of artistic trends in the sculpture of the contemporary Western World we must make a clear distinction between what we have got at the Tate Gallery, and the ~~img~~ image, unique in its completeness, which might have been obtained by a person who could see all the works exhibited before National Juries.

It is, largely, an exhibition of ModernIdiom. The international jury has underlined this fact by offering the prizes almost exclusively for those works which represent modern trends in art. But it is obvious that even within the Modern Movement the exhibits must be a subjectively coloured selsction. Nevertheless, the exhibition, as it actually is, has retained something of the comprehensiveness of the previously held competitions.

This broad survey of contemporary Modern Sculpture shows two basic formal trends. One of them might be called "free" for lack of a better expression. It uses space as an essential element in composition of form. One of its varieties is what the French call "à jour" which is essentially a pervading of mass by void. In another variety empty space does not penetrate the mass but is so freely unfolded that space which surrounds it constitutes an essential element in the composition, and is as though intermingled with form as it defines spacious relations between volumes /e.g. the works of Calder and Roszak at the exhibition/.

Another basic trend is towards compact mass which we could term "compact". / I had some difficulty in finding proper terms for these two formal leanings. To avoid misunderstanding I shall put them always in inverted commas./

Freedom without limits which characterizes contemporary art has occasionally led each of these trends to its ultimate consequences. The masses are sometimes exaggerated, they are heavy in a manner difficult to find, for instance, in classical, elegant sculpture. The "à jour" tendency often brings results in pieces which show a highly intricate structure built up with volumes, lines and planes.

These two trends have been evolving simultaneously since the beginning of Modern Art. Brancusi and Arp were prominent in representing mass; Russian Constructivists propagated "à jour". The "compact" tendency the strongest at the beginning, has today been pushed into the background . The exhibition shows that the "compact" trend still prevails in some smaller and more remote countries, as Chile, Guatemala, the Philippines, Indonesia, in part Turkey, which perhaps came under the in-

World. In the leading countires of the West, such as England, U.S.A., Germany, Italy, the "free" trend prevails. In France, surprisingly enough, "compactness" shows great vitality. As France has been a great centre o of Modern Art we cannot consider "compactness" as an expiring tendency.

The history of art tells us that periods which start an entirely new line of evolution create very simple and often "compact" works of art. As time goes on they grow more and more intricate. We can observe a similar evolution in the short period in which Modern Art has develop ed.

The evolution of Modern Painting has been going on a line parallel to that of sculpture. In its early stages we notice the extreme geometrical simplicity of the Suprematists, of Mondrian and of some, at least of the Cubists. To-day, among younger artists especially, a tendency is gaining ground towards concentrating entirely on texture and colour with complete neglect of form. The canvasses of some, especially French and American artists, remind us of the technique of the Impressionists. Paolozzi translates this tendency into sculpture. He is interested chiefly in texture and in framing various forms on the surface of a mass. Thus Modern Painting has reached the stage of impressionism which usually ends a certain line in the evolution of art.

These facts suggest that Modern Art has undergone in fifty years its full cycle of evolution. The leading countries of Western Civilization have advanced furthest along that line. In France, with her renaissance of mass in sculpture, we already see perhaps the beginning of a new cycle.

As we often hear voices foretelling the decline of Modern Art in a short time, especially in its more extreme abstractionist tendencies, it would be well to notice that the two countries in which the evolution of the Modern Movement has been the most advanced, France and the U.S.A show the strongest tendency towards Abstract Art. In England the abstractionist trend is pretty strong, especially among younger artists. But in the general picture of English sculpture shown in the exhibition there prevails the transfiguration of natural forms rather than pure ab straction.

As we survey the exhibition it is interesting to note that whenever a piece of Modern Architecture or garden design comes into the composition ~~of a piece~~ of a sculpture, e.g. the works of Tummers-Holland,

Huyberechts - Belgium, to some degree Hebert - Canada, Möller-Nielsen - Sweden/ it brings pleasant and harmonious elements. Is it, perhaps, a sign that Modern Architecture has already evolved standards which have not yet been reached by other arts ?

Perhaps the most interesting aspect of the exhibition is that owing to its comprehensiveness it shows in some degree national characteristics which colour even works created in such a seemingly international idiom as that of Modern Art.

In some of the English exhibits we can observe a lineal approach, as if it were a piece of drawing rather than sculpture dealing with volumes /McWilliam, Bates, perhaps Chadwick, in a different manner Paolozzi; the whole work of Butler is in essence a drawing/. This variety of "à jour" is not, of course, exclusively English. Some pieces of this kind, done by Giacometti, are well known. At the exhibition we find traces of it occasionally; we observe it in two or three examples among Dutchmen. But in no country do so many artists work that way as in England. As for the Dutch, we shall notice later on some more affinities between the two countries. We know that the famous English medieval school of miniature painting, the Winchester School, was characterized by its lineal approach. This fact has brought suggestions, made by some historians of art, that in the field of visual arts the English express themselves best in drawing. Has this supposedly English national characteristic shown up in Modern Sculpture ? Perhaps, we could find it in more than one English painter who expresses himself best in black and white.

Connected with this linear approach is the interesting fact that many English artists use metal as a material of sculpture - which can be worked out into very thin, linear shapes.

Another feature of the majority of English exhibits is their interest in texture; generally they avoid smooth surfaces. This is a romantic trait.

The works from the U.S.A. show, with one or two exceptions, ~~/Lippold, Ferber/~~, if not a hundred percent "à jour", at least highly unfolded masses /Albert, Esherick, Kelly, Calder, Monroe/. Within this general tendency we find two formal trends, geometrical /Calder, Esherick/ and the exuberant romantic in form and texture /Albert, Ferber, Roszak/; Kelly is half way between the two. The purely national feature of the U.S. sculpture is the dynamic which characterize both the trends.

Many French artists like a strong, compact mass / Adam, Gilioli, Leygue, Stackpole /. Even in the lavish Baroque variety of Etienne Martin shows the tendency towards "compactness" and an inner balance. We have only one "à jour" piece among French exhibits /Phillips/, and of nonabstract works only two.

At the exhibition Pevsner and Gabo represent France and the U.S.A. respectively. But in fact they should be considered as Russians. They still maintain the traditions of Russian Constructivism. The character of their "oeuvre" differs from contemporary French and American sculpture.

Similarly Margel Hinder, with his dynamic and elegant work, is not really Australian. He was born in the U.S.A., was trained there and lived in that country till 1939. In his sculpture we could, perhaps, discover the influence of Gabo's elegant constructivism, although strongly coloured with the American dynamics.

Italy and Germany show less of a leaning towards pure abstraction than France and the U.S.A. They are not dominated by the "free" trend in the same degree as the U.S.A. The Italian output is remarkable for its individual variety. The fact that some artists are not of Italian origin /the names of Millinkovich, Peikov suggest Slav origin/ has contributed, perhaps, in part to this variety.

Some works show romantic traits /two figures of Fabbri with texture suggesting a state of corruption, a piece of Consagra which reminds us of early futurist sculpture, "à jour" of Salimbeni./ However, the majority of Italian works unite harmony and balance in composition with smooth surfaces, abstaining from extremes in any direction.

Even such a purely "à jour" piece as that of Minguzzi is so compact and simple in its outline that it could be inscribed into an oblong. The hundred percent "à jour" pyramid of figures of Millinkovich is well balanced and clear in composition. Its smooth surfaces of white marble, with their delicate display of light and shade, evoke distant reminiscences of classical sculpture mixed with the romantic spirit of a fairy-tale. The whole gives an impression of richness, harmony and sensuous softness. It is a peculiar product of cross-breeding between the sculptural qualities of the South and the romantic spirit of the North. The "à jour" of Balsadella shows also remarkable harmony, charity of conception and restraint. These characteristics well fit such a country as Italy with its long and famous tradition of sculpture.

In Germany "compactness" is also on the wane but, perhaps, not to such

a degree as in the U.S.A., England or even Italy. We have at the exhibition one piece which would seem characteristically German in the early age of Modern Movement. It is a heavy figure in the shape of the human body, scarcely carved out of the massive stone block. All this together with the rough texture, dramatic expression, and hazy forms - is romantic and very German. But this work is an exception as German exhibits are generally calm, restrained, simple in conception and form, sometimes even mechanically schematic /e.g. the stiff schematic statue of Koenig/. Almost all of them have smooth, unromantic surfaces.

Does this exhibition give a truthful image of the German sculpture of to-day or is it a one-sided selection ? It would be rather strange if the country with such famous romantic traditions were to-day creating so unromantic an art. We find in those German works, indeed, not so much of the phantasy, variety and richness as in for example Italian sculpture. Even "free" idiom, so much used in other countries for a display of phantasy in highly intricate designs, is extremely simple in Germany. However, we find a few elegant, simple pieces /sitting figures of Jaenisch and Reuter, the two joined crosses /?/ of Puhn/. In spite of obvious differences in richness, variety and originality of conception the majority of Italian and German works have in common smoothness of surface and a certain dislike for pure abstraction; they also avoid any extremes.

Belgium and Holland differ largely although they exhibit as one political unit - Benelux. Dutchmen show a certain degree of realism /e.g. the marching group of prisoners of Couzijn-Perlmuster/. They are romantic in their forms and in rough, variegated texture. In fact, they are akin in these aspects to the English. They differ from them in greater variety of conceptions and of materials used. One finds among them much more of the exuberant baroque works /e.g. Couzijn, Elmer/. They show less tendency toward "à jour" and ~~towards~~ the linear, drawing-like approach, although we can find such works as well /Verhulst, Nic Tummers/. Belgian sculpture inclines to rather smooth surfaces. Madeleine Forani-Bonnecompagnie has represented segments of a chain stylized into full, bold forms which remind us of the Baroque of Rubens.

Of the Scandinavian countries the most interesting is Sweden. Möller-Nielsen expresses his conception of the Totalitarian State digging a bowl-like valley in the earth and raising close by a flat hillock with the octopus-like swastika on its top. It is the only example in the exhibition of the use of the surface of the ground itself as a material of

sculpture and landscape architecture.

In the work of Hebert / Canada / there rises straight from the ground a big reclining figure reminding us in its form of naturally weathered rock. The whiteness of the stone and the smooth green of the lawn harmonize perfectly. The whole has a certain mysterious charm. Clarity, with expressive dynamic of geometric forms characterize the sitting figure closed with in a cage. It is one of the rather rare examples of geometric hundred per cent "à jour". /Helgadottir, Iceland/

Two sitting captives from the Gold Coast /Osei Bonsu/ in their realism though somewhat simplified are not very much in a Modern Idiom. But the are interesting as they try to unite a certain amount of the realism of the older Western Art with the traditional qualities of Negro sculpture such as a hieratic, quiet posture, balance of composition, and smooth surfaces of wood. Also, they give details full of "couleur locale" and are pretty expressive in their restrained manner. We have still to learn what kind of art will be created by these peoples but this is an interesting experiment.

Jorge Sanchez Martinez /Chile/ erects a mauzoleum almost gothic in its slenderness. Inside struggles the figure of a prisoner as if at the bottom of a crevasse enclosed by sky-high mountainous walls. The monument in its natural size would probably impress us very strongly.

A conception similar in essence is shown by Gonzalez Goyri from Guatemala, only here, instead of walls, we have three huge pillars, mighty symbol of oppressive force. ~~The work of another Guatemalian, Dagoberto Castaneda, is openly classicist.~~

Ilhan Koman /Turkey/ has erected a simple stone pillar hammered around with mighty irons. This work expresses with great force and simplicity the idea implied by the theme of political prisoner.

Similar in kind, although not in form, is the work of Segael /Israel/. It looks like a peculiarly twisted segment of a chain hammered with irons. One can almost feel its elastic metallic force. I learned from the guardian that it is a simple tyre from a perambulator. Anybody could twist it like that in a second.

In their extremely simple, austere, forceful manner these two artists are good representatives of countries which live in difficult, dangerous circumstances.

The four last sculptors, all incidentally coming from smaller countries, show that it is quite possible to express - even using abstract forms - vital ideas in a manner which can be instinctively grasped by almost everybody.

As regards the results of the competition they caused a veritable storm of attacks from artists and critics. The work of Reg Butler which won the first prize, was even destroyed at the exhibition by an angry painter. The judgement of the Jury gave occasion also to a deeper and more fruitful discussion. Some critics who hold the opinion that art should fulfill a social function and be easily grasped by the wider public, attacked the Modern Movement in a wholesale manner, maintaining that it is not able to attain these aims and should be replaced by a realist, socially minded art.

As for the judgement of the Jury itself, it is obvious that they favoured the Modern Idiom, even in its more extreme, abstractionist leanings. First, they selected 80 entries for the prize of £25. each. All of them were modern in form. Then they picked out 6 works which received £275. each, and four works for a prize of £775. The first prize was £4525.- The first eleven prizes were placed in a separate room with explanations by the artist attached. Eight of those are a hundred per cent abstraction.

The first prize went to the young English artist /Rey Butler/, the four second prizes were divided among Gabo /USA/, Pevsner /France/, Basaldella /Italy/, and Barbara Hepworth /Gr.Britain/.

Chadwick /Gr.Britain/, Calder /USA/, Henri-George Adam /France/, Margel Hinder /Australia/, Max Bill /Switzerland/, Lippold /USA/ and Minguzzi /Italy/ received the third prize.

Within the formal trends of Modern Idiom the Jury showed preference for the "free" form. Only one among the eleven is decidedly massive /Adam/, one represents pierced volumes /Hepworth/, one /Calder/ is a highly unfolded volume. Max Bill created a mauzoleum broken into three hollow cubes. The remainder are "à jour" works.

In conclusion I should like to complement the guardians as some of them explain things to the ~~public~~ often bewildered public in the spirit of real lecturers. It is to the credit of the organizers of the exhibition that they have instructed the guardians about the exhibits. This is a ver good idea to be followed up.

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INTERNATIONAL SCULPTURE COMPETITION
" The Unknown Political Prisoner "

R E P O R T to D A T E
31st October 1952

1. DETAILED REPORT by COUNTRIES

2. PREPARATION of the PROSPECTUS
Circulation of embassies, sculptors, museums, art galleries, etc

3. FIRST PRESS CONFERENCE
31st. January 1952

4. TRIP to FRANCE and ITALY
a. National preliminary exhibitions first discussed.
b. Mr. Molesworth in Antwerp

5. EXTENSION of the CLOSING DATE,

6. SECOND PRESS CONFERENCE
9th April 1952

7. TRUSTEES of TATE GALLERY agree to hold INTERNATIONAL EXHIBITION

8. TRIP to FRANCE, BELGIUM, HOLLAND, GERMANY, DENMARK, SWEDEN, NORWAY

9. INVITATION to JAMES JOHNSON SWEENEY WITHDRAWN

10. ALFRED BARR Jnr. joins JURY PANEL.

11. TRIP to AMERICA

12. BRITISH JURY ESTABLISHED

INTERNATIONAL SCULPTURE COMPETITION
" The Unknown Political Prisoner "

Sponsored by the
Institute of Contemporary Arts
17, Dover Street, London, W.1.

.....

3,500 entry applications received from 57 countries

.....

CENTRAL COMMITTEE for the COMPETITION

Chairman: A.J.T. Kloman	Organising Director, I.C.A.
Herbert Read	President, I.C.A.
Hon. Treasurer:	
E.C. Gregory	Hon. Treasurer, I.C.A.
Roland Penrose	Vice-Chairman, I.C.A.
Sir John Rothenstein	(Director Tate Gallery, London) Advisory Council, I.C.A.
Henry Moore	(Sculptor) Advisory Council, I.C.A.

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INTERNATIONAL JURY for the COMPETITION

Asia :	Mulk Raj Anand, Editor of Marg, Bombay
Britain:	Herbert Read, President of the Institute of Contemporary Arts
Commonwealth:	Mrs. R.G. Casey, wife of the Australian Minister for External Affairs
France:	Georges Salles, Director of the National Museums of France
Germany:	Will Grohmann, Professor and Art Critic for Neue Zeitung
Italy:	Giulio Carlo Argan, Professor and Central Inspector of Fine Arts, Italy
North America:	Alfred Barr Jnr., Director of Collections, Museum of Modern Art, New York
Scandinavia:	Per Rom, Director of the Gallery Per, Oslo and Editor of Kunston Idag
South America:	Jorge Romero Brest, Professor and Editor of Ver y Estimar

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INTERNATIONAL EXHIBITION

to be held at the TATE GALLERY, London in March, 1953.

.....

NO. ONE

DETAILED REPORT
by Countries

1. GERMANY

607 entry applications
12 maquettes to be chosen from these to be sent to the International Exhibition

INTERNATIONAL JUROR:
Professor W. Grohmann,
Beethovenstr. 39,
Berlin-Lankwitz.

NATIONAL EXHIBITION to be held at:
Haus am Waldsee, Berlin
from 10th. to 20th December.
(receiving dates 20th. to 30th. November)

NATIONAL JURY:
Professor Dr. W. Grohmann (Berlin)
Dr. C. Linfert (Koln)
Professor H. Scharoun (Berlin)
Dr. Pee (Ulm)
Professor H. Hildebrandt (Stuttgart)

NATIONAL PRIZES:
D M 6,500 donated by:
1. German Federation of Industry D M 2,500
2. German Federal Government D M 2,000
3. Berlin Senate D M 2,000

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2. GREAT BRITAIN

513 entry applications
12 maquettes to be chosen from these to be sent to the International Exhibition

INTERNATIONAL JUROR:
Dr. Herbert Read,
Institute of Contemporary Arts,
17, Dover Street, London, W.1.

