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ASH • BERKHAMSTED PLACE • BERKHAMSTED • HERTS • 1429

Dear Alfred Baw,

26. Nov 57

Thank you very much
for your letter, it is
most cheering-up for me to
feel that after all these
years you can still feel an
interest in the scheme.

Here are two more sets
of prints. If you want
any others do let me know

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Sculpture seems to get more
exciting every day, & if
the 'monument' finally comes
off the tower & the three
women will give me the
problem I've been wanting
all my life.

We all send you
our warmest wishes
Reg.

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ASH . BERKHAMSTED PLACE . BERKHAMSTED . HERTS . 1420

Dear Alfred Barr

Here's a montage
for the Prisoner in the
Humboldt House in Berlin
Will Enderson is
giving wonderful drive
to the scheme.

Best wishes.

REG BUTLER.

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Montage of Unknown Political Prisoner
showing position from North East on
Humboldt Hain Berlin

REG BUTLER
ASH BERKHAMSTED PLACE
BERKHAMSTED HERTS

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Montage of Model 2 of Unknown Political
Prisoner on Humboldt Hain Berlin.

REG BUTLER
ASH BERKHAMSTED PLACE
BERKHAMSTED HERTS

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Montage of model 2 of Unknown Political
Prisoner on Humboldt Hain Berlin

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Montage of Unknown Political Prisoner
showing position from East on Humboldt Hain
Berlin

REG BUTLER
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BERKHAMSTED HERTS

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Montage of Unknown Political Prisoner
showing position from East on Humboldt
Haven Berlin.

REG BUTLER
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BERKHAMSTED HERTS

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Montage of Unknown Political Prisoner
showing position from South on Humboldt Hain
Berlin

REG BUTLER
ASH BERKHAMSTED PLACE
BERKHAMSTED HERTS

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Montage of Unknown Political Prisoner
showing position from North East on
Humboldt Hain Berlin

REG BUTLER

ASH BERKHAMSTED PLACE

BERKHAMSTED HERTS

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Montage of Unknown Political Prisoner
showing position from North East
on Humboldt Hain Berlin

REG BUTLER
ASH BERKHAMSTED PLACE
BERKHAMSTED HERTS

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Montage of Unknown Political Prisoner
showing position from North East on
Humboldt Hain Berlin.

REG BUTLER

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Montage of Unknown Political Prisoner
(from North West on Humboldt Hain Berlin)

REG BUTLER
ASH BERKHAMSTED PLACE
BERKHAMSTED HERTS

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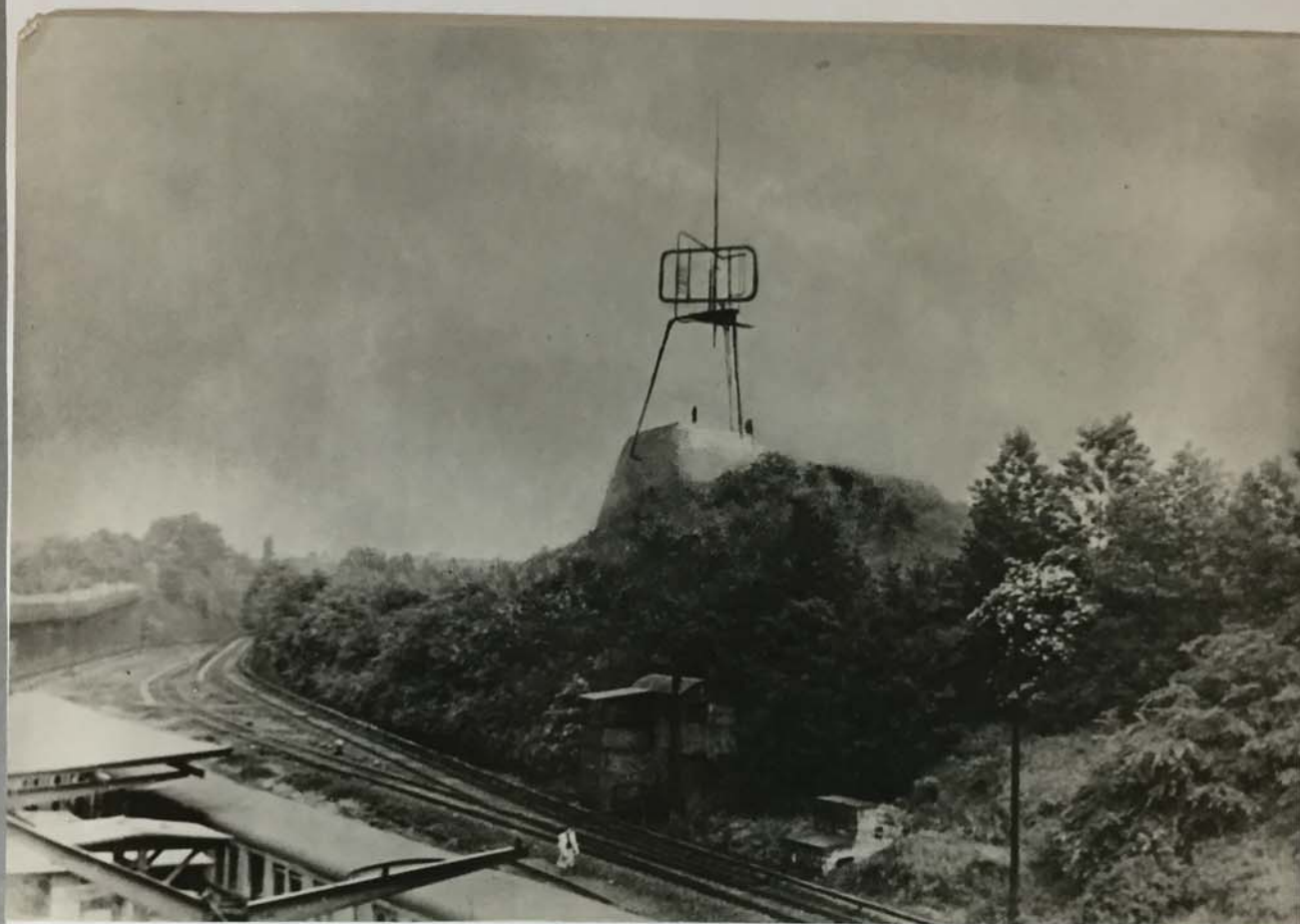
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Montage of Unknown Political Prisoners
(from North Wall on Humboldt Platz Berlin)

REG BUTLER
ASH BERKHAMSTED PLACE
BERKHAMSTED HERTS

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Montage showing aspect
from South West

REG BUTLER
ASH BERKHAMSTED PLACE
BERKHAMSTED HERTS

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Montage of Model 2 of the Unknown
Political Prisoner on the Humboldt Hain
Berlin

REG BUTLER
ASH BERKHAMSTED PLACE
BERKHAMSTED HERTS

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Marie —
For Unknown P.P.
file. — study for
"3rd Watcher" — See
letter from Butler 10/18/54
in Future & Butler file
B.



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Montage of Unknown Political Prisoner
on Humboldt Main Berlin showing aspect
from South.

REG BUTLER
ASH BERKHAMSTED PLACE
BERKHAMSTED HERTS

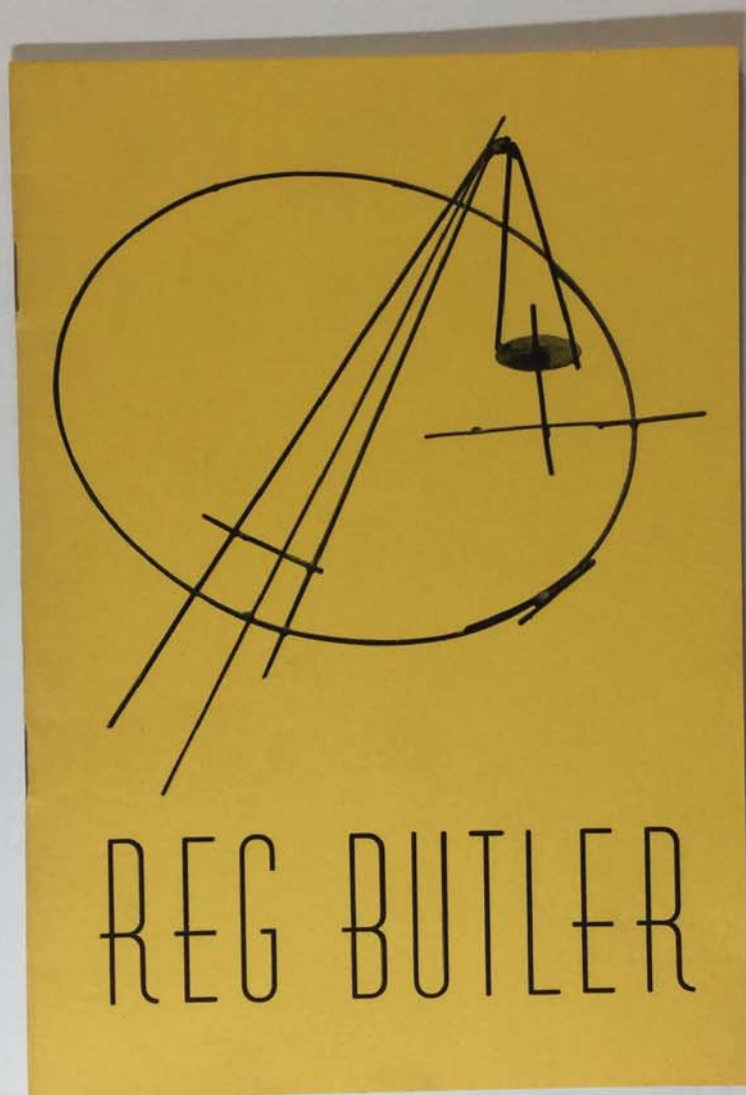
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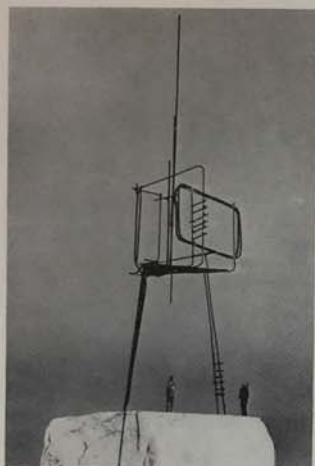
REG BUTLER

January 11 – February 5
1955

CURT VALENTIN GALLERY
32 EAST 57 STREET • NEW YORK

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[13]

REG BUTLER

(HERTFORDSHIRE, ENGLAND: 1913-)

IN EVERY COUNTRY there are statues that have gained the reputation of possessing magic powers acquired in addition to the emotional quality of their presence. The Colossi of Memnon groan as they receive the first rays of the rising sun, images of the Virgin shed tears and the wounds of Christ reopen, idols with or without the assistance of a retinue of priests manifest by signs that they contain the life of a god. But the artist of our times must rely on his own unaided skill to entice the living spirit into his work, ensure that it dwells there and becomes apparent

to the spectator. This is precisely what Reg Butler manages to achieve.

It would be presumptuous for me to attempt to interpret Butler's intentions. All I can do is to describe his background and the effect that his work has on me personally. He is a man well founded in the traditions of epicurean philosophy and classical architecture, both of which subjects he has studied from his youth. He has an acute faculty for criticism and an unusually convincing and lucid way of talking about his views on sculpture. Two important assets enable him to put his ideas into practice. The first is his approach to sculpture through architecture. Though he abandoned this profession, he is still a builder of statues and a calculator of emotional stresses and strains rather than a carver who hews an image from rock or wood. The second is the facility with which he is able to handle metal and devise new techniques. The possibilities offered by modern processes and tools are eagerly exploited by him in ways that produce a harmony of material and intention. Iron and bronze lend themselves readily to forms of expression in which he uses both their rugged, lacerating qualities as well as their inviting smoothness. But he has no respect for the material itself in the sense demanded by those who insist that "truth to material" is an axiom of good sculpture and who find virtue in treating stones reverently as stones and iron as iron. Reg Butler on the contrary, is capable of painting or gilding his bronze so as to prevent it from looking like itself. He considers his material only as a means to an end and finds it embarrassing if it asserts itself overmuch in its own natural condition. He prefers it to assume an impersonal role and if necessary has no scruple in altering its appearance.

Reg Butler's forms are basically human and like the human frame they are hollow. His earlier figures existed as linear shapes in wrought-iron, united by interpenetration of the essential elements of their structure. More recently his mastery of other mediums leads him to present us with surfaces which hide the inner void but still leave us conscious of vital forms within. There is continuous play between the receptive aspects cavernous interiors, limbs, like radar antennae, stretching towards

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[37]

invisible and inaudible waves and the aggressive fullness of form, ready to penetrate like a battering ram.

These figures are not solidly based on earth but practice levitation. They are airborne and the upward gaze of their taunt, phallic heads lifts them even further from the ground, raising them in the imagination to the dimensions of inter-stellar space.

By its sense of scale Reg Butler's work often suggests monumental proportions. The diminutive maquette he produced for the "Unknown Political Prisoner Competition" was sufficient to convince the judges who awarded him the prize, of the grandeur of his conception. He delights not only in deluding our sense of proportion but also in creating symbols of dynamic forces that are in perpetual movement. Without employing unwieldy dimensions, he can make us feel the weight of a mass tugged downwards by gravity and threatening to crush us like ants or force us to swing helplessly with his tortured but recognizably female figures, straining at their guide lines and writhing on the spears by which they are impaled. They swim, fly or are about to crash, while the earth beneath prepares their imprint in anticipation of their fall. The weight of the body has drained the flesh from their limbs, their breasts in erection tear through the air, the violence of



[18]

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[14]

their movement holds them captives of their ecstatic fate.

Even the more static figures are not without some form of movement but movement that is unlike that of Baroque statues with wind-swept draperies, in that it originates from within. The girl struggling to be free of her shirt is accomplishing no light hearted gesture but rather a painful, inevitable ritual of self-exposure. The effort in her arms makes itself felt through her slim body, her gaping thighs, even to her ankles which float insulated from the earth from which her eyes are turned away.

The human body has been considered as a masterly piece of plumbing, but plumbing implies an in-flow and an exit. The human head absorbs through its senses and emits through eyes as sharp as nails or by tongues that grow like swords from the soil. The mouth like moist earth opens respectfully around it to show the depths at which germination has taken place. Each limb is significant of the action it performs. Heads possess the arrogance of a trumpet and the menace of a bludgeon. The hand that wipes the eye participates in its sorrow.

Reg Butler patiently and dramatically invites us to explore our human structure and condition. The originality of his work lies more than anywhere in his ability to link the inner experience of life with the outer world of fact. This human frame, our palace or our prison, is not only the seat of our joys and our torments but is also the victim of vicissitudes from without. Thanks to his acute sense of tensions and resistances



[41]



[40]

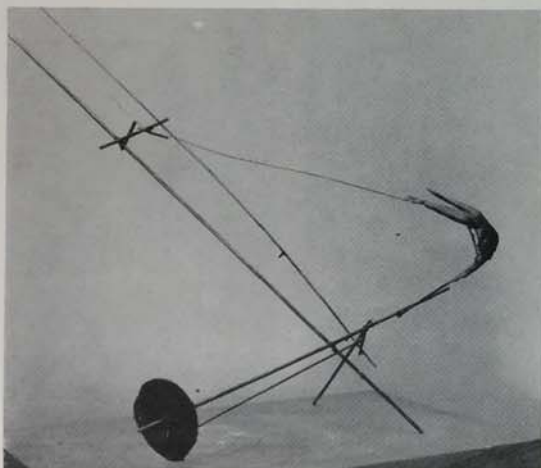
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material in this artist's hands becomes endowed with an emotional image of the structure of life.

Roland Penrose

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[25]



[16]



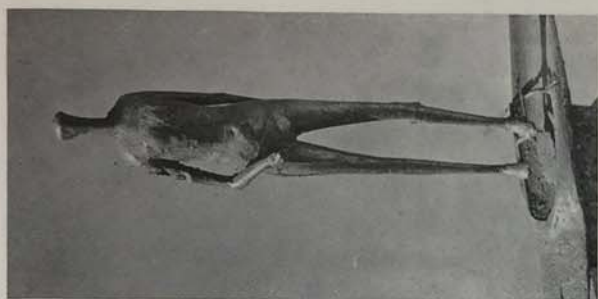
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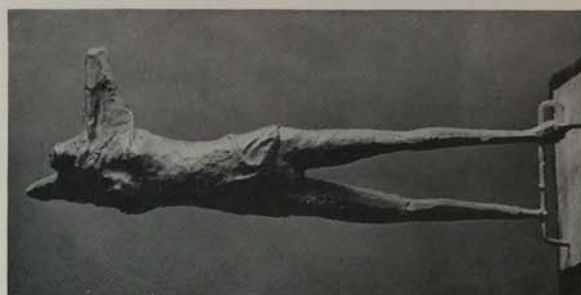
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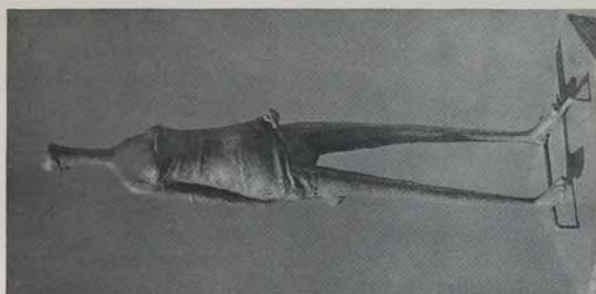
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[25]



[26]



[27]



[28]

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[26]

CATALOGUE

- 1 HEAD AND SHOULDERS
1945. Shell bronze. H. 5"
- 2 GIRL WITH SURFBOARD
1948. Shell bronze. H. 13"
Miss Betty Pepis
- 3 TORSO
1950. Iron. H. 57"

- 4 WOMAN WALKING
1951. Bronze. H. 20 $\frac{1}{4}$ "
Mr. and Mrs. Arnold Maremont
- 5 INSECT
1951. Bronze and wire.
H. 3 $\frac{1}{2}$ "
Mr. and Mrs. Frederick Zimmermann
- 6 YOUNG WOMAN
1951. Copper wire. H. 18 $\frac{3}{4}$ "
- 7 RECLINING FIGURE
1951. Wire. L. 9"
Mr. and Mrs. Herbert Rothschild

- 8 ROSAMOND
1951/52 Shell bronze.
H. 11 $\frac{1}{2}$ "
- 9 ARCHAIC HEAD
1952. Shell bronze. L. 11"
- 10 SPACE STUDY
1952. Bronze wire. H. 8"

- 11 TWO WOMEN
1952. Shell bronze. H. 8 $\frac{3}{4}$ "
Mr. and Mrs. Thomas J. Rosenberg
- 12 BIRD
1952. Shell bronze. H. 15"
- 13 MAQUETTE FOR "UNKNOWN POLITICAL PRISONER"
1952. Bronze, wire and plaster. H. 18"
The Museum of Modern Art

- 14 CIRCE HEAD
1952/53. Shell bronze. H. 15"

- 15 STUDY FOR A SACRIFICIAL FIGURE
1952. Bronze and wire. L. 11"
- 16 CHILD WITH A STICK
1953. Shell bronze. H. 8 $\frac{1}{2}$ "
Mrs. Howard Sloan
- 17 CASSANDRA
1953. Shell bronze. H. 27"
- 18 MANIPULATOR
1953. Shell bronze. H. 30"
Mr. G. David Thompson

- 19 MANIPULATOR
1953/54. Shell bronze. H. 50"



[26]

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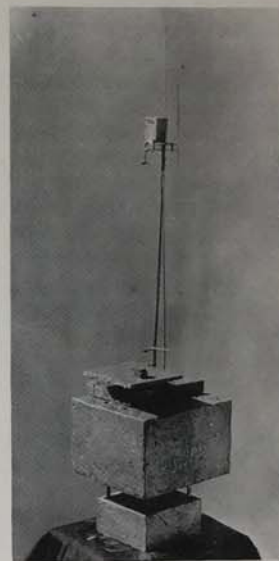
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[11]

- 20 BOX
1953. Shell bronze. H. 16"
Mr. G. David Thompson
- 21 BOX
1953. Shell bronze. H. 10"
- 22 THE COSMOS
1953. Bronze and wire. L. 10"
- 23 WOMAN ON BOAT
1953. Shell bronze. L. 27"
- 24 MACHINE
1953. Shell bronze. L. 22"
- 25 ST. CATHERINE
1953. Shell bronze. H. 30"
- 26 ST. CATHERINE
1953. Shell bronze. L. 35"
- 27 ST. CATHERINE
1953. Shell bronze. L. 17½"
- 28 STUDY FOR A FALLING FIGURE
1953. Shell bronze. H. 22"

- 29 THE DESCENT
1953. Shell bronze. H. 26"
Mr. and Mrs. Herbert Rothschild
- 30 GIRL
1953. Shell bronze. H. 14¾"
Mr. and Mrs. Joseph Hirshhorn
- 31 STUDY FOR GIRL WITH A VEST
1953. Shell bronze. H. 35"
Mr. G. David Thompson
- 32 THE PEOPLE ARE TOO SMALL
1953. Shell bronze. H. 26½"
- 33 GIRL WITH A VEST
1953/54. Shell bronze. H. 68"
- 34 STUDY FOR THE THIRD
WATCHER
1954. Shell bronze. H. 30"
- 35 FETISH
1954. Shell bronze. H. 22"
- 36 GIRL
1954. Shell bronze. H. 21"



[32]

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37 STUDY FOR GIRL
1954. Shell bronze. H. 19½"

38 STUDY FOR GIRL WITH
CHEMISE
1954. Shell bronze. H. 18½"

39 STUDY FOR GIRL DOING UP
BODICE
1954. Shell bronze. H. 17½"

40 STUDY FOR GIRL DOING UP
BODICE
1954. Shell bronze. H. 16¾"

41 STUDY FOR GIRL BENDING OVER
1954. Shell bronze. H. 17"

42 MANIPULATOR
1954. Shell bronze. H. 67"

Watercolors, Drawings and Lithographs



[31]



[42]

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cc Mr. Whitney

16 June 1958

Dear Tony,

I am delighted to be able to write you that as

Dear Tony, I have been offered \$10,000 as a conditional contribution

Here's a copy of my letter to Will Grohmann. You will see that, contrary to what I said in my recent phone conversation, I mentioned your \$10,000 since it had already been explicitly mentioned in my letter of February 10th, written, as I recall, after you had already written Will informing him of your offer.

I am writing our anonymous friend to correct the impression given by the original backers that the \$10,000 offered by you is the same as the amount which he is offering and he has gathered in any case that your offer had expired. It appears that the original backers are confused.

I do not find in my files any letter from Grohmann later than February 15, which is his reply to my letter of February 10, a copy of which you already have. For your files I enclose a copy of his letter.

Sincerely,

Mr. Reg Butler

Art

Darkwood Place

Northwest, Harb

Regiment

Mr. Anthony J. T. Kroman

Orchard Cottage

Narragansett Avenue

Newport, Rhode Island

Intercepted Willard Farnsworth and Will Grohmann of this offer. Although the donor wants his identity to be kept anonymous, I see no reason for not using the fact that \$20,000 has been raised for the Berlin project publicly. It might help stimulate other bids.

AHB:ma

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CC: Whitney
Kloman
Penrose

16 June 1958

~~CONFIDENTIAL~~

Dear Reg:

I am delighted to be able to write you that an anonymous American has offered \$10,000 as a conditional contribution towards the construction in Berlin of the Monument to the Unknown Political Prisoner, designed by you. His offer is contingent upon the rest of the amount being raised before January 1, 1959. I think you know that a second \$10,000 has been offered by Tony Kloman with the same conditions.

We now have these two conditional offers, making a total of \$20,000 raised in this country. So far I have had no definite word from Will Grohmann as to any funds at all having been raised in Germany. However, I have not heard from him since the middle of February.

I hope you are well and that should I come to England this summer I may have the pleasure of seeing you again.

Sincerely,
Although the identity of the donor is not disclosed only to Peter and Robert, I see no reason why the fact that \$20,000 has now been raised should not be used in encouraging further gifts. I certainly hope that this fact will be effective in Germany in aiding the campaign organized by Grohmann and Prince Ludwig von Waldburg.

Mr. Reg Butler
Ash
Berkhamsted Place
Berkhamsted, Herts
England

AHB:ma

P. S. I have of course informed Roland Penrose and Will Grohmann of this offer. Although the donor wants his identity to be kept strictly anonymous, I see no reason for not using the fact that \$20,000 has been raised for the Berlin project publicly. It might help stimulate other bids.

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16 June 1958

PERSONAL AND CONFIDENTIAL

Dear Roland:

Following my letter of February 7th, I am glad to inform you that a second \$10,000 of American money towards the erection of Reg Butler's design for the Monument to the Unknown Political Prisoner in Berlin has been raised. This is conditional on the balance being raised from other sources before the first of January, 1959, a condition which Tony also wishes to make.

I may tell you in great confidence that the second \$10,000 comes from our friend who does feel personally interested and wishes to participate, although he was not the original backer and is in no sense responsible for the original backers' decision not to put up any funds for the erection of the monument. I have some additional details which I hope to discuss with you when we see you in Paris within the next two weeks. You may inform Herbert Read and Peter Gregory of the contents of this letter, but I would prefer that you do not give them copies until after I have had a chance to discuss it with you.

Although the identity of the donor should be disclosed only to Peter and Herbert, I see no reason why the fact that \$20,000 has now been raised should not be used in encouraging further gifts. I certainly hope that this fact will be effective in Germany in aiding the campaign organized by Grohmann and Prince Ludwig von Hesse.

Sincerely,

I am sending copies of this letter to Tony and to the other American donors, as well as to Roland Penrose, representing the I.C.A. in London, and Reg Butler.

Mr. Roland Penrose
286 Boulevard St. Germain
Paris VII, France

AHB:ma

Sincerely,

Albert R. Ross, Jr.

