

THE MUSEUM OF MODERN ART

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national general

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NOT TO BE RELEASED UNTIL
JANUARY 28

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

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

Winners are:

Calvin ALBERT
Alexander CALDER
Rhys CAPARN
Wharton ESHERICK
Herbert FERBER
Naum GABO

J. Wallace KELLY
Gabriel KOHN
Richard LIPPOLD
Keith MONROE
Theodore ROSZAK

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

of the Central Committee for the competition.

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

Germany:

Egon ALTDORF
Karl HARTUNG
Bernhard HEILIGER
Hans JAENISCH
Fritz KONIG
Franklin PUHN

Hans UHLMANN
Richard RAACH
Erich REUTER
Louise STOMPS
Zoltan SZEKESSY
Hans WIMMER

England:

Trevor BATES
Reg BUTLER
Lynn CHADWICK
Elizabeth FRINK
Barbara HEPWORTH
Louise HUTCHINSON

F.E. McWILLIAM
Stuart OSBORNE
Eduardo PAOLOZZI
Douglas Wain HOBSON
Jack L. WALDRON
Arthur WYLLIE

France:

Henri-Georges ADAM
Clement ETIENNE-MARTIN
Emile GILIOLI
Jacinto LATORRE

Louis LEYGUE
Antoine PEVSNER
Helen PHILLIPS
Ralph STACKPOLE

Italy:

Mirko BASALDELLA
Francesco CANNILLA
Pietro CONSAGRA
Agenore FABBRI

Pericle FAZZINI
Luciano MINGUZZI
Raffaello SALIMBENI
Venturino VENTURI

Statements by jurors:

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

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

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

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

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

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

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

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

- (a) Monumentality of design
- (b) Symbolism
- (c) Competence

(a) Monumentality of design:

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

(b) Symbolism

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

(c) Competence:

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

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

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

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

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

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

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

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

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

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

Biographical notes on American prize winners

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

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

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

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

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

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

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

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

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

vard University, executed with Walter Gropius.

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

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