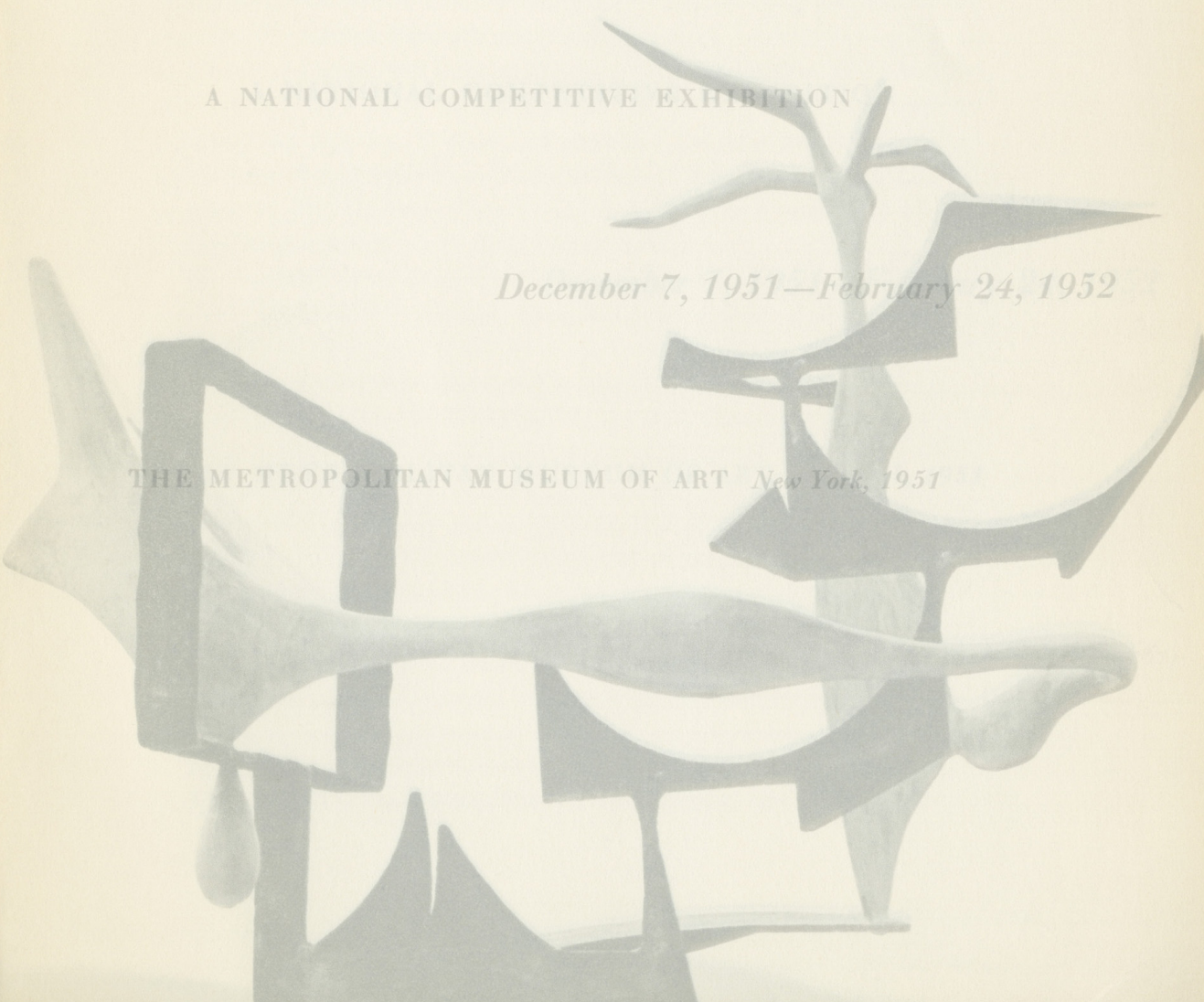


# SCULPTURE 1951

A NATIONAL COMPETITIVE EXHIBITION

*December 7, 1951—February 24, 1952*

THE METROPOLITAN MUSEUM OF ART *New York, 1951*



- Fields, Mitchell, New York  
*Bather*  
Plaster h. 6 feet. Price on request
- Garrett, Zena, New York  
*Portrait of an Artist*  
Terracotta, h. 12 inches. \$500
- Geissbuhler, Arnold, Massachusetts  
*Figure*  
Plaster h. 48 inches. Price on request
- Gordin, Sidney New York  
*Promenade*  
Steel, h. 7 feet 6 inches. \$1,000
- Greenbaum, Dorothea, New York  
*Windy Day*  
Stone, h. 16 inches. \$700
- Greenberg, Joseph J., Jr. Pennsylvania  
*Eve*. PL. 29  
Bronze, h. 57 inches. \$2,000
- Grippe, Peter New York  
*Figure*. PL. 48  
Bronze, h. 20½ inches. \$2,000
- Gross, Chaim, New York  
*Love My Child*  
Wood, h. 54 inches. \$3,300
- Gussow, Roy North Carolina  
*Peristaltic Vertical*. PL. 44  
Steel, h. 6 feet 6 inches. \$350
- Cuteman, Ernest New York  
*Construction*  
Brass, h. 58 inches. \$2,000
- Hamar, Irene, New York  
*Flight*  
Limestone, h. 58 inches. \$4,000
- Elihu Root, Jr., Chairman  
Hancock, Walker Massachusetts  
*Suddenly a Light*  
Plaster h. 60 inches. In bronze \$10,000
- Harkavy, Minna, New York  
*Two Men*  
Cast stone, h. 32 inches. \$1,600
- Hebald, Milton, New York  
*The Storm*. PL. 17  
Walnut, h. 45 inches. \$1,200
- Herz, Nora, New York  
*Young Bisom*. PL. 2  
Marble, h. 9 inches. \$500
- Hnatt, Michael, Indiana  
*Happy Rooster*. PL. 43  
Plastic lead, h. 36 inches. \$225
- Hord, Donal, California  
*Thunder*. PL. 23  
Jade, h. 20 inches. Price on request
- Horn, Milton, Illinois  
*Job*. PL. 19  
Plaster, h. 60 inches. In bronze \$3,500
- Hovannes, John, New York  
*Song of the Shirt*  
Mahogany, h. 63 inches. \$2,000
- Howard, Cecil, New York  
*The Sacrifice*. PL. 11  
Plaster, h. 6 feet 6 inches. \$10,000
- Howard, Robert B. California  
*Scavenger*. PL. 41  
Wood and metal, h. 10 feet 4 inches. \$2,000
- Hurst, Ralph N. Indiana  
*Beach Woman*  
Granite, h. 14 inches. \$300
- Innocenti, Bruno, Connecticut  
*Liliana with the Tambourine*. PL. 4  
Bronze, h. 40 inches. \$3,500
- Kaish, Luise Meyers, New York  