Dr. Will Grohmann
Bismarckstrasse 39
Berlin
Germany

AHB:ma

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cc: Whitney
Kloman
Penrose
Butler

14 June 1958

Dear Tony:
Dear Will:

I am very happy to write you that an additional \$10,000 is available for meeting the costs of erecting in Berlin the Monument to the Unknown Political Prisoner designed by Reg Butler. This offer of \$10,000 is contingent on the rest of the money being raised from other sources before January 1, 1959. If sufficient funds have not been raised by January 1, the offer will be withdrawn.

This \$10,000 from an anonymous American source is additional to Tony Kloman's \$10,000 which I believe he wrote you about some months ago and which I mentioned in my letter to you of February 10, 1958. I believe that Tony is going to write you again, but he has told me that the conditions of his offer are exactly similar to the other offer of \$10,000 mentioned above, namely, it is conditional upon the rest of the amount being raised from other sources before January 1, 1959.

It takes great courage and time to put on a foundation campaign, especially as I have very little experience in that kind. May I ask you to report to the German committee which I believe is headed by Prince Ludwig von Hesse that \$20,000 of American money have been conditionally offered. (This of course over and above the original \$90,000 spent on the competition itself.) Because of the current economic recession in this country and the apparent prosperity of Germany, it will not be easy to raise more money in this country for the monument in Berlin. Indeed, I fear it may be impossible unless we have some concrete evidence that comparable funds are being raised in Germany. So far, I have no word from you that any funds at all have been raised in Germany. I am very much disappointed in your silence on this point, since in addition to the generosity of the two American contributors, Tony and I and an anonymous American have spent a great deal of time on this problem.

I am sending copies of this letter to Tony and to the other American donor, as well as to Roland Penrose, representing the I.C.A. in London, and Reg Butler.

The more I think about the Berlin monument, the more convinced I am that it would be a really magnificent work of art, as well as a monument of the first importance to human morality. I hope to hear from you shortly.

Sincerely,

Alfred H. Barr, Jr.

Dr. Will Grohmann
Beethovenstrasse 39
Lankwitz
Berlin, Germany

AHB:ma

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21 March 1958

Dear Tony:

I greatly appreciate your letter, especially as I have had no word from J., though I can understand how he would prefer not to write about the problem.

I am glad that you have written Grohmann since a recent letter from him complains again that he has not heard from you.

I would suggest that you limit your extremely generous offer to twelve months from now rather than eighteen. This would, I think, bring quicker results. If for some reason you felt that you should renew the offer you might do so.

Meanwhile, I am going to keep my ear to the ground but my great handicap is time. It takes great ~~space~~ of time to put on a *amount* foundation campaign, especially as I have very little experience in that kind of fund raising.

Of course the whole problem of fund raising is made enormously more difficult by the fact that I do not feel free to explain why Americans should feel any particular obligation to contribute. If you can think of some formula that I might use to get around this weakness I wish you would let me know.

Sincerely,

Alfred H. Barr, Jr.

Mr. Anthony T. J. Kroman
Apartment 12
24 Boulevard d'Alexandrie
Tangier,
Morocco

AHB:sm

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Apartment 12
24 Blvd. d' Alexandrie
Tangier, Morocco

Dear Alfred:

Your letter of the tenth of February was forwarded on to me here where I received it after my return from a trip to the southern part of Morocco.

I tried to reach you before I left New York the beginning of February, then had to leave earlier than I expected. Unfortunately, nothing was accomplished by my trip to Washington. As far as I can see there is no hope of any further assistance. Changes in administration, lack of funds and the feeling that the Germans can pretty well afford to do what they want now seem to have written a definite end.

Our friend's position is a difficult one also. So I presume there is very little he can do.

I think your letter to Will stated the situation very well. I am writing to him today to tell him I am sorry there seems to be very little more that I can do, especially since I am away from home so much of the time now. I'm hoping he will answer and tell me what progress is being made, if any, in Germany.

Do you think it would be wise if I said I would have to put some sort of limit to my offer? I had thought it might spur them on if I said it would stand for another eighteen months. It seems as if nothing would come of it all if they can't raise the required sum in that time.

I expect to go to Paris and Vienna for a short trip but will be here mostly until I return sometime in May.

All best wishes to you and Marga.

Sincerely,

3 March 1958

Tony

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	AHB	I.A.254

WILL GROHMANN · BERLIN-LANKWITZ BEETHOVENSTRASSE 39

February 15, 1958

Dear Alfred:

I was very pleased to have your letter and to hear that you worked very hard for our Reg Butler-Monument. You know, the last model will be shown in the British pavilion in Brussels during the World Exhibition. Up to this date I hope to have money, also from Germany. We have founded a "Verein" in order to raise money, and some members are connected with the German industry, and I hope to get DM 100 000.- in the next months. It would be a good beginning, and show our interest in the monument.

From Tony I heard nothing, and I can't understand why he does not write. Also Reg had no news. In this situation your letter was a great encouragement. I was afraid you were not able to help us, and now I see what you did. Many, many thanks. I will double my efforts to realise our plan. --- My Kandinsky-book is nearly finished, it will appear in the month of September. It was a hard work.

I congratulate you to your Kandinsky-acquisition. I have seen the ectachrome and it is really a masterpiece. Hope you are well and not too much overburden.

Sincerely,

Wm

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

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10 February 1958

Dear Will:

During the past six weeks I have spent a good deal of time and written a number of letters in an effort to raise more funds for the erection of my father's monument. So far, Dear Tony, not had concrete results but hope I may send you some good news eventually.

I had hoped to hear from you about your Washington

expedition, especially as I have had no word from our friend, promised on condition that the remaining necessary funds are raised. In spite of this, I have gone ahead to write Will

Grohmann and enclose a copy of my letter. American dollars have been raised (in addition to the sum of \$90,000 spent on the original competition). Because we are living here in America that Germany is by far the most prosperous major country of Europe, it would be encouraging and stimulating if we knew that a considerable amount, say forty or fifty thousand German marks, had been raised as serious evidence of German interest. This would be an amount comparable to Tony's \$10,000.

Mr. Anthony T. J. Kroman

Orchard Cottage you will not think me too forward in making Narragansett Avenue are you will understand the point of view of Newport, Rhode Island institutions and individuals who might be persuaded to contribute if there were some really concrete evidence of German national support.

In any case, write me, since it would be a great pleasure to hear from you.

Sincerely,

Alfred H. Barr, Jr.

Dr. Will Grohmann
Bathovenstrasse 17
Ludwig
Berlin, Germany

AHB:ma

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10 February 1958

Dear Will:

During the past six weeks I have spent a good deal of time and written a number of letters in an effort to raise more funds for the erection of Max Weber's monument. So far, I have not had concrete results but hope I may send you some good news eventually.

I had hoped to hear from you about your Washington

expedition, especially as I have had no word from our friend, promised on condition that the remaining necessary funds are raised. In spite of this, I have gone ahead to write Will

Grohmann and enclose a copy of my letter. American dollars have been raised (in addition to the sum of \$90,000 spent on the original competition). Because we are so far from home in America that Germany is by far the most prosperous major country of Europe, it would be encouraging and stimulating if we knew that a considerable amount, say forty or fifty thousand German marks, had been raised as serious evidence of German interest. This would be an amount comparable to Tony's \$25,000.

Mr. Anthony T. J. Kloman

Orchard Cottage you will not think we too forward in making Narragansett Avenue you will understand the point of view of Newport, Rhode Island institutions and individuals who might be persuaded to contribute if there were some really concrete evidence of German national support.

In any case, write me, since it would be a great pleasure to hear from you.

Sincerely,

Alfred H. Barr, Jr.

Dr. Will Grohmann
Bachstrasse 27
Lankwitz
Berlin, Germany

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OSCAR WILDE COTTAGE
HARRADANSETT AVENUE
NEWPORT, RHODE ISLAND

10 February 1958

Thursday

Dear Will:

During the past six weeks I have spent a good deal of time and written a number of letters in an effort to raise some funds for the erection of Reg Butler's monument. So far I have not had concrete results but hope I may send you some good news eventually.

I have of course been in close touch with Tony Kloman who has told me about the \$10,000 which he himself has promised on condition that the remaining necessary funds are raised.

This means that so far \$10,000 American dollars have been raised (in addition to the sum of \$90,000 spent on the original competition). Because we have the impression here in America that Germany is by far the most prosperous major country of Europe, it would be encouraging and stimulating if we knew that a considerable amount, say forty or fifty thousand German marks, had been raised as serious evidence of German interest. This would be an amount comparable to Tony's \$10,000.

I hope you will not think me too forward in making this point. I am sure you will understand the point of view of some of the American institutions and individuals who might be persuaded to contribute if there were some really concrete evidence of German national support.

In any case, write me, since it would be a great pleasure to hear from you.

Sincerely,

Alfred H. Barr, Jr.

Dr. Will Grohmann
Beethovenstrasse 39
Lankwitz
Berlin, Germany

AHB:ma

Tony

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ORCHARD COTTAGE
NARRAGANSETT AVENUE
NEWPORT, RHODE ISLAND



Thursday

Dear Alfred:

Thank you for your letters of the seventh instant which I have just received.

I tried to contact you last week when I was in New York just over night for the Bachelor's Ball. Am now off to Washington for the week-end but expect to be in New York on Monday and Tuesday and will try again then.

I was in Morocco and Europe for three months, getting back the end of November. While in London on my way back I saw Reg Butler and got all the latest news he had. And I have had numerous encouraging letters from Will Grohmann concerning the UPP project, all of which seems most hopeful.

Regarding funds, I had suggested to Grohmann that they try to get some money from each of the major countries participating in the International Competition and it was my understanding that this was going to be tried.

Yes, I have promised that I myself would give \$10,000. on condition the rest was already raised. I do not feel that I can do this unless it is assured of success. But my donation is certain once the rest has been raised. As you know I have a strong paternal feeling for this project as it was my baby from the start and I have been anxious to do anything possible to see the first such world-wide venture carried through to completion. As you know, I cannot throw money around. But I am getting along well now and so earnestly wish to see all the work that went into the Competition and our efforts since reach the point where there will be a lasting monument as an inspiration to sculptors and the arts generally.

Hoping to see you next week

Sincerely yours,

12 December 1957

Toney

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	AHB	I.A.254

ICA

7 December 1957

Dear Theo,

Thank for sending me Grohmann's letter of
October 11th.

Can you tell me how real you think Tony's \$10,000
is? Is it his money? If not, do you know whose? And do
you know how I can get in touch with him?

Sincerely,

Miss Theo Johnson
Musical America
Steinway Building
113 West 57th Street
New York 19, New York

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MUSICAL AMERICA
Steinway Building
113 WEST 57th STREET
NEW YORK 19, N. Y.

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OF ARTS BERLIN-DAHLEM

UR ZEIT (NOTES ON OUR TIME)

a series of publications of the Academy of

Zeit (Notes on Our Time) indicates the nature of

WILL GROHMANN · BERLIN-LANKWITZ, BEETHOVENSTRASSE 39

October 14, 1957

Dear Theo:

It was so nice to write me and to take care of our troubles. Our old fellow Tony is in Marocco, and I don't know if he can do something for us. I have the feeling he is too busy with other things and has lost the connections with the former donators.

Now I have in the U.S. some persons I can ask: Alfred Barr, Blanchette Rockefeller perhaps, Mrs. Ford 3rd and perhaps your brother Philip. But what can I do? Can I write a letter to Blanchette or can you meet her before? Do you think that Alfred can do something? The problem ist that Tony can give the 10 000 \$ only under the condition that the other money is already collected, and ther Germans will give easier when we can tell them that also prominent Americans are giving money. Otherwise all the problems are settled and Reg is reckoning the costs. Probably the construction will cost about 100 000 Dollar, and I hope to get 50 000 \$ from the U.S. and 50 000 \$ from Germany.

Excuse me, dear Theo, to make you such trouble, but everything will be easy when the start with the money is made. Please be so nice to answer me and to write me if you can help us.

Cordially,
Yours,

Will Grohmann

*Dear Alfred -
Here is the letter -
I was wrong about
the 50,000 \$!*

misinformed, his maquette has since then gained rather than lost in artistic and moral significance. This work of art has lived up to the expectations of the Jury of 1953. More clearly even than at the hour of the judging, at which time other brilliant projects of outstanding artists, some of them world-renowned, were under discussion, the viewer of today will recognize the validity of the Butler solution. The monumental constellation of the three elements of the memorial - rock, tower, and a group of women - bespeaks an all-embracing trinity of man, nature, and technology, and reveals

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Translated from the German

ACADEMY OF ARTS BERLIN-DAHLEM

I. ANMERKUNGEN ZUR ZEIT (NOTES ON OUR TIME)

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MUSICAL AMERICA

Steinway Building
113 WEST 57th STREET
NEW YORK 19, N. Y.



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

OPINIONS OF THE ACADEMY OF ARTS REGARDING THE PROJECT
OF A MONUMENT TO THE UNKNOWN POLITICAL PRISONER

Three years have passed since Reg Butler's model of a monument commemorating the Unknown Political Prisoner was chosen the winner of a world-wide competition in which there were not fewer than 3,500 entries, and, if we have not been misinformed, his maquette has since then gained rather than lost in artistic and moral significance. This work of art has lived up to the expectations of the Jury of 1953. The Academy has reviewed the question of whether the monument should be erected in Berlin and has arrived at the conclusion that, since the viewer of today will recognize the validity of the Butler solution. The monumental constellation of the three elements of the memorial - rock, tower, and a group of women - bespeaks an all-embracing trinity of man, nature, and technology, and reveals

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Although Anmerkungen zur Zeit will be dedicated to the arts, it will give consideration also to all structurally interrelated matters. Finally, these publications will attempt to secure for the artistic and intellectually active individual the position which is his due in political and public life.

Hans Scharoun

President of the Academy of Arts

Berlin, May, 1956

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	AHB	I.A.254

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itself as a great artistic concept, to which one must attribute more than "subjective necessity." No less illuminating is the special drama of the situation between tower structure and the single female figure and between this figure and the two figures standing to one side. Also, the many-faceted indefiniteness of the associations which can or should be suggested through this steel construction constitutes an artistic achievement. The more the viewer can recognize in it; - cage, gibbet, cross, guillotine, or watch tower of a prison camp - the more convincingly the spiritual acumen of the work will be revealed. One predominating basic thought will impress itself on the open-minded critic - the imprisonment and martyrization of man through a technically conditioned instrumentality and the triumph of his moral energies over imprisonment and death. The unarrestable upward flight of his sense of freedom is expressed in the steep upward-soaring antenna motif. A famous verse from Frederick Schiller seems here to be translated into the idiom of a modern sculptor: "Man is created free; he is free, even if he be born in chains."

Concerning the historic correctness of the theme, the Academy is of the opinion that it can hardly be contested. Just as the myth-like figure of the Unknown Soldier was the most valid ethnic concept that arose from the burden of experience of the first World War, so today, following the second World War and its consequences, the Unknown Political prisoner arises as the national hero of the present time. The observation of the English art critic, Herbert Read, regarding the theme-assignment of the International Sculpture Competition strikes at the heart of the matter: "Here, it would seem," he said, "was an opportunity to test our inspiration and to free our age from the reproof of moral and esthetic indifference."

The Academy has reviewed the question of whether the monument should or should not be erected in Berlin and has arrived at the conclusion that, within the boundaries of the free world, there is no more suitable place than the former Capitol of the Reich. If the Butler tower were to be located here, its spiritual, moral and political destiny would be fulfilled in more than one sense. It would then be

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.254

CONFIDENTIAL 3.

understood to represent not only an object-lesson in the present struggle between freedom and tyranny and a symbol of the political and moral self-awareness of this city as an island of freedom, but also a memento of all that had been perpetrated by Berlin and of the political crimes that had been committed and suffered in Germany. A motif of penance would then unite with the élan of a militant spiritual renaissance. The international significance of the position of Berlin, its achievement in the name of freedom for the whole free world would be no less clearly expressed than the national acknowledgment and recognition and effort to make amends for ~~in~~ a national guilt. National and international factors would mutually complement and illuminate each other. In this sense it is particularly fortunate that it is possible to have a maquette of a non-German and a citizen of a nation which has participated in the victorious struggle against Fascism on German soil. If, instead of Berlin, the decision should fall on the cliffs of Dover -- (it is known that this proposal has been made) the significance would lose, so to speak, in dimension. It would then be understood as merely a national English matter. The Academy is convinced that Berlin, through its decision to erect Butler's monument, will draw to itself the participation, not only of the artistic world, but of the political world as well, and it will also be admired for the boldness of its decision. The recollection of Berlin as a suburb of the free world would again be revived. At the same time the evidence of artistic initiative expressed in this decision would elicit world-wide approbation -- or at least it would command attention. The erection of the monument would offer a challenge to the sluggishness of the human spirit. Do we not find ourselves today in Germany as well as in other countries, in an atmosphere of spiritual slovenliness, mental hand-to-mouth living, and helpless forgetfulness in the face of the catastrophic vicissitudes of our time, on the way to becoming -- ~~are~~ we not on the verge of degenerating into provincials, "Schildburgers" and "Biedermeiers"? In a world which threatens to shrivel and become barren through its poverty of fantasy and ideas, its misdirection and lack of orientation, the Butler monument, through the incisiveness of its thematic structure, can remind man of his

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	AHB	I.A.254

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idea-creating powers and thus of his eternal destiny, of his identity, his "freedom and worth," and this not in the language of bombastic idealism, but in the exact, precise expression of a truly timely art consonant with the modern concept of reality. The message of this monument is directed not only toward the war-like terroristic aspects of our age; it concerns also the relation of the individual to the multitude in general: more accurately stated, it is the dramatic tension between man and technology. Therefore a cardinal theme of our day and age has here been portrayed and mastered: - the freedom of the individual, which has to maintain itself through technology, with technology, against technology; the self-preservation of the individual in the midst of the general decay of an existence lived entirely within a multitude. A mound of ruins in the vicinity of the Zoo Railroad Station would lend itself, in the opinion of the Academy, as a suitable and thoroughly appropriate base for the monument. It would play the role of the rocks.

Concerning the question of financing the necessary work, Professor Grohmann and Mr. Anthony Kroman, the originator and Chairman of the above-mentioned International Jury --- two outstanding authorities in this matter --- have very optimistically expressed the opinion that it would be relatively easy to interest one or several American Foundations in providing the necessary sum. It has also been proposed that survivors of the terror regime in all countries be called upon, through public appeal, to contribute small --- even the smallest amounts, thereby obligating them as moral contributors. The main burden of the financing would, however, have to be borne by the Foundations.

Hans Egon Holthusen

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*Marie. This is from a small booklet
translated from the German
forwarded to Tony Klonn
by Will Grodman.*

ACADEMY OF ARTS BERLIN-DAHLEM

I. ANMERKUNGEN ZUR ZEIT (NOTES ON OUR TIME)

*Don sure Alfred
has heard Tony's
encouraging news.
but this may interest
him (OTR)*

This treatise is the first in a series of publications of the Academy of Arts. The title: Anmerkungen zur Zeit-(Notes on Our Time) indicates the nature of this series of writings, which will serve as a medium for the coordination of the work of the members of the Academy of Arts who are scattered all over Germany. Its aim will be the stimulation of thinking about the mental and spiritual life of the immediate present, with cultural happenings and phenomena of fundamental importance - thought and action, idea and accomplishment - serving as model concepts.

*please
forward to him*

Although Anmerkungen zur Zeit will be dedicated to the arts, it will give consideration also to all structurally interrelated matters. Finally, these publications will attempt to secure for the artistic and intellectually active individual the position which is his due in political and public life.

Hans Scharoun

President of the Academy of Arts

Berlin, May, 1936

OPINIONS OF THE ACADEMY OF ARTS REGARDING THE PROJECT
OF A MONUMENT TO THE UNKNOWN POLITICAL PRISONER

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Translated from the German

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*please
send to him*

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of 1953. More clearly even than at the hour of the judging, at which time other brilliant projects of outstanding artists, some of them world-renowned, were under discussion, the viewer of today will recognize the validity of the Butler solution. The monumental constellation of the three elements of the memorial - rock, tower, and a group of women - bespeaks an all-embracing trinity of man, nature, and technology, and reveals itself as a great artistic concept, to which one must attribute more than "subjective necessity." No less illuminating is the special drama of the situation between tower structure and the single female figure and between this figure and the two figures standing to one side. Also, the many-faceted indefiniteness of the associations which can or should be suggested through this steel construction constitutes an artistic achievement. The more the viewer can recognize in it - cage, gibbet, cross, guillotine, or watch tower of a prison camp - the more convincingly the spiritual acumen of the work will be revealed. One predominating basic thought will impress itself on the open-minded critic - the imprisonment and martyrization ^{of man} through a technically conditioned instrumentality and the triumph of his moral energies over imprisonment and death. The unarrestable upward flight of his sense of freedom is expressed in the steep upward-soaring antenna motif. A famous verse from Frederick Schiller seems here to be translated into the idiom of a modern sculptor: "Man is created free; he is free, even if he be born in chains."

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The Academy has reviewed the question of whether ~~whether~~ the monument should or should not be erected in Berlin and has arrived

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	AHB	I.A.254

...the conclusion that, within the boundaries of the free world, there is no more suitable place than the former Capital of the Reich for the Butler tower were to be located here, its spiritual, moral and political destiny would be fulfilled in more than one sense. It would then be understood to represent not only an object-lesson in the present struggle between freedom and tyranny and as a symbol of the political and moral self-awareness of this city as an island of freedom, but also as a memento of all that had been perpetrated by Berlin and of the political crimes that had been committed and suffered in Germany. A motif of penance would then unite with the élan of a militant spiritual renaissance. The international significance of the position of Berlin, its achievement in the name of freedom for the whole free world would be no less clearly expressed than the national acknowledgment and recognition and effort to make amends for a national guilt. National and international factors would mutually complement and illuminate each other. In this sense it is particularly fortunate that it is possible to have a magnetite of a non-German and a citizen of a nation which has participated in the victorious struggle against Fascism on German soil. If, instead of Berlin, the decision should fall on the cliffs of Dover - (it is known that this proposal has been made) the significance would lose, so to speak, in dimension. It would then be understood as merely a national English matter. The Academy is convinced that Berlin, through its decision to erect Butler's monument, will draw to itself the participation, not only of the artistic world, but of the political world as well, and it will also be admired for the boldness of its decision. The recollection of Berlin as a suburb of the free world would again be revived. At the same time the evidence of artistic initiative expressed in this decision would elicit world-wide approbation - or at least it would command attention. The erection of the monument would offer a challenge to the sluggishness of the human spirit. Do we not find ourselves today in Germany as well as in other countries, in an atmosphere of spiritual slovenliness, mental hand-to-mouth living, and helpless forgetfulness in the face of the catastrophic vicissitudes of our time, on the way to becoming -- are we not on the verge of degenerating into provincials, "Schildburgers" and "Biedermeiers"? In a world which threatens to shrivel and become barren through its poverty of fantasy

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.254

... its misdirection ... of our nation, the Butler ...
 ... received as ... together ... structure, can remain ...
 ... powers and ... of his ... destiny, of his ...
 ... the ... of his ... of his ...
 ... but in the exact, precise expression of a truly ...
 ... with the modern ... of reality ... the message of ...
 ... directing not only toward the ...-like terroristic ...
 ... it concerns also the relation of the individual ...
 ... in general ... it is the dramatic ...
 ... between man and technology. Therefore a central theme of our ...
 ... have been ... of the individual ...
 ... has to maintain itself through technology, with technology against ...
 ... the ...-preservation of the individual in the midst of the ...
 ... existence ... within a multitude ...
 ... of ruins in the vicinity of the ... station ...
 ... in the ... of the ... as a suitable and ...
 ... use for the ... It will play the role of the ...
 ... question of financing the necessary ...
 ... Mr. Hermann and Mr. Anthony ... the originator and Chairman of the ...
 ... International Jury - two outstanding authorities in this ...
 ... have very ... expressed the opinion that it would ...
 ... to interest one or several American Foundations in ...
 ... the necessary sum. It has also been proposed that survivors ...
 ... of the terror ... in all countries be called upon, through public ...
 ... to contribute small - even the smallest amounts, thereby ob- ...
 ... them as moral contributors. The main burden of the financing ...
 ... would, however, have to be borne by the Foundations.

Hans Egon Holthusen

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.254

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 catalog used for the final International Exhibition held at the Tate Gallery, London, 14 March to 30 April 19 (sic), 1953. This catalog lists the 57 countries from which came 3,500 entries, members of the juries in countries in which preliminary contests were held and their winners, members of the final international jury who met in London, a foreword by Sir Herbert Read, President of the I.C.A. and an introduction by myself as organizer of the competition and 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. and meetings with Prof. Will Grohmann, I called on Dr. Maier, C. 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 a 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 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 and the sculptors. In England, anxious as they all are to see the monument erected. There was no question in the minds of the noted jury members concerning the quality of the work submitted. The more advanced forms and other German officials, all of whom recognized the universal quality

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.254

-2-

and possibilities in Reg Butler's prize work as a monument for West of contemporary sculpture far excelled over and above the more traditional. Unfortunately the British press was unable to accept a development beyond their ken and 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 and consultations, realized that the open-mindedness and progressive attitude of the town planners in West Berlin should be approached.

After numerous letters to the mayor, Dr. Suhr, several other officials and meetings with Prof. Will Grohmann, I called on Dr. Werner, Cultural Attaché at the German Embassy in Washington.

The time had arrived, after a lapse of nearly three years, every to make effort. To this end I went first to London in February of this year and met with Sir Herbert Read, President of the I.C.A. and other 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. Grohmann 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 quality

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.254

-3-

and possibilities in Reg Butler's prize work as a monument for West Berlin.

West Germany and Communist territory.

I explained to them that I would be able to contribute \$10,000. to the project, if and when the rest of the financing could be arranged and secured.

where the International Architectural Congress is to be held in

1957 (July and August). It is the hope of the Akademie that the project.

might be unveiled during this Congress, even if the Butler figures

I went to Berlin in March via Paris, where I met with Roland Penrose, now Chairman of the Board for the I.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.

center of Berlin, in the campus of the new West Berlin Free University,

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.

is expected eventually, the Germans fully realize this argument

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 committees to carry out the project.

