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I do hope that you are not too exhausted after all the hard work you have put in this week and the necessary social functions. It has been a great pleasure to us all to have you here and we hope it will not be too long before you come over again.

Yours sincerely,

Dorothy Woodard

Mr. Alfred Barr, Jnr.,
c/o Berkeley Hotel,
Berkeley Street
LONDON, W.1.

DM/MAB

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I C A

INSTITUTE OF CONTEMPORARY ARTS · 17-18 Dover Street London W1 Grosvenor 6186-7
13th March, 1953.

Dear Mr. Barr,

I am writing on behalf of the Managing Committee to thank you very warmly for the splendid lecture you gave us the other evening, and to ask you if you will accept the small token fee for the lecture; I enclose a cheque. We all wish that we could offer you a fee which someone of your knowledge and renown should have. However, I know that you understand what a very small budget we work on and that we are unable to do more than offer nominal fees.

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THE INSTITUTE OF CONTEMPORARY ARTS

17 Dover Street
London, W.1.

Date: **March 12th, 1953**

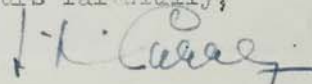
To: **Alfred Barr Jr. Esq.,**

Dear ~~Mr.~~ **Mrs. Barr**

We enclose herewith our cheque for £ 10: 10s: - d
to cover the items listed below.

Please return this form with your receipt.

Yours faithfully,



p.p. The Institute of Contemporary Arts.

Fee for lecture given at the Victoria & Albert
Museum, March 6th, 1953

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4 Teetotal Street
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Cornwall

Dear Mr. Barr — 30 June 53

As one of the Unknown
Political Prisoner jurists you might
be interested in the enclosed. Is there
any chance of the Prisoner being erected
in an applicant city not drawn to
receive the winner? — Amsterdam,
for instance (if W. Berlin gets the Butler)?
It is such a superb idea.

Yours faithfully

David Lewis

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PS4

THE UNITY OF THE ARTS

In discussing the place of the arts in general education, or the various methods of teaching some particular type of art, we too often tend to conceive art from a sectional point of view.

Most often this sectional point of view has been based on a prejudice which is illustrated by our unconscious use of this phrase—"a point of view". The word art, for most people, is usually and automatically associated first with the visual arts—more particularly, with painting and sculpture. Architecture is admitted as an afterthought, but the other arts—music, dance, drama, poetry and the film are kept in separate compartments of the mind. Pressed for a logical definition, people will usually admit that these also are, of course, *arts*; but ART, just "art", is something that is kept in an art gallery, an art museum—which is generally painting and sculpture.

Is there any good reason, in psychological or cultural history, for the precedence or pre-eminence which the visual arts enjoy? The division of the arts is, of course, based on the division of the senses: painting and sculpture are arts of the eye, music is an art of the ear, dance an art of the muscles, literature an art of symbolic sounds and patterns in words. Drama and the film are the only arts which attempt to exercise more than one organ of sensation at the same time.

But granted this rudimentary basis for the arts—is there any good reason for giving the organ of vision, the eye, a position of pre-eminence?

There is, of course, a certain biological justification. The eye is the most complex and the most useful of the organs evolved by animal life. The perfection of visual sensation may have enabled the human species to surrender a degree of acuteness in other sensations, such as hearing and smell. But this atomic approach to the senses is unscientific because the human organism functions, or should function, as an integrated whole. Man possesses not sight plus hearing, plus touch, plus smell, etc., but a total and indivisible apprehension of reality which we call *sensibility*. The balance of the contributory sensations varies from individual to individual but the reaction of any individual to a specific environment is, or should be, a total attention in which each sense is focussed to an optimum degree of intensity.

The atrophy of certain forms of sensibility in certain individuals is a problem to which adequate research has not yet been devoted. We must expect certain inherited peculiarities—the possession of an absolute sense of pitch in the hearing of sounds is an obvious one—and equally, tone-deafness and colour-blindness. These are pathological variations which we cannot account for and presumably cannot remedy. But I believe that to a much greater extent than is commonly realised, the great majority of people possess at birth the full range of aesthetic sensibility, and only lose part of the whole of this awareness because their senses are atrophied or anaesthetised or remain simply dormant. Certainly in the realm of the visual arts it has now been demonstrated beyond any doubt that the condition of "not being able to paint", of "not being able to draw", or of "not being able to write poetry", is a neurotic condition induced by upbringing. Generally I believe that it can now be stated that

the so called unartistic person is merely a frustrated person.

Why our educational systems have concentrated on the development of conceptual knowledge to the detriment of sensibility is a long story which I have often dealt with before. We have the results of such an unbalanced upbringing in our lop-sided civilisation and in the wide prevalence of various forms of neurosis and anxiety. All that can be demonstrated by sociological and psychological analysis. The evidence is being accumulated, and there will soon be a demand, from the scientists themselves, for a positive ideal of education designed to integrate and balance the various faculties and feelings with which man is endowed. The need is a scheme of general education which finds a place for all the arts, co-ordinated in such a manner that they take care of, develop and mature, the total sensitive awareness of each personality.

The object of such an aesthetic education is not the creation of a society of aesthetes. Aesthetes, in that pejorative sense, are as unbalanced as philistines. The point of the argument is precisely this: that intelligence itself, and the progress of all sciences, above all the art of good living, depend on those metaphorical and imaginative faculties which give vigour and precision to perception, to language, to thought itself. The mind must be continually reanimated by images, by sensations of harmony, by the recognition of analogies. These are not intellectual or conceptual processes, but *aesthetic* processes. They can be educated, developed and matured only by activities that are formative and created—only by active participation in all the arts.

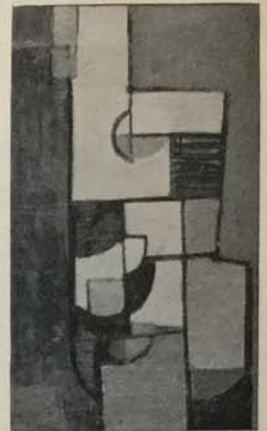
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PENWITH SOCIETY BROADSHEET No. 4

SUMMER 1953

Sixpence

editors Terry Frost David Lewis Denis Mitchell



Painting, red, yellow quay (August 1952) by Terry Frost. Oil on canvas 24 x 16. Collection: H. R. Payne, Esq. (Reproduction by courtesy of The Architectural Review).

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ps4

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That is why the arts should be, not merely an elegant addition to an education that is conceived as practical, vocational or intellectual, but rather the primary and basic method of all education. If we regard the educated citizen as an instrument capable of playing his part in the great orchestral symphony of society, then our aim is to tune the instrument: to make each individual a sensitive and co-operative member of an organization animated by the same ideals of wholeness and beauty.

HERBERT READ

Flowerpiece 1945 by Dod Procter, R.A.
(Reproduction by courtesy of The Studio).

"So all around the morning air, and the sea's blue light, with points of diamond, and the gorse incandescent beyond the trees; countless rocks, ragged or round and of every colour; birds resting or flying, and the sense of a multitude of creatures living out their minute lives... all this is part of one's life and I want desperately to express it: not just what I see but what I feel about it and beyond it... But how can one paint the warmth of the sun, the sound of the sea, the journey of a beetle across a rock, or thoughts of one's own science and whither? That's one argument for abstraction. One absorbs all these feelings and ideas: if one is lucky they undergo an alchemical transformation into gold and that is the creative work." (From a letter by John Wells to Sven Berlin, written in 1948).

Landscape 1952 by John Wells.
From the collection of Mrs. M. Gardiner-Bernal



Painting, red, yellow quay (August) 1952 by Terry Frost. Oil on canvas 24 x 16. Collection: H. R. Payne, Esq. (Reproduction by courtesy of The Architectural Review).

WHAT I THINK TODAY

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Primitive feelings and the desire to discover cannot be gained from reading Rimbaud etc. How can one discover without searching? A style of feeling can only proceed from a style of living.

An artist cannot afford to be narrow-minded like the so-called connoisseur and the masses.

How can one paint a wholeness of anything without the true experience of one's complete self? Bad, good, sorrow, laughter have all to be experienced to the full—this red tape bourgeois way of life is stifling to the creative worker. How can a man create a reality from a white square on white unless he has felt all things that the gods have provided? One cannot discover without searching.

Drawing is not just copying the form, however useful that may be towards helping you to see. The final thing is to understand and realise the whole though only drawing a part.

About reliefs—it seems so natural that one should wish to work in real dimension in colour. Working on reliefs has enabled me to paint in colour, designs further freed from a subject. In fact colour at the moment can give me all the freedom to make something which may cause me to feel a hot day or a cool blue walk along the quay by boats and water.

TERRY FROST



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JOURNEY ACROSS AMERICA

Bernard Leach, the Japanese potter Hamada, and Yanagi, the Director of the Museum of Folk Art in Tokyo, have just completed a journey across America to Japan. The journey was started last Autumn. During four and a half months in the United States, Leach, Hamada and Yanagi lectured and gave demonstrations in many centres. The excerpts given below come from an account written by Bernard Leach after his arrival in Japan.

26.IX.52. Asheville to Washington by plane. Black Mountain College, Southern Highlands. We have just spent two weeks with a group of some 30-35 potters and students surrounded by mountains fully clad in brilliant autumn colours in perfect weather. Two or three sharp frosts turned the yellows, crimsons and browns to a general bronze and the stony paths between the houses and trees were scattered with unfamiliar leaves of oaks and maples. It kept on reminding me of Karinzawa. The air was crisp at 2,000 feet, sharp of a sudden at nightfall and radiating warmth as the sun came up. . . .

Hamada and I each made about thirty pots, mostly in stoneware rather resembling ours at St. Ives—a high magnesia glaze, black slip and white, the colour of the clay speckly with the addition of an iron bearing local sand but plasticity low. We also used a good red body and made some slipware. Both lots were biscuit and then glost fired and came out well, especially the stoneware. . . . Yanagi's talks on Buddhist aesthetics and Zen and Shin—the road of the few and the road of the many, were very good and one evening we drew Hamada and he talked fluently and vividly in Japanese (and I translated as best I might) of how he became a potter. He could speak in English but he never does—publicly—probably because the effort would dam up his natural and graphic flow. He told of his seven years of study before he first wrote to me at Abiko in 1919, of what the three years at St. Ives meant to him and how it determined him to remain a countryman—of the very beginning of the craft movement in Japan which took place at a meeting of Yanagi, Hamada, and Kawai in the mountain monastery at Koya San in 1925. He spoke of his year's life and work in the Loo Choo, or Okinawa, Islands, and of what Mashiko meant to him and of his life among the simple people there and of his great regard for its character. He then talked of his second journey to England in 1929 with Yanagi—of its confirmation of his earlier impression—of Gill—of Johnston—and of Ethel Mairet. . . .

(Mexico). We have been driven hundreds of miles to Indian Pueblos, San Domingo, Taos, and at San Ildefonso we were lucky enough to arrive just when Maria Martinez (the famous potter) was about to rake out of the ash heap a batch (continued on page 4 column 4).



Loading the boat Hayle 1926 by Christopher Wood (1901-1931). Oil on Canvas 24 x 20. Collection: Manchester City Art Gallery.

Christopher Wood first came to Cornwall to paint in 1926. On this visit he made the painting reproduced here and hanging in the 1953 Summer exhibition in the Penwith Gallery by courtesy of the Manchester City Art Gallery to whom it now belongs. Wood made another visit in September 1928 when he stayed at Pill Creek, near Falmouth. Ben and Winifred Nicholson were staying at Pill Creek at that time, and also John Wells. One day Wood and Ben Nicholson hired an open high seated Ford with a foot gear change and driven by a Cornishman in a black bowler hat and drove over to St. Ives for a day's exploring and drawing. They agreed to meet at the end of the day on Porthmear beach and it was walking back to the old Ford that Wood and Nicholson saw the little paintings of the rag-and-bone man Alfred Walls and entered his cottage for the first time. . . .

"On the way back from Porthmear Beach we passed an open door in Black Road West and through it saw some paintings of ships and houses on odd pieces of paper and cardboard nailed up all over the wall, with particularly large nails through the smallest ones. We knocked on the door and inside found Walls and the paintings we got from him were the first he made. He would cut out the top and bottom of (Continued on page 4 column 3).



Penwith Society of Arts in Cornwall

A large painting by W. Barns-Graham was bought by Leeds City Art Gallery from the Penwith Gallery, St. Ives. This painting, which is reproduced elsewhere in this sheet, now hangs in Temple Newsam House, Leeds. Paintings by W. Barns-Graham were included in the A.I.A. Mirror and Square exhibition at The New Burlington Gallery, 1952; two gouaches are included in the International Exhibition of Watercolours exhibited in New York in the Spring 1953; and paintings are included in the Arts Council exhibition of landscape touring the West Country during the summer 1953. Paintings by Leonard J. Fuller, R.O.I., R.C.A., were exhibited during 1952 at the Royal Institute of Oil Painters and the Royal Cambrian Academy. Among other portraits during 1952 Leonard J. Fuller painted the presentation portrait of W. J. Jacobs, Esq. for the Freemasons, and a portrait of A. K. Hamilton Jenkin, Esq., the well-known Cornish writer and antiquarian.

Sculptures by Denis Mitchell were exhibited in the A.I.A. Mirror and Square exhibition at the New Burlington Gallery, 1952; and also at the Abstract Art Group exhibitions at 22 Fitzroy Street, London. Archibald Carne, R.S.S., received the bronze medal of the Worshipful Company of Blacksmiths in 1952, being one of four British craftsmen thus honoured. Work by Archibald Carne is in public collections in Britain and America, and has been exhibited in Arts Council and British Council exhibitions, and at the Paris International Exhibition of 1937. Recent work has been exhibited at the Red Rose Guild, Manchester, and acquired by several churches.

In the summer of 1952 Ben Nicholson won the first prize at the Carnegie Pittsburgh International with his painting *Dec 5-10* (passion yellow), reproduced in *Pe3*, the 1952 issue of this broadsheet, 26 nations competed. He executed a large mural for the new Time-Life building in Bond Street. A retrospective exhibition of over sixty paintings and carved reliefs will be shown in the British Pavilion at the 1954 Biennale in Venice. During 1952 he held one-man exhibitions in London, New York and other American cities. Sixteen paintings were invited to the Matsuzaki International Exhibition in Tokyo and other Japanese cities.

Stoneware Vase with sgraffito abstract pattern by Bernard Leach. From the collection of the Museum of Folk Art, Tokyo, Japan.

(Reproduced by courtesy of The Studio).

Three Rocks 1952 by W. Barns-Graham. Oil 42 x 24. Collection: Leeds City Art Gallery.

(Reproduced by courtesy of The L.C.A.F.)

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During 1952 Marion Hocken had three paintings exhibited in each of the following exhibitions: Royal Scottish Academy, Royal Cambrian Academy, Royal Oil Institute, Society of Woman Artists, and a drawing in the Society of Graphic Artists. Her painting, *Harbour St. Ives 1951*, has been chosen from the R.O.I. by the Art Exhibitions Bureau for a travelling exhibition for Coronation Year to Municipal Galleries including Sunderland.

A large stoneware jar by Bernard Leach was bought by Leeds City Art Gallery in 1952 from the Penwith Gallery. Two other works by Bernard Leach were bought by the Museum of Folk Art, Tokyo, from the Penwith Gallery. Bernard Leach was one of the chief delegates at the International Conference of Craftsmen at Dartington Hall last summer. During 1952 he held a retrospective exhibition with the Japanese potter Hamada at the Beaux Arts Gallery, London. After touring America with Hamada lecturing and exhibiting pottery, Bernard Leach is now in Japan.

Paintings by Terry Frost were exhibited in the A.I.A. Mirror and Square exhibition at the New Burlington Gallery, 1952; also at the Abstract Art Group exhibitions at 22 Fitzroy Street, London. During 1952 he held a one-man exhibition at the Leicester Gallery, London. Paintings by Terry Frost are included in the International Watercolour Exhibition, New York, spring 1953, and in the Arts Council exhibition of Landscape touring the West Country during the summer 1953. He is on the staff of Bath Academy of Art.

Paintings by Marjorie Mostyn, R.C.A., were exhibited during 1952 at the Royal Institute of Oil Painters and at the Royal Cambrian Academy. She has also been elected a member of the Society of Women Artists. During 1952 John Wells held a one-man exhibition at Durlacher's Gallery, New York. His large painting *Boston* was bought by the British Council from the Penwith Gallery. Five paintings by John Wells are included in an exhibition of ten British painters to tour Sweden throughout 1953. Other paintings are included in the Arts Council exhibition of landscape touring the West Country during the summer 1953.

A painting by Inez Hoyton hangs in the Royal Academy summer exhibition, 1953. David Leach was one of the exhibitors at the Retrospective Exhibition of British Textiles and Pottery 1920-52 which opened in June 1952 at Dartington Hall. The exhibition was shown subsequently in Birmingham, at the Edinburgh Festival, and at the New Burlington Galleries, London. Bernard Leach, Michael Leach, and Michael Carlew were also exhibitors. David Leach was a representative at the International Conference of Craftsmen at Dartington Hall, summer 1952. Michael Leach teaches pottery at the Penzance School of Art, and is also one of the team of craftsmen at the Leach Pottery, St. Ives.

In October 1952 Barbara Hepworth held a one-man exhibition of carvings and drawings at Lefevre Gallery, London, from which a work was bought by the British Council. A monograph, *Barbara Hepworth—Carvings and Drawings* was published in November 1952 by Lund Humphries (2 gms.); foreword by Herbert Read, notes by the artist, 4 colour plates, 227 plates in monochrome. Her maquette for the Unknown Political Prisoner competition won second prize (£750) at the Tate Gallery, 1953. A colour film, directed by Dudley Shaw Ashton, sponsored by the British Film Institute, was made during 1952 for release this year. The commentary by Jacquetta Hawkes is spoken by the poet C. Day Lewis, and the music is composed by Francis Rainer.

The tempera painting *Fishing Nets, Polperro* by J. Coburn Witherop was purchased in February 1953 by the Salford Corporation for their permanent collection from the Arts Council Exhibition held in London in November 1952 and subsequently on tour.

Dod Procter, R.A., has been painting in Jamaica during the winter 1952-53.

Paintings by Patrick Heron have been included in the A.I.A. Mirror and Square exhibition at the Burlington Galleries, London, 1952; the Arts Council exhibition of landscape touring the West Country, 1953; the exhibition of ten British painters touring Sweden throughout 1953; the International Watercolour Exhibition, New York, 1953; and among the public collections to acquire his work during 1952 is the Toronto City Art Gallery. Patrick Heron is also a well-known art critic on the *New Statesman & Nation*.

With deep regret we record the death during the last year of Mrs. Ethel Mairet, wisely acknowledged as the finest weaver in Britain, a craftswoman of international reputation.

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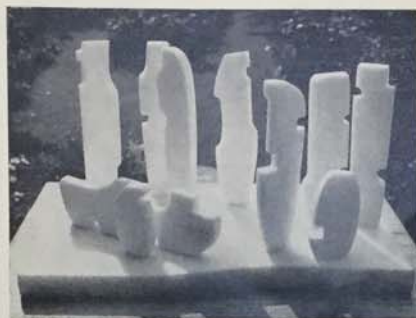
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Group — people waiting 1952 by Barbara Hepworth. Serravezza marble, tallest figure 9½ high, base 20 x 11

(Reproduced by courtesy of The Architectural Review)

From a Sculptor's Point of View

A chance remark by Ardini, an Italian master carver whom I met in Italy in 1926, that "marble changes colour under different people's hands" made me decide immediately that it was not dominance which one had to attain over material, but an understanding, almost a kind of persuasion, and above all greater co-ordination between head and hand.

This thought has recurred again and again ever since—and has developed my greatest interests: the reason why people both move differently and stand differently in direct response to changed surroundings—the unconscious grouping of people when they are working together, producing spatial movement which approximates to the structure of spirals in shells or rhythms in crystal structure: the meaning of the spaces between forms, or the shape of displacement of forms in space, which in themselves have a most precise significance. All these responses spring from a factual and tactile approach to the object—whether it be the feeling of landscape which one feels between one's feet or the sensitivity of the hand in carving, or in surgery, or music, and they have an organic and perceptual purpose.

There is an inside and an outside to every form. When they are in special accord, as for instance a nut in its shell or a child in the womb, or in the structure of shells or crystals, or when one senses the architecture of bones in the human figure, then I am most drawn to the effect of light. Every shadow cast by the sun from an ever-varying angle reveals the harmony of the inside to the outside. Light gives full play to our tactile perceptions through the experience of our eyes, and the vitality of the forms is revealed by the interplay between space and volume.

No artists in our time have had such a powerful and silent influence as Mondrian and Brancusi.

The sea, a flat diminishing plane, holds within itself the capacity to radiate an infinitude of blues, greys, greens, and even pinks of strange hues: the lighthouse and its strange rocky island is an eye; the Island of St. Ives an arm, a hand, a face. The rock formation of the great bay has a whiteness of form which leads my imagination straight to the country of West Penwith behind me—although the visual thrust is straight out to sea. The incoming and receding tides make strange and wonderful calligraphy on the pale granite sand which sparkles with felpar and mica. The rich mineral deposits of Cornwall are apparent on the very surface of things; quartz, amethyst, and topaz; tin and copper below in the old mine shafts, and geology and pre-history—a thousand facts which induce a thousand fantasies of form and purpose, structure and life, which has gone into the making of what I see and am.

From the sculptor's point of view one can either be the spectator of the object or the object itself. For a few years I became the object. I was the figure in the landscape and every sculpture contained to a greater or lesser degree the ever-changing forms and contours embodying my own response to a given position in that landscape. What a different shape and "being" one becomes lying on the sand with the sea almost above from when standing against the wind on a high sheer cliff with seabirds circling patterns below one; and again what a contrast between the form one feels within oneself sheltering near some great rocks or reclining in the sun on the grass-covered rocky shapes which make the double spiral of Pendour or Zennor Cove.

In opposition to "social realism" I believe that meanings in sculpture emerge more powerfully when they are carried through sculpture's own silent language; and that if the sculptor himself can find personal integration with his surroundings and his community his work will stand a greater chance of developing the poetry which is his free and affirmative contribution to society.

(These quotations are excerpts from the sculptor's own notes in BARBARA HEPWORTH—SCULPTURES AND DRAWINGS, introduction by Herbert Read, published by Lund Humphries, £3 3s.)



St. Ives Bay by Alfred Wallis. Painted on cardboard 3 x 11, green, black, white and grey. Collection: W. Barns-Graham.

OUR CHAIRMAN SAYS

Your Chairman has just had a look at the work being submitted for the Coronation Exhibition. The fullness of the entry and its diversity of style and medium is tremendously exciting, an assurance of the vitality of the Society through its members, and of the keenness of the independent artists and craftsmen who show with us.

These four short years of life within the Society have been packed with incident. We started with the common aim of raising the standard of the fine arts and crafts in Cornwall, and by so doing to make a major contribution to contemporary influences in Britain. Four years ago we had nowhere to show together, no money, and as our former Chairman put it, "no precedent" in guidance. The members were first given hospitality in an inn, then in an hotel. They found a hall and transformed it into a lovely gallery, and they curated the first exhibition themselves.

Often the work has been exhausting, or anxious, and has demanded heavy personal sacrifices from a limited membership and their fine supporting lay members; but we have wonderful friends and patrons, and so have tried to grow in experience, and to start consolidating the Society. There is no doubt that the Festival of Britain competitions—in which members distinguished themselves both in London and in Cornwall—and this Coronation Exhibition preceding the St. Ives Festival of Music and the Arts under Her Majesty the Queen's patronage, have, one might say, forced the Society to greater efforts and successes than it might otherwise have made earlier in its existence. That it rose to the occasions, and is participating fully is proof that "Penwith" is, and must remain a progressive and lively Society, the name of which, like most of its members, is already known far beyond West Penwith, and whose Broadsheet will tell you our latest news and our current thoughts.

MISOME PEILE

(Continued from page 2)

Paintings by Aethes Garstin are included in the Arts Council exhibition of landscape touring the West Country during the summer, 1953.

A number of lectures were delivered before the Penwith Society during the autumn and winter. Mary Charnot, Assistant Curator of the Tate Gallery, London, spoke on Leonardo da Vinci and his relation to some contemporary painters. F. E. Halliday gave a talk on Richard Carew of Anthony and read excerpts from his long introduction to his edition of the works of Richard Carew, which has just been published, and which includes Carew's Survey of Cornwall written about 1590. Mary Alder gave an illustrated talk on X-Ray photography, its history, its method of work, its uses and some present-day problems. The Gallery was loaned to S.A.M.A. for an illustrated lecture on opera. There was also a brains' trust on art under the chairmanship of Dr. F. R. Martin: on the platform were Leonard J. Fuller, R.O.I., R.C.A., Misome Peile, Rev. J. Boyes, Patrick Heron, Terry Frost, and David Lewis.

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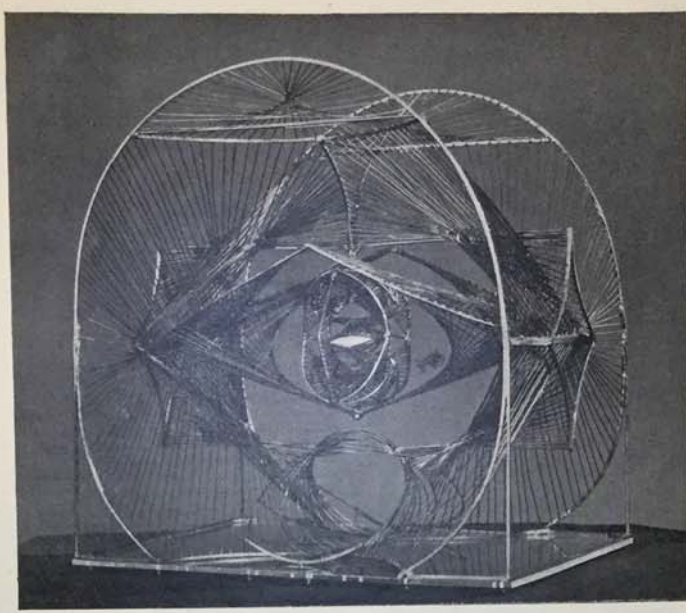
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Maquette for monument, *Le prisonnier politique inconnu*, construction 1952 by Antoine Pevsner. Collection: The Tate Gallery, London. (Reproduced by courtesy of The Institute of Contemporary Art).

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The Tate Gallery has acquired the sculpture *Le prisonnier politique inconnu* by Antoine Pevsner reproduced above for its permanent collection. The sculpture is a "maquette". That is to say it is a working model, or scale "idea", for a public sculpture of monumental size on the theme of its title, the Unknown Political Prisoner. Being a maquette it stands only about 19 inches high.

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I want to write a few words about this sculpture partly because more than any other in the *Unknown Political Prisoner* competition in London this spring for which it was made, Antoine Pevsner's *prisonnier* rebuts clearly and with ease the splenetic attacks on non-figurative art as a whole which that competition got from the British press.

More than this I would like to write about Pevsner's sculpture on its own account as an achievement of grandeur and great compassion. Antoine Pevsner is, with Naum Gabo, the oldest survivor of the founders of the post-Revolution pre-Stalin Constructivism, a movement in art which in its Russian phase included Malevitch, Tatlin, Kandinsky. In 1920 the *Realistic Manifesto* of which Pevsner and Gabo were co-authors was published in Moscow. This Manifesto put forward the reasons of these two sculptors for constructing their sculptural images. Believing that the twentieth century has inaugurated for human society concepts and actualities of space and time that are fundamentally changed, Pevsner and Gabo wrote boldly that

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It is of course true that such examples of personal suffering in an artist are not significant in relation to his art unless they become transmuted in the creative process itself into a deep and communicable spirituality.

The maquette *Le prisonnier* is the scale idea for a monument about a hundred and sixty feet high. The aim of the sculptor is not to teach or convert by means of propaganda or rhetoric, but to realise. His monument is not intended for a city in bondage. It is for a city in which the citizens are free. They walk at liberty in the scarcely broken space within the monument, in and out of the metal strands which soar upward and whirl in a great vortex to a cage in which the white stone lies recumbent.

The sense of the monument is direct, simple, and very moving. In fact its drama is in this direct simplicity—yet quite unbelievable subtlety—of statement. At once the centre of the inspiralling vortex, the prisoner in the purity and impersonality of his absolute belief and trust becomes also the source—the generator, so to speak—of an outspiralling vortex which transcends the limits of the sculpture and shapes the space itself with its dynamic and subtle rhythms. The monument therefore is not a monument to the prisoner so much as to his aspirations of freedom. It is not an anecdote of persecution; but a monument to that ultimate trust which transcends persecution and renders futile in the end its fake trials, its worst tortures, massacres, and degradation of the human spirit.

Good art, simply speaking, is art which in its creation is charged with the utmost experience and meaning. Thus, every work of art being a different experience and having a different meaning must have a different narrative of construction. (The adventure of the *prisonnier* of Pevsner's for instance, since it is a different narrative, lies in the very creation of this sculptural image which I have just tried to describe in words—case in point, lies in the very creation of this sculptural image which I have just tried to describe in words—in taking a number of metal strands and endowing them with a lyrical existence—in constructing an image which is not only emotionally and spatially compelling but which is also a living thing, something vigorously alive in our lives and experience.) Yet no one can possibly reach the experience and meaning in any sculpture or painting whatever, or poem or piece of music, unless he is prepared to leave his own standpoint to do so; indeed prepared if necessary to abandon his own standpoint for ever.

During the time of the first exhibiting in London of Pevsner's *prisonnier* rousing alarms appeared in most of the daily newspapers to the effect that non-figurative constructivist sculptures are only an excuse for technical incompetence, or have no meaning, or are some sort of sophisticated leg pull. We have only to remember the hostile receptions which were given by the same daily newspapers to the first exhibitions in London of Cézanne or van Gogh and still given today to Braque and Picasso and Matisse to realise how wrong and how ungenerous these reports are. But at the same time there appeared in serious-minded weekly journals and other papers criticism of what is in the end a more damaging sort, since these writers in making the same politically entrenched remarks as the writers for sensational papers pretended to speak from enlightened and "converted" points of view. In the correspondence columns of one weekly, *The New Statesman and Nation*, these illiberal and partisan points of view were attacked by Patrick Heron, Herbert Read, Philip Toynbee and other writers.

The purchasing committee of the Tate Gallery deserve congratulation and gratitude on having the courage to buy Pevsner's *prisonnier* in the face of such press opposition. It will be the first sculpture by (continued overleaf)

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The Importance of the Individual Patron

On July 4th 1952 Mr. Ernest Musgrave, Director of the Leeds City Art Gallery and of Temple Newsam House, Leeds, opened the Summer Exhibition in the Penwith Gallery. Like Mr. David Baxandall,* Mr. Musgrave devoted the greater part of his address to the changing nature of patronage.

Mr. Baxandall had described an old type of art collector which was dying out. The moneyed amateur of art, whose whole life was devoted to his collection, would soon no longer exist, said Mr. Baxandall. There is increasingly less and less room for him in the modern world. Mr. Baxandall had therefore laid stress on the growing responsibility towards contemporary art of public collections and galleries.

"I do believe", Mr. Baxandall had said, "that by showing in the permanent collection the few good contemporary works it has been possible to purchase; by organising frequent loan exhibitions; by presenting these as attractively as possible; by pursuing the task of interpreter into the fields of writing, lecturing and broadcasting—the gallery director can be

of art which can express the atmosphere of these parts, and that is the type of work which is being created in St. Ives".

It was not the public gallery so much as a gallery like the Penwith Gallery which could provide the individual patron the conditions in which this type of work should be seen. For the art shown in the Penwith Gallery is intimately connected with the whole environment of the place itself; the landscape, sea, sky, moors, rocks, islands. And the ordinary everyday public could come straight from walks along the cliffs, and between the houses whose walls and roofs were so much part of the landscape, into a gallery where they would find paintings and sculptures which though abstract or semi-abstract in idiom seemed to concentrate this environment into a communicable image and to reveal its essence. It is here that the private patron is at an advantage and can play his biggest part.