NATIONAL EXHIBITION to be held at:
New Burlington Galleries,
3, Burlington Gardens, London, W.1.
from 15th. to 31st January, 1953.
(receiving dates 1st. to 6th. January)

NATIONAL JURY:
Sir Philip Hendy (Chairman) Director of the National Gallery, London
Sir Leigh Ashton, Director of the Victoria & Albert Museum, London
Philip James Esq., Art Director, The Arts Council of Great Britain

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3. UNITED STATES

400 entry applications
11 maquettes to be chosen from these to be sent to the International Exhibition

INTERNATIONAL JUROR:
Alfred Barr Jnr.,
Museum of Modern Art,
New York 19, N.Y.

NATIONAL EXHIBITION to be held at:
Museum of Modern Art, New York
from
(receiving dates

NATIONAL JURY:
Andrew Ritchie (Chairman) Director of Sculpture, Museum of Modern Art
Dan Rich, Director of Chicago Art Institute
& others

NATIONAL PRIZES:
$2,200. to be divided equally among the 11 sculptors whose maquettes are chosen to be sent to the International Exhibition

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4. FRANCE

303 entry applications.
10 maquettes to be chosen from these to be sent to the International Exhibition

INTERNATIONAL JUROR:
Georges Salles,
Le Louvre,
Paris.

NATIONAL EXHIBITION to be held at:
Musee d'Art Moderne, Paris.
from
(receiving dates 17th. to 30th. November,)

NATIONAL JURY:
M. Georges Salles, Director of the National Museums of France
M. Jean Cassou, Director of Musee d'Art Moderne, Paris
Frank McEwen Esq., British Council Representative, Paris

.....

5. I T A L Y

296 entry applications
9 maquettes to be chosen from these to be sent. to the International Exhibition

INTERNATIONAL JUROR:
Professor Giulio Carlo Argan,
20, Viale Gloriosa, Rome.

NATIONAL EXHIBITION to be held at:
Palazzo Strozzi, Florence
from 16th. to 31st. November.
(receiving date 10th November)

NATIONAL JURY:
Professor Giulio Carlo Argan, University of Rome
Professor Felice Casorati, painter
Professor Renato Guttuso, painter
Professor Bruno Molaioli, Director of the Naples Museum
Dr. Riccardo Musatti, art critic
Professor Rodolfo Pallucchini, Secretary General of the Biennale, Venice
Professor Carlo Ludovico Ragghianti, University of Pisa
Secretary: Professor Rosario Assunto

NATIONAL COMMITTEE:
Professor Argan, Professor Pallucchini and Professor Assunto

NATIONAL PRIZES:
1,050.000 Lira donated by:
1. Olivetti Prize, offered by Signor A.Olivetti, L. 250.000
2. Bank of Naples Prize, for a South Italian sculptor, L 200.000
3. Bank of Naples Prize, for a South Italian sculptor, L 100.000
4. Resistance Prize collected from private subscribers, L 100.000
5. Fosse Ardeatine Prize collected from private subscribers and reserved for a sculptor working in Rome, L 100.000
6. Signor A. Pellizzari Prize, L 100.000
7. Prize given anonymously to be awarded to a competitor not of Italian nationality who is working in Italy, L 100.000
8. City of Florence Prize, L 100.000

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6. 7. & 8. B E N E L U X C O U N T R I E S

245 entry applications (Netherlands 124, Belgium 112, Luxembourg 9)
9 maquettes to be chosen from these to be sent to the International Exhibition

NATIONAL EXHIBITION to be held at:
Harmonie Hall, Antwerp.
from 6th. to 31st. December.
(receiving dates from 20th. November)

....continued

BENELUX COUNTRIES (continued)

NATIONAL JURY:
for Belgium
Dr. W. Vanbeselaere, Director of the Museum of Fine Arts, Antwerp
Paul Fierens, Director of the Museum of Fine Arts, Brussels
for Netherlands
Jhr. Sandberg, Director of the Municipal Museum, Amsterdam
and/or
A.M. Hammacher of the Kroller-Muller Museum, Otterlo
Mr. Schuurman, Director of the National Museum, The Hague
for Luxembourg:
Claus Sites, sculptor
Secretary: Monsieur F. Baudouin

NATIONAL PRIZES:
20.000 Belgian francs donated by the City Council, Antwerp

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9. SWITZERLAND

141 entry applications
7 maquettes to be chosen from these to be sent to the International Exhibition

It was found impossible to arrange a preliminary national exhibition in Switzerland. It was therefore decided that all the Swiss maquettes should be sent to Berlin, where 7 would be selected for inclusion in the International Exhibition by two Swiss jurors, Dr. Georg Schmidt and Dr. Carola Giedion-Welcker, together with the German national jury...

.....

10. JAPAN

131 entry applications
7 maquettes to be chosen from these to be sent to the International Exhibition

NATIONAL EXHIBITION to be held at
Matsuzakaya Department Store, Ginza, Tokyo
Sponsor: The Asahi Shinbun, Tokyo
from: January
(receiving date: January, 1953.

NATIONAL JURY:
Fumio Asakura, sculptor
Tomo Saito, sculptor
Kensei Kato, sculptor
Shin Hongo, sculptor
Sueo Kasagi, sculptor
Atsuo Inaizumi, art critic
Shinji Koike, art critic
K. Kikuchi, sculptor
S. Sawada, sculptor
A. Tachika, critic
S. Takiguchi, critic
S. Tominaga, critic
I. Yoshikawa, critic

NATIONAL MANAGERS:
Tomo Saito (Representative Manager,) Kensei Kato, Shin Hongo and Shin Wada

NATIONAL PRIZES To be announced

11. A U S T R I A

114 entry applications
6 maquettes to be chosen from these to be sent to the International Exhibition

NATIONAL EXHIBITION to be held at:
Liechtenstein Gallery, Vienna IX.
from 3rd. to 19th. October.
(receiving date 24th. September)

NATIONAL JURY:
Professor Hofrat Hans Ankwicz-Kleehoven, General State Librarian
Professor Franz Balka, Curator of the Austrian Gallery
Univ. Professor Dr. Otto Benesch, Director of the Albertina
Dr. Erich Stroner, Curator of the Plastic Collections in the Art Museum
Univ. Professor Karl Maria Swoboda
(with power to co-opt)

NATIONAL COMMITTEE:
Federal Ministers Dr. Kolb, Dr. Gruber, the Mayor of Vienna, the General Manager of the Austrian National Bank, the General Manager of the Creditan-stalt-Bankverein, the General Manager of the Landerbank: Representing Heavy Industry: Messrs. Manfred Mautner-Markhof and Dr. Franz Mayer-Gundthof.

NATIONAL PRIZES:
4 equal awards will be made

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12. & 13. A U S T R A L A S I A

69 entry applications (56 from Australia, 13 from New Zealand)
3 maquettes from Australia and 1 from New Zealand to be chosen to be sent to the International Exhibition

INTERNATIONAL JUROR:
Mrs. R.G. Casey,
159, Gipps Street,
East Melbourne.

NATIONAL EXHIBITION to be held at:
National Gallery of New South Wales, Sydney
from 3rd. to 9th. December.
(receiving date 26th. November)

NATIONAL JURY and COMMITTEE:
Mrs. R.G. Casey, (Chairman)
Mrs. H.V. Evatt, trustee of the National Gallery of New South Wales
Hal Massingham Esq., Director of the National Gallery of New South Wales
Lewis McCubbin Esq., Commonwealth Art Advisory Board, Canberra
John D. Moore, Esq.,
Professor Denis Winston, professor of Town & Country Planning, University of Sydney

14. S W E D E N

62 entry applications
4 maquettes to be chosen from these to be sent to the International Exhibition

NATIONAL EXHIBITION to be held at:
Royal Academy of Fine Arts, Stockholm.
from 15th. December to 6th. January
(receiving dates 28th. November to 1st. December)

NATIONAL JURY:
Professor Stig Blomberg
Professor John Lundquist
Skulptorer Liss Eriksson

NATIONAL COMMITTEE:
Professor Ivar Johnsson, Mr. Fritz Eriksson
Regeringsradet E. Eckerberg, Konstnaren G. Pers
Konstnaren S. Sörman, Supl. Konstnaren S. Lundbohm
Executive Secretary: Algot Törneman

NATIONAL PRIZES:
6,000 Swedish Kroner to be awarded as four equal prizes of 1,500 kroner each.

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15. & 16. S P A I N and P O R T U G A L

57 entry applications (32 from Spain, 25 from Portugal)
2 maquettes from each country to be chosen to be sent to the International Exhibition

NATIONAL EXHIBITION to be held at:

from
(receiving date

NATIONAL JURY:

17. N O R W A Y

53 entry applications
3 maquettes to be chosen from these to be sent to the International Exhibition

INTERNATIONAL JUROR:
Per Ron,
Tullin Garden,
Kr. Augusts Gt. 19, Oslo.

NATIONAL EXHIBITION to be held at:
Kunstindustrie Museum, Oslo
from
(receiving date

NATIONAL JURY:

NATIONAL PRIZES:
3000 Norwegian kroner donated by the newspaper Dagbladet

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18. Y U G O - S L A V I A

47 entry applications
3 maquettes to be chosen from these to be sent to the International Exhibition

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19. A R G E N T I N E

42 entry applications
3 maquettes to be chosen from these to be sent to the International Exhibition

INTERNATIONAL JUROR:
Jorge Romero Brest,
Callao 555-55D,
Buenos Aires.

NATIONAL EXHIBITION to be held at:
Galeria van Riel, Florida 659,
Buenos Aires
from 1st. to 13th. December.
(receiving date 30th. November)

NATIONAL JURY:
Jorge Romero Brest
D. Julio Rinaldini, President of the Argentinian Association of Art Critics
A representative of the competitors

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20. C A N A D A

41 entry applications
3 maquettes to be chosen from these to be sent to the International Exhibition

NATIONAL EXHIBITION to be held at:
The National Gallery of Canada,

from
(receiving date: 1st to 10th December

NATIONAL JURY:
H. McRae Miller Esq., Secretary

.....

21. C H I L E

38 entry applications
2 maquettes to be chosen from these to be sent to the International Exhibition

NATIONAL EXHIBITION to be held at:
Instituto de Extension de Artes Plasticas de la Universidad de Chile, Santiago
from
(receiving date

NATIONAL JURY

.....

22. D E N M A R K

37 entry applications
2 maquettes to be chosen from these to be sent to the International Exhibition

NATIONAL EXHIBITION to be held at:

from
(receiving date

NATIONAL JURY

23. INDIA

36 entry applications
2 maquettes to be chosen from these to be sent to the International Exhibition

INTERNATIONAL JUROR:
Mulk Raj Anand,
Marg Publications,
34-38 Bank Street, Fort, Bombay

NATIONAL EXHIBITION to be held at:

from
(receiving date

NATIONAL JURY:

NATIONAL COMMITTEE:
Dr. H.J. Bhatha, Mr. Svetoslav Roerich, Professor Walter Langhamev, Mr. Rudi von Leyden, Mr. R. Chatterjee, Mr. V.V. Oak, Mr. K. Khanna.

.....

24. GREECE

34 entry applications
2 maquettes to be chosen from these to be sent to the International Exhibition

It was found impossible to arrange a preliminary national Exhibition in Athens. It was therefore decided that all the Greek maquettes should be sent to London, where 2 would be selected for inclusion in the International Exhibition.

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25. IRELAND

51 entry applications
2 maquettes to be chosen from these to be sent to the International Exhibition

NATIONAL EXHIBITION to be held at

from
(receiving date

Under the direction of Michael Scott Esq., F.R.I.A.I.

.....

26. I S R A E L

25 entry applications
2 maquettes to be chosen from these to be sent to the International Exhibition

NATIONAL EXHIBITION to be held at:

.....

27. M E X I C O

21 entry applications
2 maquettes to be chosen from these to be sent to the International Exhibition

NO NATIONAL EXHIBITION to be held
The maquettes will be collected at the Instituto Nazional de Belle Arte
Mexico City from which 2 will be selected

(receiving date October 15th)

NATIONAL JURY
Sr. Carlos Bracho, sculptor
Sr. Carlos Crozco Romero, painter
Sr. Jorge J. Crespo de la Serna, President of the Mexican Association of Art Critics

.....

28. B R A Z I L

16 entry applications
1 maquette to be chosen from these to be sent to the International Exhibition

NATIONAL EXHIBITION to be held at:
Museu de Arte Moderna, Sao Paulo
from
(receiving date

NATIONAL JURY:
Sr. Victor Brecheret, sculptor
Sr. Oscar Niemeyer, architect (to confirm)
Professor Lourival Gomes Machado, Sao Paulo University
Sr. Wolfgang Pfeiffer, Director of the Museu de Arte Moderna

.....

29. U R U G U A Y

13 entry applications
1 maquette to be chosen from these to be sent to the International Exhibition

NATIONAL EXHIBITION to be held at:
National Committee of Fine Arts of Uruguay

& or less entry applications have been received from the following countries. Competitors have been advised by personal letter that their maquettes will be transported directly to London through the Pall Mall Deposit & Forwarding Co. Ltd., as it is not possible to arrange national exhibitions for so few entries or in some cases, in such distant places. It is hoped to include one entry from each of the countries in this group in the International Exhibition.

EIGHT ENTRIES RECEIVED FROM EACH OF THE FOLLOWING:

30. I N D O N E S I A
31. M A L T A

SEVEN ENTRIES RECEIVED FROM EACH OF THE FOLLOWING:

32. E G Y P T
33. S O U T H A F R I C A

SIX ENTRIES RECEIVED FROM EACH OF THE FOLLOWING:

34. I R A Q
35. T H A I L A N D
36. T U R K E Y

FIVE ENTRIES RECEIVED FROM EACH OF THE FOLLOWING:

37. B U R M A
38. C O L O M B I A S.A.
39. C U B A
40. I C E L A N D

FOUR ENTRIES RECEIVED FROM EACH OF THE FOLLOWING:

41. B R I T I S H W E S T A F R I C A
42. G U A T E M A L A
43. J O R D A N
44. R E P U B L I C O F K O R E A
45. L E B A N O N
46. P E R U
47. P H I L I P P I N E S

THREE ENTRIES RECEIVED FROM EACH OF THE FOLLOWING:

48. B R I T I S H G U I A N A
49. B R I T I S H W E S T I N D I E S
50. F I N L A N D
51. S Y R I A
52. V E N E Z U E L A

ONE ENTRY RECEIVED FROM EACH OF THE FOLLOWING:

53. B O L I V I A
54. C E Y L O N
55. E T H I O P I A
56. H U N G A R Y
57. I R A N

NO. TWO

PREPARATION OF THE PROSPECTUS

In November, 1951 work was begun on the preparation of the prospectus of the competition and, at the same time, letters were sent announcing its existence to Embassies and Legations who were asked to supply names of sculptors, art societies, museums, galleries, etc. in their particular countries, to whom copies of the prospectus could be sent. From the replies, voluminous lists were prepared and as soon as copies of the prospectus were available they were sent out in great numbers all over the world. Many of the Embassies undertook distribution themselves and the British Council representatives were most helpful in this matter.

16,000 copies have been printed in the following languages: English, French, German, Russian, Italian, Spanish and Portuguese.

NO. THREE

FIRST PRESS CONFERENCE

The existence of the competition was announced to the Press on Friday, 31st January, when Mr. Henry Moore made a statement at a Press Conference which was held in the Institute of Contemporary Art gallery at 4.30 p.m. He described it as the largest thing of its kind ever undertaken in the field of sculpture and went on to say: "The theme of the competition, "The Unknown Political Prisoner" is one of universal interest, and we intend to leave no stone unturned to make it a truly world wide competition. Believing that art knows no boundaries, it is planned so that any sculptor may enter, regardless of the nature of his work, and regardless of his nationality or politics.

The works submitted will be judged solely on their own merits.

".....On the first page of our prospectus, we believe you will find that the initial statement fully expresses our beliefs and aims in putting on this competition. The size and number of prizes in money alone is the most substantial ever offered in this particular field; but the opportunity for promoting interest in sculpture is far greater.

"It is interesting to note that the jury, as listed in the prospectus, is composed of people of international renown. Eight of the nine judges accepted immediately, with keen interest, so that no substitutions have had to be made in our original list. There is one possible exception; Professor Kemenov, who lectured here at the Institute on November 26th, 1951, on the subject of Social Realism in Art in Russia, has not yet been heard from in response to our invitation. However, we are still hoping for his acceptance. If for any reason he is unable to serve on the jury, every effort will be made to obtain a juror from the U.S.S.R. or one of its neighbouring countries, in order to preserve the universal nature of this competition. We have also decided to ask a prominent authority from the Scandinavian countries to serve on the panel.

".....As stated in the prospectus, the final placement of the grand prize winning sculpture cannot be determined until after the award has been made, so that a suitable site of world wide importance can be chosen in relation to the style adopted by the winning sculptor.

".....The Central Committee for this competition realises that it is unusual that the donor of the funds for this Competition, including the prize money, wishes to remain anonymous, but we have agreed to respect the donor's very modest wish in this matter. All I can say is that the donor is an internationalist, whose primary interest is the

arts, and one who has, for a long time, done much in a quiet way to assist artists and art organisations in general. The Institute of Contemporary Arts keenly appreciates the faith and trust which the donor has placed in us, and the tremendous opportunity that goes with it."

No further reply having been received from Professor Kemenov, Dr. Herbert Read put through a personal call to Moscow. He was again unable to reach him. However, in a telephone call on April 2nd the First Secretary at the Russian Embassy, London, told Mr. Kloman that Professor Kemenov, while very much appreciating the kind invitation asking him to serve on the jury panel, would not be able to do so.

On the 23rd March, Mr. Per Rom accepted an invitation from the Central Committee to serve on the jury panel as representative of the Scandinavian countries.