The Akademie der Kunst asked one of its members, the leading

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

ation. Since its inception the use of modern sculpture in architecture

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.254

-4-

concentration camps or suffer other political indignities, both in Nazi Germany and Communist territory.

The most desirable site is on the edge of the Tier Garten, just beyond which is being constructed the new International center where the International Architectural Congress is to be held in 1957 (July and August). It is the hope of the Akademie 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 West Berlin Free University, an already thriving institution receiving great aid from the Ford Foundation.

Whichever site might be decided on by 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 city planning, they are anxious to have a monument which will increase in interest and be of great value for the future.

The Akademie der 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.

Already it has been recognized that this International Competition conducted from 1951 to 1953 has made a most valuable contribution. Since its inception the use of modern sculpture in architecture

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.254

-5-

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 confident this can be raised. Any 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 Butler maquette for its permanent collection has been of inestimable value. Whatever assistance, in money and/or ideas, 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. T. Kloman
Former Organizing Director of the Institute
of Contemporary Arts and Chairman of the
International Sculpture Competition.

was the request of German authorities to secure certain and other persons affiliated, went to Berlin where the Mayor, Dr. Bode and the Akademie der Kunst had expressed favorable interest. After having examined the maquette, the Akademie decided to sponsor the project for West Berlin Berlin meeting within the next two years. The Bureau proposed the following:

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.254

un Xu. Pol. Arts

I. C. A. Sir Herbert Read, President.

Other members of the Committee: Sir John Rothenstein, Tate
The sculptor, Henry Moore.

2. Pay for all labor

Anthony J. T. Kroman, American, was Organizer

3. Supply materials

First Prize: £ 4,500

Total prize money: \$32,000

It is hoped that the monument, 150 feet high overall, may be unveiled
2,000 entries from 56 countries.

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

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

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

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

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.254

2

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

2. Pay for all labor

3. Supply materials

4. Sponsor appeal for funds from the general public

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

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

This is an awful lot of money.

In the same letter he says that you can give \$10,000 on condition that the other money is already collected. Can you write me just now sure you are of the \$10,000? And, if possible, who is in that stands ready to get it up? It would help enormously to have both this confirmation and information before I approach some of our potentially interested donors.

Sincerely,

Mr. Anthony Kroman
South Kensington
Coppleshall Avenue
Newport, Rhode Island

AKB:aa

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	AHB	I.A.254

ICA

7 December 1957

Dear Tony:

I have had some photographs of a montage showing the Monument to the Unknown Political Prisoner sent me by Reg Butler.

I have also seen a letter from Will Grohmann saying the construction will cost about \$100,000, of which he hopes to get \$50,000 in Germany and \$50,000 in the United States.

This is an awful lot of money.

In the same letter he says that you can give \$10,000 on condition that the other money is already collected. Can you write me just how sure you are of the \$10,000? And, if possible, who it is that stands ready to put it up? It might help enormously to have both this confirmation and information before I approach some of our potentially interested donors.

Sincerely,

Mr. Reg Butler
Ash
Berkhamsted Place
Berkhamsted, Herts
England
Mr. Anthony Kroman
Booth Bungalow
Coggeshall Avenue
Newport, Rhode Island

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	AHB	I.A.254

cc: D. Miller

ICA

22. 10. '57.

11 November 1957

Alfred Barr, Esq.,
Director of the Museum Collections,
The Museum of Modern Art,
11 West 53rd. Street,
New York 19.

Dear Reg:

Thank you ever so much for sending me the photo-montage
of the political prisoner monument in situ. The illustration
is convincing and the effect really wonderful.

Dear Alfred Barr,

Unknown Political Prisoner.
Could you send me two more sets of these photographs?

You will have heard from Will Grohmann about the
I think I could use them effectively.

developments in Berlin. I think you may like to have

My very best to you.

these photographs, which are photo-montages showing how the
Monument will look on the Humboldt Platz in Wedding.

Sincerely,

With best wishes,

Mr. Reg Butler
Ash
Berkhamsted Place
Berkhamsted, Herts
England

Yours sincerely,

Reg Butler

AHB:ma

These are better ones showing
the site in greater detail.
Will G. is wonderfully busy
printing them.

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ASH . BERKHAMSTED PLACE . BERKHAMSTED . HERTS . 1429

22. 10. '57.

Alfred Barr, Esq.,
Director of the Museum Collections,
The Museum of Modern Art,
11 West 53rd. Street,
New York 19.

Dear Alfred Barr,

Unknown Political Prisoner.

You will have heard from Will Grohmann about the developments in Berlin. I think you may like to have these photographs, which are photo-montage^{*} showing how the Monument will look on the Humboldt Haia in Wedding.

With best wishes,

Yours sincerely,

Reg Butler .

These are photos now showing
the site in greater detail.
Will G. is wonderfully busy
putting this .

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	AHB	I.A.254

THE MUSEUM OF MODERN ART

cc: D. Miller

NEW YORK 19

DEPARTMENT OF STATE

31 WEST 53RD STREET
TELEPHONE: CIRCLE 2-6000
CARLIS, MODERNART, NEW YORK

16 18 June 1957

Dear Will:

Thank you for your letter about the Unknown Political Prisoner monument. I shall try to help Mr. Klossan, but I do not think it will be easy to raise a great deal of American money.

for a monument to the Unknown Political Prisoner in Germany, particularly because of the enormous prosperity of Germany at the moment. However, I am going to try to do everything I can with a good will. In my files any letter from Grohmann later than February 13, which is his reply to my letter of February 13.

At the present moment I hope to leave town for a few weeks after our Picasso campaign. My very best to you.

Sincerely,

Dr. Will Grohmann
Lankwitz
Beethovenstrasse 39
Berlin, Germany
Martha Avenue
Rhode Island
AHB:ma

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	AHB	I.A.254

THE MUSEUM OF MODERN ART

NEW YORK 19



DEPARTMENT OF STATE
WASHINGTON

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

16 June 1958

C
O
P
Y

Dear Tony,

Here's a copy of my letter to Will Grohmann. You will see that, contrary to what I said in my recent phone conversation, I mentioned your \$10,000 since it had already been explicitly mentioned in my letter of February 10th, written, as I recall, after you had already written Will informing him of your offer.

I am writing our anonymous friend to correct the impression given by the original backers that the \$10,000 offered by you is the same as the amount which he is offering and he has gathered in any case that your offer had expired. It appears that the original backers are confused.

I do not find in my files any letter from Grohmann later than February 15, which is his reply to my letter of February 10, a copy of which you already have. For your files I enclose a copy of his letter.

Sincerely,

I appreciate your willingness to pass on these proposals, particularly as I feel that it would be better for you to do so than for me. Thanks again for your letter and for your help.

Mr. Anthony J. T. Kroman
Orchard Cottage
Narragansett Avenue
Newport, Rhode Island

Very sincerely,

AHB:ma

John H. Whitney

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

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ADDRESS OFFICIAL COMMUNICATIONS TO
THE SECRETARY OF STATE
WASHINGTON 25, D. C.



DEPARTMENT OF STATE
WASHINGTON

Europe

PERSONAL AND CONFIDENTIAL

June 6, 1958

Dear Alfred:

Thank you for your letter of May 6 regarding the Butler design. I understand from the original backers that the \$10,000.00 offered by Tony Kroman is the same as the amount which I offered. No mention of it was made in my letter of April 11 as it was felt that Kroman's offer had clearly expired.

As far as the \$10,000.00 offered by me is concerned, I am fully in agreement with your proposal to write Dr. Grohmann, and consider that your plan to make the offer contingent on the rest of the money being raised from other sources and to set a six months' deadline for fund raising is an excellent one. Moreover, I can assure you that, if the Berlin project should fail, you can properly inform Butler that an amount up to \$10,000.00 will be available towards meeting expenses of converting the design into permanent form on a more modest scale.

I appreciate your willingness to pass on these proposals, particularly as I feel that it would be better for you to do so than for me. Thanks again for your letter and for your help.

Very sincerely,

John H. Whitney

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

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	AHB	I.A.254

FREE INTERNATIONAL FEDERATION OF FORMER TOTALITARIAN POLITICAL PRISONERS. NEW YORK, U.S.A. 20 WEST 85th St. N.Y. 24, N.Y.

FEDERATION INTERNATIONALE LIBRE DES DEPORTES ET INTERNES DE LA RESISTANCE. PARIS. 13 bis rue de POISSY. Paris V.

We, former political prisoners of various nationalities and denominations, having experienced the tortures of prison, concentration camp and deportation under Hitlerism and Communism:

Appeal to all free nations - to all their institutions, both religious and secular: to establish November 7th as the day of the Unknown Political Prisoner.

After the First World War, a cult of the unknown soldier was established by all free nations of the world. In the same spirit of humanity, we now wish to dedicate a special day to the memory of millions of known and unknown political prisoners, of many nationalities, who gave and are still giving their lives in defense of free dom and justice and democracy.

We believe this to be our moral duty to all our friends and brothers who died in the darkness of slavery and suffering, whose ashes are spread throughout Europe, from Dachau to Majdanek, whose bones are scattered over the plains and in the forests of Siberia from Archangelsk to Kolyma.

To their memory, this day of the Unknown Political Prisoner shall be dedicated.

To those who best know what it meant to pay the ultimate price for human freedom and justice, this day shall be dedicated.

Furthermore, November 7th will be a day to remember the living, a day dedicated to all our brothers and friends still suffocating in the climate of terror and oppression, suffering in totalitarian prisons and concentration camps all over the world. On that day, let us pause, in our own free lives, to feel with them. Let the news of this day break through the gates of their prisons and the barbed wire of their concentration camps. Let it become a light of hope and symbol of a better future.

Finally, we want this day to become a force to bind all those who fight for the ideals of freedom and justice, so well defended by those who have suffered or who now suffer. We want to express our will to fight for man's happiness and freedom, against all kind of discrimination and all racial intolerance. We want to declare to the world that this suffering - the suffering of the Political Prisoner - was endured through his faith in better tomorrows; that human sacrifice is not in vain; that the Political Prisoner has consciously offered himself to help bring about the day of future freedom and happiness.

November 7th was chosen to be the day of the Unknown Political Prisoner because it marks the anniversary of suppression of human freedom by Communist totalitarianism, because it marks the anniversary of a system which still imposes ruthless and brutal rule over millions of human beings.

On the 7th of November we want:

1. To pay homage to the memory of the Unknown Political Prisoner who gave his life for our freedom;
2. To remember those who still suffer for their ideals and beliefs, for their love of the great human heritage of freedom and justice;
3. To awaken the conscience of all men everywhere, and indict them to fight terror and put an end to man's humiliation.

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	AHB	I.A.254

FEDERATION INTERNATIONALE LIBRE DES DEPORTES ET INTERNES DE LA RESISTANCE
PARIS, FRANCE

VICE-PRESIDENT:
DR. JAROSLAV PROFOUS
20 WEST 85TH STREET
NEW YORK 24, N. Y.

PHONE:
TR. 4-6766

New York, October 8, 1953

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

Dear Mr. Barr:

I want to thank you once more for the understanding with which you have received my explanation of the necessity to coordinate the artistic and psychologico-political projects in honoring the Unknown Political Prisoner.

In response to your request, I am hereby setting in writing the motives that have impelled me, as a representative of international organizations of former political prisoners of Nazism and Communism in Europe and the United States of America, to pay you a visit and ask you for help.

The mission of these international organizations is to fight, with all available means, against regimes of concentration camps and forced labor, wherever they may be. It is our task to remind the free world that more people have perished in Nazi and Communist prisons and concentration camps in peacetime than in the battles of both World Wars. Today there are hundreds of thousands of us in free Europe and in the United States who have survived these institutions of horror and terror. We feel that it is our duty as well as our moral right to fight against prison bars and barbed wires of concentration camps in the name of those who have not survived, and on behalf of those who today still suffer in totalitarian countries.

We exiled Czechoslovaks, too, find ourselves on this side of the ideological barrier. It was on our initiative that the Rome Congress of the Fédération Internationale Libre des Déportés et Internés de la Résistance accepted our proposal that November 7 be proclaimed the Unknown Political Prisoner Day. The proposal was adopted unanimously after the Polish delegation had joined us as co-sponsor. It was agreed to ask the governments of free countries, their parliaments, churches and international cultural and humanitarian groups to join us in the realization of this proposal.

Motives underlying this proposal are expressed in the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.254

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DR. JAROSLAV PROFOUS
20 WEST 85TH STREET
NEW YORK 24, N. Y.

PHONE:
TR. 4-6766

- 2 -

proclamation which I have already sent to you. Enclosed I am sending you a pamphlet describing our purposes in more detail.

As regards the erection of a monument of the Unknown Political Prisoner, perhaps I do not have to reassure you of our gratitude to you, as well as to the Mayors of Berlin and Amsterdam, who have expressed a wish that the monument be erected in their respective cities. I do believe, however, that erecting the monument in Berlin and Amsterdam is not enough, when we think of the political significance of this action for the final outcome of the cold war. For this reason I am the more grateful for your willingness to consider the erection of such a monument in New York City, and also for your offer to arrange for me an interview with Mr. Anthony J.T. Kloman upon his arrival in New York.

Professor Martin Dehousse, President of the Fédération Internationale Libre des Déportés et Internés de la Résistance in Paris, in his letter to me, has expressed the opinion that the Unknown Political Prisoner Memorial should be erected in Geneva in front of the League of Nations building, and in New York on the United Nations grounds, in order to serve as a daily reminder to all the delegates from the free world of their duties in the fight for freedom and against the regimes of concentration camps and forced labor.

In our conversation on September 23, I attempted to present the reasons why we consider it necessary that the Unknown Political Prisoner Memorial be erected on the soil of the United States of America, a country that today is in the forefront of the fight for freedom. However, I do not view as fortunate Professor Dehousse's idea that the United Nations in New York be chosen as the site of the monument. Briefly, here are my reasons:

Although it is the leading American statesmen who are with determination and vigor spearheading the fight for freedom, we believe that the Unknown Political Prisoner Memorial should be placed so that it could be constantly before the eyes of ordinary American citizens. It should be a constant reminder to them that the United States Government does not carry on the fight in vain, because they themselves, the citizens of the United States of America, are menaced by the international Communist conspiracy, and that, should this fight be lost one day, they themselves would become victims of the apocalyptic monster of concentration camps.

Besides, I feel that erecting the monument on the United Nations grounds would be inopportune for another reason: the Communists and their UN delegates, with their well-known shamelessness, could easily convert this matter propagandistically in their favor, or at least mis-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.254

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PARIS. FRANCE

VICE-PRESIDENT:
DR. JAROSLAV PROFOUS
20 WEST 85TH STREET
NEW YORK 24, N. Y.

PHONE:
TR. 4-6766

- 3 -

represent the reasons for the erection of the monument. They have declared their armaments to be an "offensive of peace"; similarly, we might expect that their propaganda would say that they themselves are in the forefront of the fighters against the system of concentration camps. Surely you understand what I have in mind.

After consultations with my friends, I feel the most appropriate site for the monument would be the southernmost tip of Manhattan (The Battery). One can easily imagine the psychological effect of an Unknown Political Prisoner Memorial standing on the American soil as a kind of pendant to the Statue of Liberty, thus underlining all the symbolical meanings which the whole world associates with the Statue of Liberty. Undoubtedly such a symbol would be of great moral advantage for the United States itself.

I trust that, after our personal conversation, I do not have to repeat the reasons why we consider November 7 - the anniversary of the Soviet Revolution - to be a very appropriate date for the Unknown Political Prisoner Day. If the free world wants, by cold war means, to corrode the Communist regimes from inside, and if it wants to enhance the faith of subjugated peoples in their liberation, it cannot choose a more appropriate day, propagandistically speaking, than November 7.

These general considerations lead me finally to a concrete request. I want to ask you again to take the initiative toward founding an American Committee for the Erection of an Unknown Political Prisoner Memorial in New York. Such a committee, in my view, should be composed of prominent artists and leaders of political and cultural life in the United States. Qualified representatives of former political prisoners, representing both our international organizations, are of course entirely at your disposal, as experts in the psychology of subjugated peoples as well as collaborators.

In conclusion, may I again express my appreciation for your interest and for your generous promise to do whatever is in your power. I would be very grateful if we could remain in contact in the future. Please accept in advance my thanks for whatever you intend to undertake in this crusade against the barbarism of concentration camps and in enlisting the aid of a work of art in this fight.

Sincerely yours

Jaroslav Profous

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FEDERATION INTERNATIONALE LIBRE DES DEPORTES ET INTERNES DE LA RESISTANCE
PARIS, FRANCE

VICE-PRESIDENT:
DR. JAROSLAV PROFOUS
20 WEST 85TH STREET
NEW YORK 24, N. Y.

PHONE:
TR. 4-6766

Mr. Alfred H. Gark, Jr.
Museum of Modern Art, N. Y.



Cher Mr. Gark,

je serais très reconnaissant si vous me pourriez
l'accepter pour une audience concernant la journée commé-
morative et le monument International pour un P. P. Inconnu -
pendant le lundi et mardi le 21 ou 22 septembre.

Veuillez d'accepter, M. Gark, l'assurance de ma la
plus haute considération.

Votre tout dévoué

J. P. Profous

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FEDERATION INTERNATIONALE LIBRE DES DEPORTES ET INTERNES DE LA RESISTANCE
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Votre tout dévoué

J. P. Profous

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	AHB	I.A.254

Profous

THE MUSEUM OF MODERN ART

Date October 27, 1953

To: Joyce Miller

Re: Dr. Profous

From: Marie Alexander

Dear Joyce;

For Mr. d'Harnoncourt's information, I attach his original letter to Mr. Barr and a mimeographed sheet on his organization. Mr. Barr has his latest letter at home and can read it to Mr. d'Harnoncourt if he wishes. He has also met with Dr. Profous for about an hour and has, as I told you a number of questions about the organization, its objectives, and whether or not the Museum should be involved with the celebration to be held on November 7 in the Museum, if permission is given.

I can't determine the exact character of the proposed Nov. 7 meeting other than that it is a press conference and that the Museum is the chosen meeting place because of the presence here of the replica of the Reg Butler monument to The Unknown Political Prisoner.

As soon as I am able to reach Dr. Profous by telephone, I shall ask him to call your office.

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	AHB	I.A.254

PROFOUS

THE MUSEUM OF MODERN ART

cc: Dorothy Dudley
Betsy Jones

Date November 3, 1953

To: Alfred Barr

Re: Unknown Political Prisoner

From: Dorothy Miller

exhibition (proposed)

Dear Alf:

Tuesday

3/23/54

Th

as Unknov

Internati

see René

Re

Political

photograp

OK

Dr. Profous came by the Museum today. He is just er 7th
back from Europe and wishes to report on the
Unknown Political Prisoner question to you or to ration
René; who could not see him. I suggested that
you were very busy and that he call in on Wednesdays in to
and I would tell him whether there was time for
an appointment.
Do you wish to see him? or shall I refer him to
Dorothy?

unknown

marie

ply

Promised to write letter stating that
his questions, but did not.

yes;

me

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PROFOUS

THE MUSEUM OF MODERN ART

cc: Dorothy Dudley
Betsy Jones

Date November 3, 1953

To: Alfred Barr

Re: Unknown Political Prisoner

From: Dorothy Miller

exhibition (proposed)

Dear Alfred:

The man who has discussed with you his idea of naming November 7th as Unknown Political Prisoner Day (Dr. Jaroslav Profous of the Fédération Internationale Libre des Déportés et Internés de la Résistance) came in to see René last week.

René has agreed that if Dr. Profous arranges a show of the Unknown Political Prisoner maquettes we would lend our Butler and would supply photographs of the eleven American prize-winning maquettes.

Is that
OK with you?

yes!
me

D

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CC: Mrs. A. J. T. Kroman

February 27, 1953

THE MUSEUM OF MODERN ART

Date October 27, 1953
Tuesday

To: AHB

Re: Dr. Profous

From: Marie

I have given Mr. d'Harnoncourt the mimeographed material on Dr. Profous' organization, and he will call you. He, d'H., will try to see Dr. Profous tomorrow afternoon.

Dr. Profous does, however, wish to see you again. Mr. Kroman is arriving on Oct. 29 and I explained to Dr. Profous' Secretary that you would get in touch with them after you have had an opportunity to discuss the matter with Mr. Kroman.

3, Cumberland Gardens
London, W. C. 1
England

AHB:mh

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He Newton
CC: Mrs. A. J. T. Kroman

February 27, 1953

For Coord Com.

THE MUSEUM OF MODERN ART

Date October 26, 1953

To: Alfred

Re: Dr. Profous

From: Marie

Miss Thetheta (Plaza 7-4710), secretary to Dr. Profous called to arrange an appointment with you for the Dr.

There is to be in the Museum of November 7 some memorial service for Political Prisoners - a press conference she said. They wished to hold it in the building because of the Reg Butler monument.

Dr. Profous wants to talk with you before this date - I explained that you were very busy and might not be in at all this week - but promised to call her back today or tomorrow. ??

AHB:mh

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	AHB	I.A.254

CC: Mrs. A. J. T. Kroman

February 27, 1953

Dear Eric:

How very kind of you to ask me to dinner next week. Unfortunately I am afraid I can't dine with you before I lecture on the evening of March 6, for the simple reason that I am exhausted and shall have to accommodate myself to the difference of time and get my lecture into shape, all during the two days before the lecture. In any case I am the guest of my friends, the Kromans, and I am not quite sure what engagements they have already made. I am going to write Mrs. Kroman to ask her if she will please phone you about Saturday evening. Should I be free I would be very happy indeed to dine with you providing you will let me go to bed early. In any case I shall phone you Tuesday evening or Wednesday morning.

Please give my very best to Stella.

Cordially,

Alfred H. Barr, Jr.

Mr. Eric Newton
3, Cumberland Gardens
London, W. C. 1
England

AHB:mh

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Kloman

Norton ^{New York}
askin

3, Cumberland Gardens,
London W.C.1
Tel. TERMINUS 4443.
22nd February 1953.

Dear Alfred,

My spies tell me that you are arriving ahead of the rest of the jury in your search for the ideal unknown political prisoner: which is nice because we both hope you'll lunch or dine with us before serious work begins. I had hoped to be able to entertain the jury here while they are on the job, but what with their programme being very crowded and what with Stella and I having to be out of London lecturing quite a bit, it has proved impossible, though we shall all meet somewhere more than once during that week, I expect.

But this is to say (I hope this reaches you before you leave New York) will you either lunch with us on Friday March 6th about 1 o'clock or dine with us on Saturday March 7th? I do hope one or the other will be possible. We'll keep them both open in case.

It will be nice to see you again, and hear all the New York news. We are both doing a Canadian lecture tour in the Fall and hope to return in the Spring to New York via Vancouver, California and an assortment of picked United States.

Our kindest regards to you both, and also to Jim and Melissa Soby.

Yours sincerely,

Eric Norton

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	AHB	I.A.254

Kloman

BY AIR MAIL

AIR LETTER

IF ANYTHING IS EN-
CLOSED THIS LETTER
WILL BE SENT BY
ORDINARY MAIL.



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

First fold here

Second fold here

To open cut here

Sender's name and address:-

Eric Newton,
3, Cumberland Gardens
London, W.C.1.
England.

To open cut here

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Kloman
February 27, 1953

Dear Theo:

Eric Newton has written me asking me for lunch on March 6 or dinner on March 7. I enclose a copy of my reply. I do not know whether you or the Institute have any plans for me on Saturday, March 7. If not I could dine with the Newtons and give you a little vacation, Heaven knows you will need it. Should you feel that I am free would you mind phoning the Newtons at TERminus 4443 (3, Cumberland Gardens, London W. C. 1). I hate to bother you but don't want to create any conflicts or mix-ups.

I am looking forward so much to seeing you both. Your letter was very helpful.

Sincerely,

Alfred H. Barr, Jr.

Mrs. A. J. T. Kloman
35 Wilton Crescent
London, S. W. 1
England

AHB:mh
encl.

P. S. I hope to get a berth on the TWA flight leaving London Sunday, March 15. I am on the waiting list.

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	AHB	I.A.254

6. MONUMENT TO THE UNKNOWN POLITICAL PRISONER

Your lecture is now
in the V. & A. hall - and
creating great excitement
and interest.

Kloman
35 Milton Crescent
S.W. -

Monday, Feb. 23rd

Dear Alfred -

This is to wish you as good
a flight as I had last week! It
was non-stop 10½ hours!! I shall
hold my thumbs that the weather
will behave as well on March 3rd.

Mrs. Casey will be on the same plane.
I suggest that as soon as you
have soaked away from Dulles
that you ask one of the stewards if
you may have your berth made up
as soon as possible after dinner.
Otherwise there may be unnecessary
delay and you might as well stretch
out for as long a time as possible.

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This Kirk at the Chase Bank is alerted and ready for an avalanche of cables addressed to Barr, BERKECHAS London - she will know each day where you can be reached.

I do so hope my coat won't be the last straw. If so, leave it behind and Philip can bring it the end of June. As it was I had to pay \$21 excess weight.

You can imagine the tumult that exists here right now. By the time you arrive all should be rolling along serenely and smoothly. Tony is clearing up remarkably well - I don't know how he does it! The detail work alone is staggering, not to mention dealing with Lord Jowitt and 40 assorted Ambassadors and the influx of messages from the world - I'll be at the airport to meet you and hope to find you're actually enjoying your first transatlantic hop. Love with you and you know

of parks in north central part of the city. (The site though in the Western sector is surrounded by the Soviet and is joined by an important tramway and a traffic artery.)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.254

May 56
 Thacker Munster
 12/21
 11/11
 7/23/21

was spent, including the costs of the preliminary national competitions, most of this amount supplied by the unknown source which, according to the public prospectus, had also agreed to pay for the erection of the monument. both in Britain and throughout Europe. It has never been denied.