Speaking straight to the private patron, Mr. Musgrave said, "Do not make the mistake of your predecessors in going to buy paintings and sculptures only in London. Instead, visit places like Penwith or the West Riding of Yorkshire and buy in the environment in which the works are produced.

"If you want to see what the artist is trying to express, go where he is working and you



Image 1952 by Barbara Hepworth. Hopton-wood stone. 58 1/2 ins. high.

(continued from page 2 column 1).

of 2 dozen pots. Black and shining from under horse dung ash, dotted wall behind and the arid "pinon" dotted landscape behind that again. She was friendly and later came in to the International Museum of Crafts to our demonstrations and lectures dressed in her Indian best blankets, necklaces of coral, jet, silver and turquoise. . . . Our train to Gallup and the Zuni Pueblo is passing an extinct volcano at the edge of Navajo country and we are at 9,000 feet. Old lava flow, gigantic ramps of rock, mesa (=lat. mensa), all the lower slopes triangulated and dotted with evergreen "pinon" (which yields the edible pinenut)—erosion—scrub—dry with spates of rain, cultivation only along the river beds. . . . We had come with Miss Wheelwright, who knows the Indian life well and who has founded the Navajo Museum, to see the annual religious "Shatoko" dance when the gods descend from the mountains and spend the night dancing among their people in certain prepared houses. . . . Sharp colours, strange patterns, corn offerings. . . . Unending dance, reiteration with slight variations, mesmerizing rhythm on and on. The crowd silent. . . . The women, even when using acid green satin skirts, preserved the pungent colour sense which seemed the only possible epitome of the painted rocks outside in the desert of erosion. . . .

(After Hawaii). Now that it is over and the retrospect of this three man, four month journey across and up and down the U.S.A. takes shape a summary of what we have been teaching seems necessary. Undoubtedly it has been a crusade. People have called it Yanagi's philosophy, or mime, once we have weaned them from too technical an approach to pottery. There have been many heartfelt letters on the subject. The underlying theme of Yanagi's talks on Buddhist aesthetics, on revaluation of the cult of Tea and upon the individual responsibility of craftsmen today has been religious humility both in man and in his work—his art.

My effort has been to find words to express the need of integration—the fitting of the part into the whole—of the potter into society. The search after wholeness whether within oneself or in one's relationships. Hamada, except in private converse, has been the silent exemplar, preferring to convey his thought by wheel and brush. He is a wise man. His silence has acted as a link between my Western and Yanagi's Eastern mind. Not, I believe, that even after eighteen years of separation there has developed any deep-seated divergence between us. Nevertheless Yanagi speaks out of Oriental heritage in which the inner precedes the outer, whereas I have lived in a world in which the outer—the intellect, science, materialism and commercialism have step by step between them put the outer before the inner—emotion, intuition, and imagination. Yanagi is therefore giving integration (with parallels from the lives of Zen priests and Buddhist devotees) whereas I am striving for reintegration and the meeting place of East and West. . . . Yanagi observes that ordinary Western man has almost lost the capacity of making things beautifully. Most pots made before the Industrial Revolution had a character and quality of craftsmanship and instinctive design of which it is rare to find an equivalent even in the best work of artist-craftsmen. The implication is that most of our art is riddled with egotism. . . . Yanagi's stress upon the beauty which flows from the anonymity of unknown folk craftsmen who live an undifferentiated life of "thussness" ("just standing", to quote his Korean story)—unpolarised—depending upon the "Great Wind" of tradition, of faith and of grace—is seemingly at variance with our accent on high individualism and consciousness, but this appears to be a good example of the meeting of extremes for at the point where overstress is realised a metamorphosis commences. That is where we stand and it is this which makes possible today, and not heretofore, the real interplay between the two main divisions of cultural humanity.

BERNARD LEACH



Cornish port c. 1930 by Ben Nicholson. Oil on board, 8 1/2 x 13 1/2. Collection: H. S. Edie. (Reproduced by courtesy of Messrs. Lund Humphries).

(continued from page 2 column 2).
an old cardboard box, and sometimes the four sides into irregular shapes, using each shape as the key to the movement in a painting, and using the colour and texture of the board as the key to its colour and texture. When the painting was completed what remained of the original board, a brown, a grey, a white or a green board, sometimes in the sky, sometimes in the sea, or perhaps in a field or a lighthouse, would be as deeply experienced as the remainder of the painting. He used very few colours, and one associates him with some lovely dash browns, shiny blacks, fierce greys, strange whites and a particularly pungent Cornish green." (Ben Nicholson, *Horizon*, 1943).

Wood and the Nicholsons moved from Pill Creek to St. Ives as a result of this visit; the Nicholsons took a studio overlooking the harbour and Wood took a cottage with a granite arch overlooking Porthmeor beach. They remained in St. Ives for a month or more during which the two drawings by Wood also exhibited in the Penwith Gallery were made and the painting by Nicholson here reproduced.

most helpful in shaping and spreading the influence of art among people".

In his address Mr. Musgrave said that he would like to endorse fully these remarks of Mr. Baxandall's. But the amount of money spent on contemporary art by municipal galleries and other public collections each year was still only a fraction of the amount spent by the individual patron.

The private patron is enormously important, said Mr. Musgrave. He felt that there is today far more interest and far greater public enlightenment and sympathy about contemporary developments in art than there was in the heyday of the big private collector.

And just as the nature of individual patronage is changing in this way, so would the relationship between the individual patron and the artist get closer and closer. Seeing the Penwith Gallery and the kind of work shown there deepened his conviction of this. "I never realised before I arrived here how very truthful these works are", he said.

"There is quite a lot of abstract painting here, and immediately I arrived I realised that one must be to some extent abstract in an atmosphere of this kind", Mr. Musgrave said. "Here you cannot imitate nature, and here I became conscious that there is only one type

will find some real understanding of what the artist is trying to do. By encouraging the artist in his environment the private patron is encouraging the artist to continue searching for a kind of contemporary imagery which can provide direct and profound access to landscape and an understanding of life.

"I have opened many exhibitions and have helped to organise many, but I have never walked into an exhibition which was so immediately inspiring as this one. If this exhibition were hung in Bond Street it would be one of the best, if not the best, in London. I must say that when I walked into this room I received the shock of my life. It is one of the best exhibitions—not necessarily from the individual point of view in every case, but in general—that I have ever seen. The atmosphere of excitement is most unusual".

Mr. Musgrave ended by pointing out that the founding of the Penwith Gallery was an immediate result of a number of artists working in a strong and distinct environment.

"The founding of this gallery was bound to happen, and it is bound to continue. I am quite convinced that nothing will kill the Penwith Gallery because it is a natural thing, and nothing will suppress it".

*Mr. David Baxandall, formerly Director of Manchester City Art Gallery, is now Director of the National Gallery of Scotland, Edinburgh. His address before the Penwith Society is reported in *Dev.* the next issue of this broadsheet. Mr. Ernest Musgrave's predecessor at Leeds and Temple Newsam House is Sir Philip Herdby, present Director of the National Gallery, London.

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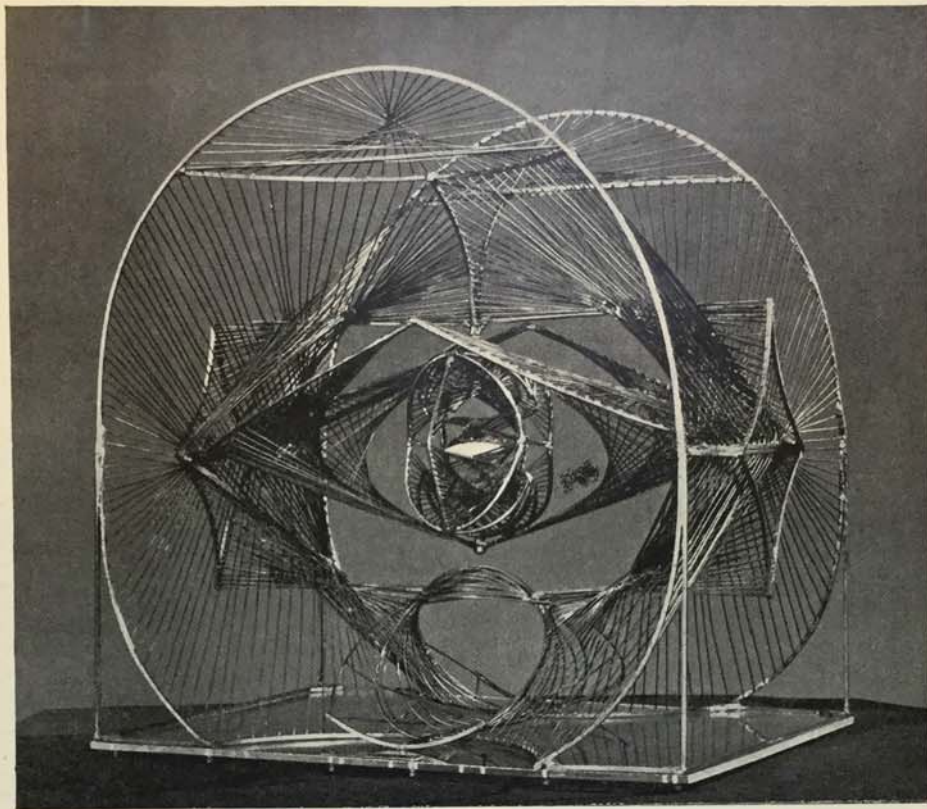
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Maquette for monument, *Le prisonnier politique inconnu*, construction 1952 by Antoine Pevsner. Collection: The Tate Gallery, London. (Reproduced by courtesy of The Institute of Contemporary Art).

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In the years before the second world war Pevsner lived in France. In Paris he was free to create and develop without interference and without compromise the non-figurative "space" sculptures in metal for which he was in exile. During the second world war he shared under the German occupation of France a kind of mass sadness which we, who know so little about it, seem all too ready to discount. In his case it was a suffering accentuated by the fact that, although by then a naturalised Frenchman, to the Nazi he was still a Russian, a Jew, a decadent artist uncompromisingly non-figurative, and as a shy, mild individual suitably defenceless.

It is of course true that such examples of personal suffering in an artist are not significant in relation to his art unless they become transmuted in the creative process itself into a deep and communicable spirituality.

The maquette *Le prisonnier* is the scale idea for a monument about a hundred and sixty feet high. The aim of the sculptor is not to teach or convert by means of propaganda or rhetoric, but to realise. His monument is not intended for a city in bondage. It is for a city in which the citizens are free. They walk at liberty in the scarcely broken space within the monument, in and out of the metal strands which soar upward and whirl in a great vortex to a cage in which the white stone lies recumbent.

The sense of the monument is direct, simple, and very moving. In fact its drama is in this direct simplicity—yet quite unbelievable subtlety—of statement. At once the centre of the inspiralling vortex, the prisoner in the purity and impersonality of his absolute belief and trust becomes also the source—the generator, so to speak—of an outspiralling vortex which transcends the limits of the sculpture and shapes space itself with its dynamic and subtle rhythms. The monument therefore is not a monument to the prisoner so much as to his aspirations of freedom. It is not an anecdote of persecution; but a monument to that ultimate trust which transcends persecution and renders futile in the end its fake trials, its worst tortures, massacres, and degradation of the human spirit.

Good art, simply speaking, is art which in its creation is charged with the utmost experience and meaning. Thus, every work of art being a different experience and having a different meaning must have a different narrative of construction. (The adventure of the *prisonnier* of Pevsner's for instance, since it is the case in point, lies in the very *creation* of this sculptural image which I have just tried to describe in words—in taking a number of metal strands and endowing them with a lyrical existence—in *constructing* an image which is not only emotionally and spatially compelling but which is also a living thing, something vigorously alive in our lives and experience.) Yet no one can possibly reach the experience and meaning in any sculpture or painting whatever, or poem or piece of music, unless he is prepared to leave his own standpoint to do so; indeed prepared if necessary to *abandon his own standpoint for ever*.

During the time of the first exhibiting in London of Pevsner's *prisonnier* rousing alarms appeared in most of the daily newspapers to the effect that non-figurative constructivist sculptures are only an excuse for technical incompetence, or have no meaning, or are some sort of sophisticated leg pull. We have only to remember the hostile receptions which were given by the same daily newspapers to the first exhibitions in London of Cézanne or van Gogh and still given today to Braque and Picasso and Matisse to realise how wrong and how ungenerous these reports are. But at the same time there appeared in serious-minded weekly journals and other papers criticism of what is in the end a more damaging sort, since these writers in making the same politically entrenched remarks as the writers for sensational papers pretended to speak from enlightened and "converted" points of view. In the correspondence columns of one weekly, *The New Statesman and Nation*, these illiberal and partisan points of view were attacked by Patrick Heron, Herbert Read, Philip Toynbee and other writers.

The purchasing committee of the Tate Gallery deserve congratulation and gratitude on having the courage to buy Pevsner's *prisonnier* in the face of such press opposition. It will be the first sculpture by
(continued overleaf)

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Klomen

LITTLE FANHAMS,

WARE,

HERTS.

July 31st

Dear Alfred,

In Tony's absence I am attempting to play secretary. Your report re the Competition will be most appreciated. I took the liberty of reading it myself. My own judgement — no cuts, please. It's too good exactly as is.

Tony is off with Jean McEwen (The British Council man in Paris and a bearded screwball intellectual) on the latter's forty foot yacht. They go from Gibraltar to the Azores and up to Cornwall or the Le Havre.

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It's all in the guise of fun -
 but I hope it will give Tony
 the complete change he so badly
 needed.

I am writing Marga miscellaneous
 news bits. I hear you are
 working too hard as usual and
 I deplore the fact you must stay
 in the furnace called New York.
 How I wish you were here instead.

Love,

Mico

I am thrilled that the Museum
 has Reg's "Prisoner"

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Notes on the International Sculpture Competition for a Monument to
The Unknown Political Prisoner

July 20, 1953

The idea of an international sculpture competition on a grand scale at this time in the world's history was excellent and its subject, a monument to The Unknown Political Prisoner, was bold and relevant even though it could scarcely avoid exciting controversy. Although pressure has increased rather than

Dear Tony: decreased by mid-summer, I am taking time out to send -- generally a tour de force -- you these belated notes on the Competition. Perhaps they are too long. If so, I would be glad to cut them. In any case, I hope they may be more or less what you directed. (I heard only one criticism of the competition's management: some misinterpreted the unconscious All the best. of the final ceremonies in London; and a few of the jury -- not including the undersigned Sincerely, they should have received a fee. Both these criticisms were related to the rumor that the competition was being financed with American funds.)

It seemed to me that the jury was chaired by Alfred H. Barr, Jr. although it should have comprised nine or eleven rather than ten members in order to avoid the tie vote which at one point caused a great deal of confusion and dissatisfaction. I felt that the jury worked very conscientiously and that its decisions were in general above considerations of national pride or interest. I say "in general" because there was some low-rell part of one of the jury but not to an offensive degree.

Enclosure
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It seemed to me that the jury was chosen intelligently although it should have comprised nine or eleven rather than ten members in order to avoid the tie vote which at one point caused a good deal of confusion and dissatisfaction. I felt that the jury worked very conscientiously and that its decisions were in general above considerations of national pride or interest. I say "in general" because there was some log-rolling on the part of one of the jury but not to an offensive degree.

Looking back on the decisions I am thoroughly satisfied with the first prize and with three of the four second prizes.

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Handwritten notes:
 in writing the manuscript...
 Mr. B.M. there were some...
 that the competition was...
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Vertical handwritten note:
 I know only the...
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The debate about the two "finalists" was fascinating and constructive. In the end, as I remember, seven of the ten voted for Heller as the grounds of artistic superiority; three, for the other design. I would be very grateful to know whether even though the three voted for Heller, they were not entirely satisfied with the result.

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what ~~xxxx~~ a minority felt were social values seems to me highly satisfactory. The conflict was, of course, not clear-cut because both the designs possessed both kinds of values to a high degree. I feel that the majority of the jury was right in concluding that even from a social point of view the selection of the esthetically ^{superior} preferable design was valid. *Choose the best and the public will follow eventually.*

I have already written a good deal about Reg Butler's prize-winning design and I believe that my letter to the London Times is included elsewhere in this report. ^{Our} ~~My~~ great admiration for Butler's design ^{was confirmed later} is further ~~proven~~ ^{wrapped} by the fact that, when the replica made to take the place of the model ~~destroyed~~ in the Tate was ~~later~~ offered for sale in New York, I recommended it enthusiastically to our Committee on the Museum Collections which unanimously ^{approved} ~~agreed~~ to its purchase. It is now on view along with other recent acquisitions. I should like to quote from the wall label placed beside the model in our exhibition:

single show for Calder

As to the general success of the competition I realize that there is a strong difference of opinion. It is perfectly true that the importance and prestige of the competition was seriously damaged by the absence of such competitors as Epstein, Lipchitz, Brancusi, Giacometti, Moore and Marini. I know that Moore was too busy with other jobs to compete. Brancusi was too old. The others I suspect were too proud to enter the lists on the theory that they had achieved such prestige that to enter an open competition was beneath their dignity. Doubtless they ~~fe~~ ^{found} also felt that they might not win prizes. Nevertheless Calder, the ~~most famous~~ ^{best known throughout the world} living American artist, and the two famous constructivists, Pevsner and Gabo, did compete, all three placing among the top twelve prize-winners.

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In my letter to The Times and in my report to our own Board of Trustees and in various letters to influential English authorities I have expressed my surprise and disappointment at the response of the British press which seemed to me to have behaved very shabbily, and, if the word is not too strong, stupidly from a national point of view. One would have expected the press to salute the British prize-winners with some enthusiasm in view of the fact that ^{their victories} ~~the prize-~~ winnings confirmed the impression, already spreading abroad that England for the first time in its history had developed an internationally significant school of sculptors. The carping of The Times and The Manchester Guardian, ~~the two most important conservative papers in England~~, was surpassed only by the rabid resentment expressed by the Communist Daily Worker. Curiously only the Daily Mail realized the importance of the occasion to England and was generally favorable to the competition.

^{popular} The press abroad both in Europe and in this country ^{generally} accepted the British insistence that the competition was ~~a failure~~ ^{unsuccessful}. Aside from the conservative critical dislike of the prize-winning design, the ~~quantity~~ ^{quality} quantity of very bad sculpture exhibited at the Tate contributed to an unfavorable verdict. But just as the press ignored the dramatic human figures in the Butler design when damning it as abstract, it also overlooked the fact that almost all the bad pieces of sculpture were from a score or more smaller countries each of which, under the conditions of the competition, had to be represented even though the works themselves were deplorable. (In any future competition some means might be taken to avoid the inclusion of so much sub-mediocre art in the final exhibition.)

I cannot agree. ~~I think the future~~ ^{ballotings} ~~at the Tate which confirmed the talent~~ ^{at the Tate which confirmed the talent} ~~of the Butler to those~~ ^{of the Butler to those} ~~who take the time to look at it.~~ ^{who take the time to look at it.} ~~It is~~ ^{It is} ~~in recent years has~~ ^{in recent years has} ~~looked to the effect of much general~~ ^{looked to the effect of much general}

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interest in sculpture ^{as is proven not only}
 by the response, however controversial, but by
 (~~and~~) the very fact that

~~nothing of~~ ~~hundreds of people~~
~~on the part of~~ ~~groups of~~ ~~people~~ ~~were~~
 glad to participate ~~contribute~~ their
 time ~~and~~ money and
 effort to this international
 undertaking ^{even in the total negative}
 attitude ^{toward the prize winner}
~~was~~ ^{largely neutralized by}
~~the~~ ^{public} ~~beliefs~~

Finally, I believe that if
 the Butler's ~~more~~ ^{design}
 were actually erected it would
 be recognized as one of the
 great ^{public} ~~movements~~ in the history
 of ^{recent} ~~art~~ art.

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paurole



INSTITUTE OF CONTEMPORARY ARTS

17-18 Dover Street London W1 · Grosvenor 6186-7

PRESIDENT: Herbert Read ADVISORY COUNCIL: Frederick Ashton, Sir Leigh Ashton, Peggy Ashcroft, J. B. Brunius, Harriet Cohen, Alex Comfort, Mary Glasgow CBE, Geoffrey Grigson, John Hayward, The Earl of Harewood, G. M. Hoellering, Professor W. G. Holford, Hugh Hunt, J. Isaacs, Arthur Jeffress, Frederick Laws, Leslie Martin, Robert Melville, Henry Moore, Margaret Rawlings, J. M. Richards, Sir John Rothenstein, Michel St Denis, Stephen Spender, Graham Sutherland, Michael Tippett
 MANAGING COMMITTEE: Roland Penrose *Chairman*, E. C. Gregory *Hon. Treasurer*, Edward Clark, Kathleen Raine, Peter Watson
 ORGANISING DIRECTOR: A. J. T. Kloman ASSISTANT DIRECTOR: Dorothy Morland LIBRARIAN: J. P. Hodin

15th May, 1953.

Dear Alfred,

Now that the exhibition is over and the maquettes are being returned to all parts of the globe, we are busy putting together a tremendous book of press clippings, reviews, many cartoons, etc., and I am also doing a brief history of the whole competition.

We would greatly appreciate it if in the very near future you could find it possible to send me a brief statement of your reactions to the competition as a whole, now that time and distance allow for a bit of perspective, giving your views as to how worth while the whole undertaking has been, and any remarks you may wish to make about the grand prize winner, the additional prize winning maquettes and any others.

I am asking each member of the Jury if they will be so kind as to let me have such a statement as it may prove helpful for the final erection of the grand prize winner and also for reference in case any other international project of this nature is ever undertaken. These statements will not be for publication and should there be any need to quote from them at any time it would not be done without your permission.

I am anxious to have these as soon as possible, as we have practically everything to do with the competition completed with the exception of arrangements for the final erection of Reg Butler's grand prize winning model as a monument. As soon as the final report on the competition is completed, I shall be sending you a copy.

Again many thanks for all of your most generous help in the whole undertaking and with all best wishes,

Ever yours,

Tony

A.J.T. Kloman,
Chairman,
Sculpture Competition Committee

Am seeing Andrew when he arrives from Paris on Thursday. Theo joins in best love to you & Mary a.

Alfred Barr Jnr.,
Museum of Modern Art,
New York 19, N.Y.,
U.S.A.

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Penrose

ICA

CC: Mr. A. J. T. Kloman

Mr. Roland Penrose

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February 12, 1953

February 12, 1953

P. S. Could you go ahead with the lecture I hope my title and sub-title will prove satisfactory. Especially if you can use both of them, they will serve to generalize the subject somewhat and remove it from too specific political implications. As a matter of fact, the title of the article in The New York Times was not mine at all but invented at the last minute by the editor.

Dear Roland: I am exceedingly surprised to have a lantern which will show my American slides which measure 3-1/4 x 4 1/2.

After a good deal of hesitation I cabled you yesterday as follows: *that there will be no difficulty.*

RELUCTANTLY AGREE MARCH SIXTH PERHAPS PREFERABLE FEAR THIRTEENTH EXHAUSTING ANTICLIMATIC PERHAPS UNDIPLOMATIC SUGGEST TITLE THEY HATE MODERN ART SUBTITLE PATTERNS OF PHILISTINE POWER.

Believe me, I should be very much relieved if in the end you feel that the lecture is inconvenient or inapropos.

I gathered from Tony and Theo that we are going to have a fairly arduous week, coming to a climax on Thursday night, the 12th, and Friday afternoon, the 13th. Unfortunately, I do not have very much stamina and find lecturing very difficult. For this reason I would certainly not want to lecture on the evening of the thirteenth, nor would I think any of your members be interested in still more art and art talk.

For this reason I cabled suggesting the sixth. Tony and Theo have urged me to get to London early that week so that I expect to arrive early on the fourth and will be staying with them until we all move to the Berkeley Hotel.

I would have kept to my decision not to lecture at all had it not been for your very persuasive letters. As I said I will be only too happy if in the end you will accept my desire to beg off.

In any case, my best to you and my friends at the institute.

Sincerely,

Alfred H. Barr, Jr.

Mr. Roland Penrose
Institute of Contemporary Arts
17-18 Dover Street
London W 1, England

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Continued on next page...

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Mr. Roland Penrose

- 2 -

February 12, 1953

P. S. Should you go ahead with the lecture I hope my title and sub-title will prove satisfactory. Especially if you can use both of them they will serve to generalize the subject somewhat and remove it from too specific political implications. As a matter of fact, the title of the article in The New York Times was not mine at all but invented at the last minute by the editor.

It is exceedingly important to have a lantern which will show my American slides which measure 3-1/4 x 4". I mentioned this in my first letter of January 15 and hope that there will be no difficulty.

We have today instructed the Manhattan Storage and Warehouse Company, the agents already authorized by your shipper, the Fall Mail Deposit and Forwarding Company to pack and ship by air the eleven negatives for your March Jury meeting. An assured delivery in London is planned within the fortnight.

The shipment will arrive promptly. This last major outlay will leave us with an approved balance of about \$100 which, if agreeable to you, I should like to credit to the Museum for its share in the administrative and organizational responsibilities and costs of the project.

As things turned out, we discovered in our episode since with an apparent difference as we shall realize the press was a bit drier at that point. Thank you again for your apologies which have alleviated Betty's frustration to a reasonable extent.

If you have extra catalogues or illustrations of the winning entries in the other preliminary exhibitions, do furnish them to me, bearing in mind that the more complete documentation we have on the possible winners in the final judgment in London, the more likely and possible will be immediate publicity in New York.

Alfred continued with a severe attack of the flu, was absent sporadically but is expected to reappear at the Museum this week. They parted in amicable spirits before taking off to Cleveland.

All have congratulations and join me in best regards.

Sincerely,

Mr. Anthony J. F. Mason
Director, International
Sculpture Competition
Institute of Contemporary Arts
111A New Street
London W1E 6BT

Robert J. Harney
Director, Department of
Circulating Exhibitions

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CC: Mr. René d'Harnoncourt
Mr. Alfred H. Barr, Jr.
Mr. Charles Koppel
Mr. Andrew C. Ritchie
Miss Dorothy H. Dudley

February 10, 1953 - Airmail

Dear Tony:

Theo tells me she has kept you completely au courant about our exhibition of the American winners of the Sculpture Competition. I shall only add you would have been most gratified if you could have seen and heard the reaction from our public and most of the press in response to your imaginative and energetically organized project. My only regret is their too general failure to grasp from the maquettes the full potential of the intended large-scale final monument; but that will follow.

For your interest I am enclosing a half dozen copies of the brochure we issued, and the newspaper clippings and magazine articles which have so far appeared. Any supplementary publicity will be forwarded later. In case they should prove of any future use I am enclosing photographs of the Museum's installation of the winning entries.

We have today instructed the Manhattan Storage and Warehouse Company, the agents already authorized by your shipper, the Pall Mall Deposit and Forwarding Company to pack and ship by air the eleven maquettes for your March jury meeting. I am assured delivery in London is planned within the fortnight.

The shipment will arrive prepaid. This last major outlay will leave us with an expected balance of about \$250 which, if agreeable to you, I should like to credit to the Museum for its share in the administrative and organizational responsibilities and costs of the project.

As things turned out, the discrepancy in our release dates made no apparent difference so we shall rejoice the press was a bit drousy at that switch. Thank you anyhow for your apologies which have placated Betty's irascibility to a reasonable extent.

If you have extra catalogues or illustrations of the winning entries in the other preliminary exhibitions, do furnish them to us, bearing in mind that the more complete documentation we have on the possible winners in the March judgment in London, the more likely and possible will be immediate publicity in New York.

Alfred continues with a severe attack of the flu, now almost epidemic here; but is expected to resume at the Museum this week. Theo seemed in magnificent spirits before taking off to Cleveland.

All here congratulate you and join me in best regards.

Sincerely,

Mr. Anthony J.T. Kroman
Director, International
Sculpture Competition
Institute of Contemporary Arts
17-18 Dever Street
London W.1, England

Porter A. McGray
Director, Department of
Circulating Exhibitions

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Read
I.C.P.

Wave Hill, Riverdale-on Hudson, New York 71
Telephone 3-3000

18-5-53

May 8, 1953

Dear Mr. Barr

Dear Herbert, please forgive me for not

having
May 5th
have the
for Ohio
returned

Many thanks for sending me THE DYNAMICS OF ART which I look forward to reading with great interest, especially since you attack that fascinating and baffling problem of the symbolism of the "Guernica" and the "Minotauromachy".

I keep sending Tony further documents re the Unknown Political Prisoner. Perhaps he has shown them to you. In any case, they are accessible if you want to look at them. I must say that Mrs. Casey, Grohmann and myself, who wrote letters to the Times and the Manchester Guardian, are disgusted and angry with the British press. Kenneth Clark has recently described their behaviour as heinous. John Rothenstein hints at some undisclosed motive. I wish I knew what it was.

Anyway, my very best wishes to you and Lady Read.

It was indeed kind of you to have taken the trouble to send me all the correspondence

Sir Herbert Read
The Institute of Contemporary Arts
12-18 Dover Street, Piccadilly
London W.1, England

comments about the Unknown Prisoner Competition. Both my husband & I were extremely interested to read & know all the

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Wave Hill, Riverdale-on-Hudson, New York 71
Kingsbridge 3-3840

1
18 — 5 — 53.

Dear Mr. Barr.

Please forgive me for not having acknowledged your letter of May 5th until now, but I did not have the time to write before leaving for Ohio, from where we have just returned.

It was indeed kind of you to have taken the trouble to send me all the correspondence & comments about the Unknown Political Prisoner Competition. Both my husband & I were extremely interested to read & know all the

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Details. It really is a very shocking story. I am taking the liberty of sending your letter on to a great friend of mine, Mrs R.A. Butler (she is the daughter of the late Sam Courtauld), an influential person in England. At any rate it will interest her, & moreover she is an old friend of Mrs Casey.

Yours very sincerely,

Cynthia Jobb.

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C
O
P
Y

Wave Hill, Riverdale-on-Hudson, New York 71
Kingsbridge 3-3840

18-5-'53

Dear Mr. Barr,

Please forgive me for not having acknowledged your letter of May 5th until now, but I did not have the time to write before leaving for Ohio, from where we have just returned.

I was indeed kind of you to have taken the trouble to send me all the correspondence and comments about the Unknown Political Prisoner Competition. Both my husband and I were extremely interested to read and know all the details. It really is a very shocking story.

I am taking the liberty of sending your letter on to a great friend of mine, Mrs. R. A. Butler (she is the daughter of the late Sam Courtauld), and an influential person in England. At any rate it will interest her, and moreover she is an old friend of Mrs. Casey.

Yours very sincerely,

s/ Cynthia Jebb

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Jebb

Lady Jebb -4- May 5, 1953

British attitude -- it will remain a
disgraceful curiosity, like the French
attitude to the Impressionists. ..."

I had written my letter at the suggestion
of my husband Noel and ...
May 5, 1953
The Director of the Tate ... today I have a note
from ... saying:

"I am a good deal puzzled by the attitude
of the Times although I have an idea as
to why they do not publish it. The line
you are taking here has certainly
..."

Dear Lady Jebb,

You seemed to be so interested in what I told
you about the attitude of the British press toward the
Unknown Political Prisoner Competition that I am venturing
to send you a copy of my letter to The Times.

A couple of weeks after the letter was sent,
I received the following note from the secretary to the
Editor:

"The Editor asks me to thank you for your
letter of March 23 which he has read with
much interest. He regrets, however, that
as the matter of the destruction of Mr.
Reginald Butler's model is still sub judice,
he feels that it would be unwise to publish
your letter. He is nevertheless most
grateful to you for letting him see your
opinion."

This seems to me a highly specious excuse
in view of the fact that the English papers were full
of prejudicial statements and reports about the culprit.

The truth is that Mrs. R. G. Casey's letter to
The Times was also unpublished as was Professor Groman's
letter to The Manchester Guardian -- Groman is the leading
art critic of Germany. On the other hand, The Times
published a highly polemical letter from a group of con-
servative American sculptors full of misstatements about
the competition.

