

THE MUSEUM OF MODERN ART

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MUSEUM TO CONDUCT AMERICAN SECTION OF INTERNATIONAL SCULPTURE COMPETITION

The International Sculpture Competition, sponsored by the London Institute of Contemporary Arts, will be conducted for the United States by the Museum of Modern Art, 11 West 53 Street, where a selected group of the sculpture maquettes will be exhibited next January. The theme of the competition is "The Unknown Political Prisoner." More than 3,500 entry applications from 55 countries have been received in London, 400 of them from Americans. In London, £ 11,500 in prizes will be awarded, and the sculpture winning the grand prize will be erected in a city not as yet designated. The Museum will supervise all arrangements for the American group of sculpture, from which 11 will be selected by a national jury to be sent to London for final judging by an international jury.

The U.S. jury for the competition is composed of:

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

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

Hans Swarzensky, Fellow in Research, Boston Museum
of Fine Art

Charles Seymour, Curator of Renaissance Art, Yale
University Art Gallery

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

Alfred H. Barr, Jr., Director of the Museum Collections, will represent the United States on the international jury. Anthony J.T. Kloman, Director of Planning of the Institute of Contemporary Arts in London, is Chairman of the Central Committee for the competition and of the final international exhibition to be held at the Tate Gallery.

A representative number of entries will be selected from each country to be forwarded to London for the international exhibition and judging. The largest number of applications have come from Germany, with 607, 12 of which will go to London. The German works, combined

with the Swiss entries, will be shown in Berlin where several prizes locally donated will be awarded. Berlin's mayor, Dr. Reuter, has already requested erection of the Grand Prize-winner in West Berlin, where, he points out, there is obviously plenty of space to assure a beautiful park setting.

England is second in number of entries with 512, a selection of which will be shown during January in London at the New Burlington Galleries of the Arts Council.

France is submitting 304 entries and will hold its preliminary exhibition in January at the Musée de l'Art Moderne in Paris.

From Italy have come 296 applications, and an Italian exhibition will be held at the Palazzo Strozzi in Florence. Nine national prizes totaling about a million lire have been offered by interested city governments and business firms, and several national prize-winning monuments will be erected in Italy.

The number of entry applications from some of the other countries participating is as follows:

Japan - 135
South Korea - 4
India - 33
Israel - 25
Greece - 36
Yugoslavia - 48
Austria - 112
Portugal - 24
Spain - 30
Norway - 57
Sweden - 66
Denmark - 38
Ireland - 31
Mexico - 22
Uruguay - 13
Chile - 38
Brazil - 16
Argentina - 44
Australia - 55
New Zealand - 15

Russia was invited both to participate in the competition and to be represented on the international jury, but there has been no reply to these invitations.

Entries may only be sent in by sculptors who have already filed application. Each sculptor may submit only one maquette. Entries are to be received between November 24 and December 5.

Mr. Kloman says of the competition:

"The theme itself, 'The Unknown Political Prisoner,' has been accepted as a challenge because of its relation to contemporary times. This theme was chosen because of a belief that it would show how contemporary sculpture can be applied to matters of world wide contemporary importance. It can be approached from whatever angle the sculptor wishes just as he may work in any art style.

"We realized we could not have a religious or literary subject, as either would have meaning in certain countries only. But a theme seemed essential if sculpture from all over the world were to have a basis of comparison for the purpose of awarding prizes.

"The Grand Prize-winning sculpture only will become the property of the Institute of Contemporary Arts in London. The choice of a suitable site for its erection depends on the nature of the final winning sculpture. The Institute will pay for its execution. It may prove to be feasible to make several castings of the Grand Prize-winning sculpture for erection in different countries."