NO. FOUR

TRIP TO FRANCE AND ITALY

The response to the announcement of the existence of the competition through the international press and radio was so remarkable that it soon became evident that the number of entry applications to be received would be far greater than had been anticipated by the Central Committee. In order to establish the competition on a firm and official basis, Mr. Kloman undertook several visits abroad. The first of these he made between February 29th and March 28th to France and Italy, accompanied by Sir John Rothenstein, Mr. H.D. Molesworth, Keeper of Sculpture at the Victoria and Albert Museum, and Mrs. Molesworth. In Paris Mr. Kloman met M. Georges Salles, Director of the National Museums of France, and a member of the International Jury panel,

and held long talks with Mr. Frank McEwen, the British Council Representative in Paris, who gave a dinner for Mr. Kloman. Among those present were Jean Cassou, Director of the Musee d'Art Moderne, Giacometti, and Miss Dorothy Speyers from the Cultural Office at the American Embassy. It was quickly found that through personal contact with such sculptors as Pevsner, Arp, Riviere and others, it was possible to explain the largeness of the approach to the competition, and immediately entries started coming in from French sculptors. M. Georges Salles agreed to designate the Musee d'Art Moderne as the collecting point for French maquettes.

Mr. Molesworth returned to London on March 7th through Antwerp, where he saw the Burgomaster of that city and was able to arrange that Antwerp would be the collecting point for the entries from the Benelux countries. The Burgomaster proposed that a preliminary exhibition of the maquettes should be held there with national preliminary prizes.

Sir John, Mrs. Molesworth and Mr. Kloman went on to Rome, stopping at many places on the way to meet individual sculptors, all of whom gave their support to the competition. In Rome, Mr. Kloman saw Professor Giulio Carlo Argan, member of the International Jury panel, Dottoressa Palma Bucarelli of the Museum of Modern Art in Rome, Mr. Kennedy-Cook, British Council Representative in Rome and his assistant Mr. Greenlees; and other members of the staffs of the British and American Embassies.

A plan was made for the Biennale in Venice to be the collecting point for the Italian maquettes, but some months later it was found that the Palazzo Strozzi in Florence would be a more suitable place, the exhibition being held under the direction of the Biennale, and the opening itself under the auspices of the Mayor of Florence. In Venice, Professor Pallucchini,

Director of the Biennale, was offered an anonymous donation of 150 dollars towards a national preliminary prize for the Italian competitors, and he hoped to persuade other contributors to increase the amount. He also arranged for Mr. Kloman to see Professor Baroni, Director of the Sforzesco Museum in Milan and Dottoressa Wittgens, Director of the Brera. Mrs. Peggy Guggenheim also undertook to do what she could to promote the competition. 1,050.000 Lira were collected for prizes.

With so many competitors of other nationalities living in Italy, it was felt that a special prize should be established for them, and Professor Argan suggested that the anonymous donation of 150 dollars should be used for this purpose.

NO. FIVE

EXTENSION OF THE CLOSING DATE

During the time that Mr. Kloman was away, requests had been pouring in for application forms from all over the world, and it became immediately evident that all those wishing to compete could not possible apply before the closing date, which had been set at March 31st. Requests for an extension of the closing date were received from many countries, and it was decided that it was imperative to extend the period until June 1st. This also meant that the final date for the receipt of maquettes at the various centres would have to be extended. This date was established for November 30th.

NO. SIX

SECOND PRESS CONFERENCE

It was important that the annuncement of the extension of the closing dates should be made before Easter. A reprint of the prospectus was ordered and an international Press and

Radio conference was held at 4.30 p.m. on Wednesday, 9th April. A release was prepared showing that nearly 3,000 entries from 52 countries had been received and announcing the fact that prior to final judging in London, preliminary national exhibitions would be held in various countries.

NO. SEVEN

INTERNATIONAL EXHIBITION

By now it was obvious that all the entries could not be received in London. There was no place large anough to deal with so great a number, and the expense would be prohibitive. It was, therefore, decided that from national exhibitions a percentage of maquettes based on the number of entries from the particular countries would be sent to London for an international exhibition to be judged by the international jury. Application was made to the Trustees of the Tate Gallery for permission to hold such an exhibition there in March, 1953, and in a letter from Sir John Rothenstein to Mr. Kloman dated 23rd April this request was granted. A notice announcing this was sent to the Press on the 25th April.

Maquettes will be received in London for exhibition at the Tate Gallery in the following proportions:

Countries having:

Under 20	1
20 - 40	2
40 - 60	3
60 - 80	4
80 - 100	5
100 - 125	6
125 - 150	7
150 - 200	8
200 - 300	9
300 - 400	10
400 - 500	11
over 500	12

NO. EIGHT

TRIP TO FRANCE, BELGIUM, HOLLAND, GERMANY, DENMARK, SWEDEN AND NORWAY, MAY 26TH TO JULY 3RD.

FRANCE

In Paris, Mr. Kloman again saw M. Georges Salles, M. Jean Cassou and Mr. Frank McEwen, and dates were set for the Preliminary Exhibition and Judging at the Musee d'Art Moderne.

BENELUX COUNTRIES

In Antwerp he saw the Burgomaster, the Minister of Fine Arts and M. Baudouin, Director of Rubenshuis and the Middelheim Sculpture Park. He found that their jury with representatives of Belgium, Holland and Luxembourg, had been appointed and that already 20,000 Belgian Francs had been collected for the Benelux prize.

In Amsterdam he saw Mr. Roger Hinks of the British Council. In Arnheim he saw the Director of the Sculpture Park and met sculptors who were giving the competition their support.

GERMANY

In Hanover Mr. Kloman saw Dr. Alfred Hentzen, Director of Kestner-Gesellschaft, and from there flew into Berlin to have conferences with Professor Will Grohmann, member of the International Jury, Dr. Reuter, Mayor of West Berlin, several of the West Berlin Senate, Mr. Eastwood, British Council representative in Berlin, art directors and sculptors. The German jury was appointed and certain prizes had already been collected. Mr. Kloman was able to drive into East Berlin, primarily to see the Russian sculpture which had been put up

in Treptoe Park as a memorial to the 7,000 Russian soldiers and 6 generals killed in the fall of Berlin.

Dr. Reuter was particularly anxious to have something to equal the effect of Treptoe Park in West Berlin, and requested that Berlin be considered as a place for the eventual erection of the sculpture to which the Grand Prize was awarded. During the discussions Dr. Reuter said, "As you see, one thing we have is plenty of space, and we can assure the winning sculpture of a prominent site with a well-developed setting."

DENMARK

Mr. Kloman then went to Copenhagen and had meetings with Mr. Clissold, British Council representative, Mr. Hans Olsen, Chairman of the Danish Sculptors' Organisation, and Mr. Knud Nellemose, the secretary, who are together organising the preliminary exhibition in Copenhagen for the Danish entries.

SWEDEN

In Stockholm, conferences were held with Mr. Fritz Eriksson of the Royal Academy, and the Swedish Artists' Organisation, KRO, Mr. Ivar Johnson, Mr. Nathorst-Böös and people connected with museums and sculpture organisations. Arrangements were finally made whereby the Royal Academy and KRO would work together on the Swedish preliminary exhibition. Preliminary prizes were to be raised and the Swedish exhibition would be held at the Royal Academy in Stockholm.

NORWAY

Mr. Per Rom, International Juror, met Mr. Kloman in Oslo and introduced him to Dr. Willock, Director of the

National Gallery, his assistant, Dr. Grand, Professor Storm and Dr. Kielland, Director of the Kunstindustrie Museum where the national preliminary exhibition is to be held. The newspaper Dagbladet agreed to award a national prize of 3,000 Kroner.

In all these 7 countries Mr. Kloman encountered enthusiastic support for the competition but found that this trip was even more necessary than had been originally thought, because in so large an area so much more was accomplished by personal contact than by letter.

NO. NINE

CHANGE IN INTERNATIONAL JURY - 19th August

Unfortunately, it became increasingly evident that Mr. James Johnson Sweeney was unable to give the necessary attention to the matter of the competition because of his many other activities. Mr. Kloman was unable to get any response from him concerning the increasingly urgent need for preliminary plans involving national preliminary exhibition and judging in the United States, and the Central Committee, therefore, found themselves compelled to withdraw their invitation to him to serve on the International Jury. A jury panel who would choose it to be sent to London. Mr. Andrew Ritchie was appointed chairman of the jury, to be assisted by Mr. Dan Rich, Director of the Chicago Art Institute, and others. A committee was formed with Mr. Alfred Barr, Jnr., Mr. Andrew Ritchie, Mr. Porter McCray, and Miss Betty Chamberlain to handle publicity, and it was arranged that a statement should be issued to the Press.

It was finally decided that a budget of 8,000. dollars

NO. TEN

ALFRED BARR JNR. JOINS JURY PANEL

We were extremely fortunate in gaining the cooperation and participation of Mr. Alfred Barr Jnr., Director of Collections at the Museum of Modern Art, New York, as representative of the jury panel for North America. He was in London immediately following the withdrawal of the invitation to Mr. Sweeney, and Mr. Kloman was able to go into the whole matter with him. In accepting the invitation, Mr. Barr asked that Mr. Kloman come to New York to assist the Museum of Modern Art in their undertaking to handle the preliminary exhibition and judging of the American entries in the competition, since the Museum had not expected to be involved at so late a date.

NO. ELEVEN

TRIP TO AMERICA 21ST SEPTEMBER TO 9TH OCTOBER

On September 21st Mr. Kloman flew to New York and immediately began conferences with Mr. Renee D'Harnoncourt, Mr. Alfred Barr Jnr., Mr. Andrew Ritchie and Mr. Porter McCray of the Museum of Modern Art. During these discussions it was decided that the Museum of Modern Art would exhibit the American maquettes and would establish a jury panel who would choose 11 to be sent to London. Mr. Andrew Ritchie was appointed chairman of the jury, to be assisted by Mr. Dan Rich, Director of the Chicago Art Institute, and others. A committee was formed with Mr. Alfred Barr, Jnr., Mr. Andrew Ritchie, Mr. Porter McCray, and Miss Betty Chamberlain to handle publicity, and it was arranged that a statement should be issued to the Press.

It was finally decided that a budget of 8,000. dollars

would be necessary as the Museum felt that they must pay for the return of the entries delivered to them, plus the cost of space and the meeting of the jury.

For this purpose they could draw 2,700. dollars from a fund for the promotion of international exhibitions, and Mr. Kloman was able to raise an additional 5,000. dollars which, it was felt, would cover the necessary expenses. Mr. Kloman approached Mr. Joseph Verner Read, who agreed to guarantee a gift of 2,200. dollars for 11 equal prizes to be awarded to the 11 sculptors whose maquettes were chosen to be sent to the International Exhibition.

NO. TWELVE

BRITISH JURY ESTABLISHED

In July it was arranged that the New Burlington Galleries, London, should be used for the exhibition of the British entries.

Sir Philip Hendy, Director of the National Gallery, agreed to act as chairman of the jury and committee for the exhibition, and Sir Leigh Ashton, Director of the Victoria and Albert Museum, and Mr. Philip James, Art Director, the Arts Council of Great Britain, accepted invitations to serve on this jury and committee.

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I N F O R M A T I O N which has been received since this Report was prepared

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U N I T E D S T A T E S

NATIONAL EXHIBITION to be held at:
Museum of Modern Art,
New York 19, N.Y.
from 27th. January to 8th. February
(receiving dates 24th. November to 5th. December)

NATIONAL JURY:
Andrew C. Ritchie, Chairman
Director, Department of Painting and Sculpture
Museum of Modern Art
Daniel Catton Rich,
Director and Curator of Painting,
Art Institute of Chicago
Hans Swarzenski, Fellow in Research,
Museum of Fine Art, Boston
Charles Seymour, Jr.,
Curator of Renaissance Art,
Yale University Art Gallery
Henri Marceau,
Associate Director and Chief,
Division of Painting and Sculpture
Philadelphia Museum of Art

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N O R W A Y

NATIONAL EXHIBITION to be held at:
Kunstindustrimuseet, Oslo

NATIONAL JURY
Stinius Fredriksen, Chairman, Committee of Plastic Artists
Dagfin Werenskiold, Chairman, Norwegian Sculptors' Association
Finn Eriksen, Member of the Norwegian Jury for Official Exhibitions

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Y U G O S L A V I A

We have been informed that the preliminary selection and exhibition of the entries from Yugoslavia is being dealt with by Mr. Sepic of the Federal Council for Science and Culture and the Federation of Yugoslav Artists. The Federation has arranged for the maquettes to be judged by a jury of artists in Belgrade, after which they will be exhibited in the Federation's premises.

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E X C E R P T from article in Art News by Henry McBride, dean of American critics

AT first contact with the idea of the proposed monument to "The Unknown Political Prisoner," one's eyebrows unconsciously rise. Not in protest, of course. In inquiry. What kind of a political prisoner is this, thus to be canonized? Naturally, it must be one of our own kind imprisoned by the enemy, for - just as naturally - we should not be apt to restore to grace the enemies we may have captured ourselves. But is there some veiled insinuation in the project against the imprisonment of any publishers of opinions however contrary they may be to the interests of the State? No, that could not be. The title for the new monument does not imply that in the least. As one's fears, upon acquaintance with the idea, gradually subside, one has to smile, a trifle uncomfortably, to be sure, at the threat that lingers in that word "political" in these days. One's temperature immediately increases the moment it is employed. However, in the present case, its usage appears to be comparitively innocent.

One has all the more confidence in the plan since it emanates from London. Albion is not so perfide as it was once thought to be. It's another case of getting to know the accused. This time certainly the English are not up to tricks. They simply could'nt be, not with honest Henry Moore on the committee for the competition; along with A.J.T. Kloman, Sir Herbert Read, E.C. Gregory, Roland Penrose and Sir John Rothenstein. It is the Institute of Contemporary Arts of London, which is conducting the contest. $32,200 (in sterling) in prizes will be awarded. Four winners will receive $2,800 each, and from these four the final winner of the grand prize of $9,800 will be chosen. In addition there are eight honorable mentions at $700 each and eighty "accepted entries" who get $70 each. Such sums of money are attractive, even to sculptors, who are generally well paid if they are paid at all, so the response has been enthusiastic. There have been 607 applications from Germany, 512 from England, 400 from America, 304 from France, 296 from Italy, 135 from Japan, 112 from Austria, 55 from Australia, 38 from Chile, 44 from the Argentine, and so on from most of the known countries of the world - with the exception of Russia. Russia was asked not only to participate in the competition but to be represented on the international jury of awards, but did not reply to the invitation. There may eventually be some explanation for this silence and then again there may not. And anyway we must wonder amazedly at the vast number who did respond. We were scarcely aware that there were so many sculptors in the world.

And did they respond to the money or the subject? One must be generous and believe it to be the subject, and yet, looking at it as hopefully as possible, the subject does seem strained. A horse, a horse, a kingdom for a horse! But mere wishing produced no horse for King Richard III. Nor does mere wishing produce entirely satisfactory subjects for modern war monuments. Not that we lack heroes, but that we have too many of them! Thousands of young men did wonderful deeds and died for their country, but a monument commemorating thousands practically makes each hero anonymous. That, so far, has been the result. We wound up with monuments to Unknown Soldiers. These again with a sense of strain have been put to political use. Every visiting governor of a state pays reverend but compulsory visits to them; but after the visits of state, what then? Only lately,

in London's Tatler (Dec. 3, 1952) I found Mr. Gordon Beckles to be looking at the Cenotaph and moaning thus: "It is sad to see so little respect paid to the empty Tomb on 364 days of the year." Considering these matters, what chance for significant meaning has a monument to an Unknown Political Prisoner?

The chance lies altogether in the greater liberty of expression granted to all these artists now competing and also to the assurance that aesthetic merit will decide the final choice rather than the legend which may be attached to the design. The Unknown Soldier was memorialized severely by a Tomb; the Unknown Political Prisoner is to be commemorated by a dramatized idea; and therewith the hope of a monument invested with beauty is immensely increased. If beauty does not materialize in it, then we are again defeated, and the idea is not blessed.

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ICA

INSTITUTE OF CONTEMPORARY ARTS · 17-18 Dover Street London W1 *Grosvenor* 6186-7

30th March, 1953

INTERNATIONAL SCULPTURE COMPETITION

" The Unknown Political Prisoner. "

REG BUTLER has been working to produce a second model of his maquette "The Unknown Political Prisoner" which won the Grand Prize in the International Sculpture Competition. The original was unfortunately damaged on March 15th, and is held in custody by the police pending proceedings.

Mr. Butler will put his second model in place at the Tate Gallery at 11 a.m. on Thursday, April 2nd. He will be there to answer any questions regarding his model. Photographs with his own description of the maquette will be available.

It has also been decided to give the public an opportunity to make its own choice from the 140 models from 54 countries now on exhibit. All proceeds from sale of Ballot Papers will be given as the public's prize to the sculptor receiving the largest number of votes. A press copy of the Ballot is enclosed herewith.

We sincerely hope you or your representative will be able to be present at the Tate Gallery at 11 a.m. on Thursday, April 2nd.

He will be introduced by Mr. A.J.T. Kloman, Chairman of the Central Committee for the Competition.

for release on 14th January 1953

ICA

INSTITUTE OF CONTEMPORARY ARTS · 17-18 Dover Street London W1 *Grosvenor* 6186-7

INTERNATIONAL SCULPTURE COMPETITION
" The Unknown Political Prisoner "

BRITISH PRELIMINARY CONTEST

Because of the tremendous response .... 3,500 entry applications from 57 countries .... it became necessary to organise national preliminary contests in this Competition.

All major countries organised their own committees, juries and national prizes, (see supplementary release).

BRITISH JURY

Chairman: Sir Philip Hendy, Director National Gallery
Sir Leigh Ashton, Director Victoria and Albert Museum
Philip James, Art Director, Arts Council of Great Britain
H.D. Molesworth, Keeper of Sculpture, Victoria and Albert Museum

Great Britain has second largest number of entry applications and the British National Jury selected 12 to compete in the International Finals.

WINNERS
1. Trevor Bates
2. Reg Butler
3. Lynn Chadwick
4. Elizabeth Frink
5. Barbara Hepworth
6. Louise Hutchinson
7. F.E. McWilliam
8. Stuart Osborne
9. Eduardo Paolozzi
10. Douglas Wain Hobson
11. Jack L. Waldron
12. Arthur Wyllie

The Arts Council of Great Britain generously gave £300 to be equally divided into prizes of £25 each for these winners.