I may add that Sir Kenneth Clark, to whom I
sent a copy of my own letter to The Times, wrote me as
follows:

"Thank you so much for sending me that
splendid letter to The Times. It filled
me with admiration and gratitude. Really
a noble letter. I am not 100% in favour of
the Competition, but I agree with all you
say about the scurvy way it was treated.
As for the press reception of the younger

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Lady Jebb

-2-

May 5, 1953

British sculptors -- it will remain a lamentable curiosity, like the French attitude to the Impressionists. ..."

I had written my letter at the suggestion of Sir Herbert Read and Sir John Rothenstein, the latter the Director of the Tate Gallery. Today I have a note from Rothenstein saying:

"I am a good deal puzzled by the attitude of The Times although I have an idea as to what may lie behind it. The line taken by the press here has certainly been hostile. ..."

As an ironical comment on the prejudice of the British press, you will be interested to know that the model awarded first prize by the International jury also won the first prize by the popular vote or poll taken among the twenty thousand visitors to the exhibition at the Tate.

It is notable that the most hostile criticisms came from the Times, Guardian and the Daily Worker. The last is of course politically biased. The two conservative papers are of course biased too in a conservative direction, but this bias is greatly strengthened by their choice of art critics both of whom are, I gather, disappointed academic artists. (The Guardian discharged Eric Newton, a first rate man with an international reputation, it is said because he criticized the Royal Academy.)

The reasons for my anger in this matter are indicated in my letter. I am aware of course that, as an American, my acting may seem an impertinent intrusion.

Perhaps this letter may entertain Sir Gladwyn, should he have time to glance at it. In any case, I appreciate your sympathetic attention.

Sincerely,

Alfred H. Barr, Jr.

Lady Jebb
675 West 252 Street
Riverdale, New York

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2 + 1/2
Rothenstein

Tate Gallery,
S.W. 1.

29th April, 1953.

JR/PMD

Dear Alfred,

I am a good deal puzzled by the attitude of the Times, although I have an idea as to what may lie behind it. The line taken by the press here has certainly been hostile to the exhibition but it has had one interesting and, as it seems to me, fruitful consequence, in that it has evoked an unprecedented volume of serious discussion on the question of contemporary art as a means of communication. So that although, in a certain sense, a disappointment to the organisers, in another it has been of ~~an~~ importance unsuspected by even the most sanguine among them.

The Tate negotiations, by the way, for the acquisition of several of the maquettes are proceeding favourably.

With thanks for all your efforts on behalf of British sculptors and with all good wishes,

Yours sincerely,

John Rothenstein

Mr. Alfred H. Barr, Jnr.,
The Museum of Modern Art,
11, West 53rd Street,
New York, U.S.A.

RETTA RIA
MUSEUM OF MODERN ART
APR 29 1953
NEW YORK

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cc: Miss Dorothy Miller

Rothschild
1953

BY AIR MAIL

AIR LETTER

IF ANYTHING IS ENCLOSED THIS LETTER WILL BE SENT BY ORDINARY MAIL.



Mr. Alfred H. Barr, Jr.,

The Museum of Modern Art,

11, West 53rd Street,

New York, N.Y.,

U.S.A.

Handwritten text, mostly illegible due to bleed-through and fading.

Sender's name and address

To open cut here

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cc: Miss Dorothy Miller

Rothenstein

APR 23 1953

April 23, 1953

Dear John,

Thanks for your note. You are right about
The maquettes. It must have been a rumour.

- I suspect the Times will not publish my
letter or Mrs. Caspy's, and that the Guardian will
not publish Grohmann's. I had a little note from
some secretary saying that because the case was still
before the court my letter could not be published.
Tony discussed it with the editor and I made all the
recommended changes, but I think the nature of the
letter was such that the Times did not want to pub-
lish it anyway. I think we have had a very raw deal
from the British press - "scurvy" is the word Kenneth
Clark has used. I have no pride of authorship in
that letter but I do think that it might have been
of some help to that young and very talented group of
British sculptors and their champions such as your-
self and the Arts Council and the British Council.
It is astonishing how much denser British falla-
ciousness is than American at the present time.

My best to you.

Sincerely,

Alfred H. Barr, Jr.

John Rothenstein, Esq.
Director,
The Tate Gallery
London, S. W. 1
England

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APR 28 1953

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LT BARR MODERNART NEWYORK

BUTLER ONE PUBLIC BARLLARD LARGE MAJORITY RUNNERS UP IN

ORDER SUNARSO MILIMKOVICH LEYGUE HINDER

KLOMAN

RPT RPT SIGNTR KLOMAN

6 May

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THE MUSEUM OF MODERN ART

Date April 28, 1953

To: Mr. d'Harnoncourt
Mr. McCray
Mrs. Boldt
Mr. Ritchie

Re: Political Prisoner

From: Alfred H. Barr, Jr.

Sculpture

Just received the following wires:
"BUTLER ONE PUBLIC BAPILLARD LAROR MAJORITY RUNNERS
UP IN ORDER SUNARSO MILINKOVICH LEYGUE HINDER
KLOMAN"

Tony is referring to the popular ballot
or poll which was being taken at the Tate on the
public's preferences of the models. I am delighted
the public voted for Butler.

Sunarso is Indonesian, Milinkovich is
Italian, Leygue is French, Hinder is Australian -
she won one of the £ 250 prizes and studied at
the Albright Art Gallery in Buffalo.

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ICA

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

21st April 1953.

Dear Mr.Barr,

I have just been reminded so much of you by Miss Chamberlain who came to see Mr.Kloman today, that I must stop the Competition accounts over which I am toiling, and give myself the pleasure of writing to you. Please when are you coming to see us again? We miss you so much and hope there will be plenty of excuses for you to be in London this summer....not that one can really recommend it at present as it has retired behind a thick haze of stands for the coronation. No daffodils in Green Park this spring only a forest of wood and iron tubing. Am not as superior about it all as I was as the New Zealand government is providing me with a place on one of the stands in the Mall.

Thank you for the extra and most unexpected present you left for me and for the letter both of which were a delightful surprise, oh Favourite Juror. I would have written sooner to thank you but we were all so weary there was no pleasure in anything, and it seems a poor compliment to write to your friends only because you feel you must. The tumult and shouting was too horrible, one does so dislike these vulgar brawls, but perhaps it is over now. The trial of the misguided young man was held last Friday and was very quiet and dignified, though I doubt the subtleness of being made to feel silly in public having penetrated.

I hope Mr.Kloman will be able to go away soon as I have had a most lovely holiday in the valley of the Dordogne for two weeks and feel more human.

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The hills were covered with plum blossom and blackthorn and there was sun all day and a soft warm wind. It was all rather like living in an illustration from Les Tres Riches Heures only the prose was more often by Aldous Huxley.

The French not having heard of Lascaux we had trouble getting to see the caves, but did succeed, and having succeeded do not really know what to think about it all. The atmosphere seemed to have been all dredged out after such a huge passage of time.

We had four days in Paris and London was most unwelcome with only the dull accounts to do. I must now go back to them, but not without thanking you for everything, particularly for being so very kind to this least of mortals who appreciated it more than she can tell, and will always remember.

Yours,

Alan.

Alfred Barr Esq.,
Museum of Modern Art,
New York, 19, N.Y.

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cc: Miss Dudley
Miss Howe w/orig. letter

Butler
ICA



INSTITUTE OF CONTEMPORARY ARTS

17-18 Dover Street London W1 - Glossem 6486-7

BOARD OF TRUSTEES: Herbert Read, Anthony Powell, Professor Adrian Stokes, Hugh Alderson, Philip Johnson, J. H. Brown, Harold Cohen, Alan Colquhoun, Mary Gilman, Peter Gollub, Jacques Lipchitz, John Hayward, The Earl of Harewood, C. M. Huxford, Professor W. G. Sebald, Hugh Huxley, J. Lewis, Arthur Johnson, Frederick Lewis, Leslie Martin, Robert Rauschenberg, Henry Moore, Margaret Macdonald, J. M. Richards, Sir John Richardson, Michael S. Lewis, Stephen Spender, Graham Sutherland, Michael Soper.

MANAGING DIRECTOR: Robert Francis Robinson, E. C. Glasgow, Mrs. Thomas, Edward Clark, Kathleen Raines, Peter Watson.

SECRETARIES: A. J. T. Kinnear, Assistant Secretary: Dorothy Mitchell, Treasurer: J. P. Halls.

April 21, 1953

Dear Alfred,

Excuse me for not having answered your letter of March 20th. I am enclosing herewith a cheque for \$30 to cover the extra fare fee of \$25, which I am glad to hear that the Oracle is finished and will be on its way shortly. We have written our agents, confirming the left shipment before your departure. I do hope this is correct, and am counting on you to let me know if you had any further expenses. You did say that you would send me a couple of good photographs of the prize-winning model, so that I could have slides made of them. I haven't written you directly about the business of the Tate but I think you have seen a copy of my letter to the Times, even though I fear the Times will never publish it, so much as it is presented as news rather than art criticism. However, every ear I have heard from Grohmann recently. He seems quite outraged by the British press, which has gone far to neutralize both at home and abroad the prestige won for Britain by you and other British sculptors. Such a controversy is a very healthy and hopeful sign because it is making so many more people think.

Sincerely,

The malicious damage case is due to come up next week at the Old Bailey and I will keep you informed of its progress and outcome.

Alfred H. Barr, Jr.

Thank you for the copy of Director of the Museum Collections enclosed in your letter of March 31st. It is a minor point but I would point out to you that it was I who suggested to the advice of Counsel that the wording of the Park Street, Hatfield, Herts. changed because of the pending Court case. I understand the situation perfectly, as you England telegram in your letter to him.

AHB:lh and I have moved back to the country, but there is such a mass of detail to be dealt with here, so I am not seeing much country life yet!

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I C A

INSTITUTE OF CONTEMPORARY ARTS

17-18 Dover Street London W1 · Grosvenor 6186-7

PRESIDENT: Herbert Read ADVISORY COUNCIL: Frederick Ashton, Sir Leigh Ashton, Peggy Ashcroft, J. B. Brunius, Harriet Cohen, Alex Comfort, Mary Glasgow CBE, Geoffrey Grigson, John Hayward, The Earl of Harewood, G. M. Hoellering, Professor W. G. Hollard, Hugh Hunt, J. Isaacs, Arthur Jeffres, Frederick Laws, Leslie Martin, Robert Melville, Henry Moore, Margaret Rawlings, J. M. Richards, Sir John Rothenstein, Michel St Denis, Stephen Spender, Graham Sutherland, Michael Tippett
MANAGING COMMITTEE: Roland Penrose Chairman, E. C. Gregory Hon. Treasurer, Edward Clark, Kathleen Raine, Peter Watson
ORGANISING DIRECTOR: A. J. T. Kloman ASSISTANT DIRECTOR: Dorothy Morland LIBRARIAN: J. P. Hodin

10th April, 1953.

Dear Alfred,

Forgive me for not having answered your letter of March 20th, in particular, long before this. I am enclosing herewith a cheque for £ 39 to cover the extra fare fee of £ 25, which you had to pay on your return flight, and the other £ 14 is for the money Theo owed you in return for the pounds you left with her just before your departure. I do hope this is correct, and am counting on you to let me know if you had any further expenses which have not been taken care of.

There still has been no evidence of the letters written by you, Grohmann and Mrs. Casey appearing in the Press, but I am hoping to have some final word concerning them next week, and will let you know immediately. We continue to have a fantastic Press in this country and abroad, but so much of it is presented as news rather than art criticism. However, every cartoonist in England has gone to town on the subject, and a very lively controversy is under way that shows every sign of lasting a long time and will go far deeper than just this Competition. Such a controversy is a very healthy and hopeful sign because it is making so many more people think.

The malicious damage case is due to come up next week at the Old Bailey and I will keep you informed of its progress and outcome.

Thank you for the copy of your letter to Sir William Haley enclosed in your letter of March 31st. It is a minor point but I feel I should point out to you that it was I who suggested to Sir William, on the advice of Counsel that the wording of your letter be changed because of the pending Court case. However, he will understand the situation perfectly, as you quoted my telegram in your letter to him.

Theo and I have moved back to the country, but there is such a mass of detail to be dealt with here, so I am not seeing much country life yet!

....contd

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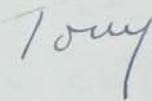
....two

10th April, 1953

You will be glad to know that we have had over 20,000 visitors to the Exhibition at the Tate so far, and interest continues to mount. The above figure is considered fantastically good for sculpture in London and there is a large percentage of foreign visitors in the total.

Theo joins me in love and best wishes to you and Marga.

Yours truly,



A.J.T. Kloman,
Chairman,
International Sculpture Competition

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

1 ENCLOSURE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.256

Mr. A. J. T. Klaman

- 2 -

April 8, 1953

April 8, 1953

more hostile to the Competition.

I have talked to our friend who has been South and does not seem to be at all so courteous on the Competition except the news of the smashing of the Butler. He did not even realize that the Butler was the first prize winner. Needless you have written him and he has not caught up yet with his correspondence.

Dear Tony:

I am so relieved to hear that you are on your feet again. The wonderful batch of copies of letters, releases, photographs, and so forth has just come. Unfortunately too late to have slides made for our Trustees Meeting, but in any case I shall speak about the Competition without slides. The Meeting is tomorrow, April 9th.

At your suggestion I sent a copy of my Times letter to Kenneth Clark in Washington. I enclose the relevant paragraph in his letter. This is of course a private letter and must not be quoted or reproduced.

This morning I had the following letter from The Times signed by John Webb:

17-18 Upper Street
London, W. Private Lond

27th March, 1953

AHB:mb
encl.

Dear Sir,

The Editor asks me to thank you for your letter of March 23 which he has read with much interest. He regrets, however, that as the matter of the destruction of Mr. Reginald Butler's model is still sub judice, he feels that it would be unwise to publish your letter. He is nevertheless most grateful to you for letting him see your opinion.

This, I suppose, was written before your conversation with the Editor. However, I suspect that The Times will not publish my letter, even though it did publish that communication from the National Sculpture Society. It is really hard to know whether the extreme right or the extreme left wing of the British press is

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mr. A. J. T. Kloman

- 2 -

April 8, 1953

April 8, 1953

more hostile to the Competition.

I have talked to our friend who has been South and does not seem to be at all au courant on the Competition except the news of the smashing of the Butler. He did not even realize that the Butler was the first prize winner. Doubtless you have written him and he has not caught up yet with his correspondence.

Dear Mr. Barr:

I am so relieved to hear that you are on your feet again.

Many thanks for your letter about

My love to you both.

my lecture at the I.C.A. I am sorry to say that the

Sincerely,

lecture has not been published in its entirety, but

I am sending you a copy of an article which appeared

in The New York Times Magazine of December 16, 1952.

Alfred H. Barr, Jr.

It is a condensation of parts of the lecture I gave

Mr. A. J. T. Kloman

Institute of Contemporary Arts of some use to you.

17-18 Dover Street

London, W. 1, England

Best regards,

AHB:mh

Sincerely,

encl.

Alfred H. Barr, Jr.

Dr. B. Gans
10, Harley Street
London, W. 1
England

AHB:mh
encl.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Gans

WARDMAN PARK HOTEL
Washington 8, D.C.

April 8, 1953

3 April 53

April '53

Dear Dr. Gans:

Many thanks for your letter about my lecture at the I.C.A. I am sorry to say that the lecture has not been published in its entirety, but I am sending you a copy of an article which appeared in The New York Times Magazine of December 14, 1952. It is a condensation of parts of the lecture I gave in London and I hope will be of some use to you.

With best regards,

Sincerely,

Alfred H. Barr, Jr.

Dr. B. Gans
10, Harley Street
London, W. 1
England

AHB:mh
encl.

Yours
Alfred Barr

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.256



WARDMAN PARK HOTEL

Washington 8, D.C.

CONNECTICUT AVENUE & WOODLEY ROAD

3 April '33

Dear Alfred Barr,

Thank you so much for sending me
 the Gladys Allen to the Times. It filled me
 with admiration & gratitude. Really, a noble
 letter. I am not 100% in favour of the
 competition, but I agree with all you say about
 the security way it was treated. As for the
 press reception of the Young British reception -
 it will remain a constant curiosity, due
 to the French attitude to the Impressionists. You
 see also the Arts Council have to cope with.

I will telephone you when I arrive in
 New York, & look forward to visiting the
 museum with you. It was a great pleasure to
 see you wife last week - I'm sorry she had
 to come to the dentist before of the show.

Yours

Klunell Clark

Clark

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Kloman



INSTITUTE OF CONTEMPORARY ARTS

17-18 Dover Street London W1 · Grosvenor 6186-7

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MANAGING COMMITTEE: Roland Penrose *Chairman*, E. C. Gregory *Hon. Treasurer*, Edward Clark, Kathleen Raine, Peter Watson
ORGANISING DIRECTOR: A. J. T. Kloman ASSISTANT DIRECTOR: Dorothy Morland LIBRARIAN: J. P. Hodin

1st April, 1953.

Dear Alfred,

The controversy over the "Unknown Political Prisoner" is raging and promises to continue to do so for a long time.

The poor Hungarian who did the damage requested trial by jury and the case will come up at the Old Bailey after the middle of April. In addition to malicious damage, he is also charged by the police under the Aliens' Act for refusing to register change of employment which is required by all stateless persons. The police gave evidence that he had told them that if let out of jail he would do it again, and on this account the judge refused bail.

However, 14,000 people have seen the exhibition to date, and interest continues to mount. Reg Butler is putting his second model back into the exhibition at 11 a.m. tomorrow, following which we are starting a Public Ballot to allow the public to choose their favourite among all of those maquettes on exhibition. The Ballots are being sold for 6d. and the money thus collected will go as the public's prize to the sculpture winning the majority of votes and the names of the four runners up will be published at the time of the announcement of the public's favourite. Everyone seems tremendously interested and excited over this public participation. It is of course being stated that this in no way affects our complete confidence in the choice of the jury, but is being done so that the public may learn how their choice compares with the selection made by the group of distinguished experts.

I have learnt a great deal about the concerted effort on the part of the British Press to play down the whole competition and exhibition from the international angle based entirely on the fact that they do not like so-called modern art in this country, and it was for that reason that they seem to have all determined in advance that they would give no notice to the names or splendid qualifications of the international jury.

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Clark

2

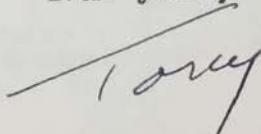
I am sending you under separate cover copies of the new corrected catalogue, photographs of the winners with their own descriptions of their maquettes attached, and a collection of the most interesting Press clippings: various copies of letters, etc.

I must apologise for having collapsed following the opening reception, but thirty-six hours of sleep put me on my feet fortunately - since that time there has never been a dull moment, and an incredible collection of details to deal with constantly. It is for that reason that I have not been able to write you sooner, but from now on I shall keep you well informed of all developments in the competition.

On behalf of the I.C.A., the Central Committee, and especially myself, I want to try to express our tremendous sense of gratitude and thanks to you for your splendid efforts concerning this competition. We appreciate more than we can ever hope to say adequately the most generous gift of your time and talents to the work of the jury panel. It was an exceedingly difficult task, partly because of the limits of time, as well as the lack of high quality in much of the material dealt with. However, the confidence we all have in the integrity and ability of the jury will continue to be an inspiration. I feel sure that time will prove the worth of this undertaking, and that it will prove to be a growing influence in the field of contemporary art.

Theo joins me in warmest greetings and eternal thanks for all you did to help us. We will both be writing to you very soon. As yet, your letter has not appeared in the Times, nor has Mrs. Casey's, but I will keep you informed. We miss you very much and now that we are moving to go to the country wish more than ever that we might have had a few quiet days on Little Fanhams, which might have helped avoid your illness upon your return. We were so sorry to learn about that, and hope you are fully recovered by now. Best love from us both to you and Marga and Torie.

Ever yours,



A.J.T. Kloman
Chairman, International Sculpture Competition,
Organising Director, I.C.A.

Alfred Barr, Jr.,
Museum of Modern Art,
New York 19, N.Y.,
U.S.A.

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Clark

April 1, 1953

APR 1 1953

Via WESTERN UNION CABLES

Via WESTERN UNION CABLES

Dear Kenneth Clark:

Tony Kloman has just suggested that I send you a copy of my recent letter to The Times about the current controversy over the Unknown Political Prisoner Competition. I have not sent one to you before feeling that you might not be particularly involved or interested. However, my wife reports that you are indeed interested so that I venture to follow Kloman's suggestion.

I might say that the corrections on the first page of the letter are suggested by Sir William Hailey, that one page 2 is my own revision.

I must say I would be surprised if The Times publishes this letter -- and perhaps a little relieved since I realize that my intervention may seem impertinent to many readers of The Times.

I do hope that we shall have a chance to see each other here in New York.

Meanwhile my very best to you both.

Sincerely,

Sir Kenneth Clark
c/o National Gallery of Art
Washington 25, D. C.

AHB:mh
encl.

WESTERN UNION CABLES
APR 1 1953
CLARK BEFORE HE
AND WIFE
TOP
SECOND

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WESTERN CABLES
Via UNION
WESTERN CABLES
Via UNION

XB458 ZL LONDON 48 30

1953 MAR 30 PM 5 00

LT MR ALFRED BARR JUNIOR
MODERNART NYK

MR ALFRED BARR JUNIOR C/O
'MODERNART'
THE MUSEUM OF MODERN ART
11 WEST 53RD ST.

MOST HELPFUL IF YOU CAN ARRANGE SEE KAY CLARK BEFORE HE
RETURNS TO LONDON AND GIVE HIM YOUR ACCOUNT AND VIEWS STOP
BUTLERS SECOND MODEL BEING PLACED EXHIBITION THURSDAY APRIL SECOND
STOP EXCELLENT ATTENDANCE CONTROVERSY CONTINUES LETTER
SOON BEST WISHES

KLOMAN

publishes this letter -- and perhaps a little relieved if it did not, since I realize that my intervention may seem impertinent to many readers.

Toddy I have received your wire of March 30. Marge has already seen I do hope that we shall have a chance to see each other here in New York. Marge is interested in a wonderful group of cooperative sculptures are in back of the iconoclast fear. Meanwhile my very best to you both. He is a good guest in the light of the frustrated and highly unscrupulous malice of the National Sculpture Society in the

Sincerely,

I am going to send Clark a copy of the Yimm letter immediately and hope to see him here in New York before the end of the month.

I gathered from Theo's letter that there is no evidence to show that the act was anything but a private gesture. It would be very interesting to know what kind of painting the man does, also just whether he was in Hungary and whether his work was anti Soviet.
Sir Kenneth Clark
c/o National Gallery of Art
Washington 25, D. C.

AHB:mh I have not had time yet to read all the new offerings in
encl. I am not surprised at the New Statesman's reaction and look forward to Herbert's reply. I am glad he has been moved to some position.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.256

Kloman
ICA

March 31, 1953
April 1, 1953

Dear Tony:

I hadn't time yesterday to do anything but write and
Dear Kenneth Clark: of March 27 which I found on my desk upon
my return from Ottawa.

Tony Kloman has just suggested that I send you a
copy of my recent letter to The Times about the current
controversy over the Unknown Political Prisoner Competition.
I have not sent one to you before feeling that you might
not be particularly involved or interested. However, my
wife reports that you are indeed interested so that I venture
to follow Kloman's suggestion.

I might say that the corrections on the first
page of the letter are approved by Sir William Hailey, that
on page 2 is my own revision. original letter together with the
covering note to the Editor of The Times to the following besides
yourself: I must say I would be surprised if The Times
publishes this letter -- and perhaps a little relieved if it
did not, since I realize that my intervention may seem
impertinent to many readers.

Today I have received your wire of March 30. I do hope
I shall have a chance to see each other here in New York.

Meanwhile my very best to you both.
Sincerely,

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immediately and hope to see him here in New York before the end
of the month.

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that the act was anything but a private gesture. It would be very
Sir Kenneth Clark what kind of painting the man does, also just
c/o National Gallery of Art whether he was in Hungary and whether his
Washington 25, D. C.

AHB:smh I have not had time yet to read all the new clippings in
encl. I am not surprised at the New Statesman's reaction and look
forward to Herbert's reply. I am glad to have been moved to some extent.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Klorman
ICAT

Mr. A. J. F. Klorman

- 2 -

March 31, 1953

March 31, 1953

I hope you are holding up. What has been John
Rothenstein's attitude in this business?

My very best to Theo and everyone.

Dear Tony:

Sincerely,

I hadn't time yesterday to do anything but cable and
answer to your cable of March 27 which I found on my desk upon
my return from Ottawa.

Since it was you who cabled me I thought it better to
send my answer directly rather than to Sir William Bailey. However,
I have sent Bailey a letter, a copy of which I enclose. I must say
that I am surprised that he is considering publication and doubt if
he actually will. At the same time I am astonished that he did
not publish Mrs. Casey's.

ADDENDUM

What about Grohmann's letter to the Guardian?

I sent copies of my original letter together with the
covering note to the Editor of The Times to the following besides
yourself: Herbert Read, John Rothenstein, Philip Hendy, Roland
Penrose, René d'Harnoncourt, Andrew Ritchie, Porter McCray and Betty
Chamberlain.

Today I have received your wire of March 30. Marga has
already seen Kenneth Clark in Washington. He is greatly interested in
the controversy and the smashing of the model. He thinks that a
resentful group of conservative sculptors are in back of the icono-
clast fearful of losing public commissions. This is a good guess in
the light of the frenzied and highly unscrupulous malice of the
National Sculpture Society in this country.

I am going to send Clark a copy of the Times letter
immediately and hope to see him here in New York before the end
of the month.

I gathered from Theo's letter that there is no evidence to show
that the act was anything but a private gesture. It would be very
interesting to know what kind of painting the man does, also just
what kind of a political prisoner he was in Hungary and whether his
sympathies are pro or anti Soviet.

I have not had time yet to read all the new clippings in
detail. I am not surprised at the New Statesman's reaction and look
forward to Herbert's reply. I am glad he has been moved to some action.

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Mr. A. J. T. Kroman

- 2 -

March 31, 1953

I hope you are holding up. What has been John Rothenstein's attitude in this business?

My very best to Theo and everyone.

Sincerely,

THE LONDON TIMES

THE LONDON TIMES PUBLISHING COMPANY LIMITED
PRINTED BY THE LONDON TIMES PUBLISHING COMPANY LIMITED
LONDON, E.C. 4
TELEPHONE: 3474-1111

PRIVATE

Mr. A. J. T. Kroman 1953
Institute of Contemporary Arts
17-18 Dover Street
London W. 1, England

Dear Sir, AHB:smh

The Editor asks me to thank you for your letter of March 23 which he has read with much interest. He regrets, however, that as the matter of the destruction of Mr. Reginald Butler's model is still sub judice, he feels that it would be unwise to publish your letter. He is nevertheless most grateful to you for letting him see your opinion.

Yours faithfully,

John Webb

Mr. Alfred H. Barr, Jr.,
49 East 96th Street,
New York 28,
U.S.A.

ask yesterday to find
of the Institute of
to the Editor of
Alfred H. Barr, Jr. caption.
a cable which read as

BRISH LAW REQUIRES NO
WE TALKED WITH EDITOR
ANY FOUR FIRST PARA-
OR THIRD PARAGRAPH READ
FIVE STOP CABLE FROM
AND NIGHT HELP

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so much emphasis.

paragraph, would read as
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the word "politico-
being" (then as, Englishment"

do not intend to publish
but I understand and agree

sincerely yours,

Alfred H. Barr, Jr.

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Times

London Times

THE  TIMES

1785

THE TIMES PUBLISHING COMPANY LIMITED
PRINTING HOUSE SQUARE
LONDON, E. C. 4
TELEPHONE: CENTRAL 2000

PRIVATE

27th March, 1953

Dear Sir,

The Editor asks me to thank you for your letter of March 23 which he has read with much interest. He regrets, however, that as the matter of the destruction of Mr. Reginald Butler's model is still sub judice, he feels that it would be unwise to publish your letter. He is nevertheless most grateful to you for letting him see your opinion.

Yours faithfully,

John Webb.

Mr. Alfred H. Barr, Jr.,
49, East 96th Street,
New York 28,
U.S.A.

this letter, but I wanted you to know that I understand and agree with the changes you had suggested.

Very sincerely yours,

Alfred H. Barr, Jr.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Times

CC: Mr. Kroman
 March 30, 1953 D'Harnoncourt
 Ritchie
 Porter McCray
 Miss Chamberlain
 March 31, 1953

WENT FOR TON

Sir William Hailey, Editor
 The Times
 Printing House Square
 London, E. C. 4
 England

KLOMAN
ICA

Dear Sir William:
 LONDON W 1 (England)

AGREE ALL

I have just returned to my desk yesterday to find the following cable from Anthony Kroman of the Institute of Contemporary Arts concerning my "Letter to the Editor" of March 23, 1953, about the Unknown Political Prisoner Competition. Doubtless you have a copy of Mr. Kroman's cable which read as follows:

Straight charge to
 YOU TO SIR WILLIAM CONCERNING THIS CHANGED MIGHT HELP

MANY THANKS COPY YOUR LETTER TO TIME ENGLISH LAW REQUIRES NO PREJUDICIAL REFERENCE DEFENDANT STOP HAVE TALKED WITH EDITOR SIR WILLIAM HAILEY SUGGESTING WORD VIOLENT YOUR FIRST PARAGRAPH BE DELETED ALSO YOUR THIRD SENTENCE THIRD PARAGRAPH READ CONTRARY TO SOME REACTIONS THE DESIGN IS ETC STOP CABLE FROM YOU TO SIR WILLIAM CONCERNING THIS CHANGED MIGHT HELP

I quite agree with your suggestions as they came through Mr. Kroman and cabled him immediately as follows:

AGREE ALL CHANGES SUGGEST OVERT FOR VIOLENT.

It seemed to me that "overt gesture" (first paragraph, third sentence) might be an acceptable substitute for "violent gesture" without sacrificing too much emphasis.

The third sentence, third paragraph, would read as I believe you suggested: "And, contrary to some reactions the design is humanistic in the highest sense."

Also, I should like to omit the word "politics-ridden" at the end of the paragraph beginning: "Wake up, Englishmen!"

It may be of course that you do not intend to publish this letter, but I wanted you to know that I understand and agree with the changes you had suggested.

Very sincerely yours,

Alfred H. Barr, Jr.

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ICA

March 30, 1953

WESTERN UNION

45 West 54th Street
New York 19, New York

March 27, 1953

KLOMAN
ICA
17 DOVER STREET
LONDON W 1 (England)

AGREE ALL CHANGES SUGGEST OVERT FOR VIOLENT BEST
BARR

Straight cable
charge to Museum Collections

KLOMAN

WESTERN UNION
INTERNATIONAL COMMUNICATIONS

Received VIA WESTERN UNION CABLE at 10:20 AM on March 30, 1953 New York, N.Y. Telephone HANover 2-2200
0A49-ZZ LONDON 68 27 346 AM
LT BARR-NEW YORK NYK-
MANY THANKS COPY YOUR LETTER TO TIME ENGLISH LAW REQUIRES
NO PREJUDICIAL REFERENCE DEFENDANT STOP HAVE TALKED WITH
EDITOR 91 WILLIAM HALL SUGGESTING BOMB VIOLENT YOUR FIRST
PARAGRAPH DELETED YOUR THIRD SENTENCE THIRD PARAGRAPH
READ ONLY TO SOME REACTIONS THE DESIGN IS STOP CALL
SIR WILLIAM CONCERNING THIS CHANGED WIGHT HELP

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	AHB	I.A.256

CC: Sir Herbert Read
 Sir John Rothenstein
 Sir Philip Hendy
 Messrs. A. J. T. Kroman
 Roland Penrose
 René d'Harnoncourt
 Andrew C. Ritchie
 Porter McCray
 Misses Betty Chamberlain
 D. Miller

49 East 96th Street
 New York 28, New York

March 23, 1953

49 East 96th Street
 New York 28, New York

March 23, 1953

WESTERN UNION INTERNATIONAL COMMUNICATIONS

1280

H

W. P. MARSHALL, PRESIDENT

Received VIA WESTERN UNION CABLES at 40 Broad St., New York, N.Y. Telephone HA nover 2-2920

QA48=ZL LONDON 62 27 346P=

BARR C/O

GEN TWO
 MODERNART 1057 AM-2 32
 THE MUSEUM OF MODERN ART
 11 WEST 53RD ST.

