

The Museum of Modern Art

West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

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Four recent large aluminum sculptures by the 40-year-old British artist Eduardo Paolozzi, will be on view along with a dozen related prints and a book at The Museum of Modern Art from September 21 through November 10. The exhibition is directed by Peter Selz, Curator, Painting and Sculpture Exhibitions.

The sculpture and prints date from the '60s when Paolozzi's work took a new direction and he began to make welded "engineered" constructions combining actual machine parts with invented shapes.

"In the fifties Paolozzi established his reputation by making archaic-looking human figures, whose heavy textures he cast from clockworks, locks, forks, parts of automobiles and bombsights," Peter Selz points out in the wall label for the exhibition. "In these pieces he was actually creating collage sculptures cast from ready-mades.

"The present large robot-like structures are assembled from industrially made aluminum castings by the artist working hand in hand with engineers. These mechanized, precise but functionless inventions allude plastically to our industrialized and automated civilization. His new sculpture, his silk screen prints, his collages, book and film are not only superb formal achievements in their own right, ^{but} they also demonstrate that a human and intuitive approach is still possible in a cybernetic world. Significantly, he invokes the name of Ludwig Wittgenstein, the influential Cambridge philosopher, who inspired both logical positivism and the linguistic or analytic movement in recent thought."

The four sculptures on view are: Diana as an Engine II (1962), The World Divides Into Facts (1963), Lotus (1964), and Wittgenstein at Cassino I (1963). The latter has been painted orange, blue, red and green.

Sir Herbert Read, noted British critic, calls Paolozzi the most original sculptor of his generation. After quoting an early statement by Paolozzi that idols representing a rational order of technology can be 'as fascinating as the fetishes
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of a Congo witch doctor', Read goes on to comment: "but a mechanical fetish does not have the same function as a tribal fetish--or rather, it functions in a totally different kind of society, a society whose mental processes aspire to logical consistency. By naming some of these constructions 'idols' Paolozzi gives further encouragement to an animistic interpretation of his work; but what is consistent is the realized or incorporate contradiction: as if the mechanical computer had finally achieved a soul, and with that apotheosis ceased to function as a machine."

Paolozzi was born in Edinburgh, Scotland in 1924. He studied at the Slade School of Art in London from 1944 to 1947. The next three years he spent in Paris where he exhibited his work at Galerie Maeght with the group "Les mains éblouies." During this period he visited Giacometti's studio and took a great interest in surrealist and dada material and in the work of Paul Klee and Jean Dubuffet. During the fifties, back in England, he taught textile design and sculpture and worked on several architectural projects including fountains, murals and reliefs with tiles.

The Museum of Modern Art acquired a watercolor, a collage and a cast concrete sculpture in 1953, and ^(a bronze Jason in 1959) in 1959 his work was included in the Museum's "The New Images of Man" exhibition. His first one-man exhibition in this country was in 1960.

From 1960 to 1962, Paolozzi was Visiting Professor at Hamburg Hochschule. He now lives with his wife and three daughters in Essex and works in London.

"For the last three years," the artist says, "I have been going to an Engineers in Ipswich, Suffolk to have my sculptures made--the event takes place entirely in the welding bay--there the welders and I work together--cutting, sawing--tacking sections together, filing and finally welding the finished work.... I have never supplied a drawing to the engineers or the pattern maker or made models. Based on experience, this would be limiting."

Photographs, checklist and additional information available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York 19, N. Y. Circle 5-8900.