The British Jury selected the additional 33 maquettes to be included in this British Preliminary Exhibition.

Prizes will be presented at the Private View of this exhibition by Sir Ernest Pooley, Bart., K.C.V.O., L.L.D., Chairman of the Arts Council.

He will be introduced by Mr. A.J.T. Kloman, Chairman of the Central Committee for the Competition.

for release on 14th January 1953

BIOGRAPHICAL NOTES.

on the 12 winning British sculptors.

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Trevor Bates — Born 1921. Educated Harrow.
1940-46 RAF Fighter Pilot D.F.C.
1947-51 Slade School
1950 Awarded Sculpture Competition prize and diploma.
1951-52 Studied Paris under Ossip Zadkine.
Now living and working in Kent.
Exhibited: 1950 Young Contemporaries London.
1952 Paris. Salon de la Jeune Sculpture.
Present address: Cricket, Platt, Sevenoaks, Kent

Reg Butler — Born 1913, Hertfordshire. Qualified as architect. Has worked as blacksmith in Sussex village.
Gregory Fellow in Sculpture, Leeds University since 1950.
Represented in Tate Gallery.
Exhibited at I.C.A., Battersea, 1950 & 1951.
Biennale, Venice 1952.
Present address: 3, Park Street, Hatfield, Herts

Lynn Chadwick — Born 1914, Barnes, London.
Trained as architect. Pilot, Fleet Air Arm.
First shown in London (Gimpel Fils)
Also exhibited Paris, New York, and at the Biennale, Venice, 1952.
Represented in Tate Gallery.
Present address: Pinswell, Upper Coberley, Glos.

Elisabeth Frink — Born 1930, Thurlow, Suffolk.
Studied Guildford School of Art 1947-49, and Chelsea School of Art 1949-53.
Held Biddulph scholarship at Chelsea 1952 & 53.
Exhibited at mixed exhibitions the Beaux Arts Galleries and the London Group.
Present address: 93, Oakley St. Chelsea, S.W.3.

Barbara Hepworth — Born 1903, Wakefield, Yorkshire.
Educated Wakefield Girls High School. Won scholarship to Leeds School of Art.
Studied for 3 years at Royal College of Art, London, and later in Italy.
Exhibited widely, including Biennale, Venice, 1950.
Present address: Trewyn Studio, St. Ives.

Louise Hutchinson — Born Mayence, Germany. Educated abroad. Travelled widely. Always interested in sculpture but had no opportunity of practising until 11 years ago.
Exhibited London Group & East Anglian towns.
Present address: The Gables, East Bergholt, Essex.

F.E. McWilliam — Born 1909, Banbridge, Ireland. Studied Slade School (1928-31), followed by a year in Paris. Exhibited before war with Abstract & Surrealist Groups. One man show of carvings London Gallery. Post-war has held 2 one-man shows at Hanover Gallery. Exhibited widely.
Present address: 8a, Holland Villas Rd., W.14.

Stuart Osborne — Born 1925, Weston-super-Mare. Studied College of Art, Bristol. At present studying Royal College of Art, South Kensington.
Present address: 56 Ashcombe Rd. Weston-super-Mare.

Eduardo Paolozzi — Born 1924, Edinburgh. Studied at Ruskin School, Ashmolean. Exhibited London Mayor Gallery, Hanover Gallery, etc. Studied in Paris. Designed fountain for Festival of Britain.
Present address: 9 Paultons Square, S.W.3.

Douglas Wain Hobson — Born 1918, Sheffield. Won scholarship to Royal College of Art. Later studied in France & Italy. Held Rome Scholarship in Sculpture from 1947-50. Exhibited London, Birmingham, Nottingham, Rome & San Francisco.
Present address: 37B, Greville Rd., N.W.6.

J.L. Waldron — Born 1923, Swansea. Studied Swansea School of Art. Won National Diploma in Design (sculpture) & Intermediate Cert. Arts & Crafts. Exhibited Ministry of Education, 1947, 49 & 50 South Wales Art Group, 1949.
Present address: 14, Hilltop Ave., Basford, Newcastle on Lyme, Staffs.

Arthur Wyllie — Born 1924, Inverness. Architectural student at Art College, Edinburgh. Failed theory tests and was given trial in sculpture. Awarded Diploma of Art and Post-Diploma scholarship for 1 year.
Present address: 8a, Grosvenor Crescent, Edinburgh, Scotland.

F I N A L S T A G E F O L L O W S

£11,500 Prize Money

The Final Contest in this International Sculpture Competition will take place in London early in March. The following International Jury will arrive in London from various parts of the globe on 7 March:

Asia: Mulk Raj Anand, Editor of Marg, Bombay
Benelux: W. Sandberg, Director Municipal Museum, Amsterdam
Britain: Herbert Read, President I.C.A.
Commonwealth: Mrs. R.G. Casey, wife of the Australian Minister for External Affairs
France: Georges Salles, Director National Museums of France
Germany: Will Grohmann, Art Critic for Neue Zeitung
Italy: Giulio C. Argan, Central Inspector Fine Arts, Italy
North America: Alfred Barr Jr., Museum of Modern Art, New York
Scandinavia: Per Rom, Editor of Kunsten Idag, Oslo
South America: Jorge Romero Brest, Editor, Ver y Estimar

From the entries submitted by 57 countries, this Jury will select 80, each of which will receive £25. From these, they will then select 4 prize winners each of whom will receive £1,000 and 8 honourable mentions each of whom will receive £250.

If the International Jury find themselves in agreement they may at this time select from the 4 prize winners the GRAND PRIZE WINNING ENTRY which will receive an additional £3,500, making a total of £4,525, which will go to the sculptor winning the Grand Prize (Prizes can be paid in any currency).

When the Grand Prize Winner has been selected, the Central Committee representing the Institute of Contemporary Arts will then be open to consideration of the most suitable place for the erection of this sculpture on a monumental scale. However, many countries plan to erect one of their own winning sculptures as a monument.

Dr. Reuter, the Mayor of West Berlin, has again expressed the keen desire of the West Berlin Senate to have their city chosen as the place for the erection of the Grand Prize Winner, or of one of the runners up. He has promised a prominent park setting should this request be accepted. Dr. Reuter in discussing the subject with Mr. Kloman, Chairman of the Central Committee, on his recent visit to Berlin for the preliminary judging and exhibition of the German and Swiss entries, smiled as he said "As you see, one thing we have is plenty of space, and we can assure the winning sculpture of a prominent site with a well-developed setting."

Naturally many other sites of world prominence will be considered. The final execution of the monument will be paid for from competition funds.

Following the decision of the International Jury, an exhibition of all the winning entries will be open to the public at the Tate Gallery in London from the 13 March.

The British Council, the Arts Council of Great Britain and the Tate Gallery have all contributed much valuable assistance. Keen appreciation of the lead taken by Great Britain in this, the first International Competition in the field of the arts, has been expressed in many countries.

SUPPLEMENTARY RELEASE

List of countries to date having held preliminary contests and awarded national prizes.

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G E R M A N Y 607 entry applications
Selection 8th to 10th December

WINNERS (Germany)

1. Egon Altdorf
2. Karl Hartung
3. Bernhard Heiliger
4. Hans Jaenisch
5. Fritz Konig
6. Franklin Puhn
7. Hans Uhlmann
8. Richard Raach
9. Erich Reuter
10. Louise Stomps
11. Zoltan Szekessy
12. Hans Wimmer

(Switzerland)

1. Max Bil
2. Arnold d'altri
3. Jean-Georges Gisiger
4. Hugo Imfeld
5. Andre Ramseyer

National exhibition of winning entries at the Haus Am Waldsee, Berlin from January 3rd.

National Prize Money:
German Federal Government Prize DM 2.000 to Bernhard Heiliger
Berlin Senate Prize DM 2.000 to Egon Altdorf
Cultural Circle in the Federation of German Industries, DM 2.500 to Hans Uhlmann

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U N I T E D S T A T E S 400 entry applications
Selection 16th December

WINNERS

1. Calvin Albert
2. Alexander Calder
3. Rhys Caparn
4. Wharton Esherick
5. Herbert Ferber
6. Naum Gabo
7. Wallace Kelly
8. Gabriel Kohn
9. Richard Lippold
10. Keith Monroe
11. Theodore Roszak

National exhibition of winning entries at the Museum of Modern Art, New York, from 27th January.

National Prize Money: $ 2,200 to be divided equally among the eleven American finalists.

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F R A N C E 303 entry applications
Selection 9th December

WINNERS

1. Henri-Georges Adam
2. Clement Etienne-Martin
3. Emile Gilioli
4. Jacinto Latorre
5. Louis Leygue
6. Antoine Pevsner
7. Helen Phillips
8. Ralph Stackpole

National exhibition of winning entries at the Musee National d'Art Moderne, Paris, from December 17th to 24th.

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S W E D E N 62 entry applications
Selection 16th December

WINNERS
1. Olle Adrin
2. Christian Berg
3. Berndt Helleberg
4. Olle Holmsten

In addition the project submitted by Egon Moller-Nielsens

National exhibition of winning entries at the Royal Academy of Sweden, Stockholm, from December 15th to January 6th.

National Prize Money: 6,000 Swedish Kroner awarded as four equal prizes of 1,500 kroner each.

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C A N A D A 41 entry applications
Selection 16th December

WINNERS
1. Julien Herbert
2. Ann Kahane
3. Robert Norgate

National exhibition of winning entries at the National Gallery of Canada

National Prize Money of $ 200 donated

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I R E L A N D 31 entry applications
Selection December

WINNERS 1. Frederick Herkner 2. Trevor Cox

National exhibition of entries at the National College of Art, Dublin

National Prize Money: 2 prizes of £50 each.

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M E X I C O 21 entry applications
Selection early November

WINNER Jose Gimenez Botey

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B R A Z I L 16 entry applications
Selection early November

WINNER Jose Souza Reis

.....

U R U G U A Y 13 entry applications
Selection 22nd December

WINNER Pablo Serrano

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RESULTS HAVE NOT YET BEEN RECEIVED FROM NORWAY, CHILE AND JAPAN

I T A L Y 296 entry applications
Selection 23rd November

WINNERS
1. Mirko Basaldella
2. Francesco Cannilla
3. Pietro Consagra
4. Agenore Fabbri
5. Pericle Fazzini
6. Luciano Minguzzi
7. Raffaello Salimbeni
8. Venturino Venturi

Prizes presented in the Palazzo Vecchio by Signor Arton, representing the Mayor of Florence, on November 23rd. Exhibition opened later the same day in the Palazzo Strozzi in Florence.

8 National Prizes amounting to 1,050.000 Lira were donated.

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B E N E L U X C O U N T R I E S
Selection 15th November

WINNERS
1. Wessel Couzijn (Holland)
2. Elga Eyma (Holland)
3. Madeleine Forani-Bonnecompagnie (Belgium)
4. Raymond Huyberechts (Belgium)
5. Pearl Perlmuster-Couzijn (Holland)
6. Rik Poot (Belgium)
7. Nic Tummers (Holland)
8. Frans Verhaak (Holland)
9. Hans Verhulst (Holland)

National exhibition of winning entries at the Harmonie Hall, Antwerp, from 6th to 31st December.

National Prize Money: 20.000 Belgian francs donated by the City Council, Antwerp

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A U S T R I A 114 entry applications
Selection 18th November

WINNERS
1. Emil Gehrer
2. Rudolf Hoflehner
3. Prof. Josef Humplik
4. Heinz Leinfellner
5. Elisabeth Turolt
6. Prof. Fritz Wotruba

National exhibition of winning entries at the Liechenstein Gallery, Vienna, from 21st November to 7th December.

National Prize Money: four equal awards were made

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A U S T R A L A S I A 69 entry applications
Selection 2nd December

WINNERS
1. Tom Bass
2. John Joseph Bruhn
3. Margel Hinder
4. Molly McAlister (New Zealand)

National exhibition of winning entries at the National Gallery of New South Wales, Sydney, from December 3rd to 9th

.....

A R G E N T I N E 42 entry applications
Selection 7th December

WINNERS
1. Lorenzo Domingues
2. Noemi Gerstein
3. Martin Blaszkowski

National exhibition of winning entries at the Galeria Van Riel

.....

Not yet Published!

49 East 96th Street
New York 28, New York.

March 23, 1953.

To the Editor
The Times
London, England.

Sir:

This letter was interrupted by a 'phone call summoning me to the Tate Gallery a few minutes after the destruction of Reg Butler's winning model for the monument to the Unknown Political Prisoner. An hour later I had to leave for the airport. Now, back in New York, the incident in the Tate seems merely a ~~violent~~ great gesture in a general atmosphere of misunderstanding.

As one of the jury I had wanted to inform your readers that the award to Butler was not the result of one of those unsatisfactory compromises one might expect when ten people of strong opinions come from all over the world to pick a single work from a large field of contestants. On the contrary, after hours of thoughtful analysis, the prize was given with the jury's unanimous conviction that Butler's was artistically the best project; and a large majority felt that it was also the most appropriate.

Butler's design seems to me a movingly poetic and human conception. The construction is ambiguous in that it suggests a cage, a gibbet or a guard's tower but it is in no sense an abstraction. And, contrary to ~~the delusions of the poor misled young saboteur who wrecked it~~ certain critics, the design is humanistic in the highest sense. The three great bronze women who stand in watchful meditation beneath the empty scaffold-cage give it dignity and meaning and recall the women beneath the cross or at the empty tomb of another "political prisoner" of 2000 years ago.

As a foreigner deeply interested in British art I wanted also to express my surprise and disappointment at the British press; surprise that almost no attention was given to the fact that English sculptors triumphed in a great international competition; disappointment that the prize-winning project and the competition itself should have been so shabbily treated. I had not realised before to what a level of grudging and resentful conservatism art criticism in the two great "upper class" English dailies had sunk.

Wake up, Englishmen! For the first time in your history you have a group of young sculptors who have won international recognition, first, informally, at the Venice Biennial last summer, and now in London before an international jury far more severe and disinterested than that at politics-ridden Venice.

Henry Moore of course has long been recognised as one of the greatest living sculptors but until recently his priority has seemed, because he is English, a kind of biological sport. Now we foreigners -- Italians, French, Germans, Americans and others -- must realise that Moore is not a solitary exception. We must face the fact -- and let us do so gladly -- that English sculpture has been fortified by a whole group of young artists of distinguished talent.

Whether these young sculptors flourish or wither will depend in large part on the understanding, encouragement and patronage afforded them by the British people and their privileged leaders.

Very truly yours,
(Sgd) Alfred H. Barr, Jr.

The Chairman and Trustees of The Tate Gallery
together with the
Central Committee for the International Sculpture Competition
request the pleasure of the company of

Alfred Barr Esq.

at a reception at The Tate Gallery to mark the opening of the
International Exhibition
of Winning Entries in the Sculpture Competition
"The Unknown Political Prisoner"
Sponsored by the Institute of Contemporary Arts
on Thursday 12th March, 1953. 9 to 11.30 p.m.

R.S.V.P to A.J.T. Kloman Esq.
Chairman Central Committee,
43 Dover Street, London, W.1.

Evening Dress
Decorations.

PLEASE PRESENT THIS CARD

THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.
TELEPHONE: CIRCLE 5-8900

530121-05

NOT TO BE RELEASED UNTIL
JANUARY 28

AMERICAN PRIZE WINNERS IN INTERNATIONAL
SCULPTURE COMPETITION TO BE SHOWN AT MUSEUM

Eleven American sculptors are to be awarded prizes on January 27 for their maquettes on the theme "The Unknown Political Prisoner" for the American section of the International Sculpture Competition, sponsored by the London Institute of Contemporary Arts. Selected by a national jury from 199 sculpture models submitted, these works will be exhibited on the first floor of the Museum of Modern Art, 11 West 53 Street, from January 28 through February 8, prior to being shipped to London for final judging by an international jury on March 7. Each American winner will receive a prize of $200, generously donated by Joseph Verner Reed, author and patron of the arts. The installation of the exhibition is being designed by Carlus Dyer of the Museum staff.

Winners are:

Calvin ALBERT
Alexander CALDER
Rhys CAPARN
Wharton ESHERICK
Herbert FERBER
Naum GABO
J. Wallace KELLY
Gabriel KOHN
Richard LIPPOLD
Keith MONROE
Theodore ROSZAK

All arrangements for the American sculptures have been supervised by the Museum of Modern Art. The U.S. jury was headed by Andrew C. Ritchie, Director of the Museum's Department of Painting and Sculpture. The North American representative on the International jury will be Alfred H. Barr, Jr., Director of Museum Collections. From entries submitted in London by 57 countries, 80 sculptures will be selected to receive £25; from these, 4 prize winners will be chosen to receive £1,000, and, in addition, 8 honorable mentions to receive £250 each. The Grand Prize-Winning Entry, to be selected from the 4 prize winners, will receive an additional £3,500, or a total of £4,525; and this will be erected with competition funds on a monumental scale in a site of world importance to be determined at a later date. In addition, many countries plan to erect as a monument one of their own winning pieces. The final international exhibition will be held at the Tate Gallery and will be under the direction of Anthony J.T. Kloman, Director of Planning of the Institute of Contemporary Arts in London and Chairman

Mr. and Mrs. Anthony J. Trapnell Kloman
request the pleasure of the company of
Alfred Barr Esq.
at Dinner in Honour of
The International Jury for the International Sculpture Competition
at Claridge's, London
on Wednesday 11th. March at 8.30 o'clock.

R.S.V.P.
35, Wilton Crescent.
London, S.W.1.

Evening Dress.