LT BARR=MODERNART NYK=

MANY THANKS COPY YOUR LETTER TO TIME ENGLISH LAW REQUIRES
 NO PREDJUDICIAL REFERENCE DEFENDANT STOP HAVE TALKED WITH
 EDITOR SIR WILLIAM HAILEY SUGGESTING WORD VIOLENT YOUR FIRST
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 READ CONTRARY TO SOME REACTIONS THE DESIGN IS ETC STOP CABLE
 FROM YOU TO SIR WILLIAM CONCERNING THIS CHANGED MIGHT HELP=

KL OMAN=.

...she stand in watchful meditation beneath the empty scaffold-logs
 give its dignity and meaning and recall to Alfred H. Barr, Jr.
 the spirit of another "political prisoner" of 1000 years ago.
 AHB:mh
 encl.
 ...is a foreigner deeply interested in British art I
 ...wondered also to express my surprise and disappointment at the British press;

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CC: Sir Herbert Read
Sir John Rothenstein
Sir Philip Hundy
Messrs. A. J. T. Kloman
Roland Penrose
René d'Harnoncourt
Andrew C. Ritchie
Porter McCray
Misses Betty Chamberlain
D. Miller
L. Howe
London, England

49 East 96th Street
New York 28, New York

March 23, 1953

49 East 96th Street
New York 28, New York

March 23, 1953

Sir:

This letter was interrupted by a phone call
concerning 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. A few days later I had to leave for the airport. Now, back
in New York, the Tate seems merely a violent gesture in
a general misunderstanding.

To the Editor
The Times
Printing House Square
London, E. C. 4
England

Dear Sir:

As one of the jury I had wanted to inform your readers
that the award to Reg Butler was unsatisfactory
I have written the enclosed letter as
a member of the jury which recently selected the
prize winners in the International Sculpture
Competition for a monument to the Unknown Political
Prisoner. It was given
with the unanimous conviction that Butler's was artistically the
best project and should you publish the letter, may I
ask you not to mention my official position in the
Museum of Modern Art in New York.

Very truly yours,

Alfred H. Barr, Jr.

AHB:mh
encl.

As a foreigner deeply interested in British art I
wanted also to express my surprise and disappointment at the British attitude

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To the Editor

- 2 -

March 23, 1953

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 ^{OVERT} violent 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 ^{SOME REACTIONS} the delusions of the poor misled young saboteur who wrecked it, 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.

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To the Editor

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March 23, 1953

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 realized 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 recognized 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 realize 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,

Alfred H. Barr, Jr.

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35 Fulton Crescent
S.W.1

March 25^B

Dear Alfred -

One final bulletin plus the "Observer's" splash of last Sunday. It's a good thing piece and attracted a lot of attention. The "Joke Talk" part and a fierce picture of my caused an instantaneous reaction from John R. in the "Telegraph" but we are still friendly. He spent all Monday morning in the Bow Street court room. The culprit despite a week in jail still looked jaunty and self-satisfied. His counsel (counsel?) made an impassioned plea for bail between now and when the trial by jury at the Old Bailey comes up in April but the presiding magistrate sniggered "No bail! We can't have a man like this wandering the streets of London especially while the exhibition is still on at the Tate." So he's back in jail. There seems to be

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no one backing him so he has inclined
to the theory that he did it for self publicity.
Polanski's barrister is magnificent. Once
again the story was all over the front
pages and I suppose will be even worse
when the Old Bailey trial comes along.
The attendance at the Tate runs to about
1000 on Sat. and Sun. and about 600
on week days. ^{James Brough of Art News}
has offered to give his entire front page
^{in the Spectator} to speak to the critics. He is reacting
it now and I'm hoping for a chance to
edit it (5) There has been a very good
article in the "Spectator" and an infuriatingly
stupid one in the "Statesman & Nation". Herbert
is announcing that one. Henry Moore
has backed away from the whole thing
and refuses even to join with other
artists (Hepworth, Uthman, Sutherland etc)
in a protest. The "Times" has never
printed Mrs. Casey's letter but immediately
published the William Wheeler "Protest
from the United States"

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We are distressed to hear of your
strange fever. I only hope Ottawa
was kinder to you, evidently, than London.
But how reassuring to be hoaxed just
as you returned. These hurried
"bulletins" of mine are not to be treated
like letters and are not to be answered
— not wish all you have to do and catch
up with!

The U.S. Office of Divine Life have the
negatives of all the films taken of the
mosaics. They invite you to call
Mary Alves and have her send you
a whole set of contact prints which
will automatically include over the
Guinea pin up girl. Mine going to
ask for a set, too.

Jony is starting as of April, ^{at} a contest
for the public to chose its favorite mosaic
— suppose a ballot and the winning sculptor
to get the purse as well as the popular accolade.
Jony is bearing up splendidly, but we are both
somewhat. Heard our first cuckoo last Saturday and the
prickles better, tick is coming ^{to us} ^{no more!} ^{one} ^{two}

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Rothenstein



PONT-ROYAL-HOTEL
7, Rue Montalembert, PARIS

R. SOALHAT, Adm. Direct.

Même Direction HOTEL ASTORIA-VICHY

March 23, 1953

Dear Alfred:

*Enclosed are two
clippings from yesterday's
Sunday Observer about the
exhibition & the sculpture
competition at the Tate.*

*I thought you might be
interested in the fact that
the Observer's leading editorial
was on the exhibition even
though you may not agree
with what is said. I don't
feel that I do.*

*It was good to get
even a few glimpses of
you in London. We
have been here over a week*

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Rothstein

waking heard on the museums
and exhibitions. The Cubist
show is very good in part -
and I am sure that all the
good things are old friends
of yours. It does not - of
course - begin to come up to your
great show of the early 30's.
It is amusing however to see
Cubism from a French point -
and I am glad to get to
know Delaunay.

We have a lot of
travelling ahead of us before
we sail for home at the
end of May. If you are
going to be anywhere near
Boston this summer -
please let us know.

Very regards her best -

Yours,

Julia De

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Rothenstein

March 23, 1953

Dear John:

I'm afraid this letter won't be up to your standards, but I have been sick for a week and it is the best I could do. Congratulations on your purchases. *whose address I do not have, one for Roland Petrova. I Sincerely,* copies to Philip Handy and John Rothenstein. I hope they won't be shocked.

Alfred H. Barr, Jr.
Yours faithfully,

Sir John Rothenstein
The Tate Gallery
Millbank
London, S. W. 1
England

J. T. Klosser
AHB:mh
encl.
Tate of Contemporary Arts
17 Dover Street
London, W. 1, England

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enclosures

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Kloman

19 East 96th Street
New York 28, New York

March 23, 1953 March 23, 1953

To the Editor
Dear Tony:

I have recovered sufficiently to write the enclosed letter. I hope it may be satisfactory. I am enclosing two extra copies, one for Herbert Read, whose address I do not have, one for Roland Penrose. I am also sending copies to Philip Henny and John Rothenstein. I hope they won't be shocked.

Yours hastily,

Alfred H. Barr, Jr.

Mr. A. J. T. Kloman
Institute of Contemporary Arts
17 - 18 Dover Street
London, W. 1, England

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encl.

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Y

49 East 96 Street
New York 28, New York
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

To the Editor
The Times
Printin' House Square
London, E. C. 4
England

Dear Sir:

I have written the enclosed letter as a member of the jury which recently selected the prize winners in the International Sculpture Competition for a monument to the Unknown Political Prisoner.

Should you publish the letter, may I ask you not to mention my official position in the Museum of Modern Art in New York.

Very truly yours,

Alfred H. Barr, Jr.

AHB:et
encl.

Butler's design seems to me a movingly possible and clear conception. The construction is religious in that it suggests a cross, a kibbutz or a guard's tower but it is in essence an abstraction. And, contrary to the delusions of the odd-minded young architect who wrecked it, the design is humanistic in the highest sense.

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To the Editor
C
O
P
49 East 96 Street
New York 28, New York

March 23, 1953

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To the Editor

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March 23, 1953

The three great bronze women who stand in watchful meditation beneath the empty scaffold-cage give it distinguished dignity and meaning and recall the women beneath the dross 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 realized 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 recognized 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 realize that Moore is not a solitary exception. We must face the fact -- and

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To the Editor

-2-

March 23, 1953

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Hendy

March 23, 1953

Dear Philip:

Your good long letter arrived this morning together with some photos. They are really fantastic and I can't wait to hear further details, especially about what may be the best of the lot. I hope I haven't put my foot in it

again, but here is a letter to The Times which I developed a fever which has been recurring daily ever since. I am sure they won't publish. At any rate, it may entertain you!

I have not had time to write to The Times and may not be able to do so. Anyway, it may not be published.
Cordially,

Anyway, at this distance it does seem to me that the England might do something about their own problems.

I am dictating
so I shall write it as long as I would like to. I look back on London with interest, even though everything did not go as well as we all hoped.
Thank you and Terry enough for all your kindness and hospitality. I hope to be back soon.

AHB:mh
encl.

Sincerely,

Alfred H. Barr, Jr.

Mr. A. J. T. Elman
35 Wilton Crescent
Belgrave Square
London, S. W. 1
England

AHB:mh

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March 20, 1953

March 20, 1953

Dear Tony:

I have just written Theo to thank her for her letter together with Dear Theo:

There will be a Your good long letter arrived this morning together with the clippings. They are really fantastic and I can't wait to hear further details, especially about what may lie back of the destruction of Butler's model.

We have been somewhat disappointed by lack of photos; several negatives were also taken. Five hours after I got off the plane I developed a fever which has been recurring daily ever since. I suspect it is some kind of minor flu which I hope to shake off in a day or so. It has however prevented my doing anything but the most urgent work at the Museum. Therefore, I have not written that letter to The Times and may not be able to do so. In any case it may now be too belated.

I am sorry you. Anyway, at this distance it does seem to me that the English might do something about their own problems.

I am dictating this letter over the phone so I shall not make it as long as I would like to. I look back on London with the greatest interest, even though everything did not turn out as satisfactory as we all hoped.

I can't thank you and Tony enough for all your kindness and hospitality. I hope he is better.

I do hope you are feeling better and will watch your health in the midst of all this excitement. Sincerely, - Thanks to you and Theo.

Sincerely,

Alfred H. Barr, Jr.

Alfred H. Barr, Jr.

Mr. A. J. T. Kroman
35 Wilton Crescent
Belgrave Square
London, S. W. 1
England
AHB:rh

AHB:rh

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March 20, 1953

Dear Tony:

I have just written Theo to thank her for her letter together with the clippings about the smashing of the Butler.

There will be a story in this coming Sunday's New York Times Magazine about the competition and also something on the art page. Aline Louchheim, I think, is taking care of the picture spread.

We have been somewhat handicapped by lack of photos; several magazines were also interested in some of the prizewinners. The album which you gave me was snatched by the Times immediately.

I do hope you can send or have Reg Butler send some good photographs of the prizewinning model which I can use for slides and lend out for reproduction. I would also like to have a photograph of the funny model from British Guiana for use as a lighter touch in my talk.

I am sorry you were confronted by Sandberg's demand, but as I told you, I feared that some of the Europeans might want a fee since the competition had taken them from their work for a week. As I told you, if you decide to pay a fee simply skip me. I am sure Mrs. Casey would feel the same way.

On the other hand, I did have to pay a \$25 extra fare on that plane on the way back, for some reason. (I almost had to pay \$36 overweight but talked my way out of it.)

I do hope you are feeling better and will watch your health in the midst of all this excitement. What a time we all had! - Thanks to you and Theo.

Sincerely,

Alfred H. Barr, Jr.

Mr. A. J. T. Kloman
Institute of Contemporary Arts
17-18 Dover Street
London, W. 1, England

AHB:lh

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3/29
clippings are
circulating in Museum

Willow Crescent

Friday March 20th

Bulletin #2 -

News item, dear Alfred, various and sundry clippings but by no means all! Our culprit was not granted bail and appears in Court Monday next. Tony and Roland are with the barrister now preparing our side.

On Wednesday Lord Jowitt brought the matter up in the House of Lords urging that the most severe punishment be meted out and an example made of the young man. Our only hope of ever finding out who put him up to it and is financing him is the bare hope that when ^{you} ^{IF} he gets a prison sentence he may "squeal".

Tony has had a long interview with Mr. Davie of the "Observer". What will come out Sunday is anybody's guess.

Love to you and Marg + Neil of the Little
Johnnie's for 2 days next tonight - ^{Hardly} ^{the}

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You'll get a \$14⁰⁰ Janu. Inv.
for the £5 you left us

Tuesday, March 17th

I C A

INSTITUTE OF CONTEMPORARY ARTS . . . 8 Dover Street London W1 Grosvenor 6186-7
Warning: This is a bulletin, not a letter -

Dear Alfred -

In a separate envelope I am sending you three clippings culled at random from ALL the London papers of yesterday. We had the front page of every single one and it's kept up today in about six. Our culprit pleaded not guilty and is now in jail waiting his court appearance Monday next. The ever wonderful Roland abandoned his own farm crisis (which I understood was a very real one) and was here in time for breakfast yesterday. He got the D.C.A. barrister Jeremy Hutchinson (husband of Peggy Ashcroft) on the job and also his solicitor. "Someone" (suspicious again) had told the man that he'd get more publicity if he did plead not guilty.

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When he was sent to jail without bail he was a most astounding human being and was heard to say, "But this can't happen - they said it wasn't possible." Obviously he is in the pay of someone - The Beaverbrook press ^{or the Russians} perhaps! Another odd item - in the afternoon a most objectionable solicitor rang up here and said he was the solicitor for Lasko. It turns out that he, "Bill" is an art collector, a member of the I.C.A. and had been to the reception Thursday.

It is now afternoon - pandemonium still rages. The ^{Conservative} member of Parliament for Dover with 42 members behind him is tabling a protest in the House this afternoon against the proposal of placing Butler's monument on the Cliff of Dover. As such a proposal is wholly non-existent and was a mere idea of Reg's! The whole thing is mad. Where do we go from here? Today is being up very well. The Tate has just bought the redouilles of Thirko and I've sold for his permanent collection. This your strengthening presence! Cannot write more
Yours - Theo

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The Unknown Political Prisoner
Projected Monument for West Berlin

For the background story of the first International Sculpture Competition to procure an appropriate sculpture which could be used for a monument to the Unknown Political Prisoner I refer you to a copy of the catalogue used for the final International Exhibition held at the Tate Gallery, London, 14 March to 30 April 19, 1953. This catalogue lists the 57 countries from which came 3,500 entries, members of the juries in ^{co-venues in} which preliminary contests were held and their winners, the members of the final International jury who met in London, a foreword by Sir Herbert Read, ^{Pres. of the I.C.A.} and an introduction by myself as organizer of the Competition & Chairman of the jury. It lists the Central Committee and includes photographs of the prize winning entries with descriptions of the same as presented by the sculptors.

When I was asked to become organizing director of the I.C.A. in London the aim was to assist the Institute in establishing itself and assume an appropriate position in the world of contemporary arts. It was for this purpose that I presented the board with my idea of a world-wide competition. It was finally agreed that sculpture was in the greatest need

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2/ of encouragement and the theme of The Unknown Political Prisoner accepted as having the more universal appeal. To this end I was able to produce the necessary funds presented anonymously so that there would be no concentration of publicity on the donors but instead focusing all interest on sculpture & the sculptors.

There was no question in the minds of the noted jury members concerning the quality of the work submitted. The more advanced forms of contemporary sculpture far excelled over & above the more traditional. Unfortunately the British Press was unable to accept a development beyond their ken and ~~were~~ most of the English critics were loudly reactionary, to such an extent that it was impossible to proceed with the original idea of erecting the Grand Prize winning sculpture by Reg Butler (English) as a monument. Following this funds ceased to be available for the purpose.

I have felt so strongly about seeing the international effort carried through to its final conclusion that I continued on my own to keep my contacts alive in the matter and after numerous letters & consultations realized that the open mindedness & progressive attitude of the town planners in West Berlin should

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3/ be approached.

After numerous letters to the mayor, Dr Suhr, and several other officials and letters meetings with Prof. ^{Willy} Grahmann, & called on Dr. Werner, Cultural attaché at the German Embassy in Washington. The time had arrived after a lapse of nearly three years to make every effort. To this end I went first to London in February of this year and met with Sir Keblet Read, Pres. of the B.C.A. and other ~~board~~ members of the Board, members of the British Council, Arts Council and Council of Industrial Design, the sculptor Reg Butler and others originally connected with the Competition.

It was soon evident that the financial crisis in England was such that no assistance as far as money was concerned could be expected from any source in England, anxious as they all are to see the monument erected. However, Prof. Grahmann came to London and I was able to meet and have numerous discussions with the German ambassador to Great Britain and other German officials, all of whom recognized the splendid qualities and possibilities in Reg Butler's prize work as a monument for West Berlin.

I explained to them that I would be able to contribute \$10,000. to the project, if and

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4, when the rest of the financing could be arranged and secured.

With this as a starter, I was invited to come to Berlin to discuss the ~~the~~ by the Mayor, Dr. Sulzer and the Akademie der Kunst to discuss the project.

I went to Berlin in March via Paris where I met with Roland Penrose now chairman of the Board for the D.C.A. who again confirmed the idea that there was no possible hope of financial assistance from England but that every other aid would be forthcoming.

In Berlin the Akademie der Kunst gave a reception for me at which they had collected art directors from institutions and organizations from other West German cities as well as all those concerned in West Berlin.

I presented the whole scheme to the Akademie and the Reg Butler original maquette which I had taken with me from America to Berlin was exhibited. Enthusiasm for the project was evident from the start.

After several meetings the Akademie decided to sponsor the presentation of the project to the West Berlin Senate. If approved by the Senate they will then form the necessary committee to carry out the project.

The plan is that the City of West Berlin will donate the site and prepare it. They will

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also give the labor to be used in erecting the monument. They believe German industry will give the materials required. In addition they plan to have a broad appeal to the general public for contributions of no matter how small an amount, knowing there is wide interest among all those who have had members of their families in concentration camps or suffer other political indignities both in Nazi Germany and Communist territory.

The most desirable site is on the edge of the Tiergarten just beyond which is being constructed the new International Center where the International Architectural Congress is to be held in 1957 (July & Aug.) It is the hope of the Academie that the Unknown Political Prisoner Monument, erected some 180 feet high, might be unveiled during this Congress, even if the Butler figures of the three women at the base were only completed in plaster and cast in bronze later.

Another excellent possible site, though not as near the center of Berlin, is the campus of the ~~new~~ new West Berlin Free University, an already thriving institution receiving great aid from the Ford Foundation. Whichever site might be decided on by

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6/ the Senate, and a decision is expected momentarily, the Germans fully realize this monument would be the outstanding effort undertaken in modern sculpture throughout the world in contemporary times. Since the aim in the rebuilding of Berlin is to produce the most advanced product of ~~town~~ city planning they are anxious to have a monument which will increase in interest and be of great value for the future.

* ~~It~~ already it has been recognized that this International Competition conducted from 1951 to 1953 has ~~not~~ ^{made} a most valuable contribution. Since its inception the use of modern sculpture in architecture and town planning has been vastly increased in many parts of the world and credit given in large measure to the interest engendered by this competition. This effect will be easily doubled if the original idea can be carried through to completion by the final erection of the great monument.

The cost as estimated by engineers is to be not more than a hundred thousand dollars and the requirement of actual cash is probably not more than sixty to seventy thousand. The Germans themselves seem

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✓ confident this can be raised. Any ~~additional~~ sums which could be promised at this time would greatly facilitate the project and insure its being done ^{in time} for the "International Architectural Congress" next summer (1957)

The part already played by the Museum of Modern Art in New York, running the preliminary competition for America, supplying the leading member of the International jury in the person of Mr. Alfred Barr, and purchasing the first copy of the original Butter sculpture for its permanent collection has ~~been~~ ^{in money + or ideas} been of inestimable value. Whatever assistance can be given this final project will aid tremendously the doubling of its inspiration in the field of sculpture and the international realm of art.

Anthony J. Klorman
former Organizing Director of I.C.A.
and Chairman of
the International Sculpture Competition

* The Académie des Kunst asked one of its members, the leading German poet Dr. Holthusen, to write an essay on the monument project which he has done superbly. This has been used in the presentation to the Senate.

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ICA
Stonegrave House,
Stonegrave,
Yorks.

Tel: Hovingham 214

18th March, 1953.

Dear Tony,

I hope you are better - I thought you were wonderful all that fabulous week, and so was Theo. It could not have been more of a success, and we owe it all to you.

But the show is not over. Apart from the man Hungarian (I wonder if he is the man who came up to me in the Tate on Friday, his face contorted with anger, and made some rude remarks?), I now see there is to be fun in the House. As far as I know, a motion that is put down is not necessarily debated, but assuming it is, I suppose we shall have to brief one of the members on our side.

I feel that as a member of the jury I must be careful not to make statements which in any way might compromise the jury as a whole. Alfred's last words to me were a warning to this effect. I think, therefore, that if statements on behalf of the ICA are to be made, they had better be under Roland's name. There is no reason why I should not be consulted, however, and you can rely on me for any help you need.

If a statement on behalf of the jury becomes necessary, I think we must cable round for consent.

I do not intend to come to London before the 30th, but let me know if any urgency arises.

I came away without a catalogue of the exhibition. Would you be kind enough to ask Joan to send me three copies.

Yours ever,

Herbert Read

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COPY

Trewyn Studio,
St. Ives,
Cornwall.

Barbara Hepworth

March 16th.

Dear Tony,

I have been seething with rage ever since Friday morning. I feel that there has been a most cleverly planned and effective campaign from "high up" (2 names come to my mind) which has brought about this misrepresentation and concealment of facts in the Press. It cannot be coincidence which has prevented a full or true report in any paper. The discourtesy of it makes my face quite hot - and, having been present at the conference last Thursday I feel quite horrified by the contrast between the dignity and sincerity of the speeches of the distinguished jury and the malice and rudeness of our "critics" and journalists. If any way can be devised to put a true report in front of the British Public - or if any way of correcting this situation can be thought out - please let me know if I can help. I feel it is of tremendous importance because from this position it is not far to go to complete suppression of vital work of all kinds. A little more would mean starvation for many artists. Perhaps this monstrous outrage on Reg's work can be turned into a chance to rectify things by exposing the nature of the opposition - I only hope so. I must tell you (although I realise you may not have time even to read this letter) how wonderful the whole occasion proved to be - and how glad and happy I was about all the results. I think everybody I know felt the same. I went round the exhibition most carefully on Friday and the import of the whole as well as the rightness and integrity of the decisions made a great impression on me.

I hope this is the beginning of something - it will be if we fight for it.

We are all deeply indebted to you for the magnificent way in which you have carried out this monumental work, thinking of everything - even down to the sensitivities of the artists.

The happiness of the whole affair will never be forgotten, and for me, the joy of the quiet party with you and Mrs. Kloman after the reception made an indelible mark. I shall never forget either your kindness or the picture of those very beautiful faces of the people sitting in your room.

I will write to Mrs. Kloman separately to thank her - this is written in great haste after seeing the papers.

With all thanks,
Yours ever,
Barbara

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I.C.A.

from BEN NICHOLSON, St. Ives, Cornwall.

March 16th.

Dear Mr. Klocman,

I was immensely impressed with the imaginative conception of the International Sculpture Exhibition, with that impressive jury and with the fine selections they made. The whole event seems to me to have been an epoch making one. But this outrage to Reg Butler's maquette is a disgraceful thing which ties up with the equally disgraceful irresponsible attitude of almost the entire British Press. This attitude seems to me most sinister in it's attempt to override the judgement of a whole series of expert art judges, from different countries and I suspect it is part of a deliberate and organised reactionary campaign.

If any organised protest is being made by the I.C.A., I should be most glad if it is of any help at all to be allowed to add my signature to it.

With most sincere congratulations on the great success of the International Sculpture Competition.

Yours sincerely,

Ben Nicholson

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ICA



February 24th, 1953

INSTITUTE OF CONTEMPORARY ARTS 17-18 Dover Street London February 25, 1953

Dear Alfred,

Thank you so much for sending on the copy of the letter to you from the ABA and also the copy of Rene's reply. I must say I find the ABA letter presumptuous, but Rene's reply is superb.

You may be interested to know that a rather strange outfit called the Institute of Arts, in Park Lane, is putting on a show of many of the British rejects from the competition. They asked if Mr. Barr would appreciate it very much if you would send invitations to the opening of the Exhibition at the Tate Gallery on March 12th of this does any of the following: long run, for I think any controversy that is stirred up may prove to be a beneficial stimulus.

Dear Miss Edwards:
 Mr. and Mrs. Percy Horton
 11 Pond Cottages
 Dulwich Village as regards the Museum of Modern Art.
 London S. E. 21

We are anxiously awaiting your arrival, and will be meeting you at the airport. Do hope you have a fine trip over.

Dr. and Mrs. John Lipscomb
 All best
 Robins Croft, Chilham near Canterbury
 Kent.

Truly yours,
 Mr. Barr is due to arrive in London on March 4th on TWA flight 960 at 10:55 A.M. I would appreciate it if you would let Mrs. Kroman know -- although Mrs. Barr might have written her already.

Sincerely,
 A.J.T. Kroman
 Chairman
 International Sculpture Competition

Secretary to Mr. Barr

Miss Joan Edwards
 Institute of Contemporary Arts
 17 - 18 Dover Street
 London W. 1, England
 Alfred Barr,
 Director of
 Museum of Modern Art,
 New York 19, N.Y.,
 U. S. A.
 mh

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artist equity

IC A

February 24th, 1953

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

Dear Alfred,

Thank you so much for sending on the copy of the letter to you from the AEA and also the copy of Rene's reply. I must say I find the AEA letter presumptuous, but Rene's reply is superb.

You may be interested to know that a rather strange outfit called the International Faculty of Arts, in Park Lane, is putting on a show of many of the British rejects from the competition. They asked if they might do so, and we felt that we should not refuse, but many of the sculptors themselves refuse to join in this exhibition. I cannot see where any of this does any harm in the long run, for I think any controversy that is stirred up may prove to be a beneficial stimulus.

However, in the case of the AEA they need to be slapped down because of the unfounded allegation as regards the Museum of Modern Art.

We are anxiously awaiting your arrival, and will be meeting you at the airport. Do hope you have a fine trip over.

All best wishes,

Truly yours,

Tony

A.J.T. Kroman
Chairman
International Sculpture Competition

Alfred Barr, Jr.,
Director of Collections,
Museum of Modern Art,
New York 19, N.Y.,
U. S. A.

JH/AK

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artist equity

I C A

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

February 20th, 1953

Dear Alfred,

It is wonderful to have Theo back, and to have all the first hand news from New York. I am distressed you have had the 'flu, and hope Marga has managed to escape it.

I was delighted to have your letter of February 9th, and can assure you we are anxiously awaiting your arrival here, and will do our utmost to see that you are comfortable and not under too great a strain.

I understand so well your feelings about lecturing here, but there are so many people anxious to hear you that I can assure you of an interested audience. It will take place in the small lecture room at the Victoria and Albert Museum, on Friday 6th at 8.30. p.m.

I think you are very wise to rent your tail coat here. It is, by the way, quite the custom here in London to do so, and Moss Bros. is always a popular spot before garden parties, etc.

I hope by now you have received confirmation of your reservations here for your flight on March 3rd through the Lubbock Travel Agency's representative in New York.

We will certainly be saving you a good seat for Will Grohmann's lecture on Paul Klee.

You will be interested to know that your fellow juror, Mrs. Casey, is taking the same plane on March 3rd. I believe you know her and may be hearing from her before your departure.

There is one additional event to add to your schedule -

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artist equity

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the Burlington Magazine is having its 50th anniversary in March and they are having their anniversary party Monday afternoon from 6 to 8.30 p.m. in order to be able to ask the members of the International Jury. There will obviously be present a number of people prominent in the art world, whom you undoubtedly know.

Theo joins me in affectionate best wishes to you and Marga.

Sincerely yours,

Tony

A.J.T. Kloman
Organising Director, I.C.A.
Chairman, International
Sculpture Competition

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

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artist equity

Mr Barr

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Point II. In setting the jury the Museum followed what it believed to be the intention of the sponsoring committee and the jury selected the international jurors whose names and occupations were printed on the application form sent to every competing sculptor in all countries and returned by all entrants by June 1, 1951. This international jury is composed of art critics, scholars, museum directors and a collector. No architect or architect appeared on the list, yet no protests are known to have been made. The American jury, like the international jury, was composed of art critics, scholars and museum directors. There are no outstanding experts in the field of sculpture who are thoroughly familiar with the art of the past as well as the art of the present. In addition to advising all sculptors of the names of the jurors the Museum also submitted these names to the London Committee. It seems to me relevant to mention that the American jury was organized in the nearly two months

February 20, 1953

Mr. Elias Newman, Corresponding Secretary
Board of Directors
New York Chapter
Artists Equity Association
13 East 67 Street
New York 21, New York

Dear Mr. Newman,

In reply to your letter of February 18, which has been referred to me by Mr. Barr, I wish to make the following points:

Point I. It is our understanding that the establishment of national juries was not originally contemplated by the sponsors of the competition, but became necessary when the response to the invitations proved too great to be handled by the London Committee for the International Sculpture Competition. Once the committee realized that national juries were necessary it issued a release to the press, including the American papers, announcing this decision.

The Museum of Modern Art was requested to act as the American representative for the competition on September 2. It accepted on September 29 and, following the securing of necessary funds, issued announcements to the press and to the competing sculptors which included the following statement:

"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 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."

A list of the jury was also included.

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Point II. In naming the jury the Museum followed what it believed and believes to be the intention of the sponsoring committee which had already selected the international jurors whose names and occupations were printed on the Application Form sent to every competing sculptor in all countries and returned by all entrants by June 1, 1952. This international jury is composed of art critics, scholars, museum directors and a collector. No sculptor or architect appeared on the list, yet no protests are known to have been made. The American jury, like the international jury, was composed of art critics, scholars and museum directors. These men are outstanding experts in the field of sculpture and all of them are thoroughly familiar with the art of the past as well as the art of the present. In addition to advising all competitors of the names of the jurors the Museum also submitted these names to the London Committee. It seems to us relevant that not a single objection reached the Museum in the nearly two months between the announcements and the reception of the entries.

Point III. The Museum appreciates the fact that nearly 200 sculptors gave much of their time and effort to the making of maquettes. In order to reduce the burden of the artists as much as possible it raised the money necessary to return all non-winning entries outside the New York area. To exhibit all the entries would have been physically impossible in the available space. No exhibition of national entries was originally contemplated by the London Committee. The obvious emphasis of this project was on the competition, not the exhibition, especially since we were dealing with maquettes, not finished works of art. It should be stressed here that it is not customary, and by many artists considered undesirable, to exhibit all non-winning entries in an open competition. Exhibitions in which works are selected for awards are as a rule passed upon first by a jury of admissions. We do not know of any instance in which a museum has ever exhibited everything submitted in a completely open competition.

It was impossible to invite all the 199 participating sculptors to the opening of the exhibition as fire regulations limit the number of people in the Museum's entertainment space to 109. Every sculptor in the New York area who submitted a maquette was sent a complimentary pass to the Museum and an invitation to view the sculpture during the exhibition. A large number of these passes were used.

Point IV. The rules of the original terms of the competition as regards size gave a maximum dimension in any direction of 50cm. This was transposed in the brochure sent to the American sculptors into 19 7/10 inches, the nearest equivalent. All entries were so close to the prescribed maximum dimensions that the jury did not exclude any of the entries received on the basis of size.