The competition was won by the very talented but little known English sculptor, Reg Butler. His design was badly received by the conservative English press which lead to the destruction of the winning model shown at the Tate Gallery. Nevertheless, Amsterdam and Berlin immediately opened negotiations to secure the monument, Amsterdam withdrawing in deference to Berlin where a monument to political prisoners seemed particularly appropriate both in the light of the Nazi past and the Communist present just a few miles away. (Our Museum bought a replica of the model which has just been requested for the World's Fair show in Brussels.) to about \$100,000.

The Berlin Senate and the Akademie der Kunst, with the enthusiastic recommendation of the late Mayor Neuter, formally approved the erection of the monument and set aside an important site in the Humboldt Main. Mr. Barr showed composite photographs of this site with the monument as it would be if completed, rising 180 feet above a hill passed by motor roads and a railroad.

However, to the enormous embarrassment of the London Institute

of parks in north central part of the city. (The site though in the Western sector is surrounded by the Soviet and is passed by an important tramway and a traffic artery.)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.254

6. MONUMENT TO THE UNKNOWN POLITICAL PRISONER

Mr. Barr reported to the Board on the current predicament of this important project. He recalled to the Trustees that five years ago there had been a great international sculpture competition organized by Anthony J. T. Kroman, an American, under the sponsorship of the Institute of Contemporary Arts, London, with funds coming from an unknown source. Some 2,000 sculptors in 56 countries competed; some \$90,000 was spent, including the costs of the preliminary national competitions, most of this amount supplied by the unknown source which, according to the public prospectus, had also agreed to pay for the erection of the monument.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.254

page 2

of Contemporary Arts and Mr. Kroman, the promised funds for the erection of the monument were cancelled by the unknown initiators of the competition. Convincing reasons for this cancellation of an explicitly stated and presumably binding obligation have never been given though it was reported that the unfavorable British press was a factor. The principal source of funds still remains unknown to the British Committee which included Sir Herbert Read, Henry Moore, Roland Penrose and Sir John Rothenstein. They suspect, however, that the source was American. Both because of the scale and cost of the competition and the nationality of Mr. Kroman, unfortunately for American reputation, this suspicion is common both in Britain and throughout Europe. It has never been denied.

Naturally the Institute of Contemporary Arts, which was publicly responsible for the competition, is still very eager to raise funds for the monument but is unable to do so since even its own financial status under economic conditions in England is precarious.

However, the Germans, under the leadership of Dr. Will Grohmann, have energetically pursued the project not only by securing the site and the promise of the construction of the base but in undertaking to raise one-half the funds providing an equal amount can be raised in America. So far, Mr. Kroman, who feels honor-bound, has been able to raise \$10,000. The total cost would come to almost \$100,000.

Our Museum is directly involved since our International Program organized the United States preliminary competition; the United States jury was chaired by Mr. Ritchie; and Mr. Barr was North American member of the international jury.

Mr. Barr asked for advice and suggestions as to sources of funds, particularly foundations concerned with international cultural and political affairs.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.254

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.254

page 2

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WILL GROHMANN · BERLIN-LANKWITZ BEETHOVENSTRASSE 39

February 18, 1959

Mr. Alfred H. B a r r, Jr.
Director
The Museum of Modern Art
N e w Y o r k 19, N.Y. USA

15 May 1959

Dear Alfred:

Many thanks for your nice letter and the extension of your offer for the Reg Butler-monument. From Tony Kloman I have no answer, he is traveling very much and I wrote to Mallorca. But he answered always very amiably.

I can understand that you don't want to write about the competition, but I should be very glad to have 300 words about Reg and his maquette. Because of the competition I am asking Herbert, sure he will do it.

I am afraid that you are working too much. I also did it in the last year and now I made up my mind to stop a little. It was too much.

Hope to see you during our A.I.C.A. - congress May 18 - 24.

With many thanks and best regards,

Sincerely,

Will Grohmann

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.254

1 February 1959

15 May 1959

Dear Will:

I have been quite overwhelmed during the past month so you must forgive my not answering your letter of December 20th until now. First of all, Dear Will: it is quite likely that the donor who offered \$10,000 during the year 1958 might be willing to extend his offer into 1959. I am not sure about Tony K. If you do come to the A.I.C.A. meetings, I shall would rather not write either of these gentlemen until there is something more definite perhaps see you before you receive this letter. That would 000 which our two Americans were willing to give.

indeed be a pleasure. In any case I felt that I should let

As to an article about the competition which you ask me to write, you know that I have just written to Reg Butler to apologize the I.C.A. I was, after all, merely a substitute member of the jury. And although I have for my long delay in writing a short piece for the booklet on three years, trying to make possible the actual creation of the Monument, I do not the Prisoner. The truth is that I was really knowked out by competition. I could however, if you and Reg wish to have it, write a short appreciation or a fortnight's illness and since that time have not been able to should you and Reg and Herbert read not suppose it you would feel free to escape the unrelenting pressure of Museum routine and fund- we need here in our publicity and labels. I am so retarded in my own work here raising activities to achieve the peace of mind necessary for the same time, I do very much appreciate the time and effort you have put into even this short piece. Now I must leave for Europe in a couple

of weeks to lecture and I must devote the remaining time to

preparing them. I have sent Reg copies of a wall label and

press release which I wrote on the Prisoner for our Museum in the

Alfred H. Barr, Jr.

hope that some of the material may be of use.

Dr. Will Grohmann

Beethovenstrasse Believe me, I am very sorry about this.

Berlin-Lankwitz

Germany

Sincerely,

AHB:ma

Dr. Will Grohmann
Beethovenstrasse 39
Lankwitz
Berlin, Germany

AHB:ma

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.254

u pp

2 February 1959

Dear Will:

I have been quite overwhelmed during the past month so you must forgive my not answering your letter of December 20th until now. First of all, I think that it is quite likely that the donor who offered \$10,000 during the year 1958 might be willing to extend his offer into 1959. I am not sure about Tony Kroman, but think he is well inclined. However, I would rather not write either of these gentlemen myself until there is something more definite in Germany by way of contributions approaching the \$20,000 which our two Americans were willing to give.

As to an article about the competition which you ask me to write, I really think that this should come either from Kroman or from the I.C.A. I was, after all, merely a substitute member of the jury. And although I have done a great deal of work behind the scenes in the last two or three years, trying to make possible the actual erection of the Monument, I do not think I am the person to write the account of the original Competition. I could however, if you and Reg wish to have it, write a short appreciation or interpretation of the Monument as I understand it, providing that should you and Reg and Herbert Read not approve it you would feel free to eliminate it. I have in mind two or three hundred words such as we used here in our publicity and labels. I am so retarded in my own work here at the Museum that I am afraid I cannot offer to do more. At the same time, I do very much appreciate the time and effort you have put into the project.

Sincerely,

Sincerely,

Alfred H. Barr, Jr.

Mr. Reg Butler
Dr. Will Grohmann
Beethovenstrasse 39
Berlin-Lankwitz, England
Germany

AHB:ma

AHB:ma

P. S. I am looking forward to your show at Pierre Matisse's to which we are lending a recent drawing bought by M. J. Moirasse in London for our collections.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.254

cc:

UPP

2 February 1959

January 20th. 1959

Dear Reg,

Thank you for your letter of January 20th with the little maquette of the booklet on the Prisoner. Some weeks ago I had a letter from Will Grohmann and just now I have found time to try to write an answer, a copy of which I enclose.

Both you and he are quite vague about the length of what you want me to write. He proposed that I do an account of the Competition which frankly I think should be done by someone in the I.C.A. As I told him, I was simply

Dear Alfred substitute juryman.

However, I do feel a deep enthusiasm for your design and for the project to erect it in Berlin, so that I should like to contribute something to the pamphlet. Do you think that two or three hundred words of appreciation for your design would be of any use?

I am taking the liberty of sending a copy of Will's letter of December 20th, as well as my reply.

Here's hoping!

Sincerely,

Enclosed is a 45 m.m. record of the first dummy I put together, which will give you some idea of the sort

Mr. Reg Butler
Ash
Berkhamsted Place
Berkhamsted
Herts, England

With best wishes from us all.

AHB:ma

P. S. I am looking forward to your show at Pierre Matisse's to which we are lending a recent drawing bought by Bill Lieberman in London for our collections.

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cc: D. Miller

ASH . BERKHAMSTED PLACE . BERKHAMSTED . HERTS . 1429

January 20th. 1959 .

Alfred Barr, Esq.,
Director of the Museum Collections,
The Museum of Modern Art,
11 West 53rd. Street,
New York 19, U. S. A.

Dear Alfred Barr,

I do hope very much that you will be able to write something for the booklet on the PRISONER.

After so many years it is very wonderful to feel that it is now almost a practical certainty, and I know that anything you may feel able to say will have a very material affect on the chances of its being finally realised.

Enclosed is a 35 m.m. record of the first dummy I put together, which will give you some idea of the sort of thing I had in mind.

With best wishes from us all.

Yours very sincerely
Reg Butler.

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	AHB	I.A.254

ASH . BERKHAMSTED PLACE . BERKHAMSTED . HERTS . 1429

25. 5. 1959.

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

Dear Alfred,

It's very kind to let us use your note on the
U.P.P. I think it would be a great help to have it
included in Will Grohmann's book.

Shall we see you when you are in Europe this
summer ?

Best wishes,

Many thanks, Reg.

*Think you may like to
have the attached colour snap
of Model 2. Taken here at Ash.*

W.D.

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	AHB	I.A.254

May 19, 1959

Dear Alfred:

Now I have everything for the Reg-pamphlet (Reg, Herbert, Kroman and myself) and I should be very thankful if you could send me some lines (two pages). You can write about every theme you like. After having received your text the pamphlet can be printed.

I am at Mallorca to June 2nd, afterwards in Berlin. We are here enjoying our lives and the wonderful island, but also a little work.

Hope you are well and to see you for the opening of the "Documenta II" at Kassel, July 12.

Cordially,

yours,



a couple of weeks to lecture in Europe.

Dear Alfred,

Perhaps what I have already written might be of some

short use. I enclose a copy.

Very sincerely,

Sincerely, Alfred H. Barr, Jr.

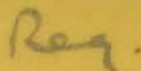
the Museum and how very much you will approve of Pierre's shot.

I wish I had at least three lives there is so much to be done, I'd rather be a sculptor now than at any other time in history.

Alfred H. Barr, Jr.

Mr. Reg Butler
Ash
Berkhamsted Place
Berkhamsted, Herts
England

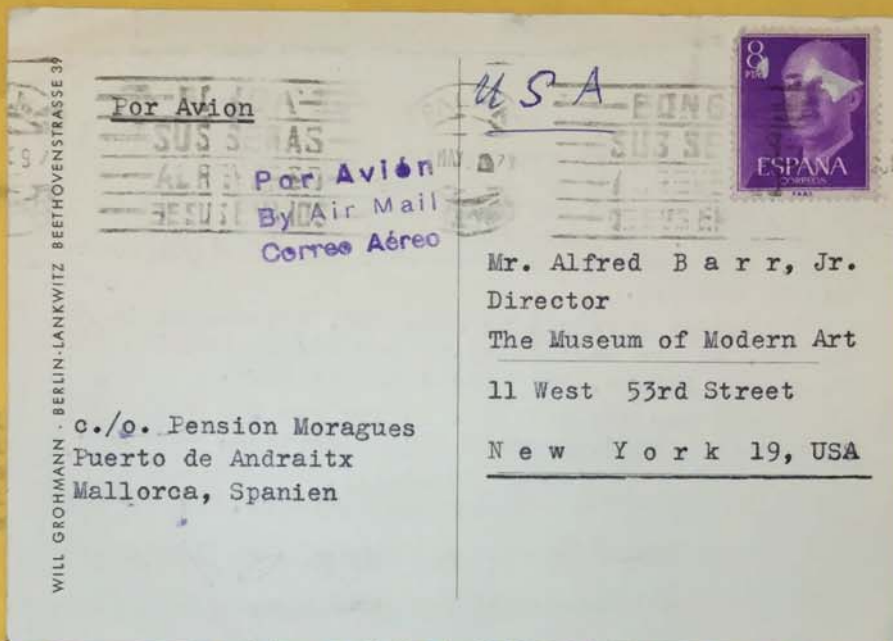
All best wishes,



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pressure of work here and the fact that I have to leave in

a couple of weeks to lecture in Europe.

Dear Alfred,

Perhaps what I have already written might be of some

I'm very grateful for your letter and the

use. I enclose a copy.

short report on the work of the

Monument along in a way to be clear and brief.

Very flattered to have you so interested in the work of the Museum and hope very much you will be of

Pierre's show.

I wish I had at least three lives there is so much to be done. I'd rather be a multi-liver than at any other time in history.

Sincerely,

Alfred H. Barr, Jr.

All best wishes,

Mr. Reg Butler
Ash
Berkhamsted Place
Berkhamsted, Herts
England

Reg.

AHB:ma

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	AHB	I.A.254

cc: D. Miller

4000 BERKHAMSTED PLACE BERKHAMSTED HERTS 1420

14 May 1959

8th. February 1959.

Dear Reg:

Alfred Barr, Esq.,
Director of The Museum of Modern Art,
11 West 53rd St.,
New York 19, N. Y. U. S. A.

I am most apologetic but I have simply not had the time to write the paragraphs about the Prisoner. Though what I hoped to do was short, I would have had to think out the problem and I've had no peace of mind to do so because of the pressure of work here and the fact that I have to leave in a couple of weeks to lecture in Europe.

Dear Alfred,

Perhaps what I have already written might be of some use. I enclose a copy.

I'm very grateful for your letter about the Monument and in a way to see also a good deal. Very flattered to have you drawing for the Museum and hope very much you will do more of Pierre's show.

Sincerely,

I wish I had at least three lives there is so much to be done, I'd rather be a historian now than at any other time in history.

Alfred H. Barr, Jr.

All best wishes,

Mr. Reg Butler
Ash
Berkhamsted Place
Berkhamsted, Herts
England

Reg.

AHB:ma

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	AHB	I.A.254

ASH . BERKHAMSTED PLACE . BERKHAMSTED . HERTS . 1429

8th. February 1959.

Alfred Barr, Esq.,
Director of the Museum Collections,
The Museum of Modern Art,
11 West 53rd Street,
New York 19, U. S. A.

Dear Alfred,

I'm very grateful for your kind offer to do a short appreciation, I'm sure it would help the Monument along in a way no one else's word could.

Very flattered to hear you have a new drawing for the Museum and hope very much you will approve of Pierre's show.

I wish I had at least three lives there is so much to be done, I'd rather be a sculptor now than at any other time in history.

All best wishes,

Reg.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.254

WILL GROHMANN · BERLIN-LANKWITZ BEETHOVENSTRASSE 39

December 20, 1958

Mr. Alfred H. Barr, Jr.
Director of the Museum Collections
The Museum of Modern Art
New York 19, N.Y. USA

Dear Alfred:

You never heard of mine, because up to the midst of September I worked like a Chinese kuli for my publisher. Afterwards I was for three weeks in Mallorca and later on in England for lectures. In London I was one day with Reg and the other weekend with Herbert Read and we discussed our problem. Reg had prepared a maquette of a pamphlet about his monument, with many photos and an article about ~~of~~ the idea of his sculpture. He asked me an article about the construction in Berlin and wanted to ask you for an article about the competition, 24 pages with about 24 reproductions. The day before yesterday I was in Cologne and my publisher is willing to print the pamphlet in 3000 copies free of charge.

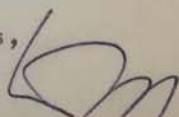
Dr. Stein, chairman of the Kulturkreis in the Industry-Verband wants to send the pamphlet to all his members (300) asking for DM 1000.- ~~and~~ more. The ministry for Gesamtdeutsche Fragen spent DM 25 000.- and the steel will come from the German Stahlverband (Krupp etc.).

Therefore I have the hope that we can come to an end during 1959. In the present situation which is very disturbing for all of us, the conditions for our monument are very good and the interest for problems like these increasing, and we should regret very much if your unknown donator and if Tony Kloman would withdraw from our purpose. I should be very thankful if you could do all what you are able to do that the 20.000.- Dollars would be preserved for our work.

Hope you got my Kandinsky-book. I asked to send it to your address also to Mr. Karpel and to Mr. Lindsay. The publisher told me that it was done, but some copies left a little later because the binding was not finished for the whole edition. I hope you are well and not too much overburden.

Best wishes for Christmas and for the new year,

cordially yours,



Please would you be so kind to write about the Reg Competition for our pamphlet?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.254

WILL GROHMANN · BERLIN-LANKWITZ BEETHOVENSTRASSE 39

July 14, 1958

Dear Alfred:

Thank you very much for your nice letter and your successful helping. You will think I am dead, because of the fact that I never wrote and waited so long with my answer. I was almost dead, but not by illness but by hard toiling. It was sometimes too much and that is also the reason that I couldn't do enough for our Reg Butler-monument. After two or three weeks I am free and can be more helpful.

But in the meantime I got the promise of one of the chiefs of Krupp that the steel company will give us the material (Edelstahl) which will cost about DM 100 000.-- Besides our society (Verein) in Darmstadt has collected some 1000.-- DM and has asked by letters some industrials, and now I hope we can afford to have the complete amount up to your date.

When everything is sure I shall ask Butler to come to Berlin in order to prepare the construction. He wants to do it by himself with the engeneers here in Berlin.

I hope to can give you good news in the month of September.

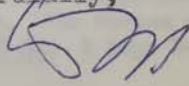
Last time Mr. Haim from Brussels was in Berlin, 48 Bd. de Waterloo and he told me that the "sagittarius" came from him. Surely you saw Mr. Heim in New York and he gave you all the informations he has about the descendance of the painting. Why Kandinsky thought that this painting was in the Folkwang-Museum in Essen up to 1926, I can't understand.

I have still to read some proofs of the "Kandinsky", but all the other work is finished, and I gave last week all my Kandinsky-letters (162) and postcards (85) to Heinz Berg-ruen, because he can give them to an American returning to the U.S. I was always a little afraid to send them by mail.

Hope you are well and now perhaps in vacation, but the letter will arrive you.

Many thanks for your help and everything you did.

Cordially,



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

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	AHB	I.A.254

THE MUSEUM OF MODERN ART

Date 16 June 1958
(dictated June 15)

To: Mr. d'Harnoncourt Esq.,
300, Chase Manhattan Bank,
Paris.
From: Alfred Barr

Re: President Huss and the Unknown
Political Prisoner Monument

Dear René:

I told you in confidence yesterday about the present status of the Monument to the Unknown Political Prisoner which a group of Germans hope to erect in Berlin. Here are a few details, in case you have a chance to discuss the matter with President Huss.

1. I believe that President Huss knows about the monument and has expressed his interest in it.
2. The design for the monument won first prize in the international competition in 1953-54.
3. The Germans have made available an important site on a hill in Humboldthain, a park in the north central part of the city at the junction of an important tramway and a major traffic artery.
4. The erection of the monument was recommended in an enthusiastic motion by the Academy of Fine Arts, Hanns Scharoun, President, Berlin, May 1956.
5. At first it was understood in Germany that most of the money, some \$200,000, would be forthcoming from American foundations. This was an ill-founded belief. (Americans had already provided some \$90,000 for the competition itself. Furthermore, the prosperity of Germany is not conducive to Americans' shouldering the very large cost of building the monument. More recently it has been proposed that Germans and Americans go half and half in raising the funds.) Prince Ludwig von Hesse heads the German committee, including I believe a couple of senators among a number of public figures in Germany and the President of the Academy. Grohmann is acting as Secretary.
6. So far, \$20,000 have been raised in this country, conditional on the total amount being raised before January 1, 1959.
So far, no word has come from Grohmann that any money at all has been raised in Germany.
7. The late Mayor Reuter was enthusiastic about the monument. I believe that his successor also favors it.
8. The Museum has in its collection the prize-winning model of the monument, page 159, Masters of Modern Art. The Museum also has several other works by Butler, including the Girl, 1953-54. I hope both the model and the Girl may be on view.
9. I see no reason why you should not tell President Huss of our interest in the project and hope that with German cooperation it might be realized.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.254

U P P

ASH . BERKHAMSTED PLACE . BERKHAMSTED . HERTS . 1429

June 24th. 1958 .

Alfred H. Barr, Esq.,
C/O. Chase Manhattan Bank,
41 rue Cambon,
Paris.

Dear Alfred Barr,

I was overjoyed to get your letter and to hear about the American offer for the Political Prisoner. It is a very wonderful thing for me to feel that this stands such a good chance of going forward. The Prisoner project of course, is the greatest thing in my life as a sculptor and although I feel that I can do little personally to advocate its erection (because I do not want to feel anyone has it for my own purely selfish interest) I am of course very very anxious to have the opportunity to show everyone what the original maquette really stood for.

We have a wonderful two months old baby and in consequence shall be spending the summer here in England. We do hope that you will find time on your trip to pay us a visit.

With best wishes from Jo, Rosemary and myself to you both.

Yours sincerely,

Reg Butler .

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.254

THE MUSEUM OF MODERN ART

Date 16 June 1958
(dictated June 15)

To: Mr. dHarnoncourt

Re: President Huss and the Unknown Political Prisoner Monument

From: Alfred Barr

Dear René:

I told you in confidence yesterday about the present status of the Monument to the Unknown Political Prisoner which a group of Germans hope to erect in Berlin. Here are a few details, in case you have a chance to discuss the matter with President Huss.

1. I believe that President Huss knows about the monument and has expressed his interest in it.
2. The design for the monument won first prize in the huge international competition in 1953-54.
3. The Germans have made available an important site on a hill in Humboldthain, a park in the north central part of the city at the junction of an important tramway and a major traffic artery.
4. The erection of the monument was recommended in an enthusiastic motion by the Academy of Fine Arts, Hanns Scharoun, President, Berlin, May 1956.
5. At first it was understood in Germany that most of the money, some \$200,000, would be forthcoming from American foundations. This was an ill-founded belief. (Americans had already provided some \$90,000 for the competition itself. Furthermore, the prosperity of Germany is not conducive to Americans' shouldering the very large cost of building the monument. More recently it has been proposed that Germans and Americans go half and half in raising the funds.) Prince Ludwig von Hesse heads the German committee, including I believe a couple of senators among a number of public figures in Germany and the President of the Academy. Grohmann is acting as Secretary.
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9. I see no reason why you should not tell President Huss of our interest in the project and hope that with German cooperation it might be realized.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.254

WILL GROHMANN · BERLIN-LANKWITZ BEETHOVENSTRASSE 39

June 14, 1957

Dear Alfred Barr:

It is long time ago that we heard from each other. I had so much to do with my Kandinsky-book and I am still working, and I think that you had also hard to work with your own books and with the Picasso-exhibition. But now is the moment to write you.

As you know the senate of Berlin accepted the monument and last week Reg Butler was here for six days in order to see the different places for the erection of his tower, and he agreed with the best place in the Humboldthain in Berlin-Wedding. There is a hill with bushes and flowers, ⁴⁰ 14 meters high from the street and with a ruin of a shelter, on the base of which the monument can be constructed. Inside the shelter we could make also a crypt. The place is in the Western sector, but this part is surrounded by the Eastern sector.

Now is the problem to get the money, because the senate is giving the place and the arrangement of the area, but not the money for the tower. Butler thinks it will cost 100 000 Dollar, including the three figures. Perhaps we can get the material from German factories. Mr. Kloman told met last year that he has still 10 000 \$, and I shall write him also to-day, because he was willing to take care of the expenses. I hope he can do it. I am sure he needs your help and therefore I wanted to inform you about the situation and to ask you if you can also think over the problem. Would it be better to concern private persons or associations? I am sure that some international institutions would be interested, I am not sure that some private persons could be able to support this project. What do you think about? I should be glad to have some words by yours to know your opinion and to get some hints for accomplishing our plan.

Hope you are well and not too overloaded with work.

With my kindest regards,

cordially yours,

Will Grohmann

Mr. Alfred H. Barr, Jr.
Director
The Museum of Modern Art
11 West 53rd Street
NEW YORK 19, N.Y. /U.S.A.

Sinnbilder sind unauflösbar

Reg Butler zu Besuch in unserer Stadt — Denkmal für den unbekannten politischen Gefangenen kommt nach Berlin

Der englische Bildhauer Reg Butler, der vor vier Jahren den ersten Preis im Wettbewerb um das „Denkmal des unbekannten politischen Gefangenen“ gewann, war einige Tage in Berlin, um sich die in Frage kommenden Plätze für sein Werk anzusehen. Es war für alle ein Vergnügen, ihn persönlich kennenzulernen, seine Bescheidenheit und seine Intelligenz, seine Art, auf künstlerische Fragen zu antworten, soweit ein Bildhauer überhaupt sein Werk zu erklären vermag, war so klar, daß auch Nichtfachleute beeindruckt waren. Er ist alles andere als intellektuell oder dunkel, ein aufgeschlossen, gesunder Vierziger, der den Sport liebt, aber auch viel liest, und der in seiner Ortschaft, 100 Kilometer von London, mit den Ansässigen lebt wie jeder andere, der dort seinen Beruf ausübt.

Ursprünglich war Butler Architekt, er hat zehn Jahre gebaut. Seine Familie, der Vater war Arzt, wünschte einen „ordentlichen“ Beruf, aber von Kindheit an war er für Plastik interessiert, und die Zeichnungen des vierzehnjährigen zeigen bereits die angeborene Begabung.

Einige Engländer, wie Sir Herbert Read, kannten seine Plastiken schon vor dem Wettbewerb, die meisten hatten seinen Namen, bis zu dem großen Erfolg noch gar nicht gehört. Seine Arbeit schob sich wie von selbst langsam und sicher in die erste Reihe vor, und schließlich überflügelte sie alle.