THE MUSEUM OF MODERN ART ANNOUNCES
AN EXHIBITION OF THE AMERICAN PRIZE WINNING DESIGNS IN

THE INTERNATIONAL SCULPTURE COMPETITION

THE UNKNOWN POLITICAL PRISONER

BETWEEN JANUARY 28 AND FEBRUARY 8, 1953

The theme of the competition is in commemoration of all the unknown men and women who have given their lives or liberty to the cause of human freedom in our time. The Museum has been designated by London's Institute of Contemporary Arts to conduct the American preliminary of this competition, and is exhibiting the maquettes of the eleven American winners. Afterward, the entries will be sent to London for final judging with those of fifty-five other countries. From a total of eighty maquettes to be exhibited in London, an international panel of jurors will select four prize winners for large scale execution; from these the grand prize winner will be chosen.

THE MUSEUM OF MODERN ART, NEW YORK

The Museum of Modern Art requests the pleasure of your company at a private preview of the American winning designs for the International Sculpture Competition, "The Unknown Political Prisoner", on Tuesday afternoon January 27, at 5:30 o'clock, to be followed by a cocktail party in the Museum's Penthouse to honor the eleven winners of this preliminary competition.

This invitation will admit two.

of the Central Committee for the competition.

From the other 56 countries competing, the following are the winners from Germany, England, France and Italy, the foreign countries with the largest number of entries.

Germany:

Egon ALTDORF
Karl HARTUNG
Bernhard HEILIGER
Hans JAENISCH
Fritz KONIG
Franklin PUHN
Hans UHLMANN
Richard RAACH
Erich REUTER
Louise STOMPS
Zoltan SZEKESSY
Hans WIMMER

England:

Trevor BATES
Reg BUTLER
Lynn CHADWICK
Elizabeth FRINK
Barbara HEPWORTH
Louise HUTCHINSON
F.E. McWILLIAM
Stuart OSBORNE
Eduardo PAOLOZZI
Douglas Wain HOBSON
Jack L. WALDRON
Arthur WYLLIE

France:

Henri-Georges ADAM
Clement ETIENNE-MARTIN
Emile GILIOLI
Jacinto LATORRE
Louis LEYGUE
Antoine PEVSNER
Helen PHILLIPS
Ralph STACKPOLE

Italy:

Mirko BASALDELLA
Francesco CANNILLA
Pietro CONSAGRA
Agenore FABBRI
Pericle FAZZINI
Luciano MINGUZZI
Raffaello SALIMBENI
Venturino VENTURI

Statements by jurors:

The members of the U.S. jury have made the following statements about the American section of the International Sculpture Competition:

Andrew C. Ritchie, Director of the Department of Painting and Sculpture, Museum of Modern Art, and Chairman of the jury:

"The theme of the competition, 'The Unknown Political Prisoner,' was undoubtedly chosen because of its broad implications. Consequently, each member of the jury was constrained to give a very liberal interpretation to the theme as presented by the various contestants.

"One of the main considerations, granting a maquette had sculptural merit, was whether it had been conceived in monumental terms, i.e. simply whether the model would gain or lose by enlargement.

"No specific site for the proposed monument was indicated to the competitors. This undoubtedly resulted in a somewhat indeterminate approach to this important factor....Some models seemed more appropri-

ate for an urban setting, some for a country or park site. Each, however, was judged primarily as a piece of sculpture, and all other considerations, I believe, were given a secondary place in the judgment of the jury as a whole."

Henri Marceau, Associate Director and Chief of Division of Painting and Sculpture, Philadelphia Museum of Art:

"In making its selection of eleven models to represent the United States, the jury gave weight to the following points:

(a) Monumentality of design

(b) Symbolism

(c) Competence

(a) Monumentality of design:

"Many of the designs were complicated in theme through the introduction of too many elements. The jury gave preference to designs having one main theme. Since an interior site for the monument was not specifically excluded in the program, the question of material to be employed was not a determining factor. The suitability of the material to the design, however, was taken into consideration. Originality of conception was important, in the opinion of the jury.

(b) Symbolism

"Political prisoners are of many kinds - those physically confined, and others who suffer through mental and spiritual torture. The jury was impressed by those designs in which the symbolism applied generally to all classes of the oppressed and to all classes of spectators, regardless of nationality or creed.

(c) Competence:

"The jury examined photographs of past executed work and gave such work weight in the final choice. The jury looked for consistency of approach and execution as between the model submitted and previous work."

Perry T. Rathbone, Director, City Art Museum, St. Louis:

"It can be said with certainty that the U.S. jury approached its task with no preconceived notion of the type of expression it would find deserving of further consideration in the contest. However, it became evident as the field was narrowed down that genuine excellence resided in those designs whose makers were working in an abstract vein.

Here were found those qualities that seemed basic: freshness of vision, dignity, breadth of conception and monumentality. Here were found those things which seemed at once to possess qualities characteristic of our age alone, yet giving promise of withstanding the changed concepts of the future."

Charles Seymour, Jr., Curator of Renaissance Art, Yale University Art Gallery:

"The competition was a challenge to the jury in almost as direct terms as to the sculptors who entered it. For one thing, vagueness as regards the ultimate site for the monument made for an extremely wide scope of designs and materials, some more suitable than others for out-of-doors placement, or others more suitable for a country rather than an urban site. The theme suggested an extraordinarily wide variety of solutions, often difficult to compare. Judgment, on the whole, depended mainly on sculptural quality, with considerable leeway as regards materials and styles, but with regard to monumentality and handling of forms which, in the largest sense, could be seen as expressive of the general theme."

Hanns Swarzenski, Fellow in Research, Boston Museum of Fine Arts:

"As a juror, I was confronted with two main difficulties: First, the artistic realization of so vague a theme leading to every possible sculptural idea and phantasy, ranging from the most obvious and conventional naturalism to the most abstract symbolism and constructivism. Second, the vagueness as regards the ultimate site to be chosen for the monument.

"Under these circumstances, I felt that my choice should primarily depend on artistic content and the sculptural quality of the works, without any personal predilection for a certain stylistic form of expression....

"The judgment of the artistic integrity of the works under consideration was greatly facilitated by the fact that each contestant was requested to submit photographs of at least two other previously executed pieces of sculpture."

Biographical notes on American prize winners

Calvin Albert: Born Grand Rapids, 1918. Studied with Moholy-Nagy and George Kepes at the Chicago Institute of Design and with Archipenko. Has taught in New York and Chicago and now is Assistant Professor at Pratt Institute. Has had one-man shows in Chicago, San Francisco and New York and has been represented in numerous museum exhibitions.

Alexander Calder: Born Philadelphia, 1898. Graduated as mechanical engineer from Stevens Institute of Technology; studied Art Students' League and Paris. His work is owned by many museums in Europe, Latin America and the United States; he has executed many commissions abroad, notably the Mercury Fountain for the Spanish Pavilion at the 1937 Paris Exposition; he has exhibited frequently in Paris his toys, wood sculpture, wire sculpture and jewelry. Won first prize in the Museum of Modern Art's Plexiglass Sculpture Competition in 1939; first prize in 1952 Venice Biennale for sculpture by foreign artist; has been represented many times in Museum of Modern Art exhibitions including currently traveling "Sculpture of the 20th Century."

Rhys Caparn: Born New York State, 1909. Studied at Bryn Mawr and in Paris. She has been teaching at the Dalton School in New York since 1946. Has exhibited in museums in Paris, Philadelphia and New York and won second prize in the Metropolitan Museum's "American Sculpture 1951" exhibition.

Wharton Harris Esherick: Born Philadelphia, 1887. Studied at Philadelphia School of Industrial Art and Pennsylvania Academy of Fine Arts, where he won a sculpture prize in 1951. Since his first exhibition at the Weyhe Gallery, New York, in 1924, he has had many exhibitions in various parts of the United States of his work in all media including, as well as sculpture, paintings, drawings, woodcuts.

Herbert Ferber: Born New York City, 1906. B.S. Columbia University. Sculpture exhibited in numerous museums and galleries, in one-man and group shows. Works owned by Museum of Modern Art, Metropolitan Museum of Art, Whitney Museum and others. Recently included in Museum of Modern Art's "Fifteen Americans" exhibition and "Sculpture of the 20th Century."

Naum Gabo: Born Russia, 1890. Attended the university in Munich. Has taught in Russia, England, Germany and in the United States at Harvard MIT and the University of North Carolina. Has had exhibitions in many countries of Europe and in the United States, including large show at the Museum of Modern Art in 1948 with his brother Antoine Pevsner, who is also a prize winner - from France - in these same preliminary national competitions.

J. Wallace Kelly: Born Pennsylvania, 1894. Attended Pennsylvania Academy of Fine Arts and studied in Paris. Has taught for many years. Exhibited in numerous Philadelphia shows and in the Museum of Modern Art and Whitney Museum in New York. Has executed numerous public commissions both in relief and in the round, in Philadelphia and Washington.

Gabriel Kohn: Born Philadelphia, 1910. Studied in New York and Paris His work has been shown in various parts of Europe, including two one-man shows in Rome, and in New York where he was represented in the Metropolitan Museum's "American Sculpture 1951" exhibition. At presen associated with Cranbrook Academy of Art.

Richard Lippold: Born Milwaukee, 1915. Graduate of School of the Art Institute of Chicago. Has taught and lectured since 1940 at various colleges; now at Hunter College, New York. First exhibited in 1946 in Detroit Institute of Arts and since in numerous exhibitions from San Francisco to New York, with several one-man shows in New York. Work included in Museum of Modern Art's recent "Fifteen Americans" exhibition and currently traveling "Sculpture of the 20th Century." He feels his most important work is a large outdoor construction at Har-

vard University, executed with Walter Gropius.

Keith Monroe: Born Los Angeles, 1917. Graduated in art, University of California at Berkeley. Has had one-man shows in San Francisco, where he lives, not only of sculpture but also of his work in jewelry and furniture. Sculpture recently purchased by City of San Francisco.

Theodore Roszak: Born Poland, 1907. Has been in United States 44 years. Studied at Art Institute of Chicago and Columbia University. Has taught at Sarah Lawrence College for the past 12 years. Work first exhibited in a one-man show in a Chicago gallery, 1928; since then has shown in New York galleries, in the Whitney Museum and in the Museum of Modern Art, where he was represented in "Fourteen Americans" in 1946 and is included in the currently traveling exhibition "Sculpture of the 20th Century."

NEW LEADER
NEW YORK, N.Y
2/23/53

BOHN

THE HOME FRONT

By William E. Bohn

'The Unknown Political Prisoner'

IT WAS because I was liberated by the sun that I happened on an exciting experience. The weather we had here in New York last week would have done justice to Florida or California. People streamed out onto the streets. Seldom during all my years in the metropolis have I seen so large a population afoot.

I, of course, was among the footloose mob. Up one street we strolled and down another, looking at this and that, with very little thought as to where we were heading. And, wandering thus carefree, I just happened to be lured by the glassy glitter of the Museum of Modern Art. Once inside, I saw a sign drawing attention to an International Sculpture Competition. That seemed ordinary and unspectacular enough. But not the subject, which was: "The Unknown Political Prisoner." Before I had heard or read a word about the project, this subject roused me. There are political prisoners over a good part of the earth—more than at any time since history began. And they are not by any means in one country or among people of one political complexion or purpose. Most of them are, of course, in Russia. But they are numbered by the thousands in Spain and Argentina—not to mention South Africa.

We think of these thousands of men and women as helpless victims. And they are that. But the very combination of words, "The Unknown Political Prisoner," suggests that they are something much more significant. No matter how weak and helpless they may seem in their jails and concentration camps, the title of this competition lines them up with the Unknown Soldier. This unnamed victim of war died, but not in vain. He gave his life for his country, for what he believed in. The subject of this competition, too, is more than a helpless victim. Before any sculptor has taken a modeling tool in hand, he has a vision of all the political prisoners in the world suffering, but not in vain—suffering in common for liberty. They, too, are soldiers. It is a great idea.

UNDER BRITISH AUSPICES

This project is being sponsored and financed by the London Institute of Contemporary Arts. The conditions set by the Institute place it upon the very broadest base geographically and artistically. The prospectus announcing the competition states:

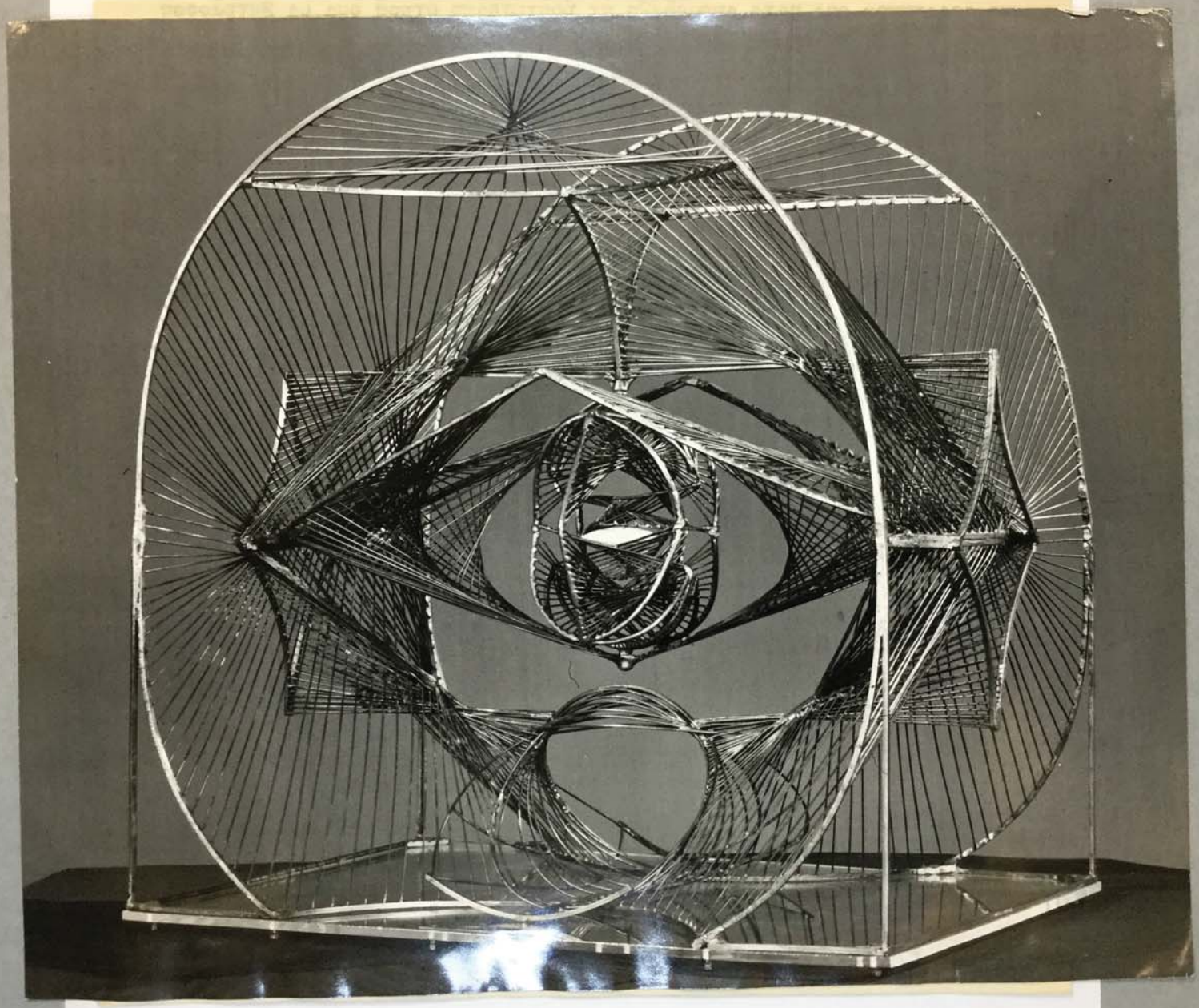
> "The organizers wish to emphasize that the competition is international in scope, and that in their view the theme should be regarded as of universal significance. No artist of any nationality is excluded from the competition, and the theme is to be viewed as one of the widest human significance. In choosing as a theme "The Unknown Political Prisoner," they have felt a desire to have commemorated all those unknown men and women who in our time have given their lives or their liberty to the cause of human freedom."

What we had on view at the Museum of Modern Art was eleven pieces of sculpture accepted by the American jury to be submitted for the final competition in London. They constitute an impressive show. One, especially, seemed to me to embody an inspiring idea. It was a model of a man standing straight and tall above and beyond the bonds which were intended to hold him down. Fifty-seven countries have already held competitions and will send exhibits to London, where the final competition will be held in March. There eighty works are to be on exhibition. Among the countries competing are Asian countries like Japan and India.

As I walked out into the clear, free, sunny air, among crowds of people going where they liked and seeking what they wanted, I still had a sense of guilt, but not of futility. Contemplating those groups of statuary and considering the effort of the London Institute of Contemporary Art had given me a lift. As I sit here now before my typewriter, millions of men and women are suffering in jails and labor camps. No doubt, many of them are undergoing torture at this very moment. We are likely to say to ourselves: "It is all so far away; the government of this country has no authority in those far places; we are sorry, but there is nothing we can do about it." This mood is all wrong. It is time to shake ourselves out of it.

There is something which we can do—as these men and women in London have shown us. Don't let anyone persuade you that Stalin or Franco or Perón is beyond public opinion. Their vast investments in propaganda show that it is precisely world opinion which they fear most. What people think and say and see and hear in the free world will, in the end, determine what is to happen everywhere. If we never desert the political prisoners—no matter how far away their jails and work camps may be—in the end they will walk out as victors.

The New Leader for February 23, 1953. Volume XXXVI, Number 8. Published weekly by The New Leader Association, Inc. Publication Office: 34 N. Crystal Street, East Stroudsburg, Pa. Editorial and Executive Office: 7 E. 15th Street, New York 3, N.Y. Telephone: ALgonquin 5-8844. Price this issue: 15 cents, $5 a year. Foreign and Canadian $6. Entered as 2nd class matter in post office at East Stroudsburg, Pa., May 9, 1950.