It is obvious from the rules of the Committee that all trends were admissible, that the first consideration of the jury was to be artistic merit, and that there was no indication that all trends and directions must be represented if not justified by artistic merit. It was with a wide understanding and respect for all trends that the jury considered every entry and made its selections.

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CC: Mr. Barr, Mr. d'Harnoncourt, Mr. Ritchie, Mr. McCree

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Point V. Having made every effort to carry out the letter and spirit of the regulations for the competition with utmost fairness, the Museum of Modern Art rejects as completely unfounded the allegation that it has "chosen to disregard the basic requirements of fair play and fair representation," and we feel that the evidence is so clear that a retraction of this charge is in order.

The Museum has already co-operated with members of the protesting group by supplying them with the complete list of all entrants. This was done to assist any action on the part of any protesting group or individual to bring to the attention of the public or of the Institute of Contemporary Arts in London the non-prize-winning entries. Believing in the equity of our methods and in the fairness of the jury, we would welcome such action on your part, but we cannot participate in it.

Very sincerely,

Rene d'Harnoncourt
Director

cc: London Institute of Contemporary Arts
Art Press

The attached answer to the Artists Equity protest needs to go out to the press by 5:30 this afternoon. Will you please let me have any corrections or changes before then?

From: Nancy Chamberlain
To: Rene d'Harnoncourt
Alfred Barr
Andrew Ross
Forster Murray

Date: 2/20/55

THE MUSEUM OF MODERN ART

International Sculpture

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International Sculpture
Comp.

THE MUSEUM OF MODERN ART

RUSH

Date 2/20/53

Rene d'Harnoncourt ✓
Alfred Barr
To: Andrew Ritchie
Porter McCray
From: Betty Chamberlain

Re: _____

The attached answer to the Artists Equity protest needs to go out to the press by 3:30 this afternoon. Will you please let me have any corrections or changes before then?

In addition to advising all competitors of the names of the jurors and issued immediately announcements to the press and to the competing sculptors which included the following statement:

"A jury has 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."

A list of the jury was also included.

It seems to us relevant that not a single objection reached the Museum in order to reduce the time and effort to the making of maquettes. The obvious emphasis of this project was on the competition, not the exhibition, was especially wise as we were dealing with maquettes, not finished works of art.

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CC: Mr. Barr, Mr. d'Harnoncourt, Mr. Ritchie, Mr. McCray

-2-

In reply to your letter of February 18 I wish to make the following points.

Point I. It is our understanding that the establishment of national juries was not originally contemplated by the sponsors of the competition, but became necessary when the response to the invitations proved too great to be handled by the London Committee for the International Sculpture Competition. Once the committee realized that national juries were necessary ~~may~~ it issued a release to the press, including the American papers, announcing this decision.

The Museum of Modern Art was requested to act as the American representative for the competition on [redacted] It accepted on [redacted] and issued immediately announcements to the press and to the competing sculptors which included the following statement:

"A jury has 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."

A list of the jury was also included. [redacted] as much as possible it raised the money necessary to return all non-winning entries outside the New York area. To exhibit all the entries would have been physically impossible in the available space. No exhibition of national entries was originally contemplated by the London Committee. The obvious emphasis of this project was on the competition, not the exhibition, was especially since we were dealing with maquettes, not finished works of art.

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It should be stressed here, that it is not customary, and by every
 Point II. In naming the jury the Museum followed what it
 believed and believes to be the intention of the sponsoring com-
 mittee which had already selected the international jurors whose
 names and occupations were printed on the Application Form went to
 every competing sculptor in all countries and returned by all entrants
 by June 1, 1952. This jury is composed of art critics, scholars,
 professors and museum directors. No sculptor or architect appeared
 on the list, yet no protests are known to have been made. The American
 jury, like the international jury, was composed of art critics, scholars,
 professors and museum directors. It was composed of outstanding ex-
 perts in the field of sculpture including men who are thoroughly
 familiar with the art of the past as well as the art of the present.
 In addition to advising all competitors of the names of the jurors
 the Museum also submitted these names to the London Committee. It
 seems to us relevant that not a single ~~objection~~ objection reached the Museum
 in the nearly 2 months between the announcements and the reception
 of the entries.

Point III. The Museum appreciates the fact that nearly 200
 sculptors gave much of their time and effort to the making of maquettes.
 In order to reduce the burden of the artists as much as possible it
 raised the money necessary to return all non-winning entries outside
 the New York area. To exhibit all the entries would have been physical-
 ly impossible in the available space. No exhibition of national en-
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 emphasis of this project was on the competition, not the exhibition, ~~and~~
 especially since we were dealing with maquettes, not finished works of
 art. →

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It should be stressed here that it is not customary, and by many artists considered undesirable, to exhibit all non-winning ~~warr~~ entries in an open competition. Exhibitions in which works are selected for awards are as a rule passed upon first by a jury of admissions. We do not know of any instance in which a museum has ever exhibited everything submitted in a completely open ~~exhibition~~ competition. ~~we would welcome such action on your part, but we cannot~~ It was impossible to invite all the 199 participating sculptors to the opening of the exhibition as fire regulations limit the number of people in the Museum's entertainment space to 109. Every sculptor who submitted a maquette was sent a complimentary pass to the Museum and an invitation to view the sculpture during the exhibition. A large number of these passes were used.

Point IV. The rules of the original terms of the competition as regards size gave a maximum dimension in any direction of 50 cm. This was transposed in the brochure sent to the American sculptors into 19 7/16 inches, the nearest equivalent. [None of the maquettes exceeded this dimension.]

It is obvious from the rules of the Committee that all trends were admissible, that the first consideration of the jury was to be artistic merit, and that there was no indication that all trends and directions must be represented in the selections.

Point V. Having made every effort to carry out the letter and spirit of the regulations for the competition with utmost fairness, the Museum of Modern Art rejects as completely unfounded the allegation that it has "chosen to disregard the basic requirements of fair play and fair representation."

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ARTISTS EQUITY ASSOCIATION
NEW YORK CHAPTER

The Museum has already co-operated with members of the protesting group by supplying them with the complete list of all entrants. This was done to assist any action on the part of any protesting group or individual to bring to the attention of the public or of the Institute of Contemporary Arts in London the non-prize-winning entries. Believing in the equity of our methods and in the fairness of the jury, we would welcome such action on your part, but we cannot participate in it.

Very sincerely,
Since this statement represents the combined view of the Sculptors' Society, the Sculptors Guild and the New York Chapter of Artists Equity, we should like to set forth here the specific objections of our organization to the management of this competition.

1. Many sculptors entered the competition under the original published terms of the invitation which stated that the maquette would be judged by an international jury. That there would be an intermediate American jury was later made known to the contestants. The composition of the American jury was not made clear.
2. The jury consisted of five museum directors. It included neither a sculptor nor an architect competent to judge the technical aspects involved in the transformation of a small maquette to monumental proportions. Our organization is of the opinion that in order to represent properly the character of American art abroad, professional American art associations should be consulted so as to achieve a valid presentation of current art trends in our country.
3. One hundred and ninety-nine sculptors spent months of effort preparing maquettes for this competition. Only eleven were selected to be exhibited at the Museum and will be shipped abroad. The others were hidden from public view at the Manhattan Warehouse. Thus the public was denied the opportunity to see, judge and so appraise the choices of the jury. The sculptors' time and creative efforts were wasted. They were not even invited to attend the opening of the exhibition of the winning maquette.
4. The rules of the original terms of the concours were ignored by the jury in that the size limitations were not adhered to. The decisions of the jury represent at best one or two trends in contemporary American sculpture. Certainly this covert display of prejudice on the part of the jury is an unhealthy deterrent to the manifold contemporary directions of American sculpture.

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Y Mr. Barr ✓

page 2, Letter from Artists Equity Association

ARTISTS EQUITY ASSOCIATION
NEW YORK CHAPTER
13 East 67th St.,
NEW YORK 21, N.Y. Re 7-7742-7743

February 18, 1953

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

Dear Mr. Barr:

The New York Chapter of Artists Equity Association has signed a protest statement concerning the method of administering and judging the "Unknown Political Prisoner International Sculpture Competition" by the Museum of Modern Art.

Since this statement represents the combined views of the National Sculpture Society, the Sculptors Guild and the New York Chapter of Artists Equity, we should like to set forth here the specific objections of our organization to the management of this competition.

1. Many sculptors entered the competition under the original published terms of the invitation which stated that the maquettes would be judged by an international jury. That there would be an intermediate American jury was later made known to the contestants. The composition of the American jury was not made clear.
2. The jury consisted of five museum directors. It included neither a sculptor nor an architect competent to judge the technical aspects involved in the transformation of a small maquette to monumental proportions. Our organization is of the opinion that in order to represent properly the character of American art abroad, professional American art associations should be consulted so as to achieve a valid presentation of current art trends in our country.
3. One hundred and ninety-nine sculptors spent months of effort preparing maquettes for this competition. Only eleven were selected to be exhibited at the Museum and will be shipped abroad. The others were hidden from public view at the Manhattan Warehouse. Thus the public was denied the opportunity to see, judge and so appraise the choices of the jury. The sculptors' time and creative efforts were wasted. They were not even invited to attend the opening of the exhibition of the winning maquettes.
4. The rules of the original terms of the concourse were ignored by the jury in that the size limitations were not adhered to. The decisions of the jury represent at best one or two trends in contemporary American sculpture. Certainly this severe display of prejudice on the part of the jury is an unhealthy deterrent to the manifold contemporary directions of American sculpture.

cc: Institut
Contemp
London
Art Jour

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page 2. (letter from Artists Equity)

5. It is particularly ironic that in a competition, the purpose of which is "to commemorate all those men and women in our time who have given their lives and their liberty to the cause of human freedom" the Museum of Modern Art has chosen to disregard the basic requirements of fair play and fair representation. The quixotic choice of method and judgement exhibited is a negation of the lofty ideals to which this concourse was dedicated.

Representing 1050 New York and Connecticut artists, we strongly urge that the Museum of Modern Art immediately take steps to exhibit those maquettes of the sculptors who participated and complied with the rules of the competition. Certainly the interested art public and press should be permitted to form their own opinions as to the calibre of the work submitted.

We further suggest that photographs of all maquettes submitted in the competition be forwarded to the Institute of Contemporary Art in London, for review.

Very truly yours,
Board of Directors,
New York Chapter
Arts Equity Association

/s/ Elias Newman
Corresponding Secretary

cc: Institute of
Contemporary Art,
London, England
Art Journals and Press

RX203

USV259 EK673 LONDON PD 17 1 1964

LT ALFRED HARR MODERNART NEWYORK

ALL DELIGHTED AT YOUR ACCEPTANCE TO LECCURE MARCO SILEM

TITLE EXCELLENT

ROLAND

RCA COMMUNICATIONS, INC. INC.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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Handwritten: Please

FEB 17 1953

RX202

USW259 EK673 LONDON PO 17 16 1724

LT ALFRED BARR MODERNART NEWYORK

ALL DELIGHTED AT YOUR ACCEPTANCE TO LECURE MARCH SIXTH

TITLE EXCELLENT

ROLAND

RCA COMMUNICATIONS, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
30 ROCKEFELLER PLAZA, N.Y., TEL. CI 7-5525

RCA COMMUNICATIONS, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
30 ROCKEFELLER PLAZA, N.Y., TEL. CI 7-5525

I do hope I won't have to talk on the thirteenth after all that week of work and celebrations. At the same time I realize that there might be some objection to talking before the Jury meets. Whatever you decide, my feelings will not be hurt.

I hope you are not going to destroy yourself.

After consultation with Theo I have decided to rent a tail coat. I can no longer button my white waistcoat anyway, and my coat dates from the late 1920s.

Though I have not yet had confirmation from Lubbock Travel Ltd. (I wrote them on February 3 asking them to make a reservation for the TWA plane leaving New York the night of March 3) I expect to arrive on March 4. I will let you know as soon as I have confirmation of this.

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Kloman
JCA

Mr. A. J. T. Kloman - 2 - February 12, 1953

I have left the return reservation open. February 12, 1953

I think the only other question I have to answer at the moment concerns Will Genderson's letters on Paul Elie which indeed I should like to attend if you can make a reservation for me on the evening of March 10.

Dear Tony: *best luck and strength to you!*

Thank you for your letter of February 9. I quite understand how much more convenient it would be for you to take a suite at the Berkeley Hotel rather than have to carry on your very complicated schedule living at your apartment. To tell the truth, I myself am rather relieved since I would really have felt myself to be a burden to you otherwise.

I have had a really difficult problem about Roland Penrose's invitation asking me to lecture. I had hoped that he had been discouraged by my sole subject, but on the contrary he seems to be very much interested, although he is so courteous, it is hard to tell. I did not have anything but a cable from him for quite a while so that unfortunately my second letter, giving him my decision not to lecture, crossed his confirming his desire to have me do so. Now he has written again urging me to change my mind and give the lecture after all mentioning Herbert Read's and John Rothenstein's interest.

My only reason for giving the lecture after all is to be obliging to the I.C.A. so that I have now reluctantly agreed. For your files I am sending you a copy of my letter.

I do hope I won't have to talk on the thirteenth after all that week of work and celebrations. At the same time I realize that there might be some objection to talking before the Jury meets. Whatever you decide, my feelings will not be hurt.

I hope you are not going to destroy yourself.

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Kloman

Mr. A. J. T. Kloman - 2 - February 12, 1953

I have left the return reservation open.

I think the only other question I have to answer at the moment concerns Will Grohmann's lecture on Paul Klee which indeed I should like to attend if you can make a reservation for me on the evening of March 10. Many thanks for your letter of July 22 enclosing the S.S.G. broadcast.

Good luck and strength to you!

It led me to look over my "notes" which I sent you on July 10. I find that I am dissenting. Sincerely the second paragraph which I have rewritten. I am leaving the whole first page retained. Would you mind forwarding away the previous page and attaching this new one?

Alfred H. Barr, Jr.

Mr. A. J. T. Kloman
Institute of Contemporary Arts
17-18 Doyer Street
London W. 1, England

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encl.

Therefore, while I agree with his strictures about the British press, I think that he has been just as gravely in error - although with more intelligence.

Incidentally, his opportunity to think up a carefully worded statement and then write it down for broadcast puts the other speakers at a grave disadvantage - particularly myself, who can't improvise worth a damn without strangling myself and the listeners in qualifying clauses.

Anyway, have a nice yacht trip.

Sincerely,

P.S. I am sorry we did not know about the latter week. Otherwise we shouldn't have bought number two. Anyway we appreciate your kind thought.

Mr. A. J. T. Kloman, Generaling Director
Institute of Contemporary Arts
17-18 Doyer Street
London W. 1, England

Alfred H. Barr, Jr.

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INSTITUTE OF CONTEMPORARY ARTS

17-18 Dover Street London W1 · Grosvenor 6186-7

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22 July, 1953.

Dear Alfred:

I am enclosing herewith a typescript of the B.B.C. broadcast which you will note was finally given on the Third Programme on the 24th and 26th June. We are quite disgusted with Basil Taylor's opening remarks but are rather amused at the way in which he seems to contradict himself further on in the manuscript. Everyone is so pleased with your part in this broadcast.

I hope our friend will soon have an opportunity to see the clipping books and report on the Competition.

It is interesting to note that as the controversy settles down a bit the general consensus of opinion even here in England is that the Competition was after all a most stimulating and valuable undertaking.

I have been struggling to deal with the closing details and am at last able to take a much needed holiday. Theo is remaining at Little Fanhams where she will be entertaining her sister and brother-in-law, and we hope also Philip for a brief visit. I am flying tomorrow to Gibraltar where I will join Frank McEwan, the British Council representative in Paris, on his 41 ft yacht "Penelope", and along with two Frenchmen and a Spaniard we are planning to sail to the Azores and from there back to Falmouth, Cornwall. I believe this will be a God-given opportunity to let the sea breezes put me back in a vigorous state to deal with whatever problems come next.

I have at last gotten this morning an estimate from a firm of Engineers for the construction of the Reg Butler model as a monument 120 ft high. According to English prices that will be in the neighbourhood of £12,000. West Berlin is most anxious to have it placed there and the West Berlin Senate, the West German Government and the Association of German Industry have signified their interest in contributing something toward
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the erection of the monument, so I am hoping that I may be able to proceed with the whole matter this Autumn and find some way of raising all the necessary funds to bring this undertaking to final completion.

I have just seen Curt Valentin and had dinner last night with Reg and Jo Butler. We are all thrilled to know that the Museum of Modern Art has bought the second model. I am a bit embarrassed to mention to you at this point that it had been Theo's and my intention to give the original model which Reg Butler presented to us to the Museum of Modern Art following its being lent to the British Council for exhibition at next year's Biennale in Venice. Since you have now purchased the second model we may lend this one to the Tate Gallery to be shown along with the seven other maquettes which the Tate purchased for their permanent collection to commemorate the International Sculpture Competition.

Please do not worry further about writing your comments on the Competition, as we feel that your statement as given in the B.B.C. broadcast covers the subject very well. I have had reports from several of the jury, but not all as yet. In September I shall have the opportunity of writing the history of the whole competition and several art publications have stated that they would like to print the same. I also plan to do an article with Reg Butler on all of the work that he put into producing his maquette and include something of his own history, so that such an article can be used to put straight many of the mistaken ideas concerning him which resulted from the very biased and mistaken British Press.

Theo joins me in love and all best wishes to you and Marga.

Ever yours,

Tony

Alfred Barr, Jr.,
Museum of Modern Art,
NEW YORK 19, N.Y.
U.S.A.

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the winners is, I am sure, a delusion. I doubt whether it does anything for Sculpture or Art which would not be far better done by the sensible employment of the single artist or by the production of a fine work. It also invites, I believe, the worst possible working conditions for the artist. Ideally what the artist requires is a firm, clear, intelligent, sympathetic statement of demand in the first stages and then peace with trust and security until the work is finished and comes as it must and should come before the clamorous and conflicting judgement of general opinion and taste. A competition invites that clamour at the wrong moment, upon, in this case upon a small and insufficient maquette insufficient because it can only be for the public a fragment of the artist's conception, insufficient for the public because it requires a trained and experienced sensibility for its interpretation. Perhaps Mr. Butler is tough, but I imagine it will not be easy for him to move forward with confidence out of the present situation. A competition in fact is one of those pieces of substitute patronage devised by a world which has lost the power to employ and can only instead offer the services of the public relations officer and the middle-man.

I wish instead the same serious and competent jury had considered the field of contemporary sculpture and chosen that artist whom they felt would be most likely to honour their patronage. Or if some element of competition had to be introduced for publicity, then invite ten or a dozen sculptors to submit designs, pay them for their work and make a choice. But what about the exhibition? If, as I believe, the organisers chose a bad way of finding a monument to the unknown political prisoner, did the exhibition at the Tate, as distinct from the competition, deserve the rude or genteel contempt with which it was generally treated? Setting aside the merit of individual pieces, I think it was one of the most useful and interesting exhibitions to have been held in London since the war. In most countries where there is freedom of opinion and taste, there is debate between those on the one hand and on the other who concede to the artist the liberty to use a symbolic or non-figurative language of his to express a philosophy which may have the most limited audience and those who desire that he should submit himself to the objective world and to such experiences as a majority may appreciate. In places where the controversy is largely influenced by political opinion, that would I think be fair statement of the position, but here, in England, where art is less involved in politics, it is probably too crude a statement of what is often a most complicated and inaccessible discussion. At any rate, this exhibition should have assisted those, whether they be artists or critics or just interested spectators personally involved in this meeting of ideas, helped them to plot their own position.

For that reason the response of most of the critics in the daily and weekly papers was extremely disheartening; it only proved how desperate, indeed, is the state of art criticism as it is practised in our daily and Sunday papers. The art journalist has responsibilities. He is not concerned with those more private forms of criticism, in which personality and the flash of a personal display are most important. He has many of the responsibilities of the political commentator who should explain and clarify the

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issues in advance of passing judgment; he should aim to understand at least even if he cannot sympathise, he should try to identify and communicate as best he can the specific nature of the work. Most of what was written about the display of English works alone and about the subsequent international exhibition was little but a statement of confused and lazy responses and confusing - often deliberately confusing - judgments. It is perhaps a sign of the general shoddiness displayed that some writers did not even trouble to identify correctly the members of the jury.

The day after the results were announced, the winning sculptor Reg Butler and three of the jury, Alfred Barr, director of the Museum of Modern Art in New York, Will Grohmann, art critic and art historian from Berlin and Carl Sandberg, director of the Municipal Museum in Amsterdam, met to discuss some of these questions. I reminded them of van Gogh's contention that a religious subject could not be treated by impressionism. Could this theme be symbolised by a non-figurative sculpture? Mr. Barr spoke of earlier memorials.

BARR:

I think the analogy of the Unknown Soldier is perfectly obvious in the subject for this competition. Now if you stop and think a minute about the monuments to the unknown soldier; I'm not speaking now explicitly of sculpture but of the centres of the shrines in which the unknown soldier is venerated - what do we have? Here in England we have the Cenotaph which is a kind of semi-Cubist pile in the centre of heavy traffic, which nevertheless has been quite remarkably effective in spite of the objections to it when it was first put up, as the focal point, the focus, of feeling about the unknown soldier; in Paris you have, not a work of sculpture, a figure - you have a flame underneath an arch; in New York you have a flame too, which is the symbol of this human being who is not known. These three things - the Cenotaph, two flames, are from the point of view of figure sculpture abstractions.

TAYLOR:

Yes.

BARR:

If I may make one more analogy - in our own country, in the United States, there are two very famous monuments - one is a work of sculpture by a French sculptor of the 1870's - the Statue of Liberty. It stands as a woman in classical costume with a spiky crown on her head, holding a torch. The other most famous monument is the Washington monument in our national capital - what is that? It is not a figure of Washington; it is an obelisk, in other words, a geometrical form which nevertheless is very important in the hearts and in the imagination of all Americans.

TAYLOR:

I then asked Mr. Sandberg whether he agreed that Barr's comparison with the monuments, both in the United States and in London and in Paris, does justify a use of abstract forms in this connection?

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- SANDBERG: Yes, I might say so. I totally agree with Barr and this point of view, but I don't think it is a point of abstraction or figurative art. I might say the question we have to put forward to a piece of sculpture - of sculpture - are, let's say, an object, if it has got some vitality and if it has got character, and so when judging all these little maquettes I was only looking after those two points, and never asked myself if it was abstract or not.
- TAYLOR: And Will Grohmann, a friend of Paul Klee, recalled Klee's feeling about this question.
- GROHMANN: I remember during the Nazi time I was with Klee in an exhibition, a very modern exhibition in Zurich and he said to me: "As great as the chaos, as great is the desire of constructive art. In a bourgeois time art will be always realistic, impressionistic and so on, but in our time, he said, art can only be constructive, because art is always the contrary of life, and therefore perhaps - the Berlin people will understand and esteem the work."
- TAYLOR: Reg Butler believed that any discussion of figurative versus non-figurative was unreal and to support this he pointed out that the tiny scale of the figures in his maquette had often encouraged a mistaken reading of his own intentions.
- BUTLER: Yes, I think perhaps quite a number of people have failed to realise that the three bronze figures, very small in the maquettes but in fact eight or nine feet high in actual fact - that this relationship is really the solution that I have tried to produce and it isn't, as I see it, a matter of abstract or figurative. It's a problem of finding a way of communicating to a very wide range of sensibilities the idea that underlies, as I see it, this competition. I would hope that people, coming up against this monument, would experience a sense of participation by partly identifying themselves with these three figures, looking up and into the structure, and add to the structure a meaning which can only be given in the course of time by a symbol becoming adopted by a wide number of people. I mean, I'm starting to learn from you, Sandberg, that you from your actual close experience with this sort of real situation war, do find echoes of aspects of concentration camp life that I was entirely unaware of. For me one of the most important things are these three women, up on this rock, looking up into the tower; now, they are anything but abstract. I mean, one is an old woman, one is a young woman and one is a not-so-old woman. Months of my life will be spent finding the personalities of these creatures, establishing their dramatic tension. This isn't in any sense for me, a question of abstraction, non-figuration. You might say that the 'Cage', as I call it, is in fact figurative; it reminds me of all kinds of things.
- TAYLOR: Were these figures inescapably involved in death and extinction or was there hope of life beyond the cage? Barr has something to say about that.

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BARR: Yes, I'm glad you raised that question. It is a point that some of us in our jury discussions were somewhat puzzled about because we were looking, I think, although it does not say so explicitly in the programme of the competition, some of us were looking for something that embodied, a sense of hope, or resolution, as well as a tragedy. In the Christian symbolism of Golgotha, of Calvary, there is the Resurrection, back of the Crucifixion, and the people at the foot of the Cross in Christian symbolism, in Christian faith - are engaged in the act, in the almost invisible exercise of faith, as well as of grief. Now in your piece what do you intend in terms of this second stage of the monument, of the sense of hope, as well as of tragedy.

BUTLER: Well, how right you are - yes I see it - that was the whole problem. There is this hair's breadth between awareness of tragedy and the overcoming of tragedy. It's always difficult to find a verbal equivalent for a plastic solution, and in the last resort I must say, there is a monument, that is the best I can do. But it did seem to me, because you see, working over - about eleven months, making all kinds of rather frightening structures based on consciousness of scaffolding, guillotine, Crucifixions and so forth, this idea of the habit of mankind to elevate before you destroy, it did seem all the time that if by the handing-in day I hadn't found a solution, which seemed to me to offer the ultimate stage, the one you've talked about, that is to say the awareness of the tragedy and the resolution of it, well then I would have nothing to send in. I can only say this particular maquette - and you also have to realise that for me it is not a maquette - I'm so used to it now that it exists a hundred and twenty feet high, automatically.....

TAYLOR: Yes

BUTLER: ...automatically my existence is in that relation to it, and it seems to me that looking up and into it, the terminal, the flesh, the spire, does transcend the whole complication of the tension lower down. I don't know - I mean in the last resort everyone else must find that, or fail to find it.

SANDBERG: I think on the contrary that the Menguzzi sculpture, the Menguzzi maquette where you'll find a body entangled in all the instruments of prison, there you will just have the contrary - the man who was murdered in prison, who stayed in prison, and who did not get out. I thought it was a wonderful piece of sculpture but I couldn't give my vote to it because - just that it stayed there, and there was no hope.

BUTLER: Yes, well, many, many sketch models were discarded for that very reason, that whatever plastic solutions they offered, the end was merely a reminder of a rather horrible situation with not a suggestion that there was any way out.

TAYLOR: The monument is intended ultimately for a particular site and those members of the jury who were present spoke of its possible reception within their own countries. Sandberg first.

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SANDBERG: I think you could put it everywhere where art, where human feeling and where political prisoner is understood. The feeling of the political prisoner was during the war very common in Holland, as you know. I have many friends that were put into concentration or into prison, and some of them never came out. And so we have in Amsterdam nowly erected a whole quarter where all the streets will be named after political prisoners that didn't come out alive out of prison. And I think that for me it is a moving thought, to have just this sculpture in this quarter of the town where the whole fight for liberty is so - I might say - so alive.

BARR: But I also want to point out that while this may have special meaning for Berlin in one sense, for Amsterdam in another, where it might arise in the part of the town where your leaders of the Resistance are immortalised in the street names and so forth, it also has, I think, a great importance for other parts of the world that did not suffer the same kind of mass political imprisonment - here in England, for instance, even more in America, in Australia. In New York I can see this monument as an extremely important factor in creating an awareness, and even an imaginative realisation of what it means to be a political prisoner, not in terms of the literal life of the prisoner, but of the poetic and dramatic and tragic realisation of what it means to be a prisoner, and also of what it means to love a prisoner, to be aware of it, to be witness as those three figures beneath the scaffolding are in Butler's group.

TAYLOR: Alfred Barr went on to consider the question of monumentality, whether indeed a monument was an appropriate or a natural form for the contemporary sculptor.

BARR: Yes, I think that the problem of monumentality for the modern sculptor is a difficult one, partly because he so very rarely has ever had, has even been faced with the problem, thanks to the slowness with which new forms are accepted by the public, by the official world that gives commissions - very few modern sculptors have ever had a chance to work upon the public's monument. In the case of Butler's piece, for instance, the idea of monumentality as being associated with something massive, has been completely denied. That is a very radical difference and will make it hard for people to accept it as a monumental thing, consequently we will undoubtedly read in newspaper criticisms that the things look like a wireless mast or some sort of radar tower or something of that sort. Well, as a matter of fact it does bear some resemblance to that and that has to do with the fact that it is created in the mid-twentieth century when our ideas of mass as essentially monumentality are dissipated by the new and significant forms that we see around us.

TAYLOR: Following the success of a group of young English sculptors whose work was shown at last year's Biennale in Venice, the awards made by the jury confirmed a new international interest in English artists of the generation succeeding Henry Moore, and Barr, who has been an enthusiastic supporter of them had much to say about this revival.

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BARR:

Well, yes, it's true, of course - Henry Moore came along in the ... well, as a matter of fact, I first went to his studio in the late twenties, but his international reputation didn't begin really until the mid 'thirties, I should say. He was looked upon abroad as a kind of a sport or - I can't think of the exact biological term - mutation, I think ... (laughter) ... something quite extraordinary in the whole history of England, which is famous abroad for its lack of sculpture and its lack of interest in sculpture of any sort of international importance; and here is a man who suddenly broke that precedent. Well, we could accept that as a curious and very welcome change, but within the past two years - in fact within the past year, we've been persuaded that there really is a movement afoot here in England, and not simply an isolated great individual like Moore - I can't tell you how surprising it was at the Biennale in Venice, where all three of us, Sandberg, Grohmann and myself - how surprised we were to go into the British pavilion. We were interested in the Sutherlands, which made a very noble display in the first galleries, and then we went around the back - we'd heard nothing about these young sculptors - and I remember the first day people going up and down the steps at the pavilion from Brazil, from Holland, from Germany, France, and my own country - we would stop on the steps and say: "Have you seen what's in the back of this pavilion - something extraordinary has happened. There are half a dozen young sculptors of extraordinary talent, and of originality, which is really flabbergasting", and that room was really the point of greatest interest, I think, on the part of many people who've attended the Biennale. Now comes this competition, two or three thousand sculptors from all over the world, sending in to it, passing through there - local juries coming finally - for final decision here in London, a jury of ten people, all of them very much interested in sculpture, with a good deal of experience in it, arguing, debating, preparing notes, in several languages over three days - finally coming to a conclusion, in many cases the preliminary stages of which did not involve even a knowledge of the nationality, much less the name or personality of the sculptors involved; and I had a conviction that these men were really interested in sculpture and in an integrated and vigorous judgment rather than in the usual sort of international politics which go on in these juries. What do they come up with? A first prize for Butler, one of the main second prizes for another English sculptor, Hepworth; another in the third group - making up the final twelve. Others, of course, below that, so that here we have all of a sudden England in the very front rank of sculpture throughout the world, and this is one thing that upsets me terribly, not only talking with English visitors at the opening of the Tate, but also to read in the papers so little recognition - among the more conservative papers, especially, like the Times and the Manchester Guardian, so little recognition of this extraordinary thing that has happened. Perhaps it depends partly on the word 'normal' I noticed in the review - what is this paper? - in the Times review, that the word 'normal' is used as if these works of art that we've been discussing were not normal.