Was sein Denkmal bedeutet, hat er bei einer Besprechung in Wedding an Hand eines Schmahlmes zu erklären versucht. Im ersten Entwurf — Butler hat fast ein Jahr an dem Modell gearbeitet — stand ein Gefangener in dem mittleren, kahlgelagerten Teil des gestülpten Turms, der ein Wachturm oder auch ein Gefängnisturm sein könnte, er stieg in einem späteren Entwurf höher und verschwand schließlich ganz. Die Idee der Gefangenschaft beunruhigte den Bildhauer, er wollte lieber ein Sinnbild

der politischen Freiheit als der Unfreiheit geben, und so entstand das leere Gerüst der letzten Fassung. Ursprünglich war es die drei trauernden, aufwärts blickenden Frauen verschiedenen Alters nicht gedacht, sie erschienen erst nach längerer Beschäftigung mit dem Thema, als die menschliche, eindrucksvolle Begleitmelodie des abstrakten Gerüsts, das nicht nur eine Deutung zuläßt. Denn die Mehrdeutigkeit ist von der Sinnbildlichkeit niemals

zu trennen. Es ist die wesentlichste Eigenschaft der neueren Kunst, daß sie sinnbildlich und damit mehrdeutig ist. Da Symbole nur so lange Symbole sind, wie ein Unauflösbares ihnen eignet, ist auch Butlers Denkmal nicht in Worte übertragbar. Übersetzbar sind Allegorien, also Dinge, die etwas sein sollen, nicht etwas sind. Butlers Denkmal ist an sich etwas, und der Betrachter findet in ihm mehr, als die bloße Formbeschreibung vernünftigen



Reg Butler im Atelier

könnte. Der Weg der Eingriffe ist durch die Gestaltung vorgezeichnet, nicht die Wirkung im einzelnen. Als Goethe sein „Wärdchen“ geschrieben hatte, fragte er seine Freunde, welchen Sinn sie in ihm sähen, er selber war sich nicht klar, und der Antworten waren viele.

Das Denkmal wird, wenn es in seiner wirklichen Größe und auf dem vorbestimmten Platz aufgeführt wird, sicherlich noch kleine Veränderungen erfahren. Butler ist

Achtlosigkeit geblieben und steht das Ganze als ein Ganzes in der Landschaft. Die Höhe des Standorts, die Natur, das Stadtbild, das alles spricht mit. Menschenwerk ist immer eine Weiterführung der vorhandenen Wirklichkeit und erst sinnvoll, wenn eines das andere legitimiert.

Unbegriff ist das Denkmal das einzige dieses Themas in der ganzen Welt. Alle, die von dem Unglück politischer Zwangsherrschaft betroffen wurden, und ebenso ihre Angehörigen, werden, wenn das Denkmal steht, nach Berlin blicken, und viele werden kommen, um es zu sehen. Und vielleicht wird sich auch noch eine Möglichkeit finden, in einer „Krypta“ unter dem Turm die Namen derjenigen aufzubewahren, die von dem Schicksal politischer Gefangenschaft und qualvollen Todes betroffen wurden.

Will Grohmann

Neuer Platz der Nationen

Deutsche Preisträger bei UNO-Wettbewerb

Im internationalen Wettbewerb zur Umgestaltung des „Platzes der Nationen“ in Genf, zu dem einhundertfünfzig Entwürfe von bekannten Architekten aus der ganzen Welt eingegangen waren, erzielten zwei deutsche Architekten Preise. Rainer Schell in Wiesbaden gewann mit dem zweiten Preis eine Summe von 10.000 Schweizer Franken, Deinet Hein in München mit dem vierten Preis 6000 Schweizer Franken. Den ersten Preis (12.000 Franken) erhielt der Franzose André Gutton, Professor der Kunst-hochschule und am Institut für Städtebau der Universität Paris.

An dem schon gelegenen „Platz der Nationen“ in Genf, an dem der Europarat der UNO — das ehemalige Völkerbundsgebäude — ist, wollen die meteorologische Weltorganisation und mehrere andere internationale Organisationen mit Hilfe der Schweiz und der Stadt Genf eigene Verwaltungsgebäude errichten.

(dpa)

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Excerpt from a statement by Alfred H. Barr, Jr., June, 1953.

MONUMENT TO THE UNKNOWN POLITICAL PRISONER BY REG BUTLER

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

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

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

I do not know what the donor wrote you about for the brief sentence you quoted in your letter of December 3, but I think that I can be somewhat more definite in confirming the disappointing answer I have already written you to Reg Butler to the effect that although the project is not necessarily dead, it is in suspense as far as I understand it. In other words, I would encourage Reg to proceed with whatever other work he has in mind, at least until he receives some definite word about funds for the creation of the monument.

I do not think that Tony is in a position to raise money, nor am I, much as I should like to do so.

I hate to be the sender of this unhappy news but frankly speaking, I do not feel responsible for this disappointing result. As you know, I came into the picture at the last minute as a substitute for Reg. At that time Tony informed me of the case of the "donor" but did not, as far as I can recall, give me any further details. I must confess to you that I do not even remember having read the prospectus which you sent me, although, as I have written you before, I am inclined to give the impression that the preliminary design could actually be executed.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.254

Roland Penrose

- 2 -

January 6, 1955

January 6, 1955

(Unfortunately I have some further evidence that had the British public response been favorable the whole situation would not be different. I say this not by way of excuse, but simply as a very important factor.)

Dear Roland: In any case, this is the best answer I can give at present to

Don't think that I have forgotten your letter of December 9. What you say, together with the prospectus of the competition, makes much clearer your point of view.

I wish I could write you as candidly but I am simply not in a position to do so -- at least not yet, since I am neither responsible in any way for the financial setup of the competition nor am I free to explain the latter.

When I received your first letter I wrote Tony on December 7 asking him to explain just why there had been a general impression that the monument would actually be erected only to be followed by a disappointing lack of support. I have received no reply from him, but I have written him again, I hope more cogently, sending him copies of our correspondence and also my correspondence with Reg Butler.

I have had no direct conversation with the donor so that the quotation from his letter to you involving me in raising funds was the first word I had heard from him of this undertaking. I have, however, received the film which is now safe in the Museum.

I do not know what the donor wrote you except for the brief sentence you quoted in your letter of December 3, but I think that I can be somewhat more definite in confirming the disappointing answer I have already written you and Reg Butler to the effect that although the project is not necessarily dead, it is in abeyance so far as I understand it. In other words, I would encourage Reg to proceed with whatever other work he has in mind, at least until he receives some definite word about funds for the erection of the monument.

I do not think that Tony is in a position to raise money, nor am I, much as I should like to do so.

I hate to be the sender of this unhappy news but frankly Roland, I do not feel responsible for this disappointment. As you know, I came into the competition at the last minute as a substitute jurymen. At that time Tony informed me of the name of the "donor" but did not, so far as I can recall, give me any further details. I must confess to you that I do not even remember having read the prospectus which you sent me, although, as I have written you before, I did indeed have the impression that the prizewinning design would actually be erected.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.254

Roland Penrose

- 2 -

January 6, 1955

(Unfortunately I have some further evidence that had the British public response been favorable the whole situation would now be different. I say this not by way of excuses, but simply as a very important factor.)

In any case, this is the best answer I can give at present to your question.

Sincerely,

I wish I could write you as candidly but I am simply not in a position to do so -- at least not yet, since I am neither responsible in any way for the financial set up of the competition nor am I free to explain the latter.

When I received your first letter I wrote Tony on December 17 asking him to see if there had been a general impression that the movement would only be followed by a disappointing lack of support. I did not really trust him, but I have written him again. I have more copies of our correspondence and also my correspondence with him.

Mr. Roland A. Penrose
Farley Farm
Muddles Green
Chiddingfold
Sussex, England

I have had no direct conversation with the donor so that the quotation in your letter to you involving me in raising funds was the first word I had from him. I have, however, retained the file which is now kept in P. S. I enclose an extra copy should you wish to send it on to Reg. B.

I do not know what the donor wrote you except for the brief sentence you quoted, but I think that I can be somewhat more definite in confirming the distrust of me. I have already written you and Reg Butler to the effect that although the project is not necessarily dead, it is in abeyance as far as I am concerned. In other words, I would encourage Reg to proceed with whatever other work he has in mind, at least until he is able to send his more definite word about the direction of the movement.

I do not think that Tony is in a position to raise money, nor am I, much as I should like to do so.

I hate to be the center of this definitely unhappy news but frankly Roland, I do not feel responsible for this disappointment. As you know, I came into the competition at the last minute as a substitute juror. At that time Tony informed me of the name of the "donor" but did not, so far as I can recall, give me any further details. I must confess to you that I do not even remember having read the prospectus which you sent me, although, as I have written you before, I did have the impression that the prize-winning design would actually be erected. (Unfortunately I have some further evidence that had the British public response been favorable the whole situation would now be different. I say this not by way of excuses, but simply as a very important factor.)

In any case, this is the best answer I can give at present to your question.

Sincerely,

Mr. Roland A. Penrose
Farley Farm

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January 6, 1955

Dear Roland:

Don't think that I have forgotten your letter of December 9. What you say, together with the prospectus of the competition, makes much clearer your point of view.

I wish I could write you as candidly but I am simply not in a position to do so -- at least not yet, since I am neither responsibly in any way for the financial set up of the competition nor am I free to explain the latter.

When I received your first letter I wrote Tony on December 7 asking him to explain just why there had been a general impression that the monument would actually be erected only to be followed by a disappointing lack of support. I have received no reply from him, but I have written him again, I hope more cogently, sending him copies of our correspondence and also my correspondence with Reg Butler.

I have had no direct conversation with the donor so that the quotation from his letter to you involving me in raising funds was the first word I had heard of this undertaking. I have, however, received the film which is now safe in the Museum.

I do not know what the donor wrote you except for the brief sentence you quoted, but I think that I can be somewhat more definite in confirming the disturbing answer I have already written you and Reg Butler to the effect that although the project is not necessarily dead, it is in abeyance so far as I understand it. In other words, I would encourage Reg to proceed with whatever other work he has in mind, at least until we are able to send him some definite word about the erection of the monument.

I do not think that Tony is in a position to raise money, nor am I, much as I should like to do so.

I hate to be the sender of this definitely unhappy news but frankly Roland, I do not feel responsible for this disappointment. As you know, I came into the competition at the last minute as a substitute jurymen. At that time Tony informed me of the name of the "donor" but did not, so far as I can recall, give me any further details. I must confess to you that I do not even remember having read the prospectus which you sent me, although, as I have written you before, I did have the impression that the prizewinning design would actually be erected. (Unfortunately I have some further evidence that had the British public response been favorable the whole situation would now be different. I say this not by way of excuses, but simply as a very important factor.)

In any case, this is the best answer I can give at present to your question.

Sincerely,

Mr. Roland A. Penrose
Farley Farm

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.254

Mr. Kroman

- 2 -

January 6, 1955

January 6, 1955

funds will not be forthcoming in the near future for the erection of the Monument since both he and Reg have let me know that Reg's state of mind would be greatly improved by some definite answer one way or the other.

I am sorry these complications have arisen, but I hope that you can help clarify them soon.

Dear Tony:

Since I have had no answer to my letter of December 7 to you and since I have received an additional letter from Roland Penrose, I am afraid that I must write you again.

Roland encloses the prospectus for the competition and marks two passages which do indeed make it very clear that the "donor" or whoever was back of the competition had every intention first of casting the piece in full size and second of erecting it in some permanent position. From a previous letter of December 3 from Roland I gathered that the donor wrote him as follows: that "Mr. Kroman...and Alfred Barr will work out a plan and discuss names of people whom they hope to interest" in order to "provide a matching gift for the erection of the sculpture."

Although it's quite true that I should like to see the monument erected, this indirect word from the donor was the first news that I had that I was supposed to be responsible for raising money for the erection of the sculpture. I cannot possibly undertake to do this. I am overwhelmed with work occasioned by our twenty-fifth anniversary year which takes up all my time over and above the essential routine of my rather complicated job. I understand your situation too, but I think that somehow you should obtain permission from whomever is involved to clarify to Roland and Reg Butler at least the outlines of the situation, since I gather that Penrose and Butler are not at all aware that the so-called donor's contribution was a very modest amount and that he was acting really as an anonymous front for the expenditure of funds coming from quite another source. Otherwise, the donor, who is actually known to Roland and several other people, stands in the rather awkward position of having reneged on what seems to have been a promise to see the erection of the monument through. I think you may be able to do this without naming the major source of the funds. Also, I think you could point out that the reason the "corporate" funds were not forthcoming was the direct consequence of the British reception to the prizewinning design -- that at least is the impression that you and Theo have given me.

I must say I am quite bored at having this matter dumped on me at this time, especially as I do not feel free to tell Roland the truth. (As you will recall, when I agreed to serve on the jury you did tell me the name of the donor but did not disclose to me that his contribution was very small in proportion to the total funds involved and even smaller in relation to the funds required both for the competition and the erection of the prizewinning sculpture.)

Meanwhile, I feel obliged to write Roland that it's my impression that

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.254

Mr. Kloman

- 2 -

January 6, 1955

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funds will not be forthcoming in the near future for the erection of the Monument since both he and Reg have let me know that Reg's state of mind would be greatly improved by some definite answer one way or the other.

I am sorry these complications have arisen, but I hope that you can help clarify them soon.

Sincerely,

Mr. Anthony J. Kloman
Booth Bungalow
Coggleshell Avenue
Newport Rhode Island

AHB:ma

Enclosures: cc: Roland Penrose to Barr - December 9

" " " " December 3

Excerpts from prospectus

Barr to Roland Penrose - November 27

Barr to Reg Butler - December 3

Barr to Reg Butler - November 6

Barr to Roland Penrose - January 6

With all best wishes,

Yours ever,

R. Barr

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.254



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

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

9th December 1954.

Dear Alfred,

I am forwarding the prospectus that was sent out to announce the Prisoner Competition. As you will see from the two passages that I have marked there is no doubt that every Sculptor who hoped to win the first prize must have taken this as an assurance that his project would be realised.

As I said in my former letter we have nothing in writing from the donor as all correspondence went through Tony Kloman and even if we had we would not attempt to force the donor into doing more than he feels able.

Up to the death of Dr. Reuter, the West Berlin site appeared to be tempting and a practical proposition, but now the responsibility would be concentrated on Will Grohman, and since Tony left we have not urged him to take further steps, as we were in the dark about the donor's intentions. If you think that he is still interested and could give us an idea as to how far he would be willing to commit himself, we will make the necessary enquiries and obtain estimates for the erection of Reg Butler's monument, but if he is no longer interested we should, I think, let Reg know, so that he can reorientate the direction in which he is working.

With all best wishes,

Yours ever,

Roland

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.254

Excerpts from letter of Roland Penrose

3 December, 1954

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have had a chance of seeing and hearing the latter which I personally thought
excellent.

Incidentally the highest praise for Reg's designs in Venice that I heard
came from the British Ambassador in Rome....

ROLAND

FÓRMULA DE APLICAÇÃO

'O PRISIONEIRO POLITICO DESCONHECIDO'

Concurso Internacional de Escultura
Instituto de Arte Contemporanea
17 Dover Street, Londres W1, Inglaterra
Favor de completar este formulario em
letras de imprensa e devolver ao endereço
acima indicado

Apelido (Sr., Sra., Dona. Mlle)

Primeiro Nome

Morada permanente para onde
possam ser dirigidas
todas as comunicações

Morada do Estudio

Nacionalidade

É favor declarar (SIM ou NÃO) se deseja lhe seja devolvida a maquete

Esta fórmula deverá ser preenchida correctamente e com toda a claridade. O
direito de reprodução é propriedade do comité. É, também, do acôrdo geral,
que na eventualidade do seu trabalho receber o 'Grande Prémio', todo o direito
de propriedade incluindo o direito exclusivo de reprodução no mundo inteiro
em qualquer forma desejada, será parte do comité, ignorando este qualquer lei
contraria particular a outros países.

CONTRACTO Li cuidadosamente o documento das condições debaixo do
qual este concurso está a ser dirigido e declaro concordar e aceitar as clausulas
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Assinatura

Data de Aplicação

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.254

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Incidentally the highest praise for Reg's designs in Venice that I heard came from the British Ambassador in Rome....

FORMULARIO DE SOLICITUD

'EL PRISIONERO POLITICO DESCONOCIDO'

Concurso Internacional de Escultura
El Instituto de Artes Contemporaneas
17 Dover Street, Londres W1, Inglaterra

Sírvase completar este formulario en letras de imprenta y devolver a la dirección arriba indicada.

Apellido (Sr., Sra., Srta.) _____

Primer Nombre _____

Dirección permanente a la cual podrán dirigirse todas las comunicaciones _____

Dirección del Estudio _____

Nacionalidad _____

Declare SI o NO desea que se le devuelva su maquete. _____

Este formulario deberá llenarse correctamente y con toda claridad. Se entiende que el derecho de reproducción será propiedad del Comité. También se concuerda que en el caso de que su trabajo merezca el Gran Premio, todo el derecho de propiedad, incluyendo el derecho exclusivo de reproducción en el mundo entero en cualquier forma que sea será del Comité, sin perjuicio de cualquier providencia de las leyes de cualquier país en particular que hubiere en contrario.

ACUERDO He leído con atención la declaración de condiciones bajo las cuales se conduce este concurso, y concuerdo en cumplir con los requerimientos detallados en la misma.

Firma _____

Fecha de Solicitud _____

ROLAND

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.254

APPLICATION FORM

'THE UNKNOWN POLITICAL PRISONER'

International Sculpture Competition
The Institute of Contemporary Arts
17 Dover Street, London W1, England

Please complete this form in block letters and return to the above address.

Surname (Mr, Mrs, Miss)

First name

Permanent address to which
all communications may be
sent

Address of studio

Nationality

Do you wish your maquette returned (YES or NO)?

This form must be filled in accurately and clearly. It is understood that the copyright for reproduction will belong to the Committee. It is also agreed that in the event of your work being awarded the grand prize, the entire copyright including the sole right of reproduction throughout the world in any form whatsoever shall belong to the Committee notwithstanding any provision of the law of any particular country to the contrary.

AGREEMENT I have read carefully the statement of conditions under which this competition is being conducted, and agree to comply with the requirements stated therein.

Signature

Date of Application

MODULO DI ISCRIZIONE

'IL PRIGIONIERO POLITICO IGNOTO'

Concorso Internazionale di Scultura
L'Istituto delle Arti Contemporanee
17 Dover Street, Londra W1, Inghilterra
Vogliate cortesemente completare questo
modulo in maiuscole stampatello e rispe-
derlo all'indirizzo sopra indicato.

Cognome (Sig., Sig.ra, Sig.na)

Nome di Battesimo

Indirizzo permanente a cui possa
essere indirizzata ogni comuni-
cazione

Indirizzo dello studio

Nazionalità

Dichiarate SÌ o NO se desiderate che il bozzetto vi venga restituito

Questo modulo deve essere riempito accuratamente e chiaramente. E' inteso che i diritti d'autore per la riproduzione apparterranno al Comitato. E' inoltre inteso che se il Vostro lavoro otterrà il Gran Premio tutti i diritti d'autore, incluso il diritto esclusivo di riproduzione in tutto il mondo, in qualsiasi forma, apparterrà al Comitato, malgrado qualsiasi differente articolo di legge di qualsiasi paese del mondo che si opponga a questo.

ACCORDO Dichiaro di aver letto attentamente la dichiarazione delle condizioni sotto cui questo concorso viene indetto e acconsento a tutte le condizioni ivi richieste.

Firma

Data della Domanda

INTERNATIONAL SCULPTURE COMPETITION

'THE UNKNOWN POLITICAL PRISONER'

Organised and conducted by
The Institute of Contemporary Arts
17 Dover Street, London W1, England

£11,500 PRIZE MONEY

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

A theme has been chosen because a theme is inherent in the whole idea of memorial sculpture. But a theme is no limitation on style and the organisers wish to emphasise that a symbolic or a non-representational treatment of the subject will receive the same consideration as a more naturalistic treatment.

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

Central Committee for the Competition

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

CONCORSO INTERNAZIONALE DI SCULTURA

'IL PRIGIONIERO POLITICO IGNOTO'

Organizzato e diretto da
L'Istituto delle Arti Contemporanee
17 Dover Street, Londra W1, Inghilterra

PREMI IN CONTANTI PER LIRE STERLINE 11.500

La scultura è l'arte che ha espresso attraverso i secoli i più grandi concetti e le nazioni hanno scelto sempre quest'arte per rinserrarvi le loro aspirazioni più alte e per eternarvi le loro memorie più eroiche. Nella convinzione che l'età presente possieda temi degni di questa celebrazione monumentale, e che gli scultori moderni abbiano già dimostrato di poter degnamente affrontare questa prova, è stato deciso di indire un concorso inquadrato brevemente nelle seguenti linee.

E' stato scelto un tema, perchè un concetto centrale è sempre connesso all'idea di una scultura commemorativa nel suo insieme. Ma un tema non intende essere una limitazione di stile e gli organizzatori desiderano particolarmente far presente che una raffigurazione simbolica o non rappresentativa del soggetto riceverà la stessa attenzione di un'interpretazione più naturalistica.

Gli organizzatori desiderano anche far presente che il concorso ha un significato internazionale e che desiderano che il soggetto sia considerato come un tema di significato universale. Artisti di ogni nazionalità sono inclusi nel concorso, senza alcuna eccezione, e il tema deve apparire come uno dei più umani per ampiezza di significato. Nello scegliere il tema IL PRIGIONIERO POLITICO IGNOTO gli organizzatori hanno inteso di voler commemorare tutti gli sconosciuti, uomini e donne, che nel nostro tempo hanno dato la loro vita e la loro libertà alla causa dell'umana indipendenza.

La scultura vincitrice del Gran Premio sarà installata in un luogo di importanza internazionale, quale potrebbe ad esempio essere un posto in vista in una delle grandi capitali mondiali. Tale località potrà essere determinata solo dopo l'assegnazione del premio e in conformità con lo stile scelto dall'artista, ma il monumento deve essere concepito indipendentemente da ogni considerazione o legame di sfondo e di ambiente architettonico.

Comitato Centrale per il Concorso

Presidente A. J. T. KLOMAN	Direttore Organizzativo, ICA
HERBERT READ	Presidente, ICA
Tesoriere Onorario E. C. GREGORY	Tesoriere Onorario, ICA
ROLAND PENROSE	Vice Presidente, ICA
SIR JOHN ROTHENSTEIN	(Direttore della Tate Gallery di Londra) Consiglio Consultativo, ICA
HENRY MOORE	(Sculptore) Consiglio Consultativo, ICA

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I.A.254

£11,500 PRIZE MONEY, PAYABLE IN ANY CURRENCY

4 prizes of £1,000

(From these 4 prize winners will be chosen the Grand Prize winner)

Grand Prize £3,500

The winner of the Grand Prize will receive a total of £4,525

8 Honorable Mentions, £250

80 accepted entries, £25

The equivalent amount of these prizes will be paid in whatever currency the winner wishes, by special arrangement with the appropriate authorities.

TERMS OF THE COMPETITION

1 SUBJECT - THE UNKNOWN POLITICAL PRISONER

This subject has been chosen as one of universal interest to-day, and because it is deemed necessary to have a theme as a focal point. The subject has, however, been selected without any intention of limiting in any way the type or style of work which may be submitted. All forms of expression in sculpture, whether for example realistic, symbolic, expressionistic or abstract, will be judged on their own merits.

2 JURY

The jury of 9 will be composed as follows: one British, one Commonwealth, one Asiatic, one French, one German, one Italian, one North American, one South American, one Russian. The jury will be at liberty to seek such technical assistance as they may wish, to help them in forming their judgments.

Asia	MULK RAJ ANAND, <i>Editor of Mārg, Bombay</i>
Britain	HERBERT READ, <i>President of the Institute of Contemporary Arts</i>
Commonwealth	MRS R. G. CASEY, <i>wife of the Australian Minister for External Affairs</i>
France	GEORGE SALLES, <i>Director of the National Museums of France</i>
Germany	WILL GROHMANN, <i>Professor and Art Critic for Neue Zeitung</i>
Italy	GIULIO CARLO ARGAN, <i>Professor and Central Inspector of Fine Arts, Italy</i>
North America	JAMES JOHNSON SWEENEY, <i>Art Critic and former Director of the Museum of Modern Art, New York</i>
Scandinavia	PER ROM, <i>Director of the Gallery Per, Oslo, and Editor of Kunsten Idag</i>
South America	JORGE ROMERO BREST, <i>Professor and Editor of Ver y Estimar</i>

3 APPLICATIONS

Each sculptor wishing to compete in this competition must fill in the accompanying form, which must be in the mail not later than midnight, June 1, 1952.

4 MAQUETTES

Each competing sculptor will submit a maquette or model not later than November 30, 1952, delivered to the nearest receiving centre, the names and address of which will be supplied to him following receipt of his application form. These receiving centres will be determined in relation to the applications

received. The maquette may be submitted in any material, but must be constructed strongly enough to stand transport. Overall dimensions of maquettes should not exceed 50 centimetres in any direction (including base, if intended to form an integral part of the sculpture). An accompanying statement should give details of the final material in which the sculptor intends to execute his work. Maquettes must be securely boxed and delivered to the nearest receiving centre on his own continent at the sculptor's own expense. The Institute of Contemporary Arts, London, disclaims any responsibility for damage incurred to maquettes in transit.

5 PHOTOGRAPHS AND DRAWINGS

It will be of invaluable help to the jury if the sculptor should wish to include photographs or drawings of his maquette set up to show how the completed work will look. These photographs would also be of great assistance in case the maquettes should become damaged in transit.

6 PREVIOUS WORK

It is essential that sculptors should also submit photographs of at least two other finished pieces of sculpture.

7 RETURN OF MAQUETTES

Maquettes, drawings, photographs, etc., selected for exhibition in London will only be returned to receiving centres free of charge if application is made by the sculptor at the time of entering for the competition. Although every care will be taken no responsibility can be accepted for the condition in which they arrive.

8 JUDGING OF MAQUETTES

The preliminary selection of the maquettes may be made at the receiving centre in each area, under the supervision of delegates appointed by the Central Committee and the judges.

9 EXHIBITION OF MAQUETTES

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 competing sculptures will be chosen four prize winning sculptures, each of which will be awarded £1000. There will also be 8 Honourable Mentions, each carrying an award of £250.

10 GRAND PRIZE

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 £3500.