THE STUDIO
4, Eldon Road,
London, W.8.,
England.

No. of Exhibit: 41 ANTOINE PEVSNER

Winner of a Second Prize of £775

Sculptor's Description of Model

Just as the Parthenon, Minerva's Temple on the Acropolis in Athens, was meant to represent the symbol of Wisdom, the Fine Arts and Science, so the idea of an International Contest for the erection of a monument to the "Unknown Political Prisoner" refers to the birth of a moral strength powerful enough to defeat the giants of spiritual enslavement, to fling their idols of tyranny into hell and to return to man the indispensable freedom and faith which will allow him to keep heaven and earth. I have been inspired, in a similar manner, by a work like the Parthenon, which would fulfil the ideal of a monument possessing neither substantial human form, nor with the "mysterious beauty" of the skin covering the human frame. By following this idea, I have been led to create forms solely from a plastic, architectonic and sculptural concept. I would like to add some explanation of my model with regard to material, resistance, measurements, proportions and drawings made on the spot.

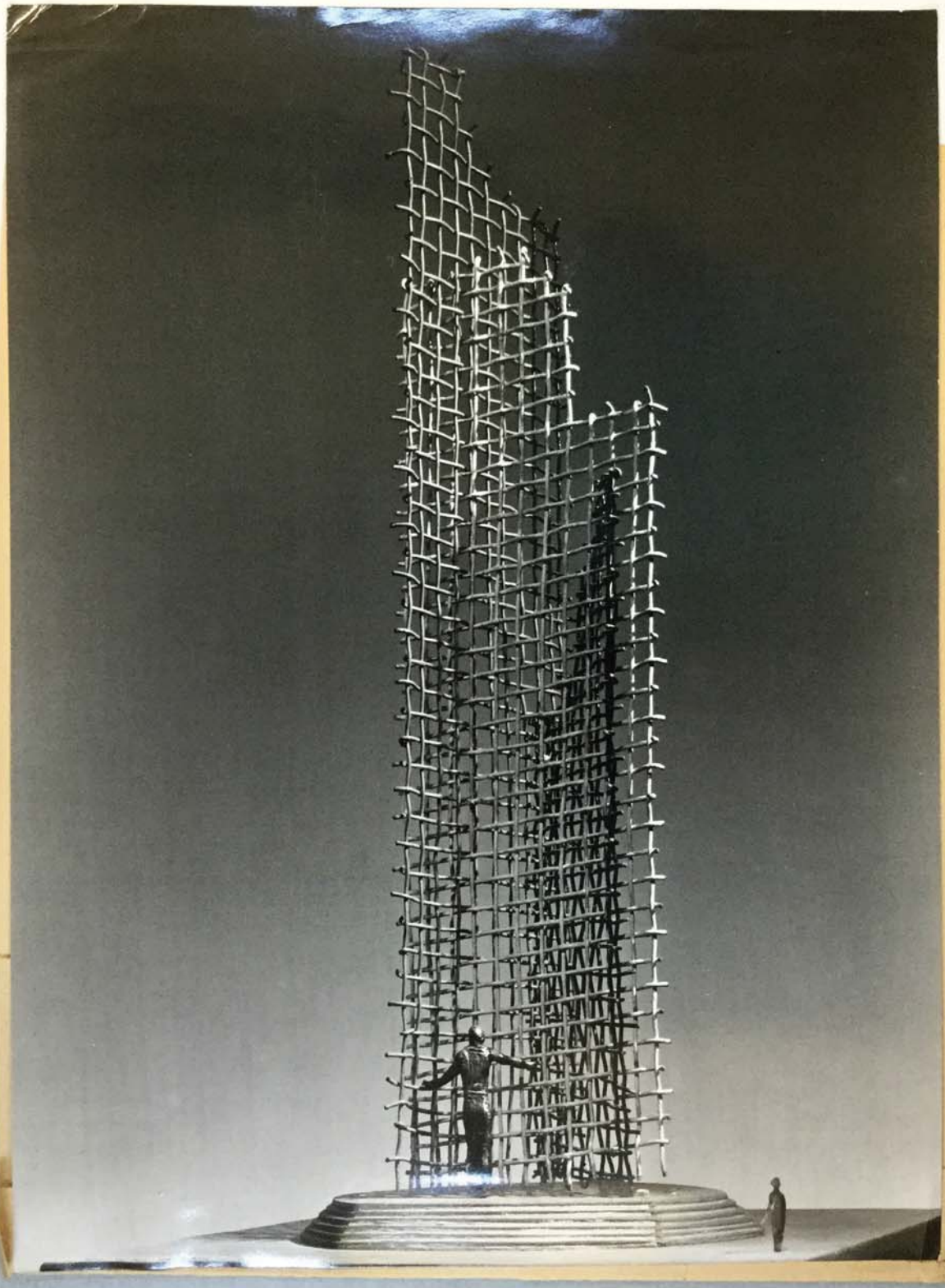
Following a system which will allow me to shape my constructed images, I have solved a practical problem by constructing my works with straight lines made up of various metals all differing by their quality and thickness, and even by using steel materials stretched into straight lines for a construction on a very large scale. The project of the monument has been planned to be built with twin surfaces, each smooth surface being identical to the other. The Monument can be seen in its entirety, from whichever side it is looked at. The model represents surfaces which have been calculated according to tangents corresponding to functional equations and these surfaces are to be filled up with straight lines on various levels. This solution will thus be translated in space not by a single structure, but by a whole composed of several structures, surfaces and volumes. The function of the central structure in open work with its twin forms is finally only an ensemble of tangent lines at different points in space: a feeling of obsession is thus created by lines as a symbol of imprisonment. The motive floating in the abyss of the sphere emphasises the image of captivity; it becomes materialised in the shape of a cell.

I am only able to outline on this model simple visual images; in process of production these images will be visualised as a whole of voluminous surfaces. This model shows the possibility of building and increasing the monument to the "Unknown Political Prisoner" according to the proportions and size required, to any range according to the scale determined in agreement with the Committee of the Institute of Contemporary Arts in London.

The model should be exhibited on a 1 metre 20 high pedestal.

Biographical Note

b. 1886, Russia. Appointed Professor, Academy of Fine Arts, Moscow, 1917. Exhibited with Naum Gabo in Moscow and later in Paris. From 1946 to 1952, an active member of Committee of the "Salon des Realites Nouvelles." Exhibited in Paris, New York, London, Zurich, etc., and represented in private collections and mus ums of Europe and the U.S.A. 1953. Vice-President of the Salon des Realites Nouvelles.



THE STUDIO
4, Eldon Road,
London, W.8.

No. of Exhibit: 44 MIRKO BASALDELLA

Winner of a Second Prize of £775

Sculptor's Description of Model

Materials to be used for construction: The horizontal part of the base should be covered with dark grey and light grey flag stones (see sketch). The whole should be hammered and not polished. Also the horizontal part of the steps should be carried out in the same dark grey hammered stone. The vertical part of the steps to be covered with glass mosaics - colours as given in the sketch.

The statue of the prisoner to be in bronze, gilded in parts. The grating should be carried out not as in the sketch but according to the classical prison design.

The whole construction resting on the base to be of stainless steel and painted with synthetic fadeless colours, resistant to the weather.

All the tops of the gratings to be covered with glass mosaics matching vertically the same shining material which is to be found on the horizontals of the steps.

The colours, the shapes and the spaces are used to stress the unity of the elements of the sculpture.

Biographical Note:

b. 1910. One-man exhibitions Rome, 1935, Turin, 1936 and New York 1937. Many exhibitions of paintings and sculptures in Italy and abroad including: at Galleria Roma: Knoedler Gallery, New York; Viviano Gallery, New York; Gallery 'Il Milione', Milan; and Galleria San Marco, Rome. Decorated ceiling of 'salone d'onore' of the F.A.O. Palace, Rome.

No. of Exhibit: 17 BARBARA HEPWORTH

Winner of a Second Prize of £775

Sculptor's Description of Model

The figure of the 'Prisoner' and the two supporting figures of 'Truth' and 'Knowledge' are intended to rise from ground level without plinth or base.

They are conceived as figures 12 feet high carved in two shades of hard limestone or granite.

The figure of the 'Prisoner' would be carved in a lighter stone than the two supporting figures.

An inscribed stone would be set at the foot of the 'Prisoner' within the area of ground, either road or field, indicated by the base area of the maquette.

Biographical Note

b. 1903. Educated Wakefield Girls' High School, Yorks. Won scholarship to Leeds School of Art. Studied for 3 years at Royal College of Art, London, and later in Italy. Exhibited widely, including Biennale, Venice, 1950. Represented in Tate Gallery.

Bars

International Sculpture Competition

The Unknown Political Prisoner

sponsored by the
Institute of Contemporary Arts

Tate Gallery
14 March to 30 April

International Exhibition of
Grand Prize Winner
and other prize-winning entries
and runners-up

Foreword

When the opportunity was presented to the Institute of Contemporary Arts to organize a world-wide competition for a piece of sculpture to commemorate or symbolize the theme of *The Unknown Political Prisoner*, the Institute accepted the commission because it was realized that a bold and imaginative gesture was being made which could not fail to excite great interest, not only among artists themselves, but also among the general public. Modern society has to a great extent lost the spirit of patronage, the custom of celebration, and art had languished from this neglect. We sometimes pay a conventional tribute to our most distinguished citizens, but the great historical occasions, more particularly the universal themes of sympathy or admiration, go unrecorded in worthy monumental form. Here, it seemed, was an opportunity to test our inspiration and redeem our age from a charge of moral or aesthetic indifference.

The intention in suggesting such a theme was to pay tribute to those individuals who, in many countries and in diverse political situations, had dared to offer their liberty and their lives for the cause of human freedom. Our complex civilization has found its crisis in the contradiction that exists between individual concepts of truth and duty and totalitarian concepts of uniformity and blind obedience. Everywhere the human conscience has been in revolt against inhuman tyrannies. In that conflict lies the unique tragedy of our age, and the sculptors of the world, *of the whole world*, were asked to accept the challenge of such a theme and to express its significance in a monumental style. They responded in their thousands, and the task of judging among so many competitors has proved difficult and delicate, both to the preliminary national juries and to the final International Jury. It is unlikely that their decisions will be universally accepted, but they have acted with great deliberation, bearing in mind the absolute principles of art no less than more practical questions of relevance and appropriateness. They can only hope that time will confirm their judgement.

Herbert Read, *President, Institute of Contemporary Arts*

Introduction

This, the first International Sculpture Competition, was organized to promote interest in contemporary sculpture, and to show that it is still related, as in past ages, to our way of living, to our architecture, and to our thinking. In the minds of many people less attention and stimulation have been given to sculpture in recent years than to the other visual arts.

The Competition was undertaken, therefore, on a truly international scale, in the hope that it would prove to be an inspiration not only to artists, but to all those in positions great or small who may give support to the arts. On the basis of such support our age may be judged as much as on the nature of the art produced.

The Competition was planned on the following comprehensive lines.

A theme was chosen because a theme is inherent in the whole idea of memorial sculpture. In selecting *The Unknown Political Prisoner* the organizers felt a desire to commemorate all those unknown men and women who in our time have been deprived of their lives or their liberty in the cause of human freedom. It was not an easy one, but has proved to be a challenge to the creative imagination of the sculptor. But a theme is no limitation on style, and the organizers emphasized that symbolic or non-representational treatment of the subject would receive the same consideration as a more naturalistic expression. They also emphasized that the Competition was to be international in scope, and that in their view the theme should be regarded as of universal significance. No artist of any nationality was to be excluded from the competition, and the theme was to be viewed as one of the widest human significance. The sculpture eventually winning the Grand Prize would be installed on some site of international importance such as a prominent situation in one of the great capitals of the world, and its execution would be paid for from the Competition funds. Such a site will be determined now that the award has been made.

Through the generosity of an anonymous donor, who has thereby proved the extent of his sincere interest in the arts, we were able to offer what we believe to be the largest prize money ever offered in a competition of this nature. It was decided to divide it in such a way as to present the first four winners with very real financial assistance. We therefore announced that the distinguished International Jury would first select eighty entries, each of whom would receive £25. From these, they would then select four, each of whom would receive £1000, also eight honourable mentions, each of whom would receive £250. Finally, from the first four prize winners they would select the Grand Prize winner who would receive an additional £3500, making a total of £4525 awarded to the Grand Prize winner.

By special arrangements with the appropriate authorities the equivalent amount of these prizes is payable in whatever currency the winners request.

It became evident soon after world-wide announcement of the Competition in January 1952 that the response was to be much greater and more enthusiastic than was originally even hoped. There being no precedent to follow, we found it necessary to advance the closing date for entry applications and the reception of maquettes. Entry applications finally reached 3500 from fifty-seven countries. Obviously this indicated too vast a number to collect in London, both because of expense and lack of suitable accommodation.

It was found necessary to visit a number of the major countries from which the largest number of entry applications was coming. All of them were not only interested but anxious to co-operate by conducting preliminary elimination contests on a national basis. In most cases this method of conducting the Competition gained immediate support. Museums, government departments, and individuals quickly came forward to assist. As a result, additional substantial amounts of money were raised in many countries for national preliminary prizes. This was an added stimulus.

The maquettes, or sculptors' models, included here in the International Exhibition are those selected by national juries from the preliminary contests, together with representative works chosen by the International Jury from those submitted by countries where there were too few entries to hold national elimination contests. They are not presented as finished works of sculpture. They are small-scale models from which larger works may be made.

The judging of entries has been conducted anonymously, the names of the sculptors not being divulged until after the selection was made.

It is the first time that representative sculpture has been collected from so many countries. It is important to note that the response to a given theme as seen by these maquettes collected from around the world indicates the development of a culture in contemporary sculpture that is without the limitation of national or political boundaries.

We are indebted to the donors for the generous gifts of money which have made possible not only the preliminary national prizes and international prizes, but also the whole Competition.

On behalf of the Central Committee and the Institute of Contemporary Arts, I wish to take this opportunity not only to congratulate the winners, but also to thank all the sculptors who entered for their appreciation of the difficulties inherent in conducting a competition on this scale, as well as the participating countries, institutions, and individuals who have contributed so generously to the success of this undertaking. We extend our grateful thanks to the members of the International Jury without whose untiring efforts, integrity, and painstaking deliberations this Competition could not have been concluded, and finally our gratitude to the Trustees of The Tate Gallery for making possible this International Exhibition.

Anthony J. T. Kloman, *Organizer and Chairman*

Central Committee for the International Competition

Chairman **A. J. T. Kloman** *Organizing Director, I.C.A*
Sir Herbert Read *President, I.C.A*
Hon. Treasurer **E. C. Gregory** *Hon. Treasurer, I.C.A*
Roland Penrose *Vice-Chairman, I.C.A*
Sir John Rothenstein (*Director, Tate Gallery, London*) *Advisory Council, I.C.A*
Henry Moore (*Sculptor*) *Advisory Council, I.C.A*

International Jury

Asia **Mulk Raj Anand** *Editor of* Marg, *Bombay*
Benelux **W. Sandberg** *Director of the Municipal Museum, Amsterdam*
Britain **Sir Herbert Read** *President of the Institute of Contemporary Arts*
Commonwealth **Mrs R. G. Casey** *wife of the Australian Minister for External Affairs*
France **Georges Salles** *Director of the National Museums of France*
Germany **Will Grohmann** *Professor and Art Critic for* Neue Zeitung
Italy **Giulio Carlo Argan** *Professor and Central Inspector of Fine Arts, Italy*
North America **Alfred Barr, Jr** *Director of Collections, Museum of Modern Art, New York*
Scandinavia **Per Rom** *Director of the Riksgalleriet, Oslo, and Editor of* Kunsten Idag
South America **Jorge Romero Brest** *Professor and Editor of* Ver y Estimar

The order in which the countries are catalogued is determined by the number of entry applications received from each

Germany

607 entry applications

WINNERS

1 **Egon Altdorf**
2 **Karl Hartung**
3 **Bernhard Heiliger**
4 **Hans Jaenisch**
5 **Fritz Koenig**
6 **Franklin Pühn**
7 **Richard Raach**
8 **Erich Reuter**
9 **Louise Stomps**
10 **Zoltán Székessy**
11 **Hans Uhlmann**
12 **Hans Wimmer**

National Exhibition was held at the Haus Am Waldsee, Berlin, December 1952

National Jury Professor W. Grohmann, *International Juror*; Professor H. Hildebrandt, *Stuttgart*; Dr Adolf Jannasch, *Berlin*; Dr C. Linfert, *Cologne*; Dr Herbert Pee, *Ulm*; Professor H. Scharoun, *Berlin*; Dr Karl Ludwig Skutsch, *Berlin*; Dr Carola Giedion-Welcker, *Zurich*; Arnold Rüdlinger, *Bern*

National Prizes DM6500 donated by: German Federation of Industry (DM2500), German Federal Government (DM2000), Berlin Senate (DM2000)

Great Britain

513 entry applications

WINNERS

13 **Trevor Bates**
14 **Reg Butler**
15 **Lynn Chadwick**
16 **Elisabeth Frink**
17 **Barbara Hepworth**
18 **Louise Hutchinson**
19 **F. E. McWilliam**
20 **Stuart Osborne**
21 **Eduardo Paolozzi**
22 **Douglas Wain Hobson**
23 **Jack L. Waldron**
24 **Arthur Wyllie**

National Exhibition was held at the New Burlington Galleries, London, January 1953

National Jury Sir Philip Hendy, *Director, National Gallery, London*; Sir Leigh Ashton, *Director, Victoria and Albert Museum, London*; Philip James, *Art Director, the Arts Council of Great Britain*; H. D. Molesworth, *Keeper of Sculpture, Victoria and Albert Museum*

National Prizes £300 donated by the Arts Council of Great Britain for twelve equal prizes

