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THE MUSEUM OF MODERN ART  
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FOR RELEASE Saturday,  
October 27th, 1934.

In cooperation with the Museum of Modern Art, the American Federation of Arts announces the fourth of its new series of "Art in America" programs, to be broadcast over Station WJZ and national network Saturday, October 27, from 8:00 to 8:20 P.M. Eastern Standard Time. The program will be in dialogue, from material prepared by Mr. Holger Cahill, art critic and director of note. The subject will be "American Sculpture Since the Civil War."

For several decades before the Civil War and for at least one decade after it, professional American sculptors were chiefly interested in producing refined and sentimentalized versions of Italian sculpture. Most of them lived in Italy and had their work carried out there by stone cutters. It is not strange, therefore, that it lacked vigor and originality.

During the same period far more interesting work was done by craftsmen in this country who were master carvers. Often their work was superior to that of professional sculptors of the day, but it did not win recognition as sculpture until recently because it was considered a mere craft. These men were often creative craftsmen in metal, stone and wood, who carved and modeled figureheads, lawn statuary, weather vanes, gravestones and decorations for houses, ships and shops.

In the sixties a reaction against the imitation Italianate style began in the work of John Rogers (who modeled the small and immensely popular groups of figures known as the "Rogers groups"), Henry Kirke Brown and, more important, John Quincy Adams Ward. A decade later Olin Levi Warner and Augustus Saint-Gaudens, trained in Paris, began working in America. In 1887 Saint-Gaudens' statue of Lincoln in Lincoln Park, Chicago, was hailed as the greatest portrait statue in the

United States. He also produced the famous figure of "Grief" in the Rock Creek Cemetery in Washington, and many other fine works. He was undoubtedly the most widely known and greatly appreciated American sculptor of his time. Among the most popular of his followers were Daniel Chester French, Frederick MacMonnies, Charles Grafly, and Victor D. Brenner.

George Grey Barnard bridges the gap between the past generation of sculptors and the present. When his work was shown in Paris in 1894 it won immediate success though his figure of Lincoln was the subject of violent controversy. He works chiefly in the colossal and for the past sixteen years has been engaged on a colossal monument to the dead in the World War -- fifty-three heroic figures grouped about a great arch.

In the sixties and seventies it was very difficult for sculptors to get the right kind of training in this country. Now they have excellent opportunities for study here. Among the foremost American sculptors of the present generation are Jacob Epstein, William Zorach, Gaston Lachaise, Maurice Sterne, Elie Nadelman, Robert Laurent and John Storrs, all of whom are not only modelers but carvers. These sculptors and their work, as well as that of the older sculptors mentioned, will be discussed in the ART IN AMERICA broadcast to be given Saturday night, October 27, over Station WJZ and network from 8:00 to 8:20 Eastern Standard Time.

The "Art in America" programs broadcast every Saturday night from October 6 to January 26 are a continuation of the series initiated by the General Federation of Women's Clubs and made possible through the cooperation of the Carnegie Corporation of New York, the American Federation of Arts, the National Advisory Council on Radio in Education, The National Broadcasting Company, The Metropolitan Museum of Art, The Art Institute of Chicago and The Museum of Modern Art.