*Mother and Child*. PL. 16  
Bluestone, h. 20 inches. \$300

AWARDS

TRUST

Though trends in painting and sculpture have always been closely allied, it was observed that our sculptors have been less willing than our painters to abandon realism, to relinquish natural form. The human figure, which has been somewhat neglected on canvas of late, appeared again and again before the jury. To be sure, it was somewhat buffeted by the abstract forces abroad—compressed, elongated, geometrized. It remained, however, paramount and recognizable. Though it is natural that men who work in three dimensions should cling to objective reality while those who work in two dimensions are forsaking it, we have a small but vital group of sculptors who are experimenting with non-objective shapes. And as this trend is so evidently the delight of youth and the despair of age, it may be expected to increase.

From the many works offered the jury finally selected 94. With the representation of the jurors, a total of 101 pieces are at present on display. Certainly the large mass of material that came before the jury constituted a cross section of the sculptural activity of our country today. From it the jury carefully selected what appeared to them to be the best examples, and with admirable impartiality attempted to balance clearly perceived trends through adequate representation. Thus it is hoped that the present exhibition will complement the painting exhibition which preceded it and will enable observers to assess even more accurately the artistic state of the union.

The Museum proposes to hold in 1952 a national competitive exhibition for drawings, water colors, and prints, comparable to the exhibitions of paintings and sculpture. The terms of this competition, together with the amounts in prizes, will be announced in the near future. Thus in a cycle of three years American artists will have had an opportunity to enter competition, and new talent will have been brought to the attention of the public. At the completion of this course the program will be reassessed to determine whether or not these exhibitions should become a regular and revolving activity.