United States

400 entry applications

WINNERS

25 **Calvin Albert**
26 **Alexander Calder**
27 **Rhys Caparn**
28 **Wharton Esherick**
29 **Herbert Ferber**
30 **Naum Gabo**
31 **J. Wallace Kelly**
32 **Gabriel Kohn**
33 **Richard Lippold**
34 **Keith Monroe**
35 **Theodore Roszak**

National Exhibition was held at the Museum of Modern Art, New York, January 1953

National Jury Andrew C. Ritchie, *Director, Department of Painting and Sculpture, Museum of Modern Art, New York*; Daniel C. Rich, *Director and Curator of Paintings, Art Institute of Chicago*; Hans Swarzenski, *Fellow in Research, Boston Museum of Fine Art*; Charles Seymour, *Curator of Renaissance Art, Yale University Art Gallery*; Henri Marceau, *Associate Director and Chief of Division of Painting and Sculpture, Philadelphia Museum of Art*; Secretary: Porter McCray

National Prizes $2200 donated by Joseph Verner Reed for eleven equal prizes

France

303 entry applications

WINNERS

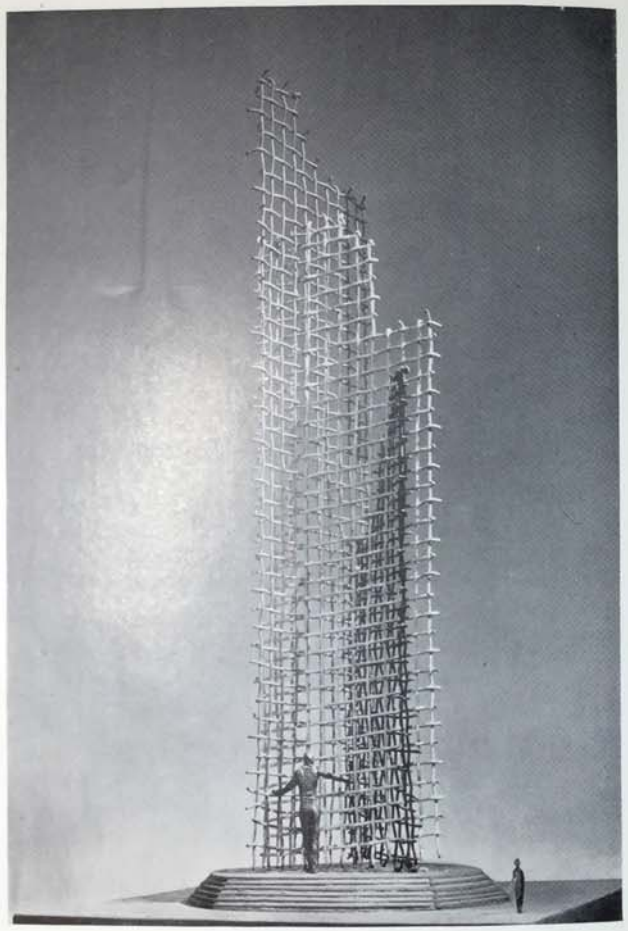
36 **Henri-Georges Adam**
37 **Clément Etienne-Martin**
38 **Emile Gilioli**
39 **Jacinto Latorre**
40 **Louis Leygue**
41 **Antoine Pevsner**
42 **Helen Phillips**
43 **Ralph Stackpole**

National Exhibition was held at the Musée National d'Art Moderne, Paris, December 1952

National Jury Georges Salles, *International Juror*; Jean Cassou, *Director, Musée National d'Art Moderne, Paris*; Charles Estienne, *art critic*; Paul Niclausse, *sculptor*; Germaine Richier, *sculptress*; Ossip Zadkine, *sculptor*

Grand Prize Winner of £4,500.

Reg Butler (Hatfield, England)
b. 1913. Qualified as blacksmith in Sussex village. Gregory Fellow in Sculpture, Leeds University since 1950. Represented in Tate Gallery. Exhibited at Institute of Contemporary Arts, Battersea, 1950 and '51; Biennale, Venice, 1952.



Winner of £750 prize.

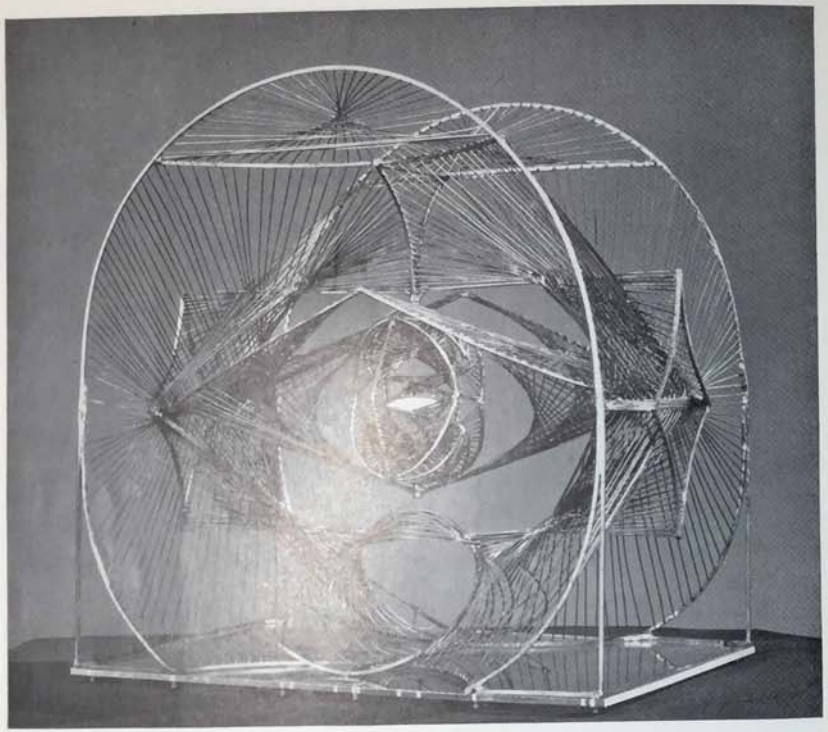
Mirko Basaldella (Rome, Italy)

b. 1910. One-man exhibitions Rome, 1935, Turin, 1936 and New York, 1937. Many exhibitions of paintings and sculptures in Italy and abroad: Galleria Roma; Knoedler Gallery, New York; Viviano Gallery, New York; Gallery "Il Milione", Milan; and Galleria San Marco, Rome. Decorated ceiling of 'salone d'onore' of the F.A.O. Palace, Rome.

Winner of £750 prize.

Barbara Hepworth (St. Ives, England)

b. 1903. Educated Wakefield Girls' High School, Yorks. Won scholarship to Leeds School of Art. Studied for 3 years at Royal College of Art, London, and later in Italy. Exhibited widely, including Biennale, Venice, 1950. Represented in Tate Gallery.

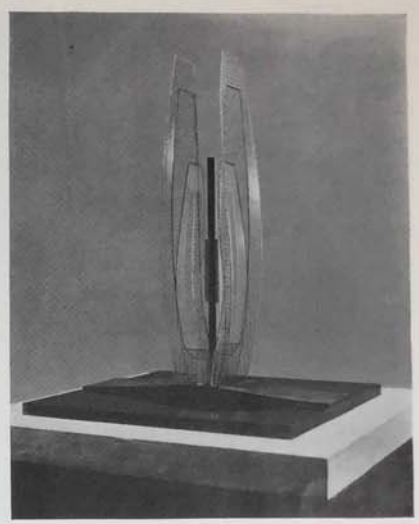


Winner of £750 prize.

Antoine Pevsner (Paris, France)
b. 1886, Russia. Appointed Professor, Academy of Fine Arts, Moscow, 1917. Exhibited with his brother Naum Gabo in Moscow and later in Paris. From 1946 to 1952, an active member of Committee of the "Salon des Réalités Nouvelles". Exhibited in Paris, New York, London, Zurich, etc. Represented in private collections and museums of Europe and the U.S.A. 1953 Vice-President of "Salon des Réalités Nouvelles."

Winner of £750 prize.

Naum Gabo (Connecticut, U.S.A.)
b. 1890, Russia. Lectured in Moscow, England, Germany and the U.S.A. Exhibited in United States and Europe and represented in many public and private collections. 1920, published Realist Manifesto with his brother Antoine Pevsner; also designed, together with his brother, the setting for ballet "La Chatte", produced by Diaghileff. Photo: Museum of Modern Art.
Photo: Museum of Modern Art.

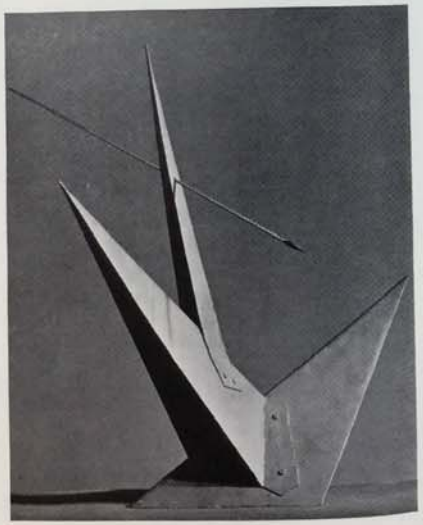


Winner of £250 prize.

Lynn Chadwick (Gloucestershire, England)
b. 1914. Trained as architect. Pilot, Fleet Air Arm. First shown in London (Gimpel Fils). Also exhibited Paris, New York, and Biennale, Venice, 1952. Represented in Tate Gallery.

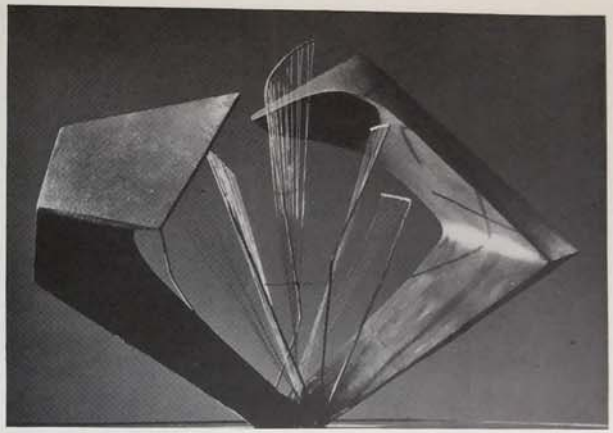
Winner of £250 prize.

Henri-Georges Adam (Paris, France)
b. 1904. Blomenthal prize for engraving, 1938. First exhibition of the ensemble of his works at Galerie Maeght, Paris, 1949 (engravings, sculptures, paintings and tapestries). Widely exhibited in Europe and S. America, including Salon d'Automne and Salon de Mai, Paris; Palais des Papes, Avignon; Triennale, Milan; Institute of Contemporary Arts, London.



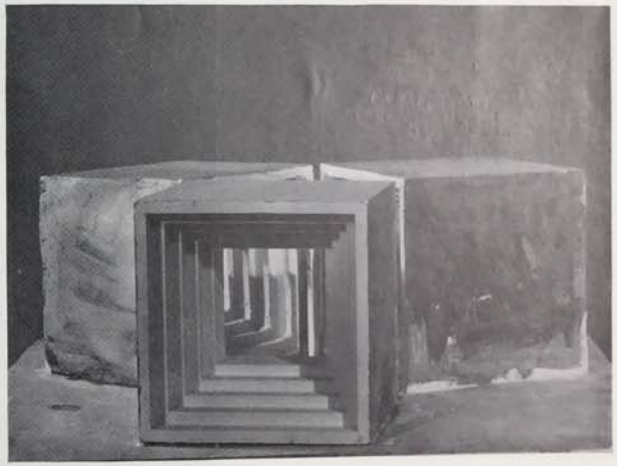
Winner of £250 prize.

Alexander Calder (Connecticut, U.S.A.)
b. 1898. First Prize for sculpture by foreign artist, 1952 Biennale, Venice. Made Mercury Fountain for Spanish Pavilion at Paris Exposition, 1937. Represented in public and private art collections and exhibited widely in U.S.A. and Europe.



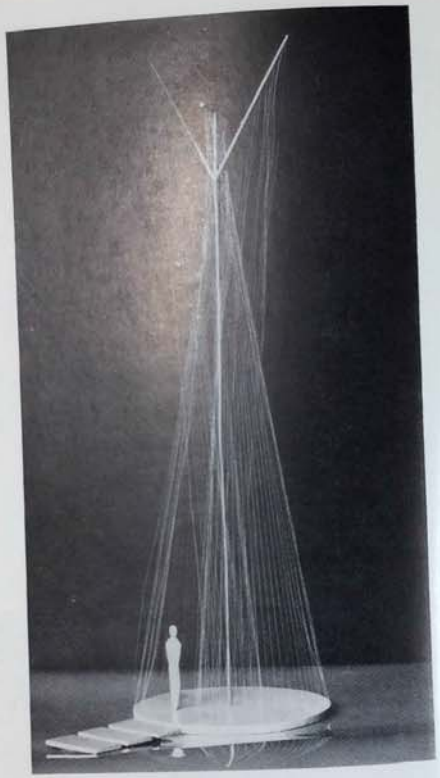
Winner of £250 prize.

Margel Hinder (Gordon, N.S.W., Australia)
b. 1906, New York. Studied at Albright Art Gallery School, Buffalo, Museum of Fine Arts, Boston and in Sydney, Australia. Australian citizen, 1939. Work in private collections, National Gallery of N.S.W., and Brisbane Art Gallery.



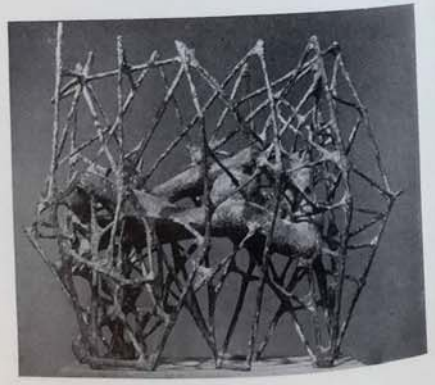
Winner of £250 prize.

Max Bill (Zurich, Switzerland)
b. 1908. 1927-29, studied architecture at Bauhaus, Dessau. 1937, member of "Allianz" Union of Modern Swiss Artists. 1944, designer of industrial productions and mass produced furniture. 1949, designer of travelling exhibition "Die Gute Form". 1951, Director of Architectural designing of Swiss Pavilion at Triennale, Milan. Represented in many South American museums.



Winner of £250 prize.

Richard Lippold (New York, U.S.A.)
b. 1915. Lectured and taught in American Art schools and colleges. Many exhibitions in U.S.A. Represented in American art collections. Collaborated with Walter Gropius and the Architects Collaborative in design and construction of 26 foot stainless-steel outdoor constructions at Harvard University, 1950.



Winner of £250 prize.

Luciano Minguzzi (Bologna, Italy)
b. 1911. At present teacher at "Accademia di Brera", Milan. Awarded grand prize at 1950 Biennale, Venice. Exhibited at 1952 Biennale. Awarded prize at 1st Biennale San Paolo, Brasil. Represented in Galleries for Modern Art of New York, S. Paolo, Rome, Florence, Trieste and private collections.

Italy

296 entry applications

WINNERS

44 Mirko Basaldella
45 Francesco Cammilla
46 Pietro Consagra
47 Agenore Fabbri
48 Pericle Fazzini
49 Egon Milinkovich
50 Luciano Minguzzi
51 Assen Peikov
52 Raffaello Salimbeni
53 Venturino Venturi

National Exhibition was held at the Palazzo Strozzi, Florence, November–December 1952

National Jury Professor Giulio Carlo Argan, *International Juror*; Professor Felice Casorati, *painter*; Professor Renato Guttuso, *painter*; Professor Bruno Molaioli, *Director, Naples Museum*; Dr Riccardo Musatti, *art critic*; Professor Rodolfo Pallucchini, *Secretary General of the Biennale, Venice*; Professor Carlo Ludovico Ragghianti, *University of Pisa*; Secretary: Professor Rosario Assunto

National Prizes (awarded to the runners-up and not to those selected for the International Exhibition) L1,050,000 donated by: Olivetti Prize, offered by Signor A. Olivetti (L250,000), Bank of Naples Prize, for a South Italian sculptor (L200,000), Bank of Naples Prize, for a South Italian sculptor (L100,000), Resistance Prize collected from private subscribers (L100,000), Fosse Ardeatine Prize collected from private subscribers and reserved for a sculptor working in Rome (L100,000), Signor A. Pellizzari Prize (L100,000), City of Florence Prize (L100,000), Prize given anonymously to be awarded to a competitor not of Italian nationality working in Italy (L100,000)

Benelux Countries

245 entry applications

WINNERS

54 **Wessel Couzijn, Holland**
55 **Elga Eymer, Holland**
56 **Madeleine Forani-Bonnecompagnie, Belgium**
57 **Raymond Huyberechts, Belgium**
58 **Pearl Couzijn-Perlmuster, Holland**
59 **Rik Poot, Belgium**
60 **Nic Tummers, Holland**
61 **Frans Verhaak, Holland**
62 **Hans Verhulst, Holland**

National Exhibition was held at the Harmonie Hall, Antwerp, December 1952

National Jury *Belgium*: Paul Fierens, *Director, Royal Museum of Fine Arts, Brussels*; Dr W. Vanbeselaere, *Director, Royal Museum of Fine Arts, Antwerp*. *Netherlands*: W. Sandberg, *International Juror*; A. M. Hammacher, *Kroller-Muller Museum, Otterlo*; K. E. Schuurman, *Curator, Municipal Museum, The Hague*. *Luxembourg*: Claus Cito, *sculptor*. *Also* Henry Moore, *sculptor*

National Prizes 20,000 Belgian francs donated by the City Council, Antwerp

Switzerland

141 entry applications

WINNERS

63 **Max Bill**
64 **Arnold d'Altri**
65 **Jean-Georges Gisiger**
66 **Hugo Imfeld**
67 **André Ramseyer**