11 DISPOSAL OF PRIZE WINNING SCULPTURE

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

PREMI IN CONTANTI DI LIRE STERLINE 11.500, PAGABILI IN MONETA CORRENTE DI OGNI PAESE

4 premi di £1.000

(Il vincitore del Gran Premio verrà scelto fra i vincitori di questi 4 premi)

Gran Premio £3.500

Il vincitore del Gran Premio riceverà un totale di lire sterline 4.500

8 Menzioni Onorevoli, £250

80 Lavori accettati, £25

L'ammontare equivalente di questi premi verrà pagato nella moneta corrente del paese a scelta del vincitore, secondo accordi speciali con le autorità competenti

CONDIZIONI DEL CONCORSO

1 SOGGETTO - IL PRIGIONIERO POLITICO IGNOTO

Questo tema è stato scelto come un soggetto di attualità e di interesse universale, e perchè è stato reputato necessario avere un tema come punto centrale. Il soggetto tuttavia è stato scelto senza alcuna intenzione di limitare in alcun modo il tipo o stile di lavoro che l'artista desidera presentare. Ogni forma od espressione scultoristica, sia realistica che simbolica, espressionistica o astratta, verrà giudicata del pari per il suo merito intrinseco.

2 GIURIA

La giuria composta di 9 persone sarà formata come segue:—Un britannico, un appartenente al Commonwealth, un asiatico, un francese, un tedesco, un italiano, un americano del Nord, un americano del Sud, un russo. La giuria sarà libera di richiedere qualsiasi aiuto tecnico che essa possa desiderare per assistenza nel giudicare.

Asia	MULK RAJ ANAND, <i>Redattore del Mārg, Bombay</i>
Gran Bretagna	HERBERT READ, <i>Presidente dell'Istituto delle Arti Contemporanee</i>
Commonwealth Britannico	Signora R. G. CASEY, <i>moglie del Ministro Australiano degli Affari Esteri</i>
Francia	GEORGE SALLES, <i>Direttore del Museo Nazionale di Francia</i>
Germania	WILL GROHMANN, <i>Professore e Critico d'Arte del Neue Zeitung</i>
Italia	GIULIO CARLO ARGAN, <i>Professore ed Ispettore Centrale di Belle Arti, Italia</i>
America del Nord	JAMES JOHNSON SWEENEY, <i>Critico d'Arte ed ex Direttore del Museo d'Arte Moderna di New York</i>
Scandinavia	PER ROM, <i>Direttore della Galleria Per, Oslo, e Redattore di Kunsten Idag</i>
America del Sud	JORGE ROMERO BREST, <i>Professore e Redattore di "Ver y Estimar"</i>

3 DOMANDE

Ogni scultore che desidera prendere parte a questo concorso deve riempire l'accluso modulo, che deve essere impostato non più tardi della mezzanotte del 1° giugno, 1952.

4 BOZZETTI

Ogni scultore concorrente presenterà un bozzetto o modellino non più tardi del 30 novembre 1952, consegnandolo al più vicino dei centri di ricezione,

i cui nomi ed indirizzi gli verranno forniti quando il suo modulo di domanda sarà giunto. Questi centri di ricezione saranno fissati in conformità con le domande ricevute. I bozzetti possono essere presentati in ogni materiale, ma debbono essere costruiti così resistenti da poter affrontare il trasporto. La misura totale del bozzetto non deve superare i 50 centimetri in ogni direzione, (incluso il piedestallo, se questo deve far parte integrale della scultura). Il bozzetto deve essere accompagnato da una dichiarazione definitiva, in cui lo scultore dirà dettagliatamente in quale materiale egli intende eseguire il suo lavoro. I bozzetti debbono essere ben imballati e consegnati al più vicino centro di ricezione nel loro involucro, a spese dello scultore. L'Istituto delle Arti Contemporanee di Londra declina ogni responsabilità per qualsiasi danno i bozzetti possano incorrere durante il trasporto.

5 FOTOGRAFIE E DISEGNI

Sarà di immenso aiuto alla Giuria se lo scultore potrà aggiungere fotografie o disegni del suo bozzetto messo su, come apparirebbe a lavoro completato. Queste fotografie sarebbero anche di grande appoggio nel caso che i bozzetti fossero stati danneggiati nel trasporto.

6 LAVORI PRECEDENTI

E' necessario che gli scultori sottopongano alla commissione anche le fotografie di almeno altri due lavori di scultura completati.

7 RESTITUZIONE DEI BOZZETTI

Bozzetti, disegni, fotografie ecc., scelti per l'esposizione a Londra saranno restituiti ai centri di ricezione gratis, se lo scultore ne farà regolare domanda al momento della sua iscrizione al concorso. Per quanto massima cura verrà data ai lavori, non si accettano responsabilità per le condizioni in cui i lavori stessi potrebbero arrivare.

8 GIUDIZIO SUI BOZZETTI

La scelta preliminare dei bozzetti potrà essere già fatta ai centri di ricezione, in ogni area, sotto la soprintendenza di delegati, nominati dal Comitato Centrale e dai Giudici.

9 MOSTRA DEI BOZZETTI

Un totale di 80 bozzetti sarà scelto per la mostra in Londra. Lo scultore di ogni lavoro accettato riceverà Lire Sterline 25. Da questi 80 lavori in gara verranno scelte 4 sculture, a ciascuna delle quali verranno assegnate Lire Sterline 1.000. Vi saranno inoltre 8 Menzioni Onorevoli, a ciascuna delle quali sarà dato un premio di Lire Sterline 250.

10 GRAN PREMIO

In seguito alla scelta della Giuria, i quattro scultori vincenti i quattro primi premi avranno assegnato un periodo di tempo nel quale eseguire le loro sculture in più ampia scala, e infine da questi quattro lavori la giuria sceglierà il vincitore del Gran Premio, il quale riceverà la somma addizionale di Lire Sterline 3.500.

11 DISPONIBILITÀ DELLA SCULTURA VINCENTE IL GRAN PREMIO
E' inteso che la scultura vincente il Gran Premio diverrà proprietà dell'Istituto delle Arti Contemporanee di Londra e verrà installata in un luogo di gran rilievo nel mondo, località da essere fissata dopo l'assegnazione del Premio e in conformità allo stile adottato dallo scultore.

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CONCURSO INTERNACIONAL DE ESCULTURA

'O PRISIONEIRO POLITICO DESCONHECIDO'

Organizado e dirigido pelo
Instituto de Arte Contemporanea
17 Dover Street, Londres W1, Inglaterra

£11,500 DE PRÉMIOS EM DINHEIRO

A escultura é uma arte na qual grandes temas tem sido tradicionalmente exprimidos, tendo as nações escolhido sempre este meio para assim consagrar as suas mais altas aspirações ou comemorar orgulhosas memórias.

Na crença de que a nossa idade moderna possui temas dignos do mais alto apelo, e de escultores contemporâneos terem já demonstrado estar à altura das suas responsabilidades, organizou-se este concurso segundo as condições seguintes.

Foi escolhido um tema, pois toda a escultura comemorativa é baseada num tema.

Todavia, um tema por si só não apresenta limitações de estilo, desejando os organizadores salientar o facto de que uma interpretação simbólica ou não-representativa do assunto receberá tanta consideração como uma interpretação mais naturalística. Os organizadores desejam acentuar, também, que segundo a sua opinião, sendo o concurso internacional, o tema deverá ser contemplado como de significação universal.

Não é excluído do concurso nenhum artista seja qual for a sua nacionalidade devendo o tema ser analisado à luz do seu vasto significado humano. Ao escolher como tema 'O PRISIONEIRO POLITICO DESCONHECIDO' os organizadores tem em mente render homenagem a todos aqueles homens e mulheres desconhecidos que durante a nossa geração, sacrificaram as suas vidas ou independência pela causa da liberdade humana.

A escultura a que for atribuída o primeiro premio será colocada num lugar de importância internacional, numa situação destacada, em qualquer das principais capitais mundiais. O local definitivo, porém só poderá ser determinado depois da entrega do premio e de acordo com o estilo adoptado pelo escultor, embora o monumento deva ser concebido como uma unidade livre e independente de qualquer fundo arquitectónico.

Comité Central do Concurso

Presidente A. J. T. KLOMAN	Director de Projectos, ICA
HERBERT READ	Presidente do Instituto de Arte Contemporânea
Tesoureiro Honório E. C. GREGORY	Tesoureiro-Hon., ICA
ROLAND PENROSE	Vice-Presidente, ICA
SIR JOHN BOTTENSTEIN	(Director da Galeria Tate, Londres) Junta Consultiva, ICA
HENRY MOORE	(Escultor) Junta Consultiva, ICA

CONCURSO INTERNACIONAL DE ESCULTURA

'EL PRISIONERO POLITICO DESCONOCIDO'

Organizado y dirigido por
El Instituto de Artes Contemporaneas
17 Dover Street, Londres W1, Inglaterra

£11,500 DE PREMIOS EN EFECTIVO

La Escultura es el arte en que los grandes temas han sido tradicionalmente expresados, y las naciones siempre han escogido este arte para consagrar sus más altas aspiraciones o para conmemorar sus recuerdos más enorgullecidos. En la creencia de que nuestra edad moderna posee temas que merecen esta monumental celebración, y que los escultores modernos han demostrado ser capaces de enfrentarse con tal desafío, se ha planeado un concurso sobre las siguientes líneas comprensivas.

Se ha escogido un tema, porque es inherente un tema a toda la idea de la escultura conmemorativa. No obstante, un tema no es ninguna limitación en el estilo, y los organizadores desean recalcar que el trato del tema en forma simbólica o no-representativa recibirá la misma consideración que un trato más naturalístico.

Los organizadores desean recalcar, además, que el concurso es internacional en su alcance, y que en su parecer el tema deberá ser contemplado como uno de significado universal. No se excluye del concurso ningún artista sea cual fuere su nacionalidad, y el tema deberá contemplarse como uno del significado humano más amplio. Al escoger como tema EL PRISIONERO POLITICO DESCONOCIDO, han sido guiados por un deseo de conmemorar todos aquellos hombres y mujeres desconocidos que en nuestros tiempos han dado sus vidas o sus libertades por la causa de la libertad humana. La escultura que gane el Gran Premio será erigida en algún lugar de importancia internacional, tal como un sitio prominente en alguna de las grandes capitales del mundo. Tal lugar solamente podrá determinarse después de que se haya adjudicado el premio, y de acuerdo con el estilo adoptado por el escultor, pero el monumento debe concebirse como una unidad libre, e independiente de cualquier fondo arquitectónico.

Comité Central para el Concurso

Presidente A. J. T. KLOMAN	Director de Planeamiento, ICA
HERBERT READ	Presidente, ICA
Tesoureiro Honório E. C. GREGORY	Tesoureiro-Hon., ICA
ROLAND PENROSE	Vice-Presidente, ICA
SIR JOHN BOTTENSTEIN	(Director de la Galeria Tate, Londres)
HENRY MOORE	Consejo Asesor, ICA
	(Escultor) Consejo Asesor, ICA

£11,500 DE PREMIOS EM DINHEIRO, PAGOS EM QUALQUER MOEDA

4 Prêmios de £1.000

(Destes 4 classificados será escolhido o vencedor do 'Grande Prêmio')

Grande Prêmio, £3.500

O vencedor do 'Grande Prêmio' receberá o total de £4.525

8 Menções Honrosas, £250

80 Participantes aceites, £25

O equivalente destes premios será pago em qualquer moeda estrangeira, escolhida pelo vencedor, segun accordo especial com as autoridades competentes.

CONDIÇÕES DO CONCURSO

1 ASSUNTO - 'O PRISIONEIRO POLITICO DESCONHECIDO'

Este assunto foi escolhido por ser de interesse actual universal e por ter sido considerado necessário ter um tema, como ponto de partida. O assunto, porém, foi escolhido sem intenção de limitar de nenhuma maneira o tipo ou o estilo do trabalho a ser apresentado. Todas as formas de expressão em escultura, sejam elas realistas, simbólicas expressionistas, ou abstractas, serão julgadas segundo os seus próprios meritos.

2 JURY

Um grupo de 9 juizes será constituído da seguinte maneira: um Britânico, um da Comunidade das Nações Britânicas, um Asiático, um Francês, um Alemão, um Italiano, um Norte-Americano, um Sul-Americano, e um Russo. Os juizes terão o direito de pedir toda a ajuda técnica que considerem necessária, para facilitar o pronunciamento das suas decisões.

Ásia MULK RAJ ANAND, Editor do *Marg*, Bombaim

Grã-Bretanha HERBERT READ, Presidente do Instituto de Arte Contemporânea

Comunidade das Nações SENHORA R. G. CASEY, Esposa do Ministro Australiano dos Negócios Estrangeiros

Frância GEORGE SALLES, Director dos Museus Nacionais Franceses

Alemanha WILL GROHMANN, Professor e Critico de Arte do *Neue Zeitung*

Italia GIULIO CARLO ARGAN, Professor e Inspector Central das Belas Artes, Italia

América do Norte JAMES JOHNSON SWENEY, Critico de Arte e Ex-Director do Museo de Arte Moderna de Nova-York

Escandinavia PER ROM, Director da Galeria Per, Oslo, e Editor do *Kunsten Idag*

América do Sul JORGE ROMERO BREST, Professor e Editor de *'Ver y Estimar'*

3 APLICAÇÕES

Cada escultor que deseje participar no concurso deverá preencher a fórmula de aplicação junta, que deverá ser posta no correio antes da meia-noite do dia 1º de Junho de 1952.

4 MAQUETES

Cada concorrente deverá apresentar uma maquete ou modelo antes do dia 30 de Novembro de 1952, entregue no centro de recepção mais próximo, os nomes e

£11,500 DE PREMIOS EN EFECTIVO, PAGADEROS EN CUALQUIER MONEDA

4 Premios de £1.000

(De estos 4 ganadores se escogerá el ganador del Gran Premio)

Gran Premio, £3.500

El ganador del Gran Premio recibirá un total de £4.525

8 Menciones Honorables, £250

80 Participantes aceptados, £25

El equivalente de estos premios será abonado en cualquier moneda que el ganador desee, segun acuerdo especial con las autoridades competentes

CONDICIONES DEL CONCURSO

1 TEMA - EL PRISIONERO POLITICO DESCONOCIDO

Este tema ha sido escogido por ser uno de interés universal actual, y porque se ha considerado necesario tener un tema como punto de partida. El tema, sin embargo, ha sido escogido sin ninguna intención de limitar en forma alguna el tipo o estilo del trabajo que podrá ser presentado. Todas las formas de expresión en la escultura, ya sean realistas, simbólicas, expresionistas, o abstractas, serán juzgadas sobre sus propios méritos.

2 JURADO

El Jurado de 9 personas será compuesto en la siguiente forma: un británico, uno de la Comunidad de Naciones, un asiático, un francés, un alemán, un italiano, un norte-americano, un sud-americano, un ruso. El Jurado tendrá el derecho de solicitar la ayuda técnica que considere necesaria, para facilitar la tarea de formación de sus pronunciamientos.

Asia MULK RAJ ANAND, Editor del *Marg*, Bombay

Gran Bretaña HERBERT READ, Presidente del Instituto de Artes Contemporaneas

Comunidad de Naciones Señora R. G. CASEY, esposa del Ministro Australiano de Relaciones Exteriores

Francia GEORGE SALLES, Director de los Museos Nacionales de Francia

Alemania WILL GROHMANN, Profesor y Critico Artistico para el *Neue Zeitung*

Italia GIULIO CARLO ARGAN, Profesor e Inspector Central de Bellas Artes, Italia

Norte América JAMES JOHNSON SWENEY, Critico Artistico y Ex-Director del Museo de Arte Moderno, Nueva York

Escandinavia PER ROM, Director de la Galeria Per, Oslo, y Editor de *Kunsten Idag*

América del Sud JORGE ROMERO BREST, Profesor y Editor de *'Ver y Estimar'*

3 SOLICITUDES

Cada escultor que desee participar en este concurso deberá llenar el formulario adjunto, el que deberá ser puesto en el correo a más tardar a media-noche el 1º de Junio de 1952.

4 MAQUETES

Cada escultor participante someterá un maquete o modelo a más tardar el 30 de

Surname (Mr, Mrs, Miss)

First name

Permanent address to which all communications may be sent

Address of studio

Nationality

Do you

This form must be filled in accordance with copyright for reproduction will in the event of your work being included the sole right of reproduction shall belong to the law of any particular country

AGREEMENT I have read and agree to the requirements stated therein.

Signature

Date of Application

MODULO

Cognome (Sig., Sig.ra, Sig.na)

Nome di Battesimo

Indirizzo permanente a cui possa essere indirizzata ogni comunicazione

Indirizzo dello studio

Nazionalità

Dichiarate SI o NO se desiderate

Questo modulo deve essere riempito che i diritti d'autore per la riproduzione che se il Vostro lavoro ottenuto il diritto esclusivo di riproduzione apparterrà al Comitato, malgrado qualsiasi paese del mondo che si o

ACCORDO Dichiario di aver letto e accettato le condizioni del concorso e di aver fornito tutti i dati richiesti.

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3

moradas dos quais lhe serão enviados, assim que seja recebida a sua fórmula de aplicação. Estes centros de recepção serão determinados de acordo com as aplicações recebidas. A maquete pode ser apresentada em qualquer material embora deva ser suficientemente resistente para não sofrer danificação causada pelo transporte. As dimensões totais das maquetes não devem exceder 50 centímetros em qualquer direcção (incluindo a base, se formar parte integral da escultura). Um documento junto deverá fornecer detalhes do material definitivo em que o escultor pretende executar o seu trabalho. As maquetes deverão ser propriamente encaixotadas de maneira a oferecer o máximo de segurança e enviadas ao centro de recepção mais próximo ao seu continente, sendo as despesas por conta exclusiva do escultor. O Instituto de Arte Contemporânea de Londres, recusa-se a aceitar qualquer responsabilidade por estragos sofridos pelas maquetes, quando em trânsito.

5 FOTOGRAFIAS E DESENHOS

Constituirá um auxílio valioso para o jury se o escultor incluí-se fotografias ou desenhos da sua maquete armada de maneira a mostrar o trabalho completo. Estas fotografias serão também de grande utilidade na eventualidade das maquetes sofrerem estragos durante a viagem.

6 TRABALHOS ANTERIORES

É também necessário que os escultores apresentem fotografias de pelo menos outros dois trabalhos completos de escultura.

7 RESTITUIÇÃO DAS MAQUETES

Maquetes, desenhos, fotografias, etc., escolhidos para a exposição em Londres serão devolvidos somente aos centros de recepção livre de toda a despesa, se assim for requerido pelo escultor na altura de participar no concurso. Embora se tome o maior cuidado não se poderá aceitar responsabilidade alguma pela condição em que os mesmos possam chegar.

8 SELECÇÃO DE MAQUETES

A selecção preliminar das maquetes poderá ser efectuada no Centro de Recepção de cada área, debaixo da supervisão de delegados nomeados pelo Comité Central e pelos juizes.

9 EXPOSIÇÃO DAS MAQUETES

Um total de 80 maquetes será escolhido para a exposição em Londres. O escultor de cada umas das participações aceites receberá a quantia de £25. Destas 80 esculturas participantes serão escolhidas 4 esculturas que receberão prémios, cada um dos quais no valor de £1.000. Haverá também 8 menções honoríficas, correspondendo a cada uma um prémio de £250.

10 GRANDE PREMIO - 1º PREMIO

Depois de feita a selecção pelo jury, os quatro vencedores finalistas terão um prazo de tempo para executar as suas esculturas em escala maior, e dentro destes quatro será escolhido finalmente pelo jury o vencedor do 'Grande Premio' que receberá, a soma adicional de £3.500.

11 DISPOSIÇÃO DA ESCULTURA VENCEDORA

A escultura vencedora do 'Grande Premio' passará a ser classificada como propriedade do 'Instituto de Arte Contemporânea de Londres' e será instalada num local de importância mundial, que será determinado depois do premio ter sido concedido e em relação como estilo adoptado pelo escultor.

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Noviembre de 1952, entregándolo al centro de recepción más cercano, los nombres y domicilios de los cuales le serán enviados, luego de recibirse su formulario de solicitud. Estos centros de recepción serán determinados de acuerdo con las solicitudes que se recibieran. El maquete podrá presentarse en cualquier material, pero deberá ser construido suficientemente resistente para soportar el transporte. Las dimensiones totales del maquete no deberán ser mayores de 50 centímetros en cualquier dirección (incluyendo la base, si ésta fuere parte integrante de la escultura). Deberá acompañarse un detalle del material definitivo en que el escultor proyecta ejecutar su trabajo. Los maquetes deberán ser encajonados firmemente y entregados al centro de recepción más cercano en su propio continente y por cuenta exclusiva del escultor. El Instituto de Artes Contemporáneas en Londres se desliga de cualquier responsabilidad por daños sufridos por los maquetes en tránsito.

5 FOTOGRAFIAS Y DIBUJOS

Será de una ayuda valiosa para el Jurado si el Escultor pudiera incluir fotografías o dibujos de su maquete, ya armado, a fin de mostrar como quedaría el trabajo finalizado. Estas fotografías serían también de gran utilidad dado el caso de que los maquetes sufrieran algún daño en el trayecto.

6 TRABAJOS PREVIOS

Es imprescindible que los escultores sometan fotografías de por lo menos dos trabajos terminados de escultura propios.

7 DEVOLUCION DE MAQUETES

Los Maquetes, dibujos, fotografías, etc. escogidos para la exposición en Londres, serán devueltos solamente a los centros de recepción libre de todo gasto, si así lo solicitare el escultor en el momento de participar en el concurso. Aunque se tomará el mayor cuidado, no podrá aceptarse responsabilidad alguna por las condiciones en que los mismos puedan llegar.

8 JUZGAMIENTO DE LOS MAQUETES

La selección preliminar de los maquetes podrá ser efectuada en los centros de recepción en cada distrito, bajo la supervisión de los delegados nombrados por el Comité Central y los Jueces.

9 EXPOSICION DE LOS MAQUETES

Se escogerá un total de 80 maquetes para la exposición en Londres. El escultor de cada una de las participaciones aceptadas recibirá £25. De estas 80 esculturas participantes, se escogerán 4 esculturas que recibirán premios, cada uno de los cuales por la suma de £1.000. Habrán además, 8 Menciones Honorables, cada una correspondiéndole un premio de £250.

10 GRAN PREMIO

Posteriormente a la selección por el Jurado, los 4 escultores ganadores de los premios serán dados un plazo para ejecutar sus esculturas en una escala mayor, y de estas cuatro el Jurado escogerá en último término, el ganador del Gran Premio, quien recibirá una suma adicional de £3.500.

11 DISPOSICION DE LA ESCULTURA GANADORA DEL PREMIO

Se entiende que la escultura ganadora del Gran Premio se convertirá en la propiedad del Instituto de Artes Contemporáneas de Londres, y será erigida en algún lugar de importancia mundial, a ser determinada después de que ha sido adjudicado el premio y de acuerdo con el estilo adoptado por el Escultor.

FÓRMULA DE APLICAÇÃO

'O PRISIONEIRO POLITICO DESCONHECIDO'

Concurso Internacional de Escultura
Instituto de Arte Contemporânea
17 Dover Street, Londres W1, Inglaterra

Favor de completar este formulário em
letras de imprensa e devolver ao endereço
acima indicado

Apelido (Sr., Sra., Dona, Mlle)

Primeiro Nome

Morada permanente para onde
possam ser dirigidas
todas as comunicações

Morada do Estúdio

Nacionalidade

É favor declarar (SIM ou NÃO) se deseja lhe seja devolvida a maquete

Esta fórmula deverá ser preenchida correctamente e com toda a claridade. O direito de reprodução é propriedade do comité. E, também, do acordo geral, que na eventualidade do seu trabalho receber o 'Grande Prémio', todo o direito de propriedade incluindo o direito exclusivo de reprodução no mundo inteiro em qualquer forma desejada, será parte do comité, ignorando este qualquer lei contrária particular a outros países.

CONTRACTO Li cuidadosamente o documento das condições debaixo do qual este concurso está a ser dirigido e declaro concordar e aceitar as cláusulas nelle impostas.

Assinatura

Data de Aplicação

FORMULARIO DE SOLICITUD

'EL PRISIONERO POLITICO DESCONOCIDO'

Concurso Internacional de Escultura
El Instituto de Artes Contemporáneas
17 Dover Street, Londres W1, Inglaterra

Sírvase completar este formulario en letras de imprenta
y devolver a la dirección arriba indicada.

Apellido (Sr., Sra., Srta.)

Primer Nombre

Dirección permanente a la
cual podrán dirigirse todas
las comunicaciones

Dirección del Estudio

Nacionalidad

Declare SI o NO desea que se le devuelva su maquete

Este formulario deberá llenarse correctamente y con toda claridad. Se entiende que el derecho de reproducción será propiedad del Comité. También se acuerda que en el caso de que su trabajo merezca el Gran Premio, todo el derecho de propiedad, incluyendo el derecho exclusivo de reproducción en el mundo entero en cualquier forma que sea será del Comité, sin perjuicio de cualquier providencia de las leyes de cualquier país en particular que hubiere en contrario.

ACUERDO He leído con atención la declaración de condiciones bajo las cuales se conduce este concurso, y concuerdo en cumplir con los requerimientos detallados en la misma.

Firma

Fecha de Solicitud

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Excerpts from letter of Roland Penrose

3 December, 1954

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the idea is not dead and would like to give a great deal of time to it but he dare not do so unless there is a more definite promise as it would mean sacrificing too much time which should go to other work. Maybe his exhibition and the tape recording - film strip will have some influence on the donor. I hope that you have had a chance of seeing and hearing the latter which I personally thought excellent.

Incidentally the highest praise for Reg's designs in Venice that I heard came from the British Ambassador in Rome....

FARLEY FARM, MUDDLES GREEN, CHIDDINGLY, SUSSEX.

Chiddingly 308.

3 Dec 54.

Dear Alfred,

Lee has just arrived with news of you and Maxie, though I should have written long ago to thank you for your very helpful letter. I had been putting it off until your return.