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- GROHMANN: We will have a sculpture exhibition in Hamburg in the month of May, I think, and many sculptors, also from foreign countries, are invited. For instance, not only Henry Moore's invited for Hamburg to make a sculpture, but also the young English sculptor Paolozzi who was also here in the competition, he had no prize but he's very good. He makes, reconstructs three fountains for Hamburg. The interest is very large.
- BARR: I would frankly accept the ambiguity, for instance, of your cage. The cage has three or four different associations depending on a man's knowledge or upon his own past history; the figures are also, to some extent, ambiguous. They do not relate to so and so in a particular place, for instance. To me part of the depth and richness of your idea does lie to some extent in its ambiguity.
- TAYLOR: I asked Alfred Barr whether what he had just said of Butler in fact is what one could expect English sculpture to be. Whether it helped towards identifying the particular qualities that he finds in the young English sculptors?
- BARR: Well, in this younger generation - is Butler down in age - I think that almost every work I've seen is quite rich in its associations. In other words the connotations of the form, as well as the form itself, is rewarding and something to study and think about. Even in the barley forks of Chadwick one has all kinds of secondary feelings, sometimes of precision, sometimes perhaps of cruelty, which are not simply the formal, beautiful object which a good deal of abstract sculptures inform. By the way, I didn't mean to imply that you were abstract - I was trying simply to differentiate in a broad way between the usually academic concept of sculpture as simply the human figure and a great many other forms and transformations which are now accessible and possibly used by sculptors of our mid-century period.
- TAYLOR: Barr has spoken of the characteristic ambiguity of English art and in conclusion I asked Will Grohmann whether, coming from the Continent, he might find this aspect of English art rather difficult to appreciate.
- GROHMANN: No, I don't find it. Mr. Barr said, and it was very important - that the sculpture of Butler has so many associations. It is not abstract in the common sense, but it gives many, many thoughts and many, many - not impressions but - there are many, many revelations in this work, and these are revelations which are understood everywhere. This is like the poetry of Auden for instance, it was the last English poetry I read in Germany, very hard to read - hard work. I studied it a little and I found out that all things which are said in these poems are not direct, but only understandable by - not reflecting, but by feeling the associations and now these last days, I finished his poems and I was very happy. I could understand not everything, not every word, but I did feel - I had an absolute feeling for his sense, for his sixth sense, and you have also this sixth sense if this is transcending your sculpture - the sixth sense. It is also an association, but a very free association; more than an idea. Formerly we had 'ideas' and now transcending - perhaps this is the result of our competition, and if this is the result for sculpture, sculpture will be saved for the next decades.

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BERKECHAS



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

9th February, 1953.

Dear Alfred,

Thank you for the biographical note which we received this morning. Theo and I are looking forward very much to having you stay with us for a day or two before the Jury assembles, but it has not proved practical for us to stay in the flat during the week of the 7th to the 14th March. I have taken a suite at the Berkeley Hotel and have reserved a room there for you, for Mr. Sandberg, Senor Brest and Professor Grohmann. The drawing room of the suite will then be used as a convenient meeting place.

I enclose a list of the arrangements which have been made for the entertainment of the Jury. You will see that the reception to mark the opening of the Exhibition at the Tate Gallery will take place on the evening of March 12th, and I shall be glad if you will let Miss Edwards have a list of the names and addresses of any people whom you would like us to invite.

I was delighted to receive photographs of the American winners and have been most interested to see the Press Cuttings which have come to hand.

All best wishes,

~~Sincerely yours,~~

Tony

A.J.P. Kloman,
Chairman,
Sculpture Competition Committee

Alfred Barr Jr. Esq.,
Museum of Modern Art,
N.Y. 19, New York,
U.S.A.

P.S. I hope you and Margie will forgive me for not having written before this to thank you with a very warm glow for the subscription to Art News, the first copy has arrived & I'm thrilled. I've been absolutely swamped - having a minute office staff!! Love to you both, Tony

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ENTERTAINMENT of the JURY

- Sat.7th March arrive London
 You will be met at the airport
- Sun.8th March 5 to 7 p.m. Tea and cocktails with
 Mr. and Mrs. Kloman at the Berkeley Hotel
- Mon.9th March J U D G I N G
 a car will call at 10 a.m. to take you to
 Pall Mall Deposit & Forwarding Co. Ltd.,
 10, St. Albans Street, Haymarket, S.W.1.
 Lunch will be at the Tate Gallery Restaurant
 3 p.m. Press, radio, filming, etc., interviewing
 the Jury at work at Pall Mall Deposit.
- Tues.10th March J U D G I N G
 The maquettes will be moved to the Tate Gallery
 and judging will continue there all day. Lunch
 will again be at the Tate Gallery Restaurant.
 8.30 p.m. Lecture to I.C.A. members and guests
 by Professor W. Grohmann on Paul Klee, to be
 followed by a reception to the Jury by Sir John
 Rothenstein. If you wish to attend, a car will
 call for you soon after 8 p.m.
- Wed.11th March Provided all Jury work is finished, the day
 will be free.
 8.30 p.m. Formal dinner in honour of the Jury
 will be given at Claridges Hotel by Mr. and
 Mrs. Kloman. A car will call for you at 8.15 p.m.
 Evening dress. White tie.
- Thurs.12th March 4 p.m. Press Pre-View of the Exhibition at the
 Tate Gallery. Names of winning sculptors will
 not be announced before this time. The members
 of the Jury are asked to be present.
 9 to 11.30 p.m. Reception at the Tate Gallery
 to mark the opening of the International Exhibition.
 A car will call for you at 8.45 p.m.
 Evening dress. White tie.
- Frid.13th March 2 to 6 p.m. Private View of the Exhibition for
 members and guests of the I.C.A.
 Informal discussion on the Function of
 Contemporary Museums and Art Institutions between
 the members of the Jury and an invited group.

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A C C O M M O D A T I O N
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A suite has been reserved at the Berkeley Hotel, Piccadilly, (Phone REGent 8282) for Mr. and Mrs. Kroman. The sitting room will be used as a meeting place for members of the Jury, for interviews with the Press, etc.

Miss Edwards will also be at the Berkeley Hotel. Please get in touch with her if there is anything you need.

.....

The Sculpture Competition Office at 43, Dover Street, W.1. (Phone GROsvenor 2569) is open Monday to Friday from 10 a.m. to 5.30 p.m. Miss Horgan and Mrs. Baz will be there. Please phone them if you need anything.

.....

Mr. Anand will stay with friends.

Signor Argan will be the guest of Mrs. H.D. Molesworth, 4, Eldon Road, London W.8. (Phone WESTern 3907).

Mr. Barr, Senor Brest, Professor Grohmann and Dr. Sandberg will be at the Berkeley Hotel.

Mrs. Casey will be at the Ritz Hotel, Piccadilly.

Mr. Read's secretary can be reached at CITY 4821.

Mr. Rom will be at 35, Wilton Crescent, S.W.1. (Phone SLOane 3334)

Monsieur Salles will stay at Brown's Hotel, Albemarle Street.

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Central Committee for the
International Sculpture
Competition

A.J.T. Kroman (Chairman)
Sir Herbert Read
E.C. Gregory
Roland Penrose
Sir John Rothenstein
Henry Moore

British Jury

Sir Philip Hendy (Chairman)
Sir Leigh Ashton
Philip James
H.D. Molesworth

President, I.C.A.

Sir Herbert Read

Managing Committee, I.C.A.

Roland Penrose (Chairman)
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Arthur Jeffres
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Leslie Martin
Robert Melville
Henry Moore
Margaret Rawlings
J.M. Richards
Sir John Rothenstein
Michel St. Denis
Stephen Spender
Graham Sutherland
Michael Tippett

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ICA

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

6 February 1953

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

Dear Alfred,

Your letter of 2nd February was a great disappointment to us all. I had asked John Rothenstein to take the Chair for your lecture and on hearing that you had changed your mind he was most distressed and asked me to write again in the hopes that, with a little insistence, we might be able to persuade you to change your mind. This coincided with the general opinion of everybody to whom I have mentioned your lecture. It would, in fact, be an event of great importance to our members, so many of whom would very much enjoy meeting you. The Judging of the Sculpture Competition should be over comfortably by Friday and we hope that it will not be too exhausting an occasion for you.

May I therefore add my voice to the many clamouring for you to reverse your decision and give us your lecture? I should be most grateful for you to do this. Dorothy Morland points out that we should go to press with our Bulletin announcing the events of this period by 14th February, and in consequence would you be so good as to send us a cable when you have decided what you wish to do.

With all best wishes to yourself and Marga from
Lee and myself,

Yours ever,

David

RP/MAB

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Travel

PETER LUBBOCK TRAVEL LTD. February 3, 1953
 60, EBURY STREET, LONDON, S.W.1.

TELEGRAMS: MUSEUM OF MODERN ART, LONDON

PARIS - U.S.A. ESTABLISHED 1924

TELEPHONE: BLOKING 0534

7th January, 1953.

Dear Mr. Freshwater:

Mr. Alfred Barr, Jr.
 Museum of Modern Art,
 New York 19, N.Y.
 U.S.A.

Mr. Barr has asked me to thank you for your letter of January 7 and to tell you that he would appreciate it if you would make a flight reservation for him. Mr. Barr would like to have a lower berth, if possible, on the direct T.W.A. flight New York - London leaving New York the evening of March 3.

Dear Sir,

As Mr. Barr is not quite sure yet when he will return to New York it might be better if you get for him an open return ticket.

Contemporary Arts to arrange for your passage, by air, from New York to London and back. In order to be arranged definitely, would you please confirm, by return if possible, the date you would prefer to leave New York, the Air Line if any preference and whether a tourist or full rate flight is required.

Sincerely,
Secretary to Mr. Alfred H. Barr, Jr.

On receipt of your reply we will arrange to have your ticket delivered to Mr. R. M. Freshwater above address. If you have already decided, Peter Lubbock Travel Ltd. London, perhaps you would also let 60, Ebury Street London, S. W. 1, England

Awaiting your early reply and thanking you.

mh

Yours faithfully,

Handwritten signature
 R. M. Freshwater
 for Peter Lubbock Travel Ltd.



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PETER LUBBOCK TRAVEL LTD.

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60, EBURY STREET, LONDON, S.W.1.

TELEGRAPHIC ADDRESS:
MUTRAVEL KNIGHTS
LONDON

PARIS - U. S. A.
ESTABLISHED 1934.

TELEPHONE:
SLOANE 6636

February 11
7th January, 1953.

Mr. Alfred Barr, Jr.,
Museum of Modern Art,
New York 19, N.Y.,
U.S.A.

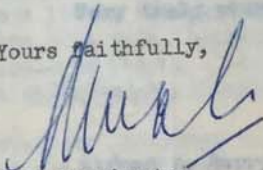
Dear Sir,

We have been requested by the Institute of Contemporary Arts to arrange for your passage, by air, from New York to London and back. In order that this may be arranged definitely, would you please confirm, by return if possible, the date you would prefer to leave New York, the Air Line if any preference and whether a tourist or full rate flight is required.

On receipt of your reply we will arrange to have your ticket delivered to you at the above address. If you have already decided on your return date from London, perhaps you would also let us have this.

Awaiting your early reply and thanking you.

Yours faithfully,


R.M. Freshwater.
for Peter Lubbock Travel Ltd.



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Chase Bank

February 24, 1953

Dear Roland:

The Chase National Bank
51 Berkeley Square
London W 1, England

Gentlemen:

I expect to arrive in London on March 1th. I would appreciate it very much if you would forward any mail or cables that might be addressed for me in your care to the following address:

Alfred H. Barr, Jr.
c/o Mrs. A. J. T. Kloman
35 Wilton Crescent
London, S. W. 1.

Thank you for your attention

to this matter.

Very truly yours,

Alfred H. Barr, Jr.
Director of the Museum Collections

Alfred H. Barr, Jr.

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ICA

February 2, 1953

INSTITUTE OF CONTEMPORARY ARTS . 17-18 Dover Street London W1 Gloucester 6186-7

January 29th, 1953

Dear Roland:

Thank you for your cable about the lecture. Since I have had conversations with Sonia Brownell and Theo Kloman as well as with other people who know London better than I do, I have come to the conclusion that it would be better after all not to give the lecture on "Art under the Nazi and Soviet Dictatorships" for several reasons. First of all, I shan't be in London very long and shall very strenuously be occupied, I guess, with the competition. Lecturing takes a great deal out of me and there would be a good deal of brushing up as well as some revision of the talk for an English audience. More seriously I doubt the propriety of my talking on a subject which will seem to a lot of our English friends more American anti-communist propaganda. Since I shall be in London as a guest of the I.C.A. and shall be involved in a competition the subject of which is now assumed in some quarters to be American propaganda I think it better that I withdraw. The travel of the international jury, and will be glad if Mr. Barr will let him know as soon as possible what arrangements Sonia was definitely against the idea, chiefly on the grounds that it was already a very familiar and rather exhausted subject as far as English audiences are concerned.

Yours sincerely,

I hope this change of mind has not incommoded you or the I.C.A. In a way I am a little disappointed myself since it would have been fun to give this talk, especially if The New Statesman and Nation crowd could be there. I am still eager for a crack at them, but not under these circumstances.

Sonia will bring our greetings to you. We liked her very much and only regret not having seen more of her.

Jean Edwards

Love to you both.

Assistant to the Secretary
International Congress of Artists

Sincerely,

Miss Marianne Harter,
Secretary, Mr. Roland Penrose
The Museum of Contemporary Arts
New York 17-18 Dover Street
U.S.A. London W 1, England

Alfred H. Barr, Jr.

AHB:mh

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I C A

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

January 29th, 1953

Dear Miss Hartog,

Thank you for your letter of December 15th; I am sorry I have not replied to it before, but we have not yet been able to complete our arrangements for the entertainment of the International Jury.

We shall, of course, let you know as soon as possible what clothing etc. Mr. Barr will need to bring with him.

In the meantime, please may I have a biographical note on Mr. Barr, as the Press is constantly asking for information about members of the Jury Panel.

Mr. Freshwater is arranging the travel of the international jury, and will be glad if Mr. Barr will let him know as soon as possible what arrangements he would like him to make for his flight from New York to London.

Yours sincerely,

Joan Edwards.

Joan Edwards
Personal Assistant to the Chairman
International Sculpture Competition

Miss Marianne Hartog,
Secretary to Mr. Barr,
The Museum of Modern Art,
New York 19, N.Y.
U.S.A.

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JAN 28 1953

RX146

USW504 LPH452 LONDON 22 27 1707

LT ALFRED BARR MUSEUM OF MODERN ARTS NEWYORK19

DELIGHTED YOU WILL LECTURE STOP SUBJECT EXCELLENT

STOP WOULD FRIDAY EVENING 13TH SUIT

PENROSE

COLL NEWYORK19 13TH

Herbert Read suggests something in the nature of 'IS ART Political?' This is not because we are nervous about the use of the word but rather that we think it will have a wider appeal without the use of a specific party name in the title. But if you prefer not to change it we will naturally do as you wish.

We are looking forward to seeing you very much and hope that there may be a chance of getting you away to the country, for a moment, for a breather. With best wishes to Marga and yourself from us all.

Yours,

Roland

Roland Penrose.

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

28th January, 1953.

Alfred Barr, Esq.,
Museum of Modern Art,
New York 19,
U.S.A.

Dear Alfred,

Thank you for your delightful letter to Lee with the good news that you are willing to lecture to the ICA. I have found great enthusiasm among all to whom I have announced this news. From the account of the lecture that you enclose it is bound to be of great interest to a large number of people. We hope to book a room in the Tate Gallery and would like to know as soon as possible if Friday 13th, the date I suggested in my cable would suit you; the talk would probably be at 8.30 p.m.

One query arises on account of English taste. The title 'Is Modern Art Communistic?' we feel might be rephrased so as to omit direct reference to communism. Herbert Read suggests something in the nature of 'Is Art Political?' This is not because we are nervous about the use of the word but rather that we think it will have a wider appeal without the use of a specific party name in the title. But if you prefer not to change it we will naturally do as you wish.

We are looking forward to seeing you very much and hope that there may be a chance of getting you away to the country, for a moment, for a breather. With best wishes to Marga and yourself from us all.

Yours,

Roland

Roland Penrose.

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ICA

Mr. A. J. T. Klossan

- 2 -

January 21, 1953

January 21, 1953

worked, I think, with great conscientiousness and efficiency on the competition and show here. I do hope it will be well received.

I am looking forward to seeing you in London.

Sincerely,

Dear Tony:

Many thanks for your letter with the long release. Everything seems to be going wonderfully in Europe.

Mr. A. J. T. Klossan
Institute of Contemporary Arts
Here, as I am sure you already know, we plan to open the show of the eleven prize winners on the 28th. We are getting out a pamphlet reproducing all eleven and stating the purposes of the competition. Henry McBride, probably the best American art critic -- certainly the most distinguished one -- has written an article for Art News with four illustrations. Other articles are in the making including a news story which Aline Louchheim hopes to get on the front page of the second section of The New York Times. However, we are quite concerned over the fact that your release, announcing the names of the American winners, anticipates our show by two weeks. We can hope that this will not be picked up by our newspapers. If it is, it may spoil our publicity seriously. I am sure this was an oversight on your part and may amount to nothing.

I have had only a glimpse of Theo. She was going out to Philip's for the weekend and now seems to have some mild illness which keeps her in bed. I hope she recovers soon since we want to have her to dinner and hear a complete and leisurely account of London and your various achievements as the competition draws to a close.

I had the pleasure of speaking in praise of the competition at a recent Trustees meeting.

Andrew Ritchie and Porter McCray have

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Mr. A. J. T. Kroman

- 2 -

January 21, 1953

ICA

INSTITUTE OF CONTEMPORARY ARTS 17-18 Dover Street London W.1. *Grandes 5:86-7*
worked, I think, with great conscientiousness and efficiency
on the competition and show here. I do hope it will be well
received. *January 18th, 1953*

I am looking forward to seeing you in London.

Sincerely,

Dear Alfred,

I am enclosing herewith a copy of the Press Release which
we gave out for the opening of the British Preliminary Exhibition
on Wednesday, and also a copy of our catalogue *Alfred H. Barr, Jr.*

They has by now arrived in New York, and will have told you
about the *Mr. A.J. T. Kroman* reception we got with this opening,
and I believe *Institute of Contemporary Arts* the press clippings which
are still *17-18 Dover Street* from the provincial press as well
as London, *London, W. 1, England* has finally gotten excited.

March *AHB:mh* here before we know it, and it will be
wonderful to see you again.

Love and best wishes to Marge and Torey,

Ever yours,

Tony

A.J.T. Kroman
Chairman
International Sculpture Competition

Jan 27

Alfred Barr, Jr.,
Museum of Modern Art,
New York 19, N.Y.
U. S. A.

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ICA

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

January 16th, 1953

Dear Alfred,

I am enclosing herewith a copy of the Press Release which we gave out for the opening of the British Preliminary Exhibition on Wednesday, and also a copy of our catalogue.

Theo has by now arrived in New York, and will have told you about the quite staggering reception we got with this opening, and I believe she also has a few of the press clippings which are still pouring in daily, from the provincial press as well as London, so you see England has finally gotten excited.

March will be here before we know it, and it will be wonderful to see you again.

Love and best wishes to Marga and Torey,

Ever yours,

Tomy

A.J.T. Kroman
Chairman
International Sculpture Competition

Jan. 27

Alfred Barr, Jr.,
Museum of Modern Art,
New York 19, N.Y.
U. S. A.

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*Penrose
Lee*

Mrs. Roland Penrose

- 2 -

January 15, 1953

About the lecture at the I. January 15, 1953
and his colleagues again will have to be very frank for various reasons. I have no group of lectures which I can draw on. The only lecture which I have given over the past five years is a review of the curious state of modern art under 20th century political regimes, principally Nazi and Communist but also involving Western Europe and the United States. The serialized article from the New York Times gives a very compressed version of parts of this lecture.

Dear Lee:

If you are at all interested I could send you more details about I am an even worse correspondent than Sonia Brownell and can only beg your forgiveness for not having written you before this to thank you for the really marvellous Sherlock Holmes caps. Your generous precautions about size were well founded since the brown one was a bit too small, the other one however fits perfectly and I have already worn it in Central Park with good effect. The photographs of the Sherlock Holmes ballet are really fantastic. As an irregular Baker Street Irregular I cannot help but feel that the ballet is somehow a subversion of orthodoxy; indeed, I cannot approve it.

I hope to bring one or both caps to London so that you can see me in one -- providing you will wear your Key West fishing cap with the adjustable visor.

Your two letters are even better than the two caps. How mixed must Picasso's feelings be over the news that his Weeping Woman had such a narrow escape, although I must say that when we were present when he heard the bad news about the Ironing Woman, he seemed more amused by Georges Salles' discomfiture than disturbed by the barbaric operation on his picture.

AHB:sh
encl.

The Reg Butler story is really very entertaining and will go into our archives, though not for publication. I can't wait to see that fascinating monster. "anti-communist propaganda" but it does concern among other things the methods and I am much interested in your Wonder and Horror of the Human Head exhibition. I think this is an excellent idea. Would you be amused to have #523 in our Fantastic Art, Dada, Surrealism show? It is reproduced in the catalog under the entry: Beall: Find What Roosevelt Means to the U.S.A. in this Picture. I am the proud possessor of this distinguished lithograph, but tell Roland that he must not think of borrowing it unless he thinks it would add to the show. It is pretty sub-artistic.

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Mrs. Roland Penrose

- 2 -

January 15, 1953

About the lecture at the I.C.A.: Roland and his colleagues again will have to be very frank for various reasons. I have no group of lectures which I can draw on. The only lecture which I have given over the past five years is a review of the curious fate of modern art under 20th century political regimes, principally Nazi and Communist but also involving Western Europe and the United States. The enclosed article from the New York Times gives a very compressed version of parts of this lecture.

If you are at all interested I could send you more details about it. I have given it with very considerable effect in Chicago, Providence, Palm Beach and recently here in New York. On the other hand it may be something that you are not at all interested in. In any case, I would have to use lantern slides of the American size which measure 3-1/4 x 4".

I am afraid I won't have the time between now and then to work up something else.

Love to you both,

Mrs. Roland Penrose
Farley Farm
Muddles Green, Chiddingly
Sussex, England

AHB:mh
encl.

P. S. I should add that the lecture is not "anti-communist propaganda" but it does concern among other things the methods and effects of Communist tyranny as well as Nazi tyranny and the quasi tyranny of democratic Philistinism.

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FARLEY FARM, MUDDLES GREEN, CHIDDINGLY, SUSSEX.
CHIDDINGLY 308.

Dear Barrs,

Thanks for the handsome Christmas present.. the first copy has already arrived .. and will keep up dazzling us for all the year.

Glad you like Onia.. I told her not to bother writing us, while gone as she'd be busy enough.. and she's kept to it literally. I don't even know if she's changed address.

The Reg Butler ended in peace, all around.. it's installed, has been opened and blessed by the Duke of Edibburgh.. etc. really all due to the heavy ammunition which was marshalled in the way of prominent experts .. who were not called in however.. as a surrender was forthcoming.

Hope the two hats have arrived by now.. after I had bought the first one the other shop told me that American and English head sizes are not quite the same and we sorted it out as best we could... but unfortunately, I couldn't get the gray corduroy I wanted.

It might amuse you both to know that Picasso received a letter from the lad who had tried to burgle the 20th Century show.. telling him how much he still loved modern art, in spite of it having landed him in jail (from where he was writing)... and that he still thought that the most moving thing he knew in the world was the "Weeping Woman".. which he'd unfortunately been unable to remove from its frame, due to the glass... etc.

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To think of Sweeney going round in spirals, with abstractions is too frightening... Could the pictures be bent, and projected like this new cyclorama movie business we hear about?... that would solve everything.. fancy getting inside an abstraction.... or having it approach you from all sides and reach out for your very ears?

There's no news here, except that I've learned how to cook cabbage.. even I like it... I'll try it on you when you come for the sculpture show. Xmas was at our throats.. Tony was in extacy and this week he was taken to his first circus and first Dentist. He liked the dentist most. Also to the Max Ernst show.. where he not only knew all our own pictures, but thought that they were better than most of the others. He saw one of Roland's paintings at the O'Briens and thought that Daddy was doing better! too.

The deep freeze is a dream.. all but one of the nine pups has been sold... and I'm trying to write a piece for Vogue on the Human Head to fit in with our March show.

My friend, Davie Scherman, photographer says he had great pleasure in meeting Alfred and doing the MOMA... He's a very old friend and stayed with us part of the war.

The Human Head show comes on in March.... and has the title of THE WONDER AND HORROR OF THE HUMAN HEAD. It includes everything from jupiter giving birth to Athana, Mexican sugar skulls, African and SouthSea masks.. the Sun.. the man in the moon... Indian temples ~~xxxxxxx~~ built like heads, madmens drawings, Archimboldo and cubist conceptions.. For a small part, as a side show .. and like an index of the things

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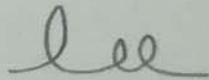
...which can't really be included, either because they're unobtainable or too frivolous will be some whirligigs, like picture post cards are shown on.. and there will be such goings on as humpty dumpty, pumpkin heads, jolly rogers circus and sideshow heads, (I'm trying to get one of a kind of Coney Island affair I once saw where the cars went into a giants head sliding on the tongue. ... and I've written to Life to ask for the picture of the head of the statue of Liberty, taken from a plane, and showing all the tourists and snapshotters leaning out of the eyes.

The show will be opening shortly before the International sculpture show, and so you'll see it when here.

Roland asks, unofficially, would you, Alfred, consider giving a lecture at the ICA one evening while you are here.....subject to be chosen by yourself... and any of the lectures which you have given elsewhere already would delight us.... The exact form it takes is entirely open to Alfred.. such as followed by a discussion etc... and if you would agree, Roland will ~~write~~ write a proper official letter asking ~~xxxxxxx~~ .. We are hoping hard you'll

~~xxxxxxx~~
say yes.
Enclosed is some current nonsense...

best love



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News Chronicle Jan 10

S GIRL

Return of Sherlock Holmes—in ballet



THE famous Baker Street detective never made a more dramatic intervention than that personated by Sadler's Wells dancer Kenneth MacMillan, leaping to the rescue of three Ladies in Distress—Maryon Lane (on left), Patricia Miller (skirted) and supporter Margaret Hill



Pleanty of clues in this close-up. It's Sherlock to the life
NOT SO ELEMENTARY,

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THE famous Baker Street detective never made a more dramatic intervention than that personated by Sadler's Wells dancer Kenneth

MacMillan, leaping to the rescue of three Ladies in Distress—Maryon Lane (on left), Patricia Miller (skirted) and supporter Margaret Hill



Plenty of clues in this close-up. It's Sherlock to the life

NOT SO ELEMENTARY, MY DEAR WATSON

By JAMES THOMAS

SHERLOCK HOLMES turned dancer? What would Pro-
fessor Moriarty say? And Watson turned dancer, too?

Not so elementary, either. For Sadler's Wells have turned the Holmes-Watson story into a ballet. At rehearsal yesterday Holmes wore the famous deer-stalker and a special lightweight ulster: Watson was in battered topper and tights.

With them were six Officers of the Law with yellow velvet batons; three Ladies in Distress; four Unfortunate Victims; five Murderous Villains; six Respectable Folk. And a gorilla.

Composer Richard Arnell put Holmes and Co. in a ballet. "This," said Dame Ninette de Valois, "is great fun."

The synopsis reads: "The Great Detective is a ballet after Sir A. Conan Doyle, introducing typical characters and featuring the struggle for supremacy between the Great Detective and his Arch Enemy."

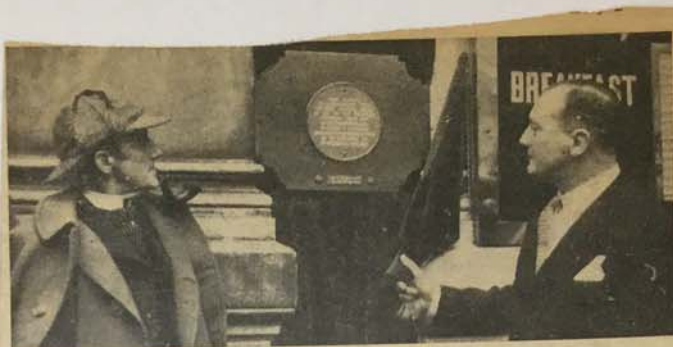
The plot mixes up about six Holmes stories. "It will be something of a light programme on January 21," said Mr. Arnell.

The Great Detective is sandwiched between Carnival and the Nutcracker Suite.

... that you get crack
change the weather an
ham University; we are
Physical Education, B
from the Department, B
Mr. Madders wrote
most novel and ad
change and present t
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bring along a heat
your own skin is sun
you should attempt
more snow to come.
To suggest there
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The S.S. Saturda
Saturday (1.0.55)
and
Governor Ladi
The Little Kin
Sunday (1.0.55)
the box select
Norman and He
ford by Thom
Caribbean
Saturday (2.0.
YOUR WEEK
Saturday
S CHRO
DREN

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A plaque commemorating the meeting of Dr. Watson and Dr. Stamford in 1881 that led to the introduction of Dr. Watson to Sherlock Holmes, being unveiled outside the Criterion Restaurant, Piccadilly, on January 3, by ex-Chief Inspector Fabian. Mr. Carleton Hobbs (left) impersonated Holmes at the ceremony. The plaque was presented by the Tokyo branch of the Baker Street Irregulars

The Listener

Jan 8

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I C A

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

7th January, 1953.

Dear Mr. Barr,

Mr. Kroman has asked me to tell you that Dr. W. Sandberg, Director of the Municipal Museums of the Netherlands, has accepted an invitation from the Central Committee to join the International Jury for the Sculpture Competition.

For some time it has been apparent that the splendid work that has been carried out by the Benelux Countries for the Competition should be recognised by representation on the International Jury, and it is, therefore, with great pleasure that we are able to announce Dr. Sandberg's acceptance.

We have instructed Mr. Freshwater, Director of Travel Limited, 60, Ebury Street, London, S.W.1. to get in touch with you about your coming travel to London. He will be pleased to make convenient reservations for you.

Mr. Kroman is at present unwell or he would have written to you himself. He will, I know, want me to send you his best wishes for the New Year.

Yours sincerely,

Joan Edwards

Joan Edwards,
Personal Assistant to the Chairman,
Sculpture Competition Committee

Alfred Barr Jr.,
Museum of Modern Art,
New York 19, N.Y.,
U.S.A.

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THE MUSEUM OF MODERN ART

Mr. A.H. Barr, Jr.
Mr. Andrew C. Ritchie
Mr. René d'Harnoncourt
Miss Dorothy Dudley
To: Miss Betty Chamberlain

From: Porter A. McCray

Date: December 19, 1952

Re: ICA - International

Sculpture Competition

Attached is a copy of my letter to Mr. Kroman, as well as a list of the 11 prizewinners in the International Sculpture Competition. The latter should be kept in strict confidence until the proper release date.

Patten

...has taken a number of photographs with the idea of doing a picture story on the competition, the appearance of which would be more or less simultaneous with the opening of the Museum's exhibition on January 27th.

René, Betty and I explored your proposal of filming the preliminaries here including the judging and American exhibitions; but so far we have received no encouragement. You realize how much more expensive and difficult cooperation of this sort is with our film industry than it is with Britain's. It is not impossible, however, should an American place prominently in the final judgment in London, that we could obtain some support for photographing the artist at work in his studio.

We shall look forward to hearing from you as soon as possible of the outcome of the other regional juries - information which could be interestingly incorporated in our announcement to the American Press.

With fondest regards and best holiday wishes to both you and Theo,

Sincerely,

Porter A. McCray, Director
Circulating Exhibitions

Mr. Anthony J.F. Kroman
Institute of Contemporary Arts
17-18 Dover Street
London W.1, England

PAM:jr - encl.

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CC: ✓ Mr. A.H. Barr, Jr.
 Mr. Andrew C. Ritchie
 Mr. René d'Harnencourt
 Miss Dorothy Dudley
 Miss Betty Chamberlain

INTERNATIONAL SCULPTURE COMPETITION - Winning Entries

~~CONFIDENTIAL~~

December 17, 1962

The following information must be kept strictly confidential until January 28 when it is released to the press.

Dear Tony:

Entry No. 7.

This is a late acknowledgment of your last letter; but until now there has been little of interest to report. The jury this very moment has concluded its judging of the 195 entries which were finally submitted in the competition.

51

Enclosed are the lists of these contestants and the eleven American prizewinners. Although we shall notify the winners in confidence immediately, we would like to withhold public announcement until the exhibition's opening. Will you advise us if you have any notions to the contrary. We have requested from the winning artists biographical information outlined on the enclosed mimeographed sheet. The jury has decided to restrict the Museum's exhibition to the winners only.