The Swiss maquettes were sent to Berlin, where five were selected for inclusion in the International Exhibition by two Swiss jurors, Dr Carola Giedion-Welcker and Arnold Rüdlinger (representing Dr Georg Schmidt) together with the German national jury. These were included in the German-Swiss national exhibition at Haus am Waldsee, Berlin

Japan

131 entry applications

WINNERS

68 **Hashimoto Choshu**
69 **Itabashi Itsuppo**
70 **Kasagi Sueo**
71 **Kazuo Kikuchi**
72 **Nagahara Hirosi**
73 **Ono Tadahiro**
74 **Torahiko Miyaji**

National Exhibition was held at the Matsuzakaya Department Store, Ginza, Tokyo, January 1953. Sponsor: The Asahi Shinbun, Tokyo

National Jury Fumio Asakura, *sculptor*; Shin Hongo, *sculptor*; Atsuo Imaizumi, *art critic*; Kasagi Sueo, *sculptor*; Kensei Kato, *sculptor*; K. Kikuchi, *sculptor*; Shinji Koike, *architect and critic*; Tomo Saito, *sculptor*; S. Sawada, *sculptor*; K. Tachika, *critic*; S. Takiguchi, *critic*; S. Tominaga, *critic*; I. Yoshikawa, *critic*

Austria

114 entry applications

WINNERS

75 **Emil Gehrer**
76 **Rudolf Hoflehner**
77 **Professor Joseph Humplik**
78 **Heinz Leinfellner**
79 **Elisabeth Turolt**
80 **Fritz Wotruba**

National Exhibition was held at the Liechenstein Gallery, Vienna, November–December 1952

National Jury Professor Hofrat Hans Ankwicz-Kleehoven, *General State Librarian*; Professor Franz Balko, *Curator of the Austrian Gallery*; University Professor Dr Otto Benesch, *Director, Albertina Museum*; Dr Erich Stromer, *Curator of Plastic Collections, Art Museum, Vienna*; University Professor Karl Maria Swoboda

Australia and New Zealand

69 entry applications (56 from Australia, 13 from New Zealand)

WINNERS

81 Tom Bass
82 John Joseph Bruhn
83 Margel Hinder
84 Molly Macalister (New Zealand)

National Exhibition was held at the National Gallery of New South Wales, Sydney, December 1952

National Jury and Committee Mrs R. G. Casey, *International Juror*; Mrs H. V. Evatt, *Trustee, National Gallery of New South Wales*; Hal Massingham, *Director, National Gallery of New South Wales*; Lewis McCubbin, *Commonwealth Art Advisory Board, Canberra*; John D. Moore; Professor Denis Winston, *Professor of Town and Country Planning, University of Sydney*

Sweden

62 entry applications

WINNERS

85 Olle Adrin
86 Christian Berg
87 Berndt Helleberg
88 Olle Holmsten
89 Egon Möller-Nielsen

National Exhibition was held at the Royal Academy of Sweden, Stockholm, January 1953

National Jury Professor Stig Blomberg; Professor John Lundquist; Liss Eriksson

National Prizes 6000 Swedish kroner were awarded as four equal prizes

Norway

53 entry applications

WINNERS

90 Ørnulf Bast
91 Nils Flakstad
92 Joseph Grimeland

National Exhibition was held at the Kunstindustrie Museum, Oslo, January 1953

National Jury Finn Eriksen, *member of the official Norwegian jury for the adjudication of art*; Stinius Fredriksen, *Chairman, Council of Pictorial Artists*; Dagfin Werenskiold, *Chairman, Sculptors' Association*

National Prizes 3000 Norwegian kroner donated by the newspaper *Dagbladet* for three equal prizes

Argentine

42 entry applications

WINNERS

93 Lorenzo Domingues
94 Noemi Gerstein
95 Martin Blaszkowski

National Exhibition was held at the Galeria van Riel, Buenos Aires, December 1952

National Jury Jorge Romero Brest, *International Juror*; D. Julio Rinaldini, *President, Argentinian Association of Art Critics*; Aurelio Macchi, *representing the competitors*

Canada

41 entry applications

WINNERS

96 Julien Hebert
97 Anne Kahane
98 Robert Norgate

National Exhibition was held at the National Gallery of Canada, January 1953

National Jury E. B. Cox, *sculptor*; R. H. Hubbard, *Curator of Canadian Art, Ottawa*; A. Normandeau, *President, Sculptors' Society of Canada, Montreal*; John Steegman, *Director, Montreal Museum of Fine Arts*; Orson Wheeler, *Treasurer, Sculptors' Society of Canada*

National Prizes $200 donated by Major James Rattray

Chile

38 entry applications

WINNERS

99 Alejandro Rubio Dalmati
100 Jorge San Martin
101 Marta Colvin

National Jury President: Senor Romano De Dominicis, *Director, Institute for Extension of Plastic Arts, University of Chile*; Lily Garafulic, *sculptor*; Camilo Mori, *painter*; Carlos Pedraza, *painter*; Julio Vasquez, *sculptor*; Isaias Cabezon, *painter*; Rodulfo Oyarzun, *architect*; Luis Oyarzun, *professor-secretary*. Organized by the Institute of Extension of Plastic Arts of Santiago de Chile

Denmark

37 entry applications

WINNERS

102 Gerd Nielsen
103 Ulrika Marseen

National Exhibition was held at the Royal Academy, Copenhagen, Denmark, 1952

National Jury Astrid Noack; Søren George Jensen; Gottfred Eickhoff

India

36 entry applications

WINNER

104 Prodosh Kusum Das Gupta

National Jury Mulk Raj Anand, *International Juror*; J. J. Bhabha; R. Chatterjee; K. Khanna; Professor W. Langhammer; R. V. Leyden

Ireland

31 entry applications

WINNERS

105 Frederich Herkner
106 Trevor Cox

National Exhibition was held at the National College of Art, Dublin, December 1952

National Jury The President, Royal Hibernian Academy of Arts; The Secretary, Irish Exhibition of Living Arts; The Principal Architect, Office of Public Works; C. P. Curran; John Hunt

National Prizes Two equal prizes of £50 each

Mexico

21 entry applications

WINNER

107 Jose Gimenez Botey

National Jury Carlos Bracho, *sculptor*; Carlos Crozco Romero, *painter*; Jorge J. Crespo de la Serna, *President, Mexican Association of Art Critics*

Brazil

16 entry applications

WINNER

108 José Souza Reis

National Jury Victor Brecheret, *sculptor*; Professor Lourival Gomes Machado, *Sao Paulo University*; Oscar Niemeyer, *architect*; Wolfgang Pfeiffer, *Director, Museu de Arte Moderna, Sao Paulo*

Uruguay

13 entry applications

WINNER

109 Pablo Serrano

National Jury Andres Percivale; Jose Luis Zorrilla de San Martin; F. Moller de Berg; Carmelo de Arzadun; Jose Cuno

National preliminary contests were not held in the following countries. One entry was chosen by the International Jury to represent each of them

110 **Argentine:** Pablo Curatella Manes
111 **British Guiana:** Philip Alphonso Moore
112 **British West Africa (Gold Coast):** Osei Bonsu
113 **British West Indies:** Randolph Johnston
114 **Burma:** U San Wa
115 **Colombia, S.A.:** Luis Aleman
116 **Cuba:** R. Estopiñán Vera
117 **Egypt:** Sayed Moursi Saadek
118 **Ethiopia:** C. N. Georgakas
119 **Finland:** Wäinö Aaltonen
120 **Gibraltar:** P. M. Lopez
121 **Guatemala:** Roberto Gonzalez Goyri
122 **Greece:** George Zogolopoulos
123 **Iceland:** Geldur Helgadottir
124 **Indonesia:** Eddy Sunarso
125 **Iraq:** Jewad Selim
126 **Israel:** Azreal Segael
127 **Jordan:** Futna I. Muhib
128 **Malta:** Vincent Apap
129 **Nigeria:** Emmanuel J. A. Ulasi
130 **Peru:** Joaquin Roca Rey
131 **Philippines:** Napoleon V. Abueva
132 **Portugal:** Jorge Vieira
133 **Republic of Korea:** Chong Yung Kim
134 **South Africa:** Coert Steynberg
135 **Spain:** Jorge Oteiza
136 **Syria:** Alfred Baccache
137 **Thailand:** Khien Yimsiri
*138 **Turkey:** Mehmet Şadi Çalik
139 **Venezuela:** Eva Lote de Brinzey
140 **Yugoslavia:** Karol Putrih

*An additional entry has been sent from Turkey. 138a Zuhtu Muridoglu

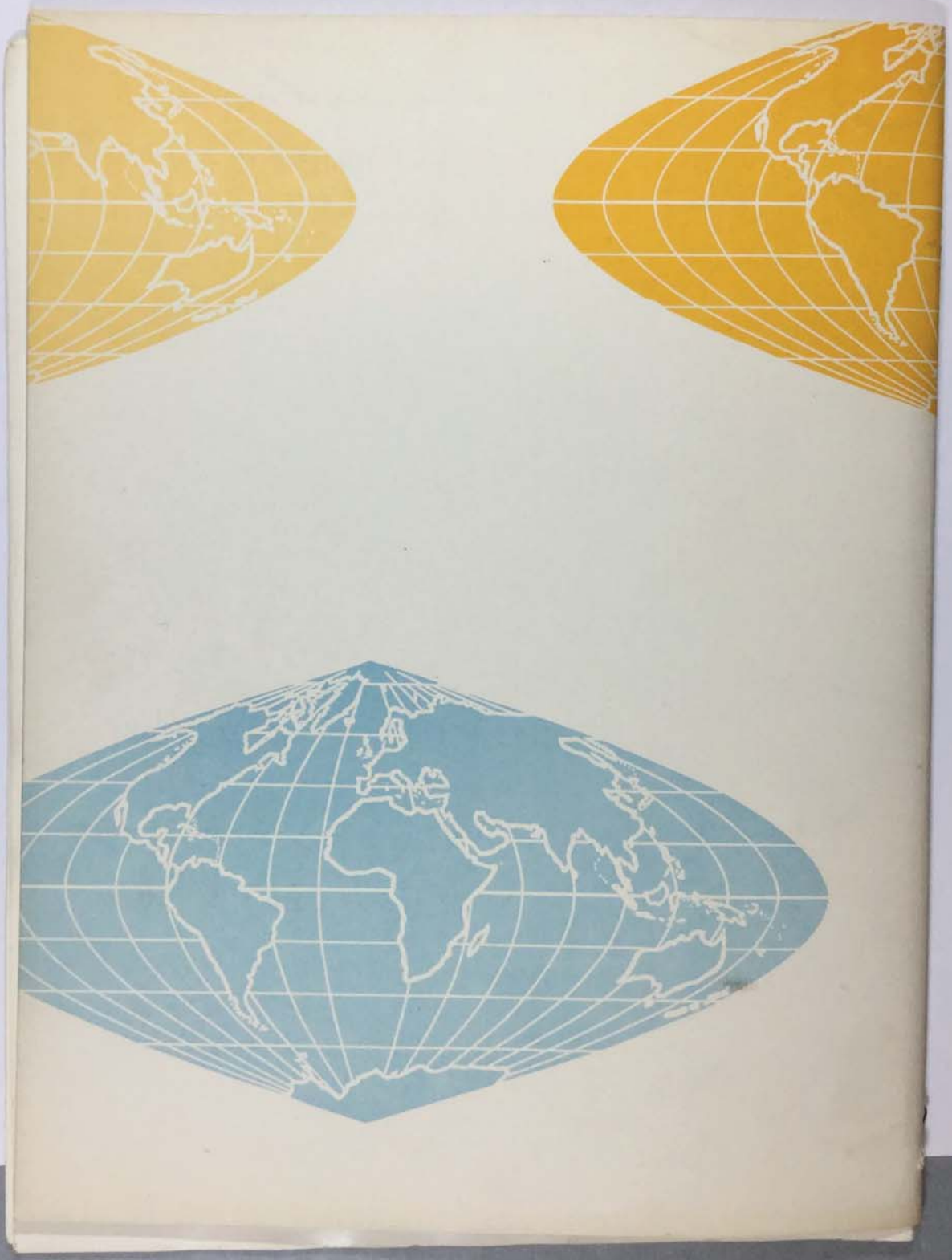
Exhibition arranged by Alec Heath

The photographs included in this catalogue are by F. Kennet. He has also taken the photographs to comprise a travelling exhibition of the winners and runners-up in this competition which will be available to be shown in countries around the world

Transport and handling for International Exhibition by the Pall Mall Deposit and Forwarding Co. Ltd

Flowers for the opening reception and private view were flown specially from Holland

Made and printed in Great Britain by Lund Humphries, 12 Bedford Square, London WC1



INTERNATIONAL SCULPTURE COMPETITION

"The Unknown Political Prisoner"

Because of the controversy created by this Competition and Exhibition, this Ballot is made available so that the public may have the opportunity of making its choice of the favourite sculptor's model included in this Exhibition. There are 140 exhibits from 54 countries from which to make your choice.

The Ballot papers are sold for 6d. each and the entire proceeds will be awarded as the Public's Prize to the sculptor who gets the largest number of votes.

The Ballot will close on Thursday, 23rd April and the results will be announced on Saturday, 25th, giving the last six days of the Exhibition for special display of the Public's Choice. Names of the 4 runners-up will also be published.

Each person is requested to cast only one vote and only one Ballot paper will be sold to each visitor to the Exhibition.

INTERNATIONAL SCULPTURE COMPETITION

THE UNKNOWN POLITICAL PRISONER

SPONSORED BY THE INSTITUTE OF CONTEMPORARY ARTS, LONDON

American Preliminary Exhibition, The Museum of Modern Art, New York

January 28 - February 8, 1953

The eleven sculpture models here on exhibition are the American prize winners selected by the American jury. They will be sent to London for final judging in March by an international jury appointed by the Institute of Contemporary Arts. Fifty-seven countries, including France, Italy, Germany, Great Britain, Japan and India have held national preliminary competitions and will send their quotas of winning models to London to be judged with ours.

The prospectus announcing the competition states: "The organisers wish to emphasise that the competition is international in scope, and that in their view the theme should be regarded as of universal significance. No artist of any nationality is excluded from the competition, and the theme is to be viewed as one of the widest human significance. In choosing as a theme THE UNKNOWN POLITICAL PRISONER they have felt a desire to have commemorated all those unknown men and women who in our time have given their lives or their liberty to the cause of human freedom. The sculpture winning the grand prize will be installed on some site of international importance, such as a prominent situation in any of the great capitals of the world. Such a site can only be determined after the award has been made, and in relation to the style adopted by the sculptor, but the monument should be conceived as standing free, and independent of any architectural setting."

". . . The subject has been selected without any intention of limiting in any way the type or style of work which may be submitted. All forms of expression in sculpture, whether for example realistic, symbolic, expressionistic or abstract, will be judged on their own merits."

A representative number of entries to be sent to London was established by the Competition directors for each country.

Each of the American winning entries has been awarded a $200 prize, contributed by Mr. Joseph Verner Reed, patron of the arts. The prizes to be awarded in London are:

80 entries accepted for London exhibition, £25

8 Honorable Mentions, £250

4 prizes of £1,000 (from these 4 prize winners will be chosen the Grand Prize winner)

Grand Prize, £3,500 (the winner of the Grand Prize will receive a total of £4,525)

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THE WINNING AMERICAN SCULPTORS

Eleven maquettes chosen to represent the United States in the International Competition and to receive prizes of $200 each:

1 Calvin Albert Brooklyn, New York
2 Alexander Calder Roxbury, Connecticut
3 Rhys Caparn New York, N.Y.
4 Wharton Esherick Paoli, Pennsylvania
5 Herbert Ferber New York, N.Y.
6 Naum Gabo Woodbury, Connecticut
7 J. Wallace Kelly Ardmore, Pennsylvania
8 Gabriel Kohn Bloomfield Hills, Michigan
9 Richard Lippold New York, N.Y.
10 Keith Monroe San Francisco, California
11 Theodore Roszak New York, N.Y.

Exhibition installation designed by Carlus Dyer

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THE AMERICAN JURY

Henri Marceau
Associate Director and Chief of
Division of Painting and Sculpture
Philadelphia Museum of Art

Perry T. Rathbone
Director
City Art Museum of St. Louis

Charles Seymour
Curator of Renaissance Art
Yale University Art Gallery

Hanns Swarzenski
Fellow in Research
Boston Museum of Fine Arts

Chairman: Andrew Carnduff Ritchie
Director, Department of Painting and Sculpture
Museum of Modern Art

THE INTERNATIONAL JURY

Asia	Mulk Raj Anand	Editor of *Marg*, Bombay
Britain	Herbert Read	President of the Institute of Contemporary Arts
Commonwealth	Mrs. R. G. Casey	wife of the Australian Minister for External Affairs
France	George Salles	Director of the National Museums of France
Germany	Will Grohmann	Professor and Art Critic for *Neue Zeitung*
Italy	Giulio Carlo Argan	Professor and Central Inspector of Fine Arts, Italy
North America	Alfred H. Barr, Jr.	Director of the Museum Collections, Museum of Modern Art, N.Y.
Scandinavia	Per Rom	Director of the Gallery Per, Oslo, and Editor of *Kunsten Idag*
South America	Jorge Romero Brest	Professor and Editor of *Ver y Estimar*

CENTRAL COMMITTEE FOR THE COMPETITION

Chairman	A. J. T. Kloman	Director of Planning, The Institute of Contemporary Arts
	Herbert Read	President, The Institute of Contemporary Arts
Hon. Chairman	E. C. Gregory	Hon. Treasurer, The Institute of Contemporary Arts
	Roland Penrose	Vice-Chairman, The Institute of Contemporary Arts
	Sir John Rothenstein	(Director, Tate Gallery, London) Advisory Council, The Institute of Contemporary Arts
	Henry Moore	(Sculptor) Advisory Council, The Institute of Contemporary Arts