In connection with the exhibition program the Museum will

5. Henry V Poor *Mask of Mitchell Siporin*. H. 9 inches



7 Richard J. Miller *Head*. H. 12 inches



7 Richard J. Miller. *Bull*. H. 12 inches

Les Adieux. h. 8 feet



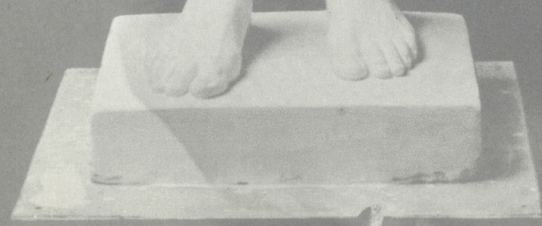
13 Henry Roy. *Arise!* h. 44 inches

The Sacrifice

h. 6 feet 6 inches



12 Rhys Caparn. *Animal Form I.* h. 19 inches



10. Marguerite

Portrait of Hugh Six

h. 18 inches



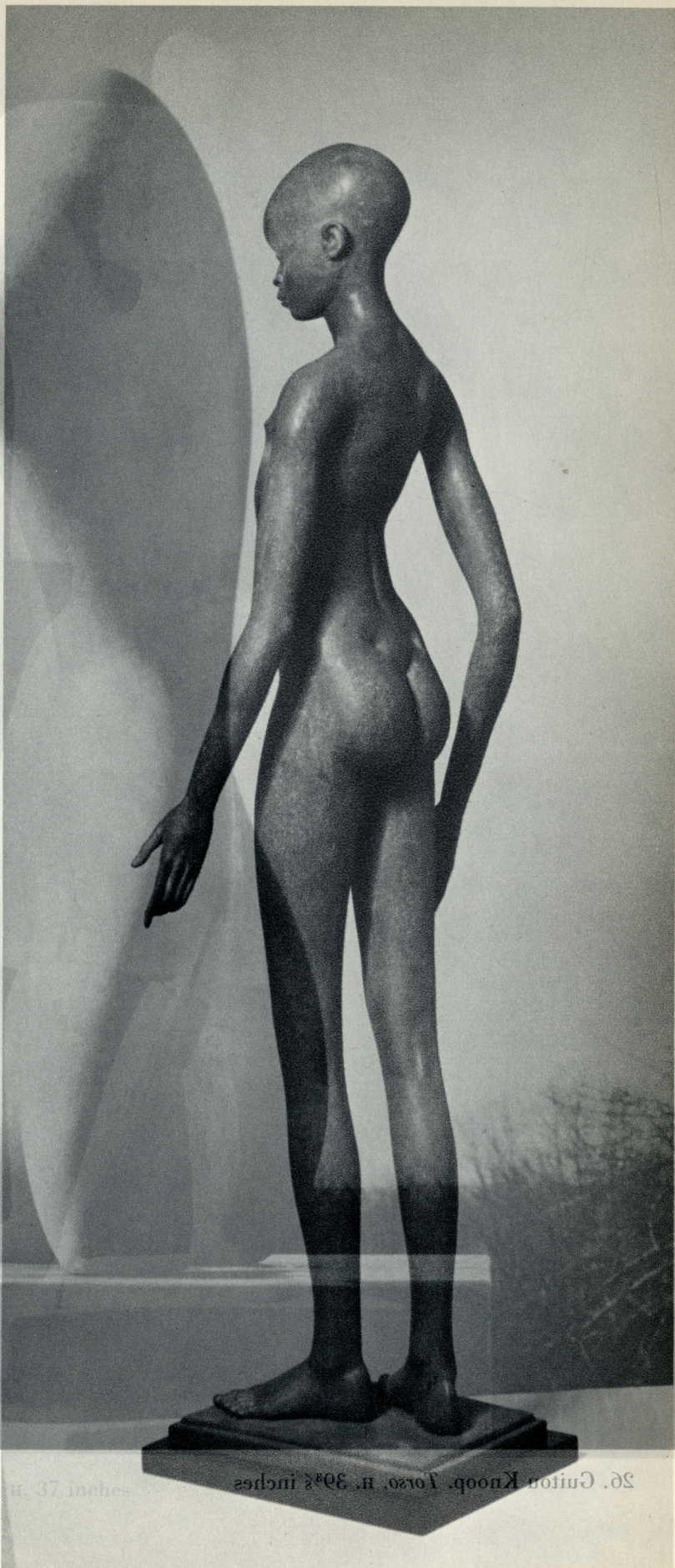
19. Hercules with the Skin of the Nemean Lion. Marble, 1st century B.C. Height, 60 inches.