53

I am also enclosing examples of our rejection slip; the announcement of a late jury substitution; a photostat of the publicity resulting from our initial press release and Joe Reed's address.

95

LOOK has taken a number of photographs with the idea of doing a picture story on the competition, the appearance of which would be more or less simultaneous with the opening of the Museum's exhibition on January 27th.

104

René, Betty and I explored your proposal of filming the preliminaries here including the judging and American exhibitions; but so far we have received no encouragement. You realize how much more expensive and difficult cooperation of this sort is with our film industry than it is with Britain's. It is not impossible, however, should an American place prominently in the final judgment in London, that we could obtain some support for photographing the artist at work in his studio.

118

We shall look forward to hearing from you as soon as possible of the outcome of the other regional juries - information which could be interestingly incorporated in our announcement to the American Press.

With fondest regards and best holiday wishes to both you and Theo,

Sincerely,

Porter A. McCray, Director
 Circulating Exhibitions

Mr. Anthony J.F. Kroman
 Institute of Contemporary Arts
 17-18 Dover Street
 London W.1, England

PAM:jr - encl.

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Sculpture Competition - page 2

INTERNATIONAL SCULPTURE COMPETITION - Winning Entries

162 C O N F I D E N T I A L

27 S. Wyoming Ave.
Ardmore, Pennsylvania
The following information must be kept strictly confidential until
January 28 when it is released to the press.

Entry No.	Artist	Description
7.	Calvin ALBERT 242 Rutledge St. Michigan Brooklyn, New York (New York) EV 8-6437 (Grace Borgenicht Gallery)	Medium: Metal - on wood base Size: 17 1/2" h. inc. base, (14 x 8 1/4" } Condition: good (6 photos) (1 temporarily repaired), top piece broken off 1 1/2" from top (temp. repaired) chips out etc. (2 photos, 1 sketch)
51	Alexander CALDER 220 Painter Hill Road Roxbury, Connecticut Woodbury 122-5 (Curt Valentin) (Willard Gallery)	Medium: sheet iron Size: 19" h. wire, etc. (in wood & glass) Condition: good (2 photos, 2 sketches) Condition: good (15 photos, 3 sketches)
53.	Rhys CAPARN 333 West 57 Street New York 19, N. Y. CI 6-1358 (John Heller Gallery)	Medium: plaster -(painted & rubbed) Size: 19 3/4" h. Condition: good (2 photos, 1 sketch) (1 magazine)
98.	Wharton ESHERICK Paoli, Pennsylvania Paoli 2751 J (WA 4-2335) (Pierre Matisse Gallery)	Medium: wood, painted Size: 19" h (10"x 18"l. at base) Condition: good (4 photos, 1 sketch)
104.	Herbert FERBER 454 Riverside Drive New York 27, N. Y. AC 2-8315 (Betty Parsons Gallery)	Medium: metal, wire, (wood base) Size: 15 1/2" h., base 11 1/2 x 14" Condition: good (9 photos)
118.	Naum GABO Woodbury, Connecticut Woodbury 363	Medium: Plastic & wire Size: 16 1/4" h. with plastic base: 12 x 12 1/4" (wood base 16 3/8" square) Condition: good (5 photos)

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Sculpture Competition - page 2

- 182 J. Wallace KELLY
27 S. Wyoming Ave.
Ardmore, Pennsylvania
Medium: Painted plaster & wire, 2 parts
Size: 22 " h. without wood base
Condition: Insert of top piece chipped,
some plaster missing
(2 photos, 2 sketches)
405. Gabriel KOHN
Cranbrook Academy of Art
Bloomfield Hills, Michigan
(Hacker Gallery, New York)
Medium: Painted plaster, wood base
Size: 17 1/8" h. without wood base: 4 3/4 x
4 1/8 x 3"
Condition: Two legs broken 4 3/4" from
bottom (1 temporarily repaired),
top piece broken off 1 1/2" from
top (temp. repaired) chips out etc.
(2 photos, 1 sketch)
- 220 Richard LIPPOLD
100 West 87 St.
New York 24, N. Y.
TR 3-1952
(Willard Gallery)
Medium: brass, wire, etc. (in wood & glass
box)
Size: 20" h.
Condition: good
(15 photos, 2 sketches)
- 246 Keith MONROE
P.O.Box 2282, Station B.
San Francisco, California
Medium: sheet iron & brass
Size: 17 1/2 " h. without base: 19" sq.)
Condition: good
(1 magazine)
- 306 Theodore ROSZAK
One St. Luke's Place
New York 14, N. Y.
WA 4-2355
(Pierre Matisse Gallery)
Medium: metals
Size: 16 1/4" h, 20" long, overall
Condition: good
(5 photos, 1 sketch)

December 18, 1952
obragazzi

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M. Barr

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- Aarons, Mr. George, 35 Coolidge St., Brookline 46, Mass., U.S.A.
- Albert, Mr. Calvin, 242 Rutledge St., Brooklyn, New York, U.S.A.
- + Allen, Miss Beatrice E., 253 Division Ave., Massapequa, Long Island, New York, U.S.A.
- Baizerman, Mr. Saul, 311 Ave. of the Americas, New York 14, N.Y., U.S.A.
- + Baranowski, Mr. Waldemar, 429 Chestnut St., Roselle Park, New Jersey, U.S.A.
- Barbarossa, Mr. Theodore C., 40 West Eagle St., East Boston 28, Mass., U.S.A.
- + Barnes, Mr. Carroll, Three Rivers, California, U.S.A.
- Barrett, Mr. Oliver O'Connor, 177 East 94th St., New York 28, N.Y., U.S.A.
- + Becker-Colonna, Mr. Ernest, 158-27th Ave., San Francisco, California, U.S.A.
- Begg, Mr. John, 137 South Broadway, Hastings-on-Hudson 6, New York, U.S.A.
- Beling, Miss Helen, 287 Weyman Ave., New Rochelle, New York, U.S.A.
- + Bergschneider, Mr. Johnfried, Cleveland Institute of Art, Magnolia Drive at Juniper Road, Cleveland 6, Ohio, U.S.A.
- + Birstein, Mr. Joseph, 115 Henry St., Brooklyn 2, New York, U.S.A.
- + Blase, Mr. Thomas, 121 Bank St., New York 14, New York, U.S.A.
- Bloek, Mr. Adolph, 319 W. 18th St., New York 11, New York, U.S.A.
- + Blum, Miss Helaine, Hotel Salisbury, Apt. 1505, 123 West 57th St., New York 19, N.Y.
- Bohland, Mr. Gustav, 9488 Byron Ave., Surfside, Miami Beach 41, Fla., U.S.A.
- + Brands, Mr. De'an, 720 Woodbrook Lane, Plymouth Valley, Norristown, Pa., U.S.A.
- + Braverman, Mrs. Leona, 5131, N. 16th St., Philadelphia 41, Pa., U.S.A.
- + Brocone, Mr. Albert A., 31 East Helena St., Dayton 5, Ohio, U.S.A.
- Brown, Mr. Joseph, 34 Edward Place, Princeton, New Jersey, U.S.A.
- + Brown, Mrs. Julia W., 580 West Lincoln Road, Birmingham, Michigan, U.S.A.
- + Brown, Mrs. Sonia Gordon, 965 Madison Ave., New York 21, New York, U.S.A.
- + Buchbinder, Miss Gertrude, 177 East 77 St., New York 21, New York, U.S.A.
- + Burnham, Miss Lee, 162 East 93 St., New York 28, New York, U.S.A.

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- Caesar, Mrs. Doris, Salem Centre, New York, U.S.A.
- Calder, Mr. Alexander, Roxbury, Connecticut, U.S.A.
- Caparn, Miss Rhys, 333 West 57th St., New York 19, N.Y., U.S.A.
- + Cargill, Mr. David, 860 8th St., Beaumont, Texas, U.S.A.
- Carter, Mr. Dean, Blacksburg, Virginia, U.S.A.
- Cavallito, Mr. Albino, 211 East 79th St., New York 21, N.Y., U.S.A.
- + Chase, Miss Natalie, 2280 Sedgwick Ave., Bronx 68, New York, U.S.A.
- + Choate, Mr. Donald F., 39 Washington Ave., Bernardsville, New Jersey, U.S.A.
- + Cramer Sachs, Miss Charlotte, 1200 Fifth Ave., New York 29, N.Y., U.S.A.
- Cronback, Mr. Robert, 170 Henry St., Westbury, New York, U.S.A.
- + Daen, Mr. Lindsay, Apt. 4, 4512 Westminster Place, St. Louis, Missouri, U.S.A.
- + Daragan, Mr. Andrij, 2215 Germantown Ave., Philadelphia 33, Pa., U.S.A.
- + de Gallaix, Mrs. Anik, 720 Riverside Drive, New York 31, New York, U.S.A.
- + de Gerenday, Mr. Laci, 3955 Greenpoint Ave., Long Island City 4, New York, U.S.A.
- De Hellebranth, Miss Bertha, 109 S. Frankfort Ave., Ventnor, New Jersey, U.S.A.
- De Rivera, Mr. Jose, 440 E. 59 St., New York 22, New York, U.S.A.
- + Du Sell, Mr. D. Lee, 507 Fifth St., Aurora, Illinois, U.S.A.
- + Eaves, Mr. Winslow, West Andover, New Hampshire, U.S.A.
- + Egri, Mr. Ted, c/o General Delivery, Taos, New Mexico, U.S.A.
- + Emanuel, Mr. Herzl, 103 Church St., Pleasantville, New York, U.S.A.
- + Eno, Miss Grace, 337 West 14 St., New York 14, New York, U.S.A.
- Esherick, Mr. Wharton, Paoli, Pennsylvania, U.S.A.
- Fabion, Mr. John, 156 W. Chestnut St., Chicago 10, Illinois, U.S.A.
- Facci, Mr. Domenico, 248 W. 14th St., New York 11, New York, U.S.A.
- + Fedde, Mr. Norman, Box Y, Newtown, Connecticut, U.S.A.
- + Frazier, Mr. Victor Carl, 2500 Sunset Drive, Los Angeles 35, California, U.S.A.

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- Ferber, Mr. Herbert, 454 Riverside Drive, New York 27, New York, U.S.A.
- Finta, Mr. Alexander, 2823 So. Hobart Blvd., Los Angeles 18, California, U.S.A.
- Fite, Mr. Harvey, High Woods, Saugerties, New York, U.S.A.
- + Franklin, Mr. Gilbert, Rhode Island School of Design, Providence 3, R.I., U.S.A.
- Frey, Mr. Erwin F., Hayes Hall, Ohio State University, Columbus, Ohio, U.S.A.
- Friedlander, Mr. Leo, Hartsdale Road West, White Plains, New York, U.S.A.
- Gabo, Mr. Naum, Woodbury, Connecticut, U.S.A.
- + Gach, Mr. George, c/o R. Wood, 394 Powel Lane, Westbury, Long Island, New York, U.S.A.
- + Gans Small, Miss Amy, 317 West 89th St., New York 24, New York, U.S.A.
- Geissbuhler, Mr. Arnold, Box 188, Dennis, Mass., U.S.A.
- Glinsky, Mr. Vincent, 2 West 15th St., New York 11, New York, U.S.A.
- Gordin, Mr. Sidney, 108 4th Ave., New York 3, New York, U.S.A.
- Goto, Mr. Joseph, 4565 So. Lake Park Ave., Chicago, Illinois, U.S.A.
- + Goundie, Mr. Georg, 3621 N. Humboldt Ave., Milwaukee 12, Wisc., U.S.A.
- Greenbaum, Mrs. Dorothea, ^{Princeton} 25 West 11th St., New York 11, New York, U.S.A.
- + Grieder, Mr. Terence, 1836 Baseline Road, Boulder, Colorado, U.S.A.
- + Grigor, Miss Margaret C., 127 Warwick Road, Elmont, Long Island, New York, U.S.A.
- Grippe, Mr. Peter, ^{108 - 2nd Ave.} 113 W. 13 St., New York 11, New York, U.S.A.
- + Gutemann, Mr. Ernest, 336 East 34th St., New York, New York, U.S.A.
- Hebald, Mr. Milton, 2 West 67 St., New York 23, New York, U.S.A.
- + Hecht, Mr. Julius, 4426 Olive St., St. Louis 8, Mo., U.S.A.
- Hertz, Miss Nora, 224 Sullivan St., New York 12, New York, U.S.A.
- Heythum, Mr., DeWitt, New York, U.S.A.
- + Hitzberger, Mr. Otto Georg, 772 West Onondaga St., Syracuse 4, New York, U.S.A.
- House, Mr. James, 129 Kent Road, Springfield, Dela. Co., Pennsylvania, U.S.A.
- + Houser, Mr. Victor Carl, 3200 Durand Drive, Los Angeles 28, California, U.S.A.

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- 3 Revised M.*
- Hovell, Mr. Joseph, 130 West 57th St., New York 19, New York, U.S.A.
- + Howard, Mr. Robert, 311 West Rosemary, 6-G, Glen Lennox, Chapel Hill, N. Carolina
- Iselin, Mr. Lewis, 432 East 84 St., New York 28, New York, U.S.A.
- + Jacobson, Mr. I.G., 20 Kilmer Road, Larchmont, New York, U.S.A.
- + Johannesen, Mr. Eric, Gen. Delivery, Granville, Ohio, U.S.A.
- + Joseph, Mr. W.F., 636 Sherman St., Denver, Colorado, U.S.A.
- + Kaish, Mrs. Luise Meyers, 29-11 180 St., Flushing, L.I., New York, U.S.A.
- + Kaminsky, Mr. Peretz, 1872 Monroe Ave., Bronx, 57, New York, U.S.A.
- + Kasuba, Mr. Vytautas, 104-06 217 St., Queens Village, New York, U.S.A.
- Kaz, Mr. Nathaniel, 106 State St., Brooklyn, New York, U.S.A.
- + Kelly, Mr. J. Wallace, 27 So. Wyoming Ave., Ardmore, Pennsylvania, U.S.A.
- Kennedy, Miss Sybil, 55 E. 86 St., New York 28, New York, U.S.A.
- Kiesler, Mr. Frederick, 56 7th Ave., New York 11, New York, U.S.A.
- + Kittinger, Mr. George, 1734 Washington Ave., St. Louis 3, Missouri, U.S.A.
- + Kleege, Mr. James, 111 East 10th St., New York 3, New York
- Kohn, Mr. Gabriel, Cranbrook Academy of Art, Bloomfield Hills, Michigan, U.S.A.
- Konzal, Mr. Joseph, 161 West 23rd St., New York, N.Y., U.S.A.
- + Lauck, Rev. Anthony, Presbytery, Notre Dame University, Notre Dame, Ind., U.S.A.
- + Lazarevich, Mr. Emil, 1956 Ivy Lane, Palo Alto, California, U.S.A.
- Lazzari, Mr. Pietro, 1900 S Street, N.W.; Washington, D.C.
- + Lee, Mr. Richard Eugene, 124 Ridgewood Drive, Syracuse 6, New York, U.S.A.
- + Lee Tilden, Miss Mary, 16 Josephine Ave., Sausalito, California, U.S.A.
- Lehman, Mr. Irving, 1030 Union St., Brooklyn 25, New York, U.S.A.
- Lentelli, Mr. Leo, 15 West 67th St., New York 23, New York, U.S.A.
- + Levitan, Mr. Israel, 417 East 9th St., New York 3, New York, U.S.A.
- Levy, Miss Beatrice I., 1424 Walton Ave., Bronx 52, New York, U.S.A.

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- ~~Lewis-Bush, Miss Gladys, 8960 St. Ives Drive, Hollywood 46, California, U.S.A.~~
~~Lipman-Wulf, Mr. Peter, 35 West 26 St., New York 10, New York, U.S.A.~~
~~Lippold, Mr. Richard, 100 W. 87 St., New York 24, New York, U.S.A.~~
~~Lipton, Mr. Seymour, 1939 Grand Concourse, Bronx 53, New York, U.S.A.~~
~~+ Litto, Mr. Frank, R.D. 1., Altamont, New York, U.S.A.~~
~~LoMedico, Mr. Thomas, 54 West 74 St., New York 23, New York, U.S.A.~~
~~+ Longley, Mr. Mano, 427 Camino del Monte Sol, Santa Fe, New Mexico, U.S.A.~~
~~+ McClure, Mr. Thomas F., College of Architecture & Design, University of
Michigan, Ann Arbor, Michigan, U.S.A.~~
~~+ McKennon, Mrs. Marian, 3D Farm, Fletcher, North Carolina, U.S.A.~~
~~McVey, William, 5 Academy Road, Bloomfield Hills, Michigan, U.S.A.~~
~~+ MacLean-Smith, Miss Elizabeth, 39 Tavern Road, Boston 15, Mass., U.S.A.~~
~~Marans, Mr. Moissaye, 252 Fulton St., Brooklyn 1, New York, U.S.A.~~
~~Margoullès, Miss Berta, 206 East 30th St., New York 16, New York, U.S.A.~~
~~Marinsky, Mr. Harry, 2 Crockett St., Rowayton, Connecticut, U.S.A.~~
~~Melicov, Miss Dina, 939 Eighth Ave., New York 19, N.Y., U.S.A.~~
~~+ Messina, Mr. Joseph, 349 East 32 St., New York 16, N.Y., U.S.A.~~
~~+ Michnick, Mr. David, 78 St. Marks Place, New York 3, N.Y., U.S.A.~~
~~Moir, Mr. Robert, 400 East 93 St., New York 28, N.Y., U.S.A.~~
~~+ Monroe, Mr. Keith, P.O. Box 2282, Station B., San Francisco, California, U.S.A.~~
~~+ Morenon, Mr. Ernest E., 10 Shady Hill Sq., Cambridge, Mass., U.S.A.~~
~~+ Moskovicz, Mr. Lazzlo, 308 19th St., Union City, New Jersey~~
~~+ Muchyn, Mr. Bondan, 2317 Germantown Ave., Philadelphia 33, Pennsylvania, U.S.A.~~
~~Nash, Mrs. Katherine, 516 No. 16, Lincoln, Nebraska, U.S.A.~~
~~+ Nickford, Mr. Juan, Sculpture Center, 187 E. 69 St., New York 21, New York, U.S.A.~~

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- Omaga, Mr. Yoshimatsu, 335 South 7th St., Philadelphia, Pa. (studio at 725 Walnut St., Philadelphia, Pa.), U.S.A.
- Ortlieb, Mr. Robert, 605 Park Ave., Inglewood 3, California, U.S.A.
- Pascual, Mr. Manolo, 207 West 13th St., New York 11, New York, U.S.A.
- Patino, Mr. Luigi, 231 Willow Ave., Hoboken, New Jersey, U.S.A.
- Pattison, Miss Priscilla, 16 Christopher St., New York 14, New York, U.S.A.
- Peloso, Mr. Matthew, 4014 Buckingham Road, Baltimore 7, Maryland, U.S.A.
- Perkins, Mr. Marion, 5741 So. Wells St., Chicago, Ill. U.S.A.
- Petersen, Mr. Christian, Gilbert, Iowa, U.S.A.
- Poidimani, Mr. Gino, 121 Bank St., New York 14, New York, U.S.A.
- Poirier, Mr. Norman, 37 Woodbury St., Pawtucket, R.I., U.S.A.
- Pokorny, Mrs. Elizabeth, 306 East 51st St., New York 22, New York U.S.A.
- Polizzi, Mr. Giovanni, 385 Monroe Ave., Rochester 7, New York, U.S.A.
- Pratt, Mr. Dudley, Box 117, Croton Falls, New York, U.S.A.
- Racioppi, Mr. Angelo, 137 West 28th St., New York 1, New York, U.S.A.
- Raemisch, Mr. Waldemar, Rhode Island School of Design, Providence 3, R.I., U.S.A.
- Raymond, Miss Evelyn, 3116 Hennepin Ave., Minneapolis, Minnesota, U.S.A.
- Reder, Mr. Bernard, 112-25 69th Ave., Forest Hills, Long Island, New York, U.S.A.
- Rich, Miss Frances, 4385 Marina Drive, Santa Barbara, California, U.S.A.
- Rood, Mr. John, 1650 Dupont Ave., South; Minneapolis 5, Minnesota, U.S.A.
- Rosenthal, Miss Liesel, 1160 Clay St., Apt. 10, San Francisco, California, U.S.A.
- Rosenthal, Mr. Bernard, Carbon Mesa Road, Malibu, California, U.S.A.
- Rosenwald, Mr. Robert, 314 East 69 St., New York 21, New York, U.S.A.
- Roszak, Mr. Theodore, 1 St. Luke's Place, New York 14, New York, U.S.A.
- Rothstein, Miss Irma, 27 West 15th St., New York 11, New York, U.S.A.
- Rox, Mr. Henry, 102 College St., South Hadley, Mass., U.S.A.

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Page 7

- + Rubenstein, Mr. Avrum, 728 Montgomery St., San Francisco, California, U.S.A.
- + Rubinstein, Mrs. Mary Cady, Pennsylvania State Apts. #13, 529 W. Foster Ave.,
State College, Pa. (24 Walnut St., Salem, N.J.)
Note: The Penn. State Address given as return address.
- + Rubitschung, Mr. Francois H., Wimberley, Texas (Box 143), U.S.A.
- + Russin, Mr. Robert, Art Dept., University of Wyoming, Laramie, Wyoming
- + Saldibar, Mr. Peter S., 19 Monteith St., West Haven, Connecticut, U.S.A.
- + Salisbury, Mr. Lucius Jr., Cornwall, Connecticut, U.S.A.
- + Saltz, Miss E., 40-05, Ithaca St., Elmhurst, New Jersey, U.S.A.
- + Samerjan, George, 289 Davenport Ave., New Rochelle, New York, U.S.A.
- + Schleifer, Mr. Julius, 218 Rutledge St., Brooklyn 11, New York, U.S.A.
- + Schlein, Mr. Charles, 5346 Ben Avenue, No. Hollywood, California, U.S.A.
- + Schonbauer, Mr. Henry, 1947 Broadway, New York 23, New York, U.S.A.
- + Sedgwick, Mr. Francis M., Box 86, Los Olivos, California, U.S.A.
- + Seley, Mr. Jason, 35 West 52nd St., New York 19, New York, U.S.A.
- + Shradly, Mr. Frederick C., The Fountain, Ridgefield, Conn., U.S.A.
- + Silka, Miss Orok, 2328 Fox Hills Drive, Los Angeles 64, California, U.S.A.
- + Sinaiko, Mr. Arlie, 4448 Tibbett Ave., New York 71, N.Y., U.S.A.
- + Sinclair, Mrs. John C., 338 Hillcrest Ave., Trenton 8, New Jersey, U.S.A.
- + Sobel, Miss Judith, 440 West 34th St., New York 1, New York, U.S.A.
- + Sommerburg, Miss Miriam, 1825 First Ave., Apt. 28, New York 28, N.Y., U.S.A.
- + Springweiler, Mr. Erwin, Box 457, Wyandanch, Long Island, New York, U.S.A.
- + Stanek, Mrs. Melenie, 8224 Susanne, Detroit 34, Michigan, U.S.A.
- + Stern, Miss Bronka, 3 West 87th St., New York 24, New York, U.S.A.
- + Stone, Mrs. Beatrice, 375 Park Ave., New York 22, New York, U.S.A.
- + Swarz, Mr. Sahl, Sculpture Centre, 167 East 69th St., New York 21, New York, U.S.A.

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- + Tacké, Mr. Reinhard R., Dayville, Route 1, Box 258-A, Connecticut, U.S.A.
- + Terris, Mr. Albert, 74 Edwards Place, Valley Stream, New York, U.S.A.
- + Thompson, Mr. William, 217 Washington Road, W. Barrington, Rhode Island, U.S.A.
- + Trajan, Mr. Turkey, 10 East 17th St., New York 3, New York, U.S.A.
- + Van Kleeck, Mr. A. Gatewood, 73 W. Frambes Ave., Columbus, Ohio
- + Wasey, Miss Jane, 178 East 75th St., New York 21, New York
- + Weill, Mrs. Erna, 886 Albine Dr., Teaneck, New Jersey, U.S.A.
- + Wein, Mr. Albert, 3209 Oxford Ave., New York 63, New York, U.S.A.
- + Weinberg, Mr. Louis, University of Tulsa, Tulsa, Oklahoma, U.S.A.
- + Weiner, Mr. Egon, 4761 Dorchester Ave., Chicago 15, Illinois, U.S.A.
- + Weiss, Mr. Harvey, 340 Riverside Drive, New York 25, N.Y., U.S.A.
- + Wentworth, Miss Marjory, Box 1054, Juneau, Alaska
- + Werner, Mr. Nat, 315 E. 17 St., New York 3, N.Y., U.S.A.
- + Weschler, Miss Anita, 136 Waverly Place, New York 14, N.Y., U.S.A.
- + Wilson, Miss Helen, 68 1/2 Morton St., New York 14, New York, U.S.A.
- + Wingate, Miss Arline, 23 East 74 St., New York 21, New York, U.S.A.
- + Wright, Mr. Paul Morris, c/o Mr. Al Greer, Box 337, Aztec, New Mexico, U.S.A.
- + Zavel, Mr. Silber, 2903 Webb, Detroit 6, Michigan, U.S.A.

I hope you are enjoying your really
 extraordinary labors. My very best to you both.

Sincerely,

Alfred H. Barr, Jr.

Mr. A. J. T. Brown
 Institute of Contemporary Arts
 17-18 Dover Street
 London W 1, England

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I.C.A.
December 15, 1952

Dear Tony:

Forgive my not having answered your letter before this. I have been in a really desperate state with an annual report, a lecture and a long article for The New York Times, all on top of each other.

I did however show your letter and the enclosed report to Porter McCray immediately.

I am particularly embarrassed at not having answered your invitation to stay with you. Of course I should like to do so very much providing it will not prove inconvenient to you and Theo. Please think twice about this. I am very fond of you both, but guests are not always a simple matter in this servant-less age.

I am delighted to read how well everything is going. The American Jury meets next week. Andrew Ritchie and Porter McCray I think have everything very well in hand although I fear it has been a considerable additional burden to both of them.

I hope you are surviving your really extraordinary labors. My very best to you both.

Sincerely,

Alfred H. Barr, Jr.

Mr. A. J. T. Kloman
Institute of Contemporary Arts
17-18 Dover Street
London W 1, England

AHB:mh

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ICA

INSTITUTE OF CONTEMPORARY ARTS - 17-18 Dover Street London W.1

15th December 15, 1952

Dear Alfred,

We have just had word from Porter McCray concerning the magnificent way in which he and the Museum have organized the U.S. preliminary effort in the Competition. It is certainly a model of organization and coordination which I wish we could say all other countries could equal. However, the whole Competition is progressing splendidly.

Dear Mr. Kloman:

I enclose herewith a rather voluminous report which will give you most of the information Mrs. Barr has asked me to find out whether Mr. Barr will need to bring both dinner

I am going down to Florence next week to be present at the opening of the exhibition on the 11th November for the Italian preliminary exhibition and will be sending you a report on how they have handled the exhibition as their's is the first major effort.

As matters stand we plan to have the Jury convene on Saturday 7th, Sunday 8th and Tuesday 9th and 10th set aside for the judging, and the formal reception to open the Tate Gallery exhibition for the evening of 12th.

Theo and I are now happily settled into our flat at 35 Wilton Crescent just off Belgrave Square. We have quite a comfortable guest room and would very much like to have you as our guest during your stay here. However if you feel you would prefer to stay in a hotel we will certainly understand and make the necessary arrangements for you.

Mr. A.J.T.Kloman
Chairman, Sculpture Competition Committee
Institute of Contemporary Arts
17-18 Dover Street
London W 1, England

Yours truly

Tony

Alfred Barr Esq.,
Museum of Modern Art,
New York 19, N.Y.

A.J.T.Kloman
Chairman
Sculpture Competition Committee

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ICA

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

15th November 1952.

Dear Alfred,

We have just had word from Porter McCray concerning the magnificent way in which he and the Museum have organised the U.S. preliminary effort in the Competition. It is certainly a model of organisation and coordination which I wish we could say all other countries could equal. However, the whole Competition is progressing splendidly.

I enclose herewith a rather voluminous report which will give you most of the information to date, if you can find time to peruse it!

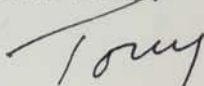
I am going down to Florence next week to be present at the opening ceremony on 23rd November for the Italian preliminary exhibition and will be sending you a report on how they have handled their end of the Competition as their's is the first major effort.

As matters stand we plan to have the Jury convene on Saturday 7th March in London with Monday and Tuesday 9th and 10th set aside for the judging, and the formal reception to open the Tate Gallery exhibition scheduled for the evening of 12th.

Theo and I are now happily settled into our flat at 35 Wilton Crescent just off Belgrave Square. We have quite a comfortable guest room and would very much like to have you as our guest during your stay here. However if you feel you would prefer to be on your own in an hotel we will certainly understand and arrange for comfortable accommodation for you.

Theo joins me in best love to you and Margot,

Yours truly,



Alfred Barr Esq.,
Museum of Modern Art,
New York 19, N.Y.

A.J.T. Kloman
Chairman
Sculpture Competition Committee

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I C A

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

9th December, 1952.

Dear Mr. Barr,

Mr. Kloman has asked me to send you a copy of the report on his recent visit to the Preliminary National Exhibition of the Italian entries in the International Sculpture Competition, which I enclose herewith.

Yours sincerely,

Joan Edwards.

Joan Edwards,
Personal Assistant to the Chairman
Sculpture Competition Committee

Alfred Barr Jnr.,
Museum of Modern Art,
New York 19, N.Y.,
U.S.A.

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INTERNATIONAL SCULPTURE COMPETITION
 "The Unknown Political Prisoner"

Report of Mr. Kloman's visit to Italy
 21st to 28th November, 1952

Mr. Kloman accepted the invitation of the Italian Committee to be present at the opening of the Italian Preliminary National Exhibition which took place at the Palazzo Strozzi, Florence, on Sunday 23rd November, under the auspices of the Mayor of Florence, Signor La Pira. He flew direct from London to Rome on Friday 21st and was met by Professor Argan, member of the International Jury for the Competition.

Together they visited the USIS Film Unit in Rome, where final arrangements were made for film coverage of the Italian Exhibition, by INCOM as well as Italian newsreels, and plans were made to procure full film coverage for use later in London. It is hoped that it may be possible to collect films from the various countries holding preliminary exhibitions which will be combined with the film coverage of the International Exhibition to make up a documentary film covering the entire history of the Competition.

In Florence Mr. Kloman met members of the Italian Committee and saw the 112 maquettes which had been accepted by them, from which they chose 62 for exhibition at the gallery of the Palazzo Strozzi. A Press Conference was held in the afternoon and photographs were taken of the 8 Italian maquettes chosen to be sent to London. This Committee also chose 2 maquettes by foreigners working in Italy.

The Italian Jury was composed of Giulio Carlo Argan, Felice Casorati, Renato Guttuso, Bruno Malaioli, Riccardo Musatti, Rodolfo Pallucchini, Carlo L. Ragghianti (president) and Rosario Assunto (secretary). One member of this Jury is a Communist who had asked and gained permission from the Party to serve on the Jury. It is interesting to note that several of the Communist sculptors who entered the Competition produced decidedly abstract work.

The 8 Italians whose maquettes have been chosen to be sent to London are Mirko Basaldella, Francesco Cannilla, Pietro Consagra, Agenore Fabbri, Pericle Fazzini, Luciano Minguzzi, Raffaello Salimbeni and Venturino Venturi; and also the maquettes by Egon Milinkovich, Hungarian, and Assen Peikov, still a citizen of Bulgaria.

The Italian Committee decided not to distribute national prize money to the 10 chosen to be sent to London, as they felt inclusion in the International Exhibition was sufficient honour in itself. The Italian prizes had been donated in such a way that they had to be presented to sculptors living in certain areas, and the Committee did not wish these regional prizes to preclude the selection of better work for Italian representation in London.