The political question with Picasso is one which will not be easy, especially since so many people would take the view that he must be condemned in advance for his Communism and that naturally I refuse to do. However I do not despair of being able to beat the whole question with fairness. It

ROLAND

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Excerpts from letter of Roland Penrose

3 December, 1954

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Apart from all this there is another subject I want to mention. The anonymous donor of the Unknown Political Prisoner prize has for a long time shown no side we that he when he interest Council's September and if he asking for would be

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Incidentally the highest praise for Reg's designs in Venice that I heard came from the British Ambassador in Rome....

ROLAND

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goes of course much further than him, the influence of many others such as Eluard, Aragon, Cocteau etc must be taken into account. He is certainly less politically minded at moments when he is left alone with his work.

Apart from all this there is another subject I want to mention. The anonymous donor of the Unknown Political Prisoner prize has for a long time shown no further interest in the erection of Reg Butler's monument and on our side we had left everything to Terry Kloman who said, when he left a year ago, that he would probably be able to do

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3 December, 1954

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FARLEY FARM, MUDDLES GREEN, CHIDDINGLY, SUSSEX.

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Incidentally the highest praise for Reg's designs in Venice that I heard came from the British Ambassador in Rome....

project.

The answer I received was not very encouraging but left a loop hole open in that he said "I am happy to say that Mr. Kloman has volunteered to test the possibilities of enlisting a group in this country to provide a matching gift for the creation of the Sculpture....
... he, and Alfred Barr will work out a plan and discuss names of people whom they hope to interest."

Knowing that Terry is probably in Rhode Island I write to you now to say, if you do not already know it, that Reg is having a show of new work at the Carl Valentin gallery in January and consequently this should be a good moment to make a new bid for the creation of the monument.

ROLAND

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	AHB	I.A.254

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Lee tells me that you have very kindly sent me a copy of your new book. I look forward with delight to its arrival. It is very kind of you to have thought of me.

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Incidentally the highest praise for Reg's designs in Venice that I heard came from the British Ambassador in Rome....

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Excerpts from letter of Roland Penrose

3 December, 1954

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of the pit falls I may be able to avoid them. You certainly did not upset me by your remarks on the contrary I am most grateful for your interest and the opinion, which I scarcely deserve, that you gave to the Besse.

The impression that the donor did intend to complete the Prisoner project was certainly widespread at the time of the competition - otherwise the scheme would not have carried much weight, but here in the country I have no documents to confirm my suspicion that this was promised in the original prospectus. When

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Yrs Roland.

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...The sculpture winning the great prize will be installed on some site of ...

Apart from all this there is another subject I want to mention. The anonymous donor of the Unknown Political Prisoner prize has for a long time shown no further interest in the erection of Reg Butler's monument and on our side we had left everything to Tony Kroman who said, when he left a year ago, that he would probably be able to be of more use in encouraging further action when he got back home. But nothing has happened. However encouraged by the interest that was taken in Venice in the Biennale exhibit and by the British Council's tape recording of Reg's lecture given to their staff, I wrote in September to the donor to try to find out how interested he was in Reg's work and if he intended to go ahead with the project. I enclosed a letter from Reg asking for some decision on this point as he was anxious to know how far it would be of interest for him to continue to work on his project.

The answer I received was not very encouraging but left a loop hole open in that he said "I am happy to say that Mr. Kroman has volunteered to test the possibilities of enlisting a group in this country to provide a matching gift for the erection of the sculpture...he, and Alfred Barr will work out a plan and discuss names of people whom they hope to interest."

Knowing that Tony is probably in Rhode Island I write to you now to say, if you do not already know it, that Reg is having a show of new work at the Curt Valentin gallery in January and consequently this should be a good moment to make a new bid for the erection of the monument.

If I can be of any help at this end I shall be very glad to do all I can. I am more than ever convinced that Reg is developing into a very original and capable sculptor. I like his new work and find it an advance on his linear sculpture. I am sure he is one of the few sculptors today who could create a monument.

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EXCERPTS FROM APPLICATION FORM: "The Unknown Political Prisoner"

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

Page 3: (11) Disposal of Prize Winning Sculpture

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

Mr. Anthony J. Kluge
100 East 57th Street
New York, New York

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Caggleth 400
Newport

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EXCERPT: AHB to Reg Butler, December 3, 1954

(original in Butler file for
girl 5354)

December 7, 1954

I have written Roland a few days ago in answer to his questions about the
Prisoner and I am enclosing a copy of the paragraphs; also a copy of a recent
reference to your design on the part of a critic who had been far less interested
previously.

I am not sure about this, but I suspect that if there were a really
serious amount of money raised in England to put up this monument, that we might
be able to **Dear Tony:** similar amount in this country. But the English reception of the
competition, especially the first prize, had an extremely damaging effect upon
interested Americans. I have had letters from both Roland and Reg Butler
asking for something definite about the state of the construc-
tion of Butler's design in Berlin. I think I understand the
situation except on one point. They seem to have a clear
impression that the donor had obliged himself in some way to
pay for the erection of the prizewinning design. I must
say, I had that impression too for a time. How did it arise?

Sincerely,

Mr. Anthony J. Kroman
106 East 56th Street
New York, New York

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Broth Bungalow
eggshell ave
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I have written Roland a few days ago in answer to his questions about the Prisoner and I am enclosing a copy of the paragraphs; also a copy of a recent reference to your design on the part of a critic who had been far less interested previously.

I am not sure about this, but I suspect that if there were a really serious amount of money raised in England to put up this monument, that we might be able to raise a similar amount in this country. But the English reception of the competition, especially the first prize, had an extremely damaging effect upon interested Americans. I am afraid that the general, and sometimes quite gratuitous prejudice against Americans in the end generates a reaction which is hard to control.

The whole affair is not closed by any means, but will probably be in abeyance for a time. I am sorry.... Objective biography without risking the friendship which has provided you with possibly unique insights.

I am convinced, however, as I told your publisher, Mr. Bess, that whatever you write will be a sensitive, well-written, fresh and valuable contribution to the fantastically empty literature on this extraordinary man.

Another writer entirely: I feel that I have not been able to satisfy Reg Butler's questions about the Prisoner project. I sympathize with his impatience, but so far as I can make out, the sponsor of the competition is not inclined at present to try to finance the very costly construction of the monument itself. I gather that he did not intend to add \$100,000 or anything like that for the erection of the monument, though I am afraid, through no fault of his, that an impression to the contrary may have been contributed by wishful thinking. I know I had something of that impression myself at that time, having a first hand access to the donor at the time. Have you anything in writing that he or Tony had made any definite commitment?

I am enclosing a paragraph written by a minor critic, but one who seems to have changed her mind in the right direction.

Let Will bring love to you from the Grove of us. I continue it in writing.

Sincerely,

Mr. Roland A. Penrose
Parkway House
Woburn Chase
Cambridge
England

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Letter: AHB to Reg Butler, November 8, 1954

(original in Butler file for
Girl 535)

It's very hard for me to give you any definite information about the Prisoner problem. I don't have first hand information about it anyway, but I am under the impression that the patron who was involved in the competition does not feel in a position at this time to finance the monument. Nevertheless, the idea is not dead here and I hope to report as soon as I can talk the matter over with the

November 27, 1954

Dear Roland:

Marga, Tony and I had lunch yesterday with Lee. Our meeting had been long postponed, partly because of Marga's illness, partly because of Lee's problems in Poughkeepsie.

We discussed your Picasso book at length and I think she can pass on to you more or less what I said, though it did not differ much from what I wrote you some time ago. I had hoped to hear from her what your response to my letter had been, but she was not explicit. I do hope I did not upset you. All my questions really spring from the problem of whether an intimate and devoted friend of Picasso's, such as yourself, can write a candid and reasonably objective biography without risking the friendship which has provided you with possibly unique insights.

I am convinced, however, as I told your publisher, Mr. Besse, that whatever you write will be a sensitive, well-written, fresh and valuable contribution to the fantastically ample literature on this extraordinary man.

Another matter entirely: I feel that I have not been able to satisfy Reg Butler's questions about the Prisoner project. I sympathize with his impatience, but so far as I can make out, the sponsor of the competition is not inclined at present to try to finance the very costly construction of the monument itself. I gather that he did not intend to add \$100,000 or anything like that for the erection of the monument, though I am afraid, through no fault of his, that an impression to the contrary may have been nourished by wishful thinking. I know I had something of that impression myself without having a first hand access to the donor at the time. Have you anything in writing that he or Tony had made any definite commitment?

I am enclosing a paragraph written by a minor critic, but one who seems to have changed her mind in the right direction.

Lee will bring love to you from the three of us. I confirm it in writing.

Sincerely,

Mr. Roland A. Penrose
Farley Farm
Muddles Green
Chiddingfold
Sussex, England

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(original in Butler file for
Girl 5354)

It's very hard for me to give you any definite information about the Prisoner problem. I don't have first hand information about it anyway, but I am under the impression that the patron who was involved in the competition does not feel in a position at this time to finance the erection of the full scale monument. Nevertheless, the idea is not dead here and I hope to send you some future report as soon as I can talk the matter over with the patron in question.

18. 8. '54

Alfred H. Barr, Esq., Jr.

Dear Alfred Barr,

Your letter (10.5.54) gives me the same warm feeling which your generous support at the time of the competition gave me. You can have no idea how much I appreciate your championing this cause which far too many people seem to think a lost one!

Lillian Somerville's tireless efforts for the Biennale give me great hopes that the whole question may well be reopened.

For my part, I would do anything for a chance to see my scheme built, for I feel certain that until it exists as something more than a mere project, only a very limited number of people will be able to appreciate what it is all about.

Largely, I have tried to put the whole business out of my mind - and get on with my work; but perhaps a suitable opportunity will occur one day to do something positive towards getting the scheme moving.

I do not expect to go to the Biennale, but I look forward to hearing of, and seeing photographs of your Pavilion.

With very best wishes to you and your wife from Jo and myself,

and my very sincere thanks,

Yours ever
Reg Butler.

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Mr. K. P. P.

Davis

ASH BERKHAMSTED PLACE BERKHAMSTED HERTS. PHONE 1429.

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Unknown P.P.

Excerpt from "Report on the Work of the British Council for the
Year Ended 31st March 1954"

The Written and Recorded Word. p. 15:

.....

Recorded Sound Department produces and distributes a wide variety of recordings on tape and disc which are used in sixty-four countries.... Recordings were also made at Cambridge University of various extracts from English literature written between 1400 and 1900. Mr. Reg Butler, the sculptor, whose maquette won the International "Unknown Political Prisoner" competition, recorded a talk on the development of the scheme which aroused such violent controversy in this country. This is the first occasion on which Mr. Butler has spoken in justification of his work....

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**REQ BUTLER
ASH BERKHAMSTED PLACE
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INTERNATIONAL PRESS-CUTTING BUREAU
17, CROSVENOR PLACE, LONDON, S.W.1Extract from
APOLLO, London.

- OCT 1957

AND NEWS OF ART IN AMERICA

BY PROFESSOR ERIK LARSEN, Litt.D., M.A.

feature of the past season was the absence of any of the big shows that lace our art life. What was offered this year was a distinct lack of secondary importance or a rehash of well-known and often exhibited material, and a sound and highly vocal row between the exponents of ultra-modernistic tendencies and the middle-of-the-roaders.

This latter feature is underlined because in the old days we used to shrug off these squabbles by likening them to storms in a water-glass; but now they have taken an importance quite out of proportion with past significance, and their relative impact upon to-day's America needs analysis.

But first, a few apposite remarks of a general character. It remains undeniable that the fundamental differences in the premises between the European and the American artistic atmosphere—or the approach, as we would say over here—is still not realised.

I wager that if I asked point-blank: "Just what are artistic life and expression like, here in the States?" the answer from Europe would be: "Well, about the same as over here, only bigger." That is dead wrong, and such a warped point of departure will afford but a lopsided picture of the entire American attitude towards the *beaux-arts*.

Think of it this way: you in Europe see a good XVIIIth-century painting, or a Renaissance statue, or a bit of good old china or silver. There is a distinct feeling of inner connection and continuity between you and them. You are reminded of a similar painting that used to hang in your father's drawing-room; the statue resembles the one in a church around the corner; the china is kin to the one you keep in your own home; and the silver, why, your aunt Mary has exactly the same, only better. In so many words, the past is integrated even in the average European's life: he has soaked it in with his mother's milk, and unwittingly breathes it daily even if he glances only cursorily at three- and four-hundred-year-old façades and venerable architectural monuments. From century-old happenings he draws joy in moments of gladness, courage in instants of adversity.

Whoever is a product of this Western civilisation shares in its achievements as well as in its faults. The average cultured member of the community who evinces no or only perfunctory interest in its past is a properly unthinkable phenomenon.

More so, the facts in a "Letter" from Paris, Rome, Brussels or Berlin are immediately intelligible to you. Their writers have enjoyed an upbringing similar to yours and build on historical and cultural foundations whose relationship to your own is manifest. Differences are primarily of shades, nuances and mostly a question of temperament. But the fundamentals remain identical. The American set-up is quite different indeed.

Owing to a relatively recent historical past, America, a new and expanding country, is, of course, lacking the inner psychological bonds binding it to ancient Western art, taken not so much as a cerebral but as a functional manifestation, but by no means is there any lack of examples in this country lying open to the wondering eye of the intellectually curious.

With the great collectors, Mellon, Hawkness, Altmann, Jules Bache, Walters and John G. Johnson, but a dim memory, the love and interest for art, including occasional purchases, have here been thrown back where they have been in Europe for the past few generations: into that social strata for whom art would spell a delicate intellectual pleasure and its acquisition some sort of financial sacrifice.

In other words: the bourgeois is called upon to replace the tycoon.

How did the former discharge this task?

In a manner standing absolutely unique in the history of the *mores* of Western Society: by placing his cheque-book at the disposition of his wife and declaring that art and its appreciation were her business, and hers alone. Until quite recently the American husband acted in an overwhelming majority precisely as Aldous Huxley has described it in his acute writings dating from the late 'twenties. Most of his remarks retain, unfortunately, some validity: American business and professional men tend to take but scarce interest in the decoration of their homes, deeming this to be an unmanly pastime. Their wives, clever and well-educated, but lacking in their upbringing a background of European tradition, had to turn for advice to those whose self-avowed profession it is to beautify homes for the rich and counsel them as to the way they should furnish them: in short, to the Interior Decorators.

These wise men spoke thus: you don't want Old Masters any more. They are mostly dark; their subjects—chiefly religious or portraits—are not amusing for your drawing-rooms, and *ceterum censeo*: they do not fit into your clear and modern apartments. Anyhow, Europe is finished, as you know very well, and her inhabitants live mainly by the exploitation of a past that is not yours and has nothing in common with you. If it is absolutely the past that you want to relish and to dwell in, collect Americana. Or, if you want to be modern and up to date, then contemporary art is your meat. After all, America is the most powerful country in the world: it is young and looks toward the future. It is fitting that we should create an art celebrating our achievements and constituting an expression of our very own times, instead of loading ourselves up with what is in truth only outdated junk!

Up to a certain point these people were right, if looked at dispassionately; the inner bonds are of necessity lacking that make ancient Western Art a living thing to Europe and Europeans. Here, it is a form of culture grafted artificially upon a new way of life to which it is as alien as the arts of the Extreme Orient. Curiously enough, these two cultures as well as pre-Columbian artifacts enjoy a great favour and are highly to the public's taste.

Their reasoning was thus quite to the point, had they counselled the purchase of really significant, powerful and authentic modern paintings, sculptures and objects. A highly mechanised, intellectually diversified civilisation that is manifestly growing its own roots quite apart from its anterior borrowings, will rightfully find its own ways of artistically expressing its aspirations.

Unfortunately, the guidance that should have been provided was sorely inadequate. Mistaking change for innovation, seeking the striking, the out-of-the-ordinary in order to present it as the *grande nouveauté*, dealers, art magazines and a certain small but influential *clique* of critics and museums officials foisted on a gullible public the craziest geometrical and antiseptic concoctions, substituting the shades of Euclid for authentic spiritual treasures. That French impressionists came thereby into their own, is purely accessory. It was a side-effect, destined to placate the timorous.

Fortunately, after more than two decades of almost undisputed reign, the exponents of ultra-modernistic trends have overreached themselves. The occasion was the American facet of the International Sculpture Competition for a monument to the Unknown Political Prisoner, which has been excellently dealt with from the British viewpoint in APOLLO's April issue (Perspex). As Emily Genauer, art critic of the New York Herald Tribune, adequately puts it: "... It was one thing for *avant-garde* sculptors to work at new and stimulating abstract treatments of space and material which may in time evolve a potent vocabulary for the expression of profound emotional concepts. Another thing for a

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VIEWS AND NEWS OF ART IN AMERICA

BY PROFESSOR ERIK LARSEN, *Litt.D., M.A.*

THE outstanding feature of the past season was the conspicuous absence of any of the big shows that used to enhance our art life. What was offered this year was distinctly of secondary importance or a rehash of well-known and often exhibited material, and a sound and highly vocal row between the exponents of ultra-modernistic tendencies and the middle-of-the-roads.

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Whoever is a product of this Western civilisation shares in its achievements as well as in its faults. The average cultured member of the community who evinces no or only perfunctory interest in its past is a properly unthinkable phenomenon.

More so, the facts in a "Letter" from Paris, Rome, Brussels or Berlin are immediately intelligible to you. Their writers have enjoyed an upbringing similar to yours and build on historical and cultural foundations whose relationship to your own is manifest. Differences are primarily of shades, nuances and mostly a question of temperament. But the fundamentals remain identical. The American set-up is quite different indeed.

Owing to a relatively recent historical past, America, a new and expanding country, is, of course, lacking the inner psychological bonds binding it to ancient Western art, taken not so much as a cerebral but as a functional manifestation, but by no means is there any lack of examples in this country lying open to the wondering eye of the intellectually curious.

With the great collectors, Mellon, Hawknass, Altmann, Jules Bache, Walters and John G. Johnson, but a dim memory, the love and interest for art, including occasional purchases, have here been thrown back where they have been in Europe for the past few generations: into that social strata for whom art would spell a delicate intellectual pleasure and its acquisition some sort of financial sacrifice.

In other words: the bourgeois is called upon to replace the tycoon.

How did the former discharge this task?

In a manner standing absolutely unique in the history of the *mores* of Western Society: by placing his cheque-book at the disposition of his wife and declaring that art and its appreciation were her business, and hers alone. Until quite recently the American husband acted in an overwhelming majority precisely as Aldous Huxley has described it in his acute writings dating from the late 'twenties. Most of his remarks retain, unfortunately, some validity: American business and professional men tend to take but scarce interest in the decoration of their homes, deeming this to be an unmanly pastime. Their wives, clever and well-educated, but lacking in their upbringing a background of European tradition, had to turn for advice to those whose self-avowed profession it is to beautify homes for the rich and counsel them as to the way they should furnish them: in short, to the Interior Decorators.

These wise men spoke thus: you don't want Old Masters any more. They are mostly dark; their subjects—chiefly religious or portraits—are not amusing for your drawing-rooms, and *ceterum censeo*: they do not fit into your clear and modern apartments. Anyhow, Europe is finished, as you know very well, and her inhabitants live mainly by the exploitation of a past that is not yours and has nothing in common with you. If it is absolutely the past that you want to relish and to dwell in, collect Americana. Or, if you want to be modern and up to date, then contemporary art is your meat. After all, America is the most powerful country in the world: it is young and looks toward the future. It is fitting that we should create an art celebrating our achievements and constituting an expression of our very own times, instead of loading ourselves up with what is in truth only outdated junk!

Up to a certain point these people were right, if looked at dispassionately; the inner bonds are of necessity lacking that make ancient Western Art a living thing to Europe and Europeans. Here, it is a form of culture grafted artificially upon a new way of life to which it is as alien as the arts of the Extreme Orient. Curiously enough, these two cultures as well as pre-Columbian artifacts enjoy a great favour and are highly to the public's taste.

Their reasoning was thus quite to the point, had they counselled the purchase of really significant, powerful and authentic modern paintings, sculptures and objects. A highly mechanised, intellectually diversified civilisation that is manifestly growing its own roots quite apart from its anterior borrowings, will rightfully find its own ways of artistically expressing its aspirations.

Unfortunately, the guidance that should have been provided was sorely inadequate. Mistaking change for innovation, seeking the striking, the out-of-the-ordinary in order to present it as the *grande nouveauté*, dealers, art magazines and a certain small but influential *clique* of critics and museums officials foisted on a gullible public the craziest geometrical and antiseptic concoctions, substituting the shades of Euclid for authentic spiritual treasures. That French impressionists came thereby into their own, is purely accessory. It was a side-effect, destined to placate the timorous.

Fortunately, after more than two decades of almost undisputed reign, the exponents of ultra-modernistic trends have overreached themselves. The occasion was the American facet of the International Sculpture Competition for a monument to the Unknown Political Prisoner, which has been excellently dealt with from the British viewpoint in APOLLO's April issue (Perspex). As Emily Genauer, art critic of the New York Herald Tribune, adequately puts it: "... It was one thing for *avant-garde* sculptors to work at new and stimulating abstract treatments of space and material which may in time evolve a potent vocabulary for the expression of profound emotional concepts. Another thing for a

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APOLLO

jury to select embodiments of these experimental new theories being promulgated by artists disinterested in relating their work to society and its crises, as the only conceivable idiom for the construction of a great public monument whose theme is terrifyingly urgent to millions of persons all over the world. . . ."

The concert of protests that followed the exhibition of the crowned entries may be likened to a clap of thunder. Artists and laymen alike condemned the frivolity of a jury that, under what pressure nobody will ever know, chose as representative of a theme of the highest moral significance such sinister shapes and totally non-objective forms as open-sphere shapes, angular pierced-metal constructions, sling-shots stood on end, etc. The most scathing and, in my opinion, the most revolutionary condemnation of this kind of so-called work of art came from a gathering sponsored by staid, solid businessmen: the Advertising Council. Here top American educators reflected upon the purpose of the artist in the life of the community and came to the conclusion that his present tendencies incline him towards withdrawal "... from the average educated man ... as well as from the big basic problems of our time. . . ."

The reason why I ascribe special meaning to the speeches made under the auspices of the Advertising Council, is that I read into them the harbingers of a revolt that could prove as important to American art life as was the Boston Tea Party in another field of thought. That much-maligned and much-abused individual, the American husband, has been stung to the quick; this Unknown Political Prisoner is someone he understands instinctively. It could have been he himself, or someone next of kin. This is no abstraction but someone very close to him, that does not deserve being represented in the shape of an empty wash-bowl! I wager that these were the days when many an American husband looked for the first time seriously at the canvases "ornating" the walls of his home and customary bewilderment must have given way to healthy anger. And from anger to the firm decision not to be duped again!

Also, some results and a slight shift in gear were immediately perceptible. For the coming season, abstract and non-objective shows are being prudently disemphasised, while figurative art appears to be the order of the day. This does not mean, of course, that the wily forces that have lured and enticed the American public into these dark corners where angels dare not tread are beaten and routed. Rather, this strikes me as a strategic retreat. But the breach has been mounted and it will be up to the vigilance of good citizens to watch out that they are not taken advantage of again and again.

It is perhaps equally a sign of the times that the famous American architect, Frank Lloyd Wright, has published a pamphlet attacking vigorously the "International Style." Wright, as you will know, has been on the forefront of modernism.

In short, hope has never before been so bright and so

green that crankiness in matters artistic is going to take a decisive beating in this fair country and that an original, authentic, full and lusty art movement will spring forth from this luscious soil, to the greater honour of America and of the men who fashioned it with their own powerful hands.

And now for some short comments on the exhibitions. The Carnegie Institute of Pittsburgh, Pa., has offered its hospitality to an International Exhibition of Contemporary Paintings. Knoedler's superintended an instructive and engaging show of Paintings of the Old West—followed shortly afterwards by a Loan Exhibition of Ingres drawings, forthcoming chiefly from the museum of the artist's home town: Montauban.

The Metropolitan's Exhibition of American Water-colours, Drawings and Prints showed much promise and some achievements.

A survey of the Rembrandts belonging to the Metropolitan's own collections did not give cause for new comments, save renewed amazement at their richness.

Five Centuries of French Drawings, loaned by that country's museums and arranged by the Metropolitan, enchanted, instructed and enlightened.

The Museum of Modern Art reviewed the Fauve Movement of nearly fifty years ago, the Sidney Janis Gallery that of European "Dada." Nothing to be proud of.

Wildenstein's selection of "Landmarks in American Art" constituted a most interesting attempt at reconstitution of American historical and cultural highlights, in which, naturally, folklore had its part also.

And to end on a provocative note, a brief mention of Salvador Dali's "Holy Virgin," which was exhibited during a brief time at the Carstairs Gallery. The artist, whom I hold in high esteem as an excellent craftsman, but whose explanations I advise to take with a grain of salt, calls his Madonna "Assumpta Corpuscularia Lapislazulina." According to Dali, this proves "how the real and glorious body of the Virgin can be integrated and reconstituted through the theological and philosophical interpretation and application of the divisionist technique of Seurat, and the futurist experiments of Boccioni. . . ."

Art prices were not what they used to be, this being quite understandable in a period of mental adjustment and searching for new aesthetical standards. Nonetheless, the Parke-Bernet Galleries, to whom might be assigned the function of barometer of the New York art market, obtained some very respectable prices. Such as \$24,000 for a portrait of a gentleman by Frans Hals, \$40,000 for Renoir's "La Fête de Pan," \$37,000 for the same artist's "La Femme à la Rose," \$29,000 for Degas' "Trois Danseuses," \$28,000 for Manet's "Madame Jeanne Martin au Chapeau Noir," and \$14,000 for Pissarro's "Le Louvre." A Boudin, "La Plage à Deauville," fetched \$7,000, Greuze's "Portrait of a Boy," \$6,250, and Nattier's "La Comtesse de Mailly" drew \$5,100.