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Premio Olivetti 100.000 Lira to Luigi Brogginì, Milan
 Premio Olivetti 100.000 Lira to Francesco Somaini, Lomazzo (Como)
 Premio Olivetti 50.000 Lira to Mino Trafeli, Volterra
 Premio Pellizzari 100.000 Lira to Roberto Bertagnin, Savona
 Premio Banco di Napoli 100.000 Lira to Nino Franchina, Rome
 Premio Banco di Napoli 100.000 Lira to Aldo Calò, S. Cesario, Lecce
 Premio Banco di Napoli 50.000 Lira to Carmelo Mendola, Catania
 Premio Banco di Napoli 50.000 Lira to Nicola Rubino, Rome
 Premio Resistenza 100.000 Lira divided between Franco Asco, Milano
 and Andrea Cascella, Rome
 Premio Fosse Ardeatine 100.000 Lira to Antonietta Raphael Mafai,
 Rome
 Premio Giustizia e Liberta 100.000 Lira divided between Robert
 Becker, and Dante Zamboni, Florence
 Premio Firenze 100.000 Lira divided between Quinto Martini,
 Florence, and Carlo S. Signori, Carrara
 Premio dell'Institute of Contemporary Arts of London reserved for
 a foreign artist working in Italy awarded to Stanley Brandon Kearl

The death of Signor Croce caused considerable concern to the organisers of the Exhibition as the funeral took place at the time chosen for the presentation of the prizes, so it was impossible for the Mayor of Florence to be present. However, at 11 o'clock on Sunday morning a large gathering collected in the Great Chamber of the Palazzo Vecchio. In the front seats were representatives of the Federal and Local Governments, and high ranking officers representing the Navy and the Army, etc. The rest of the assembly consisted of artists, their friends, and others interested in the competition. On the platform were Professor Arton, well-known art historian, member of the Florence Council and Deputy for Mayor La Pira; Professor Argan, Head of the Fine Arts Department of the Ministry of Education in Rome; Mr. McPherson, British Consul-General representing the British Ambassador, Mr. Ian Greenlees, British Council Representative in Rome, and Mr. Kloman.

Professor Argan opened this function which was arranged for the presentation of the national prizes and for the announcement of the sculptors whose maquettes had been chosen to represent Italy in the final London judging and exhibition at the Tate Gallery. Professor Arton gave an excellent and impassioned speech about the value of the competition and the splendid results which had been produced. He expressed Italy's great appreciation of the interest in freedom stimulated by the Competition. He then presented the prizes. This function was covered by newsreel and still photographers.

Mayor La Pira having returned to Florence, Mr. Kloman was taken to meet him, and expressed his appreciation of the interest which the Competition had aroused throughout Italy.

The organisers had arranged that trumpeters in ancient court costume should announce the presentation of the prizes to each of the winners, but because of the death of Signor Croce, this part of the ceremony had to be cancelled. However, as the assemblage moved on to the Palazzo Strozzi for the opening of the Exhibition, it was arranged that a band should play on the Piazza outside the Palazzo Vecchio.

The opening in the Gallery was well covered by reporters,

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photographers and newsreel film photographers. A tape recording was made for a news broadcast over the radio and the prize winning sculptors were interviewed. Mr. Kloman was asked to speak about the Italian entries and their effort in general, which he was able to applaud most whole heartedly. This tape recording was broadcast twice on the Italian news that evening, once in a shortened form and once almost in its entirety.

The attendance at the exhibition from the start was large and enthusiastic.

The following day Mr. Kloman spent with several members of the Committee at the Gallery where a more complete film was made of the individual maquettes on exhibition.

He returned to Rome on Monday night where he met members of the British Council and others and made arrangements for procuring the original uncut film to bring back to London, together with a recording of the radio broadcast.

On Wednesday, he saw Signor Adriano Olivetti who had been unable to attend the opening of the Exhibition because of illness. Mr. Kloman was able to thank him and various others for their very generous assistance in donating money for national prizes, and was also able to gain assurance from the Press that news concerning the International Exhibition would be fully publicized. He collected clippings from a number of leading papers which described the proceedings in considerable detail.

Returning from Rome by plane Friday morning, Mr. Kloman stopped in Paris and saw Mr. Frank McEwen of the British Council, who is in charge of all arrangements for the Competition in France, where the Jury will meet on December 9th. He was able to describe to Mr. McEwen the way in which the Italian Exhibition was set up and to pass on information about the conduct of the judging, of the opening ceremony, etc, which information should also be useful to organisers in other countries, and to those responsible for the British Preliminary Exhibition and for the International Exhibition in March.

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WESTERN UNION

STRAIGHT CABLE

October 14, 1953

17
 KLOMAN
 17 DOVER STREET
 LONDON (England)

PLEASE CABLE EXACT DATES JURY MEETING LONDON

ALFRED BARR

CHARGE TO INTERNATIONAL SCULPTURE COMPETITION

Mr. A. J. T. Kroman
 Institute of Contemporary Arts
 17 Dover Street
 London W 1, England

ALB:am

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October 14, 1952

Dear Tony:

I had assumed that somewhere in our correspondence we would find a definite date for the London jury meeting, but neither Porter McCray nor I have been able to. I therefore cabled you today because I have had an urgent letter from Ottawa where I have to serve on the jury for the new National Gallery of Canada competition. The Canadian authorities wish to change the final jury from February 1 to early March.

Doubtless I will have the answer on the jury dates before you receive this. I should like, if possible, to have a full day in London to recover from the plane flight before going to work on the jury. (I am not as hardy as you are and have never flown across the ocean. I shall probably be quite deaf for a day anyway.) I mention this as a supplement to my answer to Mrs. Edwards' inquiry.

Many thanks, very kind to take back those presents. I hope they were not too inconvenient. (The red one will be missed to know that the day of the week was not the day of the week as it was with a Paris label. You can imagine my thoughts when I discovered it was Philo Jackson who had left it - it turned out to be a case of mistaken identity.

Sincerely,
Alfred H. Barr, Jr.

Mr. A. J. T. Kloman
Institute of Contemporary Arts
17-18 Dover Street
London W 1, England

AHB:mh

Mr. A. J. T. Kloman
Institute of Contemporary Arts
17-18 Dover Street
London W 1, England

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October 10, 1952

Dear Mrs. Edwards:

Dear Tony: forgive my not answering your letter of September 17 before this. I have been in rather a frenzy since my return to this country and I was sorry not to have been here when you stopped in to say good-bye. I feel badly over my having been so rushed during the last few days of your New York stay. I think had two or three very pressing problems, one, both coming and going.

I do want to congratulate you on your remarkable achievements here in New York. I am not speaking merely of money raising, though this was a "tour de force", but also of the really excellent impression you made on all our staff here. I felt a bit involved as your informal sponsor so that I took special pleasure in the response of my colleagues. The exact dates of the jury meeting and of the plans reservations.

You were very kind to take back those presents. I hope they were not too inconvenient. (You and Theo will be amused to know that the day after you flew, I found on my desk an old hat with a Paris label. You can imagine my thoughts when I discovered it was Philip Johnson who had left it -- it turned out to be a case of mistaken identity.)

Give my best love to Theo. I look forward very much to seeing you both in March.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Joan Edwards
Institute of Contemporary Arts
17-18 Dover Street
London W 1, England

Mr. A. J. T. Kroman
Institute of Contemporary Arts
17-18 Dover Street
London W 1, England

Alfred H. Barr, Jr.

AHB:mh

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INSTITUTE OF CONTEMPORARY ARTS

October 10, 1952

17-18 Dover Street, Piccadilly, London W 1, England

Dear Mrs. Edwards:

Forgive my not answering your letter of September 17 before this. I have been in rather a frenzy since my return to this country after an absence of five months.

Dear Mr. Barr: Since I cannot spare the time to travel by sea I think you had better make reservations on a plane, both coming and going.

While Mr. Klowan was here he mentioned reserving a room at the hotel where he will be staying during the competition. Perhaps you would ask him about this.

I would appreciate it if you would let me know as soon as you can the exact dates of the jury meeting and of the plane reservations.

Porter McCray of our staff is in charge of organizing the United States competition. I am asking him to fill out the blank and send it to you as soon as he can.

Again forgive my delay.

Yours sincerely,

Alfred H. Barr, Jr.
Alfred H. Barr, Jr.

Mrs. Joan Edwards
Institute of Contemporary Arts
17-18 Dover Street
London W 1, England

AHB:mh

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

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I.C.A.

CC: Messrs. d.Hammon

MANAGING COMMITTEE: Herbert Read (President), Edward Clark, E. C. Gregory (Hon. Treasurer), Frederick Laws, Roland Penrose (Vice-Chairman), Peter Watson

INSTITUTE OF CONTEMPORARY ARTS

17-18 Dover Street, Piccadilly, London W1 Grosvenor 6186

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Henry Moore
Margaret Rawlings
J. M. Richards
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PRESIDENT: Herbert Read, ~~Chairman~~ ~~Even-Phillips~~, DIRECTOR OF PLANNING: A. J. T. Kloman, LIBRARIAN AND DIRECTOR OF STUDIES: J. P. Hodin

September 17th, 1952

Dear Mr. Barr,

We are beginning to make travel arrangements for your visit to London, which will be at the beginning of March 1953. Would you prefer us to make your reservation by sea or by air? We would also like to know whether you will be staying with friends or would like us to make an hotel booking for you.

We have prepared a form on which we have filled in information about the national preliminary exhibitions and prizes in the various countries. I enclose a copy of the American form, and shall be glad if you will check the information on it and return it to me as soon as possible. Perhaps you would also fill in any other information which you think would be of interest for our records after your discussion with Mr. Kloman.

Yours sincerely,

Joan Edwards.

Joan Edwards
for the Chairman
International Sculpture Competition

Alfred Barr, Jnr.,
Museum of Modern Art,
11 West 53rd Street,
New York 19,
U. S. A.

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INSTITUTE OF CONTEMPORARY ARTS

17-18 Dover Street London W1
GROsvenor 6186

October 16th, 1952

Dear Alfred,

Following my cable to you yesterday in response to yours concerning the dates for the meeting of the international jury, I want to explain that the dates that I gave you are only tentative, because we have not yet had word as to whether or not Her Majesty The Queen will be present for the reception which will open the International Exhibition at the Tate Gallery; and we are of course particularly anxious that all members of the international jury be present at this reception. As you may know, making arrangements for assuring the presence of the Queen is a very complicated procedure and some slight leeway as to dates has to be left to the preference of Her Majesty. We are of course planning that the judging will take place immediately prior to this opening.

We are hoping that the definite date may be determined not later than the week after next, in which case I will cable you immediately. I do hope that this delay in choosing the exact date is not going to cause you any inconvenience. Of course no mention of the Queen's presence can be made until the whole matter is definite.

Thank you so much for your extremely nice letter of October 10th; it was certainly a great pleasure for me to have such a wonderful opportunity to be with you and Renee, and also Porter, Andrew, Betty Chamberlain, and the others. I have such very real admiration for all of you and the splendid way in which you have developed and run the very extensive work of the Museum.

I was amused to learn of the case of mistaken identity as the last episode concerning the memorable hat.

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I.C.A.

CC: Messrs. d'Hamm...

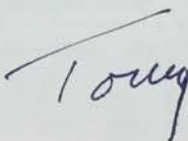
2

Theo was so pleased to have the note and package from Margot, as were also the Penroses.

Poor Theo is being put into hospital this afternoon to remain for a couple of weeks in an effort to clear up a virus asthma condition which developed while I was in New York and which she has been unable to throw off. However, she will be having the best of attention and care, so that we hope it will be cleared up very soon. She joins me in best love to you and Margot.

Again many thanks for all your kindness to me during my recent visit. Am looking forward to seeing you in March.

Most sincerely yours,



A.J.T. Kloman
Chairman,
International Sculpture Competition

Alfred H. Barr, Jr.,
The Museum of Modern Art,
11 West 53rd Street,
New York 19, N.Y.
U. S. A.

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I. C. A.

CC: Messrs. d'Harnoncou
Ritchie
McGray

September 18, 1952

September 23, 1952

Dear Tony:
LONDON (England)

I have just had a phone call from John Gordon of the Brooklyn Museum inquiring about the Unknown Political Prisoner competition. He says that Brooklyn had had no word from you and that they had expected to go ahead with the exhibition some time in December, but had recently heard that I was now in charge.

I believe that a day or so after I landed René said something about a conversation he had had with Nagel to the effect that Brooklyn was quite relieved because of its shortage of money and personnel not to have the responsibility of the show. However there is somewhere some loose end here which I think perhaps you should clear up. I hope very much that you had not expected me to do this. If you did I feel I have been remiss.

Sincerely,

Alfred H. Barr, Jr.

Mr. A. J. T. Klowan
c/o Mr. Philip Johnson
New York

AND:rh

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September 18, 1952

INSTITUTE OF CONTEMPORARY ARTS

17-18 Dover Street London WESTERN UNION
Cablegrams 6186

17th September, 1952

STRAIGHT CABLE

KLOMAN
17 DOVER STREET
LONDON (England)

YOUR HELP NEEDED BON VOYAGE

BARR

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VIA TWA MONDAY MORNING SEPTEMBER TWENTYSECOND FOR TEN DAYS
STOP WILL HELP ANY WAY POSSIBLE WITH AMERICAN PRELIMINARY
PLANS CUXXX PLANS SCULPTURE COMPETITION-KLOMAN-1352P

TRUSSARDI SP30

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nil.

TCA

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DOMESTIC SERVICE																						
Check the class of service desired; otherwise this message will be sent as a fullrate telegram																						
*FULL RATE TELEGRAM	\$																					
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Send the following message, subject to the terms on back hereof, which are hereby agreed to

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VIA TWA MONDAY MORNING SEPTEMBER TWENTYSECOND FOR TEN DAYS

STOP WILL HELP ANY WAY POSSIBLE WITH AMERICAN PRELIMINARY

PLANS CUXXX PLANS SCULPTURE COMPETITION=KLOMAN=1252P.:

TR096QDY 2P:0

Yours sincerely,

Julie Lawson

Julie Lawson

P.S. We should be grateful if you would let us know in due course that the parcels have reached you safely.

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INSTITUTE OF CONTEMPORARY ARTS

17-18 Dover Street London W1

GROsvenor 6r86

17th September, 1952

Mr. Alfred Barr, Jnr.
Museum of Modern Art,
11 West 53rd St.,
New York, 19
USA

Dear Mr. Barr,

We have posted the parcels containing books, catalogues etc. to you a little while ago, by ordinary surface mail.

In order to send it by registered post we would have had to un-pack and re-pack each parcel and believing that the risk of loss by ordinary post would be slight we thought it safe to send it ⁱⁿ this way.

With best wishes,

Yours sincerely,

Julie Lawson

Julie Lawson

P.S. We should be grateful if you would let us know in due course that the parcels have reached you safely.

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THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

I.C.A.

RENE d'HARNONCOURT
DIRECTOR

, 1952

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FOLLOWING CABLE JUST RECEIVED STOP MUSUEM HONRED AND DELIGHTED BY YOUR SELECTION ALFRED BARR FOR INTERNATIONAL JURY ALSO VERY INTERESTED IN PARTICIPATION AMERICAN SECTION OF PROJECT WILL WRITE YOU ON LAST POINT FIRST WEEK SEPTEMBER AFTER CONCULTATION WITH COLLEAGUES DHANONCOURT STOP ALL OF US PLEASED BEYOND MEASURE LETTER OFF SOON STOP HAVE LOCATED BURLINGTON ARCADE RETURNING THEIR PHILIP STOP THREE CHEERS = TONY

ernant ce telegramme priere de s'adresser au bureau distributeur.

N° 701 — J. A. 820667.

Rene
Rene d'Harnoncourt

Sorry for telegram style and syntax, but this is a note in real haste
P.

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THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

I.C.A.

RENE D'HARNONCOURT
DIRECTOR

August 27, 1952

A DECHIRER

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AVIGNON

Dear ELT = ALFRED BARR HOTEL REGINA

TELEGRAMME
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KLOMAN

OUVERT = Remettre ouvert.
RC = Accusé de réception.
HP = Réponse payée 1 franc.
TC = Télégramme collecté.
TELEPHONE = A téléphoner à l'arrivée.
EP = Expres payé 1 franc.

AR = Remettre contre reçu.
H = Régulariser.
RS = Faire suivre.
JOUR = Ne remettre que le jour.
MP = Remettre en mains propres.
NIT = Remettre même la nuit (à la bureau d'arrivée ouvert).

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THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

RENE d'HARNONCOURT
DIRECTOR

August 27, 1952

Dear Alfred:

Many thanks for your letter. Sorry for the confusion and my answering cable. From your original letter I was led to believe that Kloman's letter was a letter to you which you forgot to enclose in your missile to me. Kloman's letter reached me, however, twenty-four hours after yours, and I have already ~~again~~ discussed the matter with Nelson and cabled to Kloman that the Museum is honored in having you selected for the international jury.

I promised Kloman to write him the first week of September concerning the Museum's participating in the American end of the exhibition. The problem of this is simply a matter of time. Andrew is unfortunately in Nova Scotia, but I will try to get ~~the~~ word to him and from him over Labor Day. I agree with you that it looks like a very important project to be connected with and will do everything I can to organize a setup that will allow the Museum to take over. We will keep you informed as things proceed.

Love to you and Marga,

Faithfully yours,

Rene d'Harnoncourt

Sorry for telegram style
and syntax, but this
is a note in real haste
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TELEGRAM

166

Timbre & date

Télegr. n° (a) 07 du 2

de New York

pour Paris

Avec Réception

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Via **WESTERN UNION**

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KLOMANS LETTER NOT INCLUDED IN YOUR LETTER
=D'HARNONCOURT MODERNART=.

Paris
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IF Klomans letter

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REEXPEDIEDELONDRES ALFRED BARR
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TÉLÉGRAMME : via WESTERN UNION

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I.C.A. Albany

August 23, 1952

Dear Rene',

Three days ago Tony Kloman gave me the surprising news which occasioned his letter of yesterday. I was totally unprepared for it having paid perhaps too little attention to the I.C.A. sculpture competition (you remember that in February I wrote Tony to pass on the Coordinating Committee's opinion that our crowded space and schedule would make it very difficult to be of much help).

Shortly after I left New York in April I think Andrew saw Roland Penrose and was helpful to him in establishing contacts with the Metropolitan and Brooklyn. The latter, through Jack Baur, expressed willingness to help with the U.S. competition. I gather that Brooklyn would still do so, though Baur has left and Jim Sweeney failed to make any further contact with Baur or with Charles Nagel. The rest of the background is made very clear in Tony Kloman's letter: To it I add the following observations:

1. The competition is really shaping up into something quite important - not only in numbers and international distribution but also, I believe, in quality. I have not had time to look over the foreign lists though I understand Marini and Moore and other top sculptors are competing - but I have seen the list of 400 Americans. It includes *de Cufft, Calder, Smith, Sifford*

Harlow, Laurent, Penzance, Kissler, Feller, Ruder, de Rivera, Roszale - almost every one else except Levine, Zorach, Kelly, Stark

2. I think the size and quality of the list is generated by three things: 1) The terrible actuality of the subject. 2) The internationalism of the program. 3) The generous prizes.

3. The I.C.A. did not take the initiative in reopening the possibility of our cooperating: I did, thinking that we should do so under the present changed circumstances. (The I.C.A. did ask me to serve on the international jury, but this is not necessarily connected with the Museum of Modern Art's ~~international~~ cooperation.) I have seen Nagel's letter and believe that Brooklyn is in a position to do the job with whatever help from the I.C.A. Nagel feels to be necessary.

4. In other countries official government help has been made available to meet the expense of the national competitions. In our country this will doubtless have to come from private sources supplemented, as I have indicated above, by some help by the I.C.A. itself (see pag 5 of Kloman's letter). Tony Kloman has not specified exactly what ~~basic~~ additional expenses he has in mind but I believe that if we could not find money for extra secretarial expenses or some for extra space the I.C.A. would help us out.

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He thinks that much or all of the actual jury work could take place at Budworth's. I don't know whether that is true or not - but it would certainly be a great advantage if it were. Nor do I know how much clerical work would be involved. So far, aside from the initial mailing of competition blanks, the I.C.A. has had to answer only a dozen letters from the 400 American competitors. Secretarial work would, of course, increase, and there would have to be registration of the works submitted etc.

5. Under the circumstances I hope that the Museum of Modern Art could take the responsibility for the American competition. Since the affair is an important international as well as national event, I hope that we could find funds without too much difficulty to pay for the American expenses, at least outside of the Budworth bill.

6. If we do I think it would be advantageous to us to hold a show of the best American competitors - say the 11 American "finalists" with whatever additions might seem worth showing.

7. Eventually we might also want to show some of the international finalists, especially if the works of the final four are enlarged from 50 centimeters to an adequate scale.

8. Confidentially, though I have heard it spoken of as a matter of common knowledge - the unknown donor appears to be an American. Obviously he is a man (woman?) deeply interested in art as a factor in international affairs. I should think our collaboration in this competition might be bread wisely thrown upon the waters.

9. The American jury: until I thought of our Museum's reconsidering collaboration I had suggested to the I.C.A. that Nagel be appointed Chairman of the American Jury with 2. Andrew or you, 3. Rich, 4. Marceau or Ingersoll and 5. More to make up the five. If the Museum of Modern Art comes in I would suggest 1. you or Andrew act as chairman, 2. Rich, 3. More, 4. Ingersoll or Marceau, 5. maybe Swarzenski or Seymour (Kloman suggested Aline but I fear that would antagonize Genauer); but the I.C.A. is entirely willing to have the chairman choose his own jury.

10. My own part: I would be glad to serve on the international jury even as a substitute for Sweeney but I do not think I should serve on the American jury too. Furthermore, as I have explained to the I.C.A. I do not see how I can take on the supervision of the American competition. I have never run a competition and I have the reorganization of the collection and its installation, 5 months accumulation of work and three days ago I had a letter from Monroe clamoring for the Picasso 60.

Hw

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Now, if for any reason you or Nelson should feel that my appointment to the international jury would stand in the way of the Museum's institutional collaboration I would be willing to step aside and propose to the I.C.A. that you or Andrew be appointed in my place. I have been away a long time and simply do not know the present atmosphere of the Museum. I guess that you are pretty sore-pressed and that this might prove one headache too much. In that case there's Brooklyn for the I.C.A. to fall back on.

Unfortunately time presses and the I.C.A. needs an answer reasonably soon.

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INSTITUTE OF CONTEMPORARY ARTS

17-18 Dover Street, Piccadilly, London W1 Grosvenor 6186

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Geoffrey Grigson	Leslie Martin	Stephen Spender
		Graham Sutherland

PRESIDENT: Herbert Read, ~~SECRETARY: Edwin Phillips~~, DIRECTOR OF PLANNING: A. J. T. Kloman, LIBRARIAN AND DIRECTOR OF STUDIES: J. P. Hodin

March 6th, 1952

Dear Mr. Barr,

Mr. Kloman has gone to Paris with Sir John Rothenstein and the Molesworths to see Georges Salles and relevant people there in connection with the sculpture competition. He then goes on to Rome to see Signor Argan for the same purpose, and is not expected back till the end of the month.

We have of course obtained lists of sculpture organisations and sculptors in America to whom we have sent copies of the prospectus.

Mr. Kloman will, I know, be delighted to learn that Mr. Ritchie will be able to help with the screening of the maquettes, and will of course be getting in touch with you when he returns from the continent.

Yours sincerely,

Josephine Horgan

Josephine Horgan
Secretary to Mr. Kloman

Mr. Alfred H. Barr, Jr.,
The Museum of Modern Art,
11 West 53rd Street,
New York, 19,
U.S.A.

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cc: Mr. Ritchie

March 10, 1952

Dear Miss Horgan:

Thank you for your letter of March 6th. I feel I must write you immediately to make clear to you that I did not assure you that Mr. Ritchie would be able to help with the screening of the maquettes. If you will re-read my letter you will see that I simply passed on Mr. Kroman's question to him. He is extremely busy with his own exhibitions and will of course make his own decision after Mr. Kroman lets him know more precisely what is needed.

Sincerely,

Alfred H. Barr, Jr.
Director of the Museum Collections

Miss Josephine Horgan
Secretary to Mr. A. J. T. Kroman
Institute of Contemporary Arts
17-18 Dover Street, Piccadilly
London W.1., England

AHB:lh

A. J. T. Kroman, Esq.
Executive Director
Institute of Contemporary Arts
17-18 Dover Street
Piccadilly
London W.1., England

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INSTITUTE OF CONTEMPORARY ARTS

17-18 Dover Street, Piccadilly, London W 1, Great Britain

Handwritten: cc: Mr. Ritchie of Louisa Arts!

cc: Mr. Ritchie

February 28, 1952

Dear Alfred,

Dear Tony:

Thank you for your letter of February 22. I was distressed to hear that you had not received the book. It is kind of you to have suggested to Penrose and Gregory that they send me a copy of the Picasso book. Actually it had not occurred to me that I should have received one, but I look forward to it.

Of course the Sculpture Competition is a most interesting and important undertaking, but you do not make clear just how we can help you. Doubtless you have the names of the various organizations of American sculptors, if not I am sure that Artists Equity Association, 625 Madison Ave, New York 22, N. Y., would supply these.

As to the "preliminary winnowing" I think Andrew C. Ritchie, our Director of Painting and Sculpture, would be the person to consult. He is now actively working on a big sculpture show himself.

Yesterday Jacques Lipchitz asked about the competition. I assured him that I thought it was bona fide.

Philip had just phoned to say that Theo is here. We expect to go out to New Canaan Sunday to see her.

My very best to you,

Sincerely,

Alfred H. Barr, Jr.

A. J. T. Kroman, Esq.
Organising Director
Institute of Contemporary Arts
17-18 Dover Street
Piccadilly
London W 1, England

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Geoffrey Grigson	Leslie Martin	Stephen Spender
		Graham Sutherland

PRESIDENT: Herbert Read, ~~Executive: Ewan Phillips~~ DIRECTOR OF PLANNING: A. J. T. Klohid, LIBRARIAN AND DIRECTOR OF STUDIES: J. P. Hodin

February 22nd, 1952

Dear Alfred,

I was delighted to learn from Theo in a letter yesterday of your interest in our International Sculpture Competition, but distressed to hear that you hadn't received a copy of the Picasso book, which Lund Humphries brought out at the time of our exhibition. I have spoken to Roland Penrose and Peter Gregory and arranged to see that a copy is sent to you at once. They tell me that a copy was sent to you at the time one was sent to the museum. However, Roland Penrose, who did the introduction, is inscribing a copy to you, and it should reach you very soon. Please accept our apologies, as the first copy sent you was evidently not properly addressed.

I am taking the liberty of sending you two copies of the prospectus of the competition, and also the news release which was given out at the time of our Press Conference; and a copy of the letter sent to museums and sculpture schools and organisations. Several queries have already arisen, so I will give you herewith the answers, in case they come to your attention.

First, where we refer in the prospectus to 'copyright' we mean only copyright to reproduce photographs, and not any attempt to make any castings. Secondly, the casting of the final execution of the grand prize winning sculpture will be paid for by the I.C.A., when the location has been determined. This of course will be done in full cooperation with the grand prize winning sculptor. Thirdly, only one maquette may be submitted by a sculptor competing.

We will be most grateful for any cooperation which the Museum of Modern Art in New York can give us, and we would be also most grateful to learn of any publicity given the competition. It is very difficult to collect clippings on a world wide scale.

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If some arrangement could be made with the Museum of Modern Art in New York to help us in the preliminary winnowing of sculptures from the United States and Canada, it would be a tremendous help. I would appreciate hearing from you regarding any ideas on this subject.

How I wish I could be in New York with Theo and could see all of you, but I am off next week to Paris to see George Salles and numerous others there, including individual sculptors, and then on to Rome to consult with Argan about arrangements in Italy, and am taking Sir John Rothenstein and Molesworth from the Victoria and Albert Museum with me.

Everything is progressing splendidly, and I believe we are going to have exceedingly interesting results. It seems as though the competition has a good chance of accomplishing its purpose of being a real inspiration to sculptors and promoting public interest in contemporary sculpture.

Do give my kindest regards to Margot and your sweet daughter,

With all best wishes,

Most sincerely yours,

Tony

A.J.T. Kroman
Organising Director

Alfred Barr, Esq.,
Director,
Museum of Modern Art,
11, West 53rd Street,
New York 19,
U. S. A.

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J. M. Richards
John Rothenstein
Michel St Denis
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Graham Sutherland

PRESIDENT: Herbert Read, ~~DIRECTOR: Lewis Phillips~~, DIRECTOR OF PLANNING: A. J. T. KLOMAN, LIBRARIAN AND DIRECTOR OF STUDIES: J. P. Hodin

Dear Sirs,

We are enclosing herewith copies of the prospectus of the International Sculpture Competition which is being conducted by the Institute of Contemporary Arts in London. We shall be very grateful if you will bring this competition to the attention of any sculptors known to you, who might be interested.

We are most anxious that the terms of the competition shall reach as many sculptors as possible; and we would greatly appreciate having the prospectus displayed on a notice board or publicised in any other way. As you will see, there is an application form attached to each prospectus. Should you need more copies to distribute, we will be very happy to forward them at once, if you will let us know the number required. Should you prefer to send us the names and addresses of interested sculptors, we will let them have a copy direct.

Any assistance that you can give in this matter will be very much appreciated.

Yours faithfully,

A J T Kroman

Chairman
International Sculpture Competition

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From: ICA/A.J.T. Kroman
 Chairman Sculpture Competition
 43, Dover Street, W.1.
 Tel: GROsvencor 2569

31 January, 1952

LONDON'S WORLD-WIDE SCULPTURE COMPETITION

"Unknown Political Prisoner" draws participants from 74 countries.

Henry Moore gave details today, January 31, of the first world-wide sculpture competition ever to be held. It is sponsored by London's Institute of Contemporary Arts.

Prizes totalling £11,500 are offered payable in any currency in any country. Already 74 countries have agreed to participate and nine judges have been invited to form a jury.

Those who have already accepted are: Milk Raj Anand of Asia, Herbert Read of Britain, Mrs. R.G. Casey of Australia, George Salles of France, Will Grohmann of Germany, Giulio Carlo Argan of Italy, James Johnson Sweeney of the United States and Jorge Romero Brest of South America. An answer has not yet been received from Professor Kemenov of Moscow.

The subject of the competition is the "Unknown Political Prisoner". Details of this, together with the rules of the competition, are given in a 7 language prospectus in English, Russian, French, German, Italian, Spanish and Portuguese.

Prizes will be awarded as follows: A total of 80 maquettes will be selected for exhibition in London. The sculptor of each of the accepted entries will receive £25. From these 80 will be chosen 4 prize-winning sculptures, each of which will be awarded £1,000. There will also be 8 Honourable Mentions each carrying an award of £250.

/ Following...

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-2-

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 finally choose the grand prize winner, who will receive an additional £3,500.

The donor of the prize money, who insists on remaining anonymous, is an internationalist keenly interested in sculpture and the promotion of the Arts. Impressed by the spectacular growth and success of the Institute of Contemporary Arts during the last year, he readily fell in with their suggestion to sponsor the competition. The ICA, therefore, are handling the whole arrangements for this world-wide project. This in itself is quite a feat for an organisation that has only had its own premises for one year. During that year the membership has grown to 2,000. Twelve exhibitions have been held, amongst them the Picasso Birthday Exhibition, which drew the record number of 14,000 to the Gallery.

This is the first time that a competition has been organised on a world scale. Before a sculpture in Thailand, Greenland, Canada or Andorra is accepted by the nine judges in London, local interest and judges will already have had their say -- this truly international support can prove to the world that Art knows no barriers.

END.

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THE MUSEUM OF MODERN ART

Date February 28, 1952

To: Mr. Andrew C. Ritchie

Re: I. C. A. SCULPTURE COMPETITION

From: Alfred H. Barr, Jr.

Dear Andrew:

I suppose you have all this material on the I. C. A. sculpture competition. I attach a copy of my letter to Kroman which refers to you. Would you please return the stuff, keeping the prospectus if you don't already have one.