EVENTS IN HOLLAND

DEAD art season in August and September applies this year only to public sales, as the auctions will start again at the end of October. On the other hand, museums as well as dealers produced a remarkable activity. The Fair in Delft was a startling success with more than 27,000 visitors in twenty days; about a quarter of them were foreigners from the Continent, Great Britain and overseas. Hardly any other line of business may be found where twenty-five dealers, who have at their disposal comparatively small means, can excite a similar national and international interest.

The greatest attraction was the landscape by Hercules Seghers which was acquired by the Rotterdam Boymans Museum, it is said for £25,000. This painting turned up some time ago at a London sale, dirty and under a wrong name; after cleaning, the original signature reappeared.

Next to this work the colourful Nativity by Matteo di Giovanni has been mentioned the surprise of this year and most beautiful picture of the exhibition.

The Mauritshuis acquired at the Fair an impressive round portrait of a man by Cornelis Ketel, dated 1597, with a diameter of 16½ in.; the Rijksmuseum bought so far a silver plaque by Vianen and an interesting XVIIIth-century writing-desk with marquetry.

The museum Boymans can report a few other acquisitions, too: a study of a head of an old man by Rembrandt, dated 1647, and drawings by Albr. Dürer and Fragonard. The Municipal Museum of the Hague got as a legacy two paintings by Ch. Rochussen, namely, "Jardin du Luxembourg" (Paris 1849) and "Hyde Park" (1849). This museum publishes every two months a Bulletin in royal size with English summary; in the latest instalment, among others, director Wijsenbeek gives a survey of the accessions during the years 1948-53.

H. M. C.

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ICA - Butler
GB/652/14.

Code No. 1756.

Records Sent from the British Council, London.

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

March 25, 1955.

"Unknown Political Prisoner" Reg. Butler.
(B.C. 206-11)

Acknowledged
7/8/55

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INTERNATIONAL SCULPTURE COMPETITION

THE UNKNOWN POLITICAL PRISONER

SPONSORED BY THE INSTITUTE OF CONTEMPORARY ARTS, LONDON

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

January 28 - February 8, 1953

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

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

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

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

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

80 entries accepted for London exhibition, £25

8 Honorable Mentions, £250

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

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



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THE WINNING AMERICAN SCULPTORS

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

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

Exhibition installation designed by Carlus Dyer



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	AHB	I.A.254

THE AMERICAN JURY

Henri Marceau Associate Director and Chief of Division of Painting and Sculpture Philadelphia Museum of Art	Charles Seymour Curator of Renaissance Art Yale University Art Gallery
Perry T. Rathbone Director City Art Museum of St. Louis	Hanns Swarzenski Fellow in Research Boston Museum of Fine Arts
Chairman: Andrew Carnduff Ritchie Director, Department of Painting and Sculpture Museum of Modern Art	

THE INTERNATIONAL JURY

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

CENTRAL COMMITTEE FOR THE COMPETITION

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

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Wheeler Williams, president of the National Sculpture League at work in his studio. Highlights of his views on the "modern" artist are on the left.



I do not say that all so-called modern artists are communists; 90 per cent have just been duped. The party line on the communist aspects of modern art is always "look at art in Russia today where only Democratic realism is tolerated." But Russia consistently follows one policy inside and another outside the Iron Curtain.

Communism

I am willing to concede that Mr. Wheeler Ideas coincide with the Communist party line. Russia which is the only place I know where it counts. The reason Communists don't like "modern art" never did is because they can't risk the danger of artist finding universal truth.

Michelangelo

If Michelangelo had his first show here today at 17, he would either be ignored or he would be panned. It is hopeless for a young fellow who has standards of integrity, beauty and craftsmanship.

True. But he would be panned or ignored by Mr. Williams and his crowd as a revolutionary. People like Mr. Williams and his fellow members of the National Sculpture League are in big business and have really nothing to do with the struggle of the young artist.

The Unknown Political Prisoner

It was a loaded job from the beginning. The money was not put up in England but obviously came from America—it would be interesting to know from exactly what source. The competition was really just propaganda for their abstract sculpture, trading on the inspiring worthy subject for a monument of the Unknown Political Prisoner and it has received the almost universal condemnation it so justly deserved.

I can tell you that the money was put up in America—by Julius Fleischman, of the Fleischman Yeast Co. who underwrote the anti-Communist show in Paris, the largest such cultural demonstration yet put on in Europe. Mr. Williams sounds worried. He needn't worry. The "trust" will continue to get 75 per cent of the big money commissions. The public which wants to be pleased doesn't like the sculpture which won the Political Prisoner award at all.

Tradition and Art

No work of art can possibly survive which requires literary explanation to carry its message. All art has always been national, racist, and of its own epoch. All good art has been international in the sense that it is comprehensible to all the human brotherhood.

Every great artist of the past has had something to say as against the conservative following in the paths of his predecessors. Hindsight toward classics is one of the cheapest forms of aesthetic entertainment.

Felix Frankfurter, art historian and critic, shown against the backdrop of his magazine, Art News. His defense of the modern artist is on the right.



Frankfurter conceded that in this process there might be hundreds of bad artists but "you must give them all their chance. When you suddenly find him—the one who has hit on universal truth, there will be no mistake about it. Just as there was no mistake about Michelangelo or Da Vinci. These people found a universal truth so great it has reached even Mr. Williams' sculptors in the National Sculpture Society with whom it has become a convention."

Actually, Frankfurter defended no type of modern art but instead, the modern artist's right to create as he wished without being suppressed by those who disagreed.

There were few points on which the two—the sculptor and the critic—found a common ground. Here are their views on what the artist is aiming at:

Williams:

There are three ways of cutting stone. First you can go out in a field and find a boulder that looks a little like a rabbit, carve out a semblance of eyes and ears, mount it on a handsome piece of wood put a sign on it and exhibit it. Some self styled critics will say it is a great work of art.

Or second, you can order stone from a quarry which will arrive in a roughly rectangular shape. From this you get the urge to do a rabbit. You cut away what you think you don't need and get something that vaguely resembles a rabbit. This you mount on a similar handsome piece of wood and label it "lapin taille acute en pierre directe."

Or third, you can do as even the Egyptians did. Study and observe rabbits, draw and model them, until you have captured a pretty solid understanding of your subject. Perfect a model in clay as far as your talents permit. Then get your stone from the quarry and by duplicating reference points from the model by triangulation, now carve it. When you get through you won't have to put a label on it.

There is enormous confusion in the public mind and even among artists because of the relative status of creative artists in our society. We live, not only in respect to art, but in every other way, in a complex society which makes demands on quite different levels of the creative mind.

In some fields this is more distinct than in others. We have a distinction between classical and popular music, for instance, and don't expect the same kind of audience for a concert of Beethoven as for the ballads of Victor Herbert and Gertrude. Each has a place.

In art we have such a distinction between commercial and fine art—the commercial being represented by advertising or illustrations of stories in the Saturday Evening Post, the fine art being represented by abstract and non-representational art.

The solution lies in simply determining artistic values on the matter of attempting a work of art and to please the public. A work of art may please the public but often only after decades and even centuries does the popular mind catch up with the artist.

There is nothing wrong with a work of art to please but there is something different about the artist who has the intent to please and the artist who doesn't care.

The commercial artist has to please his agency and his client in terms of how they feel the public will be pleased—whether or not the public will buy.

But art has an end in itself. It has a function beyond making people do something or buy something. Most people don't want anything beyond art that pleases. There are many who don't want to see anything in the theater but a light musical; many who like the ready-made poem of an Eddie Guest rather than those of a T. S. Eliot or Robert Frost. And there is nothing wrong with that.

But we should have a clear distinction about this. People like Wheeler Williams and his colleagues are in Big Business. They get more than 75 per cent of the enormously lucrative commissions for public statues, fountains, monuments—all of the "official" sculpture of America.

It is when the young modern artist begins to get set begins to get things shown at the Modern Museum and the Metropolitan—that is when the Trust begins to get worried. Take it easy, Mr. Williams, my advice. The public wants the Norman Rockwells. Just so long as they continue to deliver the Norman Rockwells on the equivalent—the tried and true old formula, they will do all right.

On two points Frankfurter and Williams were in agreement though even there the unity was more apparent than real. Both thought that Michelangelo would not find a receptive public if he should come on the scene today. Williams thought that the "avant garde" critics would pan or ignore him, Frankfurter that the Williams' group would find him a revolutionary—in his own day, Frankfurter pointed out, Michelangelo was considered "too abstract, too violent, too rebellious against the conservative standards of his time."

Both men also considered the past 50 years a great period in American sculpture, but they weren't talking about the same sculpture.

Williams:

One can take a look at the paths and paintings in the Museum of Modern Art's sculpture garden and close one's eyes and vision how truly beautiful it would be and how representative of the great renaissance that sculpture has

had in our country (though it passed all but unnoticed) these past fifty years if other works were there. For instance the late Edward McCoslin's Knight and Saint and his Girl with Fern. Or Paul Manship's windmill, Diana or Girl and Gentle, Augustus St. Gaudy's Diana of Madison Square or Donald De Lue's wonderful Triton Fountain. One could go on endlessly.

Frankfurter:

Mr. Williams mentions quite rightly the great period of American sculpture of the past 50 years which the Modern Museum has recognized in its sculpture garden. And yet a sculpture like McMorris' Girl and Saint created a tempest when it was considered so violent it was finally removed from City Hall and put out in Queens. I don't consider it one of the greatest works of art but it managed to stir up trouble because people thought it ought to look like every other fountain piece.

Williams and Frankfurter also have differing points of view about the basis for the difficulties of modern artists. Williams:

At the turn of the century, feeling frustrated through lack of audience appreciation, the artist turned to all sorts of ways to shock and attract public attention.

The early communists soon availed themselves of the instability of some of the artists and the destructive power that exist in the work of these schools and put them to their own use as weapons of revolution.



Above, the \$12,500 winner of the international competition for a monument to the Unknown Political Prisoner, which has caused such a furor in art circles.

They set themselves up as missionaries to enlighten these less intelligent brothers who have gotten down comfortably on the sound philosophy of knowing what they like when they see it. But strangely enough they have never been able to explain their views in their glibly-given double talk, a word confusion unparaphrased or literary history which no one but an intellectualist should succumb to.

Frankfurter:

This is a difficult time for the artist. Nothing seems permanent enough to prompt the artist to create for others. We still should allow him freedom to express himself not as Mr. Williams and his friends have the right to create their commissions and be paid for them. There are many ways of dealing with profundity. It is quite possible to be "sweet face" on one place. Both PBS and the have liked to read detective fiction. They got their exercise in profundity elsewhere. But it is neither there when someone who doesn't like to concern himself with the understandings of the artist attempt to argue those who seek without the intent to please.

So the argument goes. And it won't be settled, today or tomorrow. Only your grandchildren will know what you've missed—if you've missed it, or if there was anything to miss.

Art for Whose Sake?

The controversy over modern trends in sculpture, heightened by the furore over the awards in the Unknown Political Prisoner competition, gets an airing from Wheeler Williams, president of the National Sculpture Society and Alfred M. Frankfurter, art historian and editor of Art News.

By Virginia Pasley

In London a Hungarian refugee smashed a fragile little prize winning model for a colonial monument to the Unknown Political Prisoner and brought into the open again the ever-considering dispute over the ends and aims of art and artists.

Most sculptors and critics deplored the action of the young man (whose parents had been killed by the Nazis) but many agreed with the impulse. It was not so with the judges who awarded Reg Butler, former British blacksmith, \$12,500 for his cage-like structure, nor with the critics, in the exhibit who voted his construction their favorite.

On this side of the Atlantic, one of the most important voices raised in protest against the award and the entire competition was that of Wheeler Williams, noted American sculptor and President of the National Sculpture Society. Williams called the American entries in the competition "a group of fabrications scarcely to be called representative of American sculpture today," and the prize winner, "a strange and comforted man of wire."

Newsday sought further views on the competition and the whole field of modern sculpture from Williams whose statues and his beliefs have been placed all over the country but who is best known generally by his "Venus and Man-bitten" over the entrance to the Park Bernet Gallery building in New York. The gallery must pay extra rent to the city because Venus' bosom extends six inches over the sidewalk line.

To give the other side, Alfred N. Frankfurter, distinguished art historian, critic and editor and publisher of Art News was asked to answer Williams' charges.

Interviewed in his big studio filled with work in progress and models and originals of heads and figures of earlier periods, Williams deplored particularly what he called the "communist influence on modern art."

As to the competition, Williams pointed out that the

only sculptor on the commission to choose the final prize winner was Henry Moore "a man who has dedicated his life to immortalizing Swiss cheese in stone and obviously didn't have any interest in sculpture in the stream of tradition."

Williams also leveled his criticism at the Modern Museum of Art which chose the American finalists for the competition. Of the 199 maquettes (models or mock-ups) submitted, not a single one chosen had "humanistic appeal," Williams said.

"The Museum of Modern Art," Williams added, "is to be congratulated on its wonderful garden for sculpture. Aside from the few splendid Maillols the now familiar La Chaises and a few other pieces, the constructions in the various current jims seem all too unworthy of such a setting and definitely unworthy of the ancient and revered title of sculpture."

Williams declared that all "so-called modern art" is in a sense dadaistic, with the philosophy that nothing matters, nothing counts. Beauty, integrity and craftsmanship are the enemies which the cult seeks to destroy. The proponents flatter themselves with a special understanding of the puzzle and pretzel schools.

All of the art critics for important newspapers and publications, are slanted in their attitudes and give short shrift to any but the extreme moderns, Williams charged.

Frankfurter, interviewed in his pleasant office at Art News, pointed out with a smile that he was "not Mr. Williams' opposite number."

"I can answer him not as a sculptor but as a historian and art critic—more than that, as an editor who has to sit here and judge contributing critics. I disagree with many of them. I do not change their criticism but ask them to validate it. We are not an organ for any group nor are others who Mr. Williams doesn't like, though of course I cannot accept responsibility for all art critics."

"As far as being slanted is concerned they isn't any one who isn't slanted. To Mr. Williams an unslanted critic is simply one who agrees with Mr. Williams."

On the charges of Communism leveled against modern artists, Frankfurter stressed that the reason communists don't like modern art is because they can't risk the danger of the artist finding universal truth.

"Universal truth has something to do with freedom of



On the left Donald De Lue's marble "Triton" for the Gardens of the Federal Reserve Bank in Philadelphia. This is the kind of sculpture Wheeler Williams would like to see in the new sculpture gardens of the Museum of Modern Art. At right, Marino Marini's bronze "Horse" one of the modern pieces actually on display in the Museum's current exhibit called Sculpture of the 20th century.

and spirit. No totalitarian government whether Nazi or Communist can afford to tolerate the enormously varied individualistic expression of each human being which you need. When you carry on experiments with universal truth someone suddenly is going to hit on one."



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Wheeler Williams, president of the National Sculpture League at work in his studio. Highlights of his views on the "modern" artist are on the left.



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True. But he would be panned or ignored by Mr. Williams and his crowd as a revolutionary. People like Mr. Williams and his fellow members of the National Sculpture League are in big business and have really nothing to do with the struggle of the young artist.

The Unknown Political Prisoner

It was a loaded job from the beginning. The money was not put up in England but obviously came from America—it would be interesting to know from exactly what source. The competition was really just propaganda for their abstract sculpture, trading on the inspiringly worthy subject for a monument of the Unknown Political Prisoner and it has received the almost universal condemnation it so justly deserved.

I can tell you that the money was put up in America—by Julius Fleischman, of the Fleischman Yeast Co. who underwrote the anti-Communist show in Paris, the largest such cultural demonstration yet put on in Europe. Mr. Williams sounds worried. He needn't worry. The "trust" will continue to get 75 per cent of the big money commissions. The public which wants to be pleased doesn't like the sculpture which won the Political Prisoner award at all.

Tradition and Art

No work of art can possibly survive which requires literary explanation to carry its message. All art has always been national, racist, and of its own epoch. All good art has been international in the sense that it is comprehensible to all the human brotherhood.

Every great artist of the past has had something to say as against the conservative following in the paths of his predecessors. Hindsight toward classics is one of the cheapest forms of esthetic entertainment.

Art for Whose Sake

The controversy over modern trends in sculpture, heightened by the furore over the awards in the Unknown Political Prisoner, an airing from Wheeler Williams, president of the National Sculpture Society and Alfred M. Frankfurter, art historian and critic.

By Virginia Pasley

In London a Hungarian refugee smashed a fragile little prize winning model for a colossal monument to the Unknown Political Prisoner and brought into the open again the ever-smouldering dispute over the ends and aims of arts and artists.

Most sculptors and critics deplored the action of the young man (whose parents had been killed by the Nazis) but many agreed with the impulse. It was not so with the judges who awarded Reg Butler, former British blacksmith, \$12,500 for his cage-like structure, nor with the visitors to the exhibit who voted his construction their favorite.

On this side of the Atlantic, one of the most important voices raised in protest against the award and the entire competition was that of Wheeler Williams, noted American sculptor and President of the National Sculpture Society. Williams called the American entries in the competition "a group of fabrications scarcely to be called representative of American sculpture today," and the prize winner, "a strange and contorted mass of wire."

Newsday sought further views on the competition and the whole field of modern sculpture from Williams whose statues and bas-reliefs have been placed all over the country but who is best known generally by his "Venus and Manhattan" over the entrance to the Parke Bernet Gallery building in New York. The gallery must pay extra rent to the city because Venus' bosom extends six inches over the sidewalk line.

To give the other side, Alfred N. Frankfurter, distinguished art historian, critic and editor and publisher of Art News was asked to answer Williams' charges.

Interviewed in his big studio filled with work in progress and models and originals of heads and figures of earlier pieces, Williams deplored particularly what he called the "communist influence on modern art."

As to the competition, Williams pointed out that the

only sculptor on the commission to choose the final prize winner was Henry Moore "a man who has dedicated his life to immortalizing Swiss cheese in stone and obviously didn't have any interest in sculpture in the stream of tradition."

Williams also leveled his criticism at the Modern Museum of Art which chose the American finalists for the competition. Of the 199 maquettes (models or mock-ups) submitted, not a single one chosen had "humanistic appeal," Williams said.

"The Museum of Modern Art," Williams added, "is to be congratulated on its wonderful garden for sculpture. Aside from the few splendid Maillols the now familiar La Chaises and a few other pieces, the constructions in the various current isms seem all too unworthy of such a setting and definitely unworthy of the ancient and revered title of sculpture."

Williams declared that all "so-called modern art is in a sense dadaistic, with the philosophy that nothing matters, nothing counts. Beauty, integrity and craftsmanship are the enemies which the cult seeks to destroy. The proponents flatter themselves with a special understanding of the puzzle and pretzel schools."

All of the art critics for important newspapers and publications, are slanted in their attitudes and give short shrift to any but the extreme moderns, Williams charged.

Frankfurter, interviewed in his pleasant office at Art News, pointed out with a smile that he was "not Mr. Williams' opposite number."

"I can answer him not as a sculptor but as a historian and art critic—more than that, as an editor who has to sit here and judge contributing critics. I disagree with many of them. I do not change their criticism but ask them to validate it. We are not an organ for any group nor are others who Mr. Williams doesn't like, though of course I cannot accept responsibility for all art critics."

"As far as being slanted is concerned there isn't anyone who isn't slanted. To Mr. Williams an unsalted critic is simply one who agrees with Mr. Williams."

On the charges of Communism leveled against modern artists, Frankfurter stressed that the reason communists don't like modern art is because they can't risk the danger of the artist finding universal truth.

"Universal truth has something to do with freedom of



On the left Donald De Lue's marble "Triton" for Philadelphia. This is the kind of sculpture Wheeler Williams called the "sculpture gardens of the Museum of Modern Art." One of the modern pieces actually on display at the Museum of Modern Art.

The Museum of Modern Art Archives, NY

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Felix Frankfurter, art historian and critic, shown against the backdrop of his magazine, *Art News*. His defense of the modern artist is on the right.



ake?

oner competition, gets
id editor of *Art News*.

and spirit. No totalitarian government whether Nazi or Communist can afford to tolerate the enormously varied individualistic expression of each human being which you need. When you carry on experiments with universal truth someone suddenly is going to hit on one."



the Gardens of the Federal Reserve Bank
Wheeler Williams would like to see in the
n Art. At right, Marino Marini's bronze
display in the Museum's current exhibit

Frankfurter conceded that in this process there might be hundreds of bad artists but "you must give them all their chance. When you suddenly find him—the one who has hit on universal truth, there will be no mistake about it. Just as there was no mistake about Maillol or Despiau or Brancusi. These people found a universal truth so great it has reached even Mr. Williams' sculptors in the National Sculpture society with whom it has become a convention."

Actually, Frankfurter defended no type of modern art but instead, the modern artist's right to create as he wished without being suppressed by those who disagreed.

There were five points on which the two—the sculptor and the critic—found a common ground. Here are their views on what the artist is aiming at:

Williams:

There are three ways of cutting stone.

First you can go out in a field and find a boulder that looks a little like a rabbit, carve out a semblance of eyes and ears, mount it on a handsome piece of wood put a sign on it and exhibit it. Some self styled critics will say it is a great work of art.

Or second, you can order stone from a quarry which will arrive in a roughly rectangular shape. From this you get the urge to do a rabbit. You cut away what you think you don't need and get something that vaguely resembles a rabbit. This you mount on a similar handsome piece of wood and label it "lapin taillé acute en pierre directe."

Or third, you can do as even the Egyptians did. Study and observe rabbits, draw and model them, until you have captured a pretty solid understanding of your subject. Perfect a model in clay as far as your talents permit. Then get your stone from the quarry and by duplicating reference points from the model by triangulation, now carve it. When you get through you won't have to put a label on it.

Frankfurter:

There is enormous confusion in the public mind and even among artists because of the relative status of creative artists in our society. We live, not only in respect to art, but in every other way, in a complex society which makes demands on quite different levels of the creative mind.

In some fields this is more distinct than in others. We have a distinction between classical and popular music, for instance, and don't expect the same kind of audience for a concert of Beethoven as for the ballads of Victor Herbert and Gershwin. Each has a place.

In art we have such a distinction between commercial and fine art—the commercial being represented by advertising or illustrations of stories in the *Saturday Evening Post*, or cute color reproductions of children and dogs for sale in the five and ten.

The solution lies in simply determining artistic values on the matter of attempting a work of art and art to please the public. A work of art may please the public but often only after decades and even centuries does the popular mind catch up with the artist.

There is nothing wrong with a work of art to please but there is something different about the artist who has the intent to please and the artist who doesn't care.

The commercial artist has to please his agency and his client in terms of how they feel the public will be pleased—whether or not the public will buy.

But art has an end in itself. It has a function beyond making people do something or buy something. Most people don't want anything beyond an art that pleases. There are many who don't want to see anything in the theater but a light musical; many who like the ready-made poems of an Eddie Guest rather than those of a T. S. Eliot or Robert Frost. And there is nothing wrong with that.

But we should have a clear distinction about this. People like Wheeler Williams and his colleagues are in Big Business. They get more than 75 per cent of the enormously lucrative commissions for public statues, tombstones, fountains—all of the "official" sculpture of America.

It is when the young modern artist begins to get set, begins to get things shown at the Modern Museum and the Metropolitan—that is when the Trust begins to get worried. Take it easy, Mr. Williams, is my advice. The public wants the Norman Rockwells. Just so long as they continue to deliver the Norman Rockwells or the equivalent—the tried and true old formulas, they will do all right.

● On two points Frankfurter and Williams were in agreement though even there the animity was more apparent than real. Both thought that Michelangelo would not find a receptive public if he should come on the scene today. Williams thought that the "avant garde" critics would pan or ignore him, Frankfurter that the Williams' group would find him a revolutionary—in his own day, Frankfurter pointed out, Michelangelo was considered "too abstract, too violent, too rebellious against the conservative standards of his time."

Both men also considered the past 50 years a great period in American sculpture, but they weren't talking about the same sculpture.

Williams:

One can take a look at the paths and plantings in the Museum of Modern Art's sculpture garden and close one's eyes and vision how truly beautiful would be and how representative of the great renaissance that sculpture has

had in our country (though it passed all but unnoticed) these past fifty years if other works were there. For instance the late Edward McCost's *Nymph and Satyr* and his *Girl with Faun*. Or Paul Manship's wonderful *Diana* or *Girl and Gazelles*, Augustus St. Gauden's *Diana* of Madison Square or Donald de Lue's wonderful *Triton Fountain*. One could go on endlessly.

Frankfurter:

Mr. Williams mentions quite rightly the great period of American sculpture of the past 50 years which the Modern Museum has recognized in its sculpture garden. And yet a sculpture like McMonnies' *Civic Virtue* created a tempest when it was considered so violent it was finally removed from City Hall and put out in Queens. I don't consider it one of the greatest works of art but it managed to stir up trouble because people thought it ought to look like every other fountain piece.

● Williams and Frankfurter also have differing points of view about the basis for the difficulties of modern artists.

Williams:

At the turn of the century, feeling frustrated through lack of audience appreciation, the artist turned to all sorts of isms to shock and attract public attention.

The early communists soon availed themselves of the instability of some of the artists and the destructive powers that exist in the work of these schools and put them to their own use as weapons of revolution.



Above, the \$12,500 winner of the international competition for a monument to the Unknown Political Prisoner, which has caused such a furore in art circles.

They set themselves up as missionaries to enlighten their less intelligent brothers who have gotten along comfortably on the sound philosophy of knowing what they like when they see it. But strangely enough they have never been able to explain their views in their gobbledygook double talk, a word confusion unparalleled in literary history which no one but an intelligentsia ass should succumb to.

Frankfurter:

This is a difficult time for the artist. Nothing seems permanent enough to prompt the artist to create for others. We still should allow him freedom to express himself just as Mr. Williams and his friends have the right to create their commissions and be paid for them. There are many ways of feeling with profundity. It is quite possible to like "sweet fare" on one plane. Both FDR and Ike have liked to read detective fiction. They got their exercise in profundity elsewhere. But it is another thing when someone who doesn't like to concern himself with the profundities of the artist attempts to repress those who work without the intent to please.

● So the argument goes. And it won't be settled, today or tomorrow. Only your grandchildren will know what you've missed—if you've missed it, or if there was anything to miss.