25: Merle James Edelman

*Gesture*

h. 37 inches



27. Ara Derderian. *A Young Woman*. h. 37 inches

26. Gulion Knop. *Yorso*. h. 39 1/2 inches

24: Charles Rudy *The Letter* h. 20 inches

25: Merle James Edelman  
*Gesture*  
h. 37 inches

26. Guitou Knoop. *Torso*. h. 39 $\frac{3}{8}$  inches

28. Marian Brackett Titus

*Devotion*

h. 23 1/2 inches

29. Joseph T. Greenberg

*Eye*

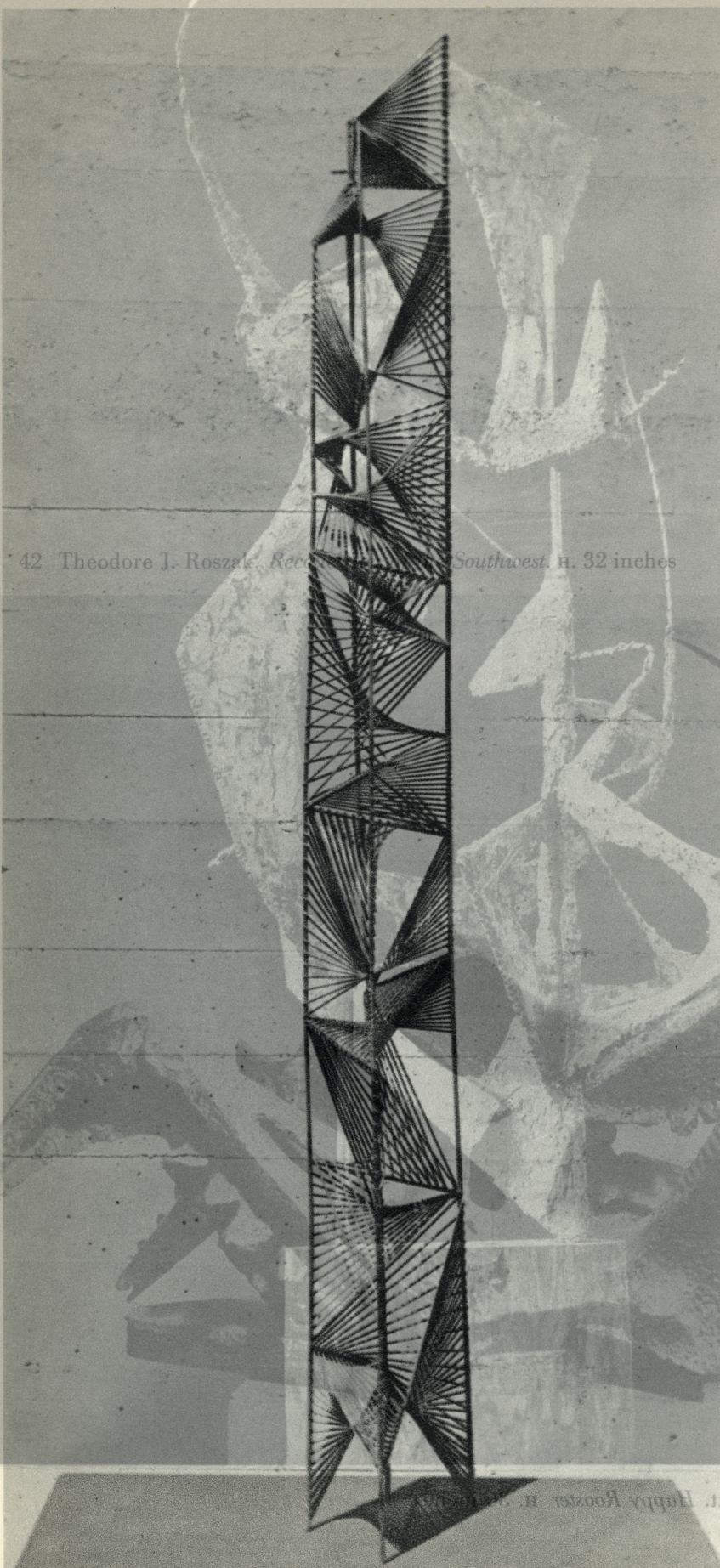
h. 57 inches

27. Ara Derderian. *A Young Woman*. h. 37 inches



27 Ala D'Arborea. A Young Woman. H. 37 inches

Ala D'Arborea. A Young Woman. H. 37 inches



42 Theodore J. Roszak, *Recollections of Southwest*, h. 32 inches

44: Roy Gussow  
*Peristaltic Vertical*  
h. 6 feet 6 inches



45. J. G. W. S. T. R. C. O. N. S. T. R. U. C. T. I. O. N. . H. 18 i n c h e s

44: Roy Gussow  
*Peristaltic Vertical*  
h. 6 feet 6 inches



American Sculpture 1951 was a catalog for an exhibition of the same name at the Metropolitan Museum of Art. Held in 1951 it surveyed the state of sculpture at the beginning of that decade. Although it was a time when Abstract Expressionism and abstraction, in general, were beginning to overtake the American art scene, it didn't appear so in the catalog. Aside from a handful of purely abstract pieces, figuration dominated the show. The catalog claimed that sculpture seemed less willing to abandon realism than painting, an assertion dimly present in current art history.

Most interesting to me, however, was the way the catalog had physically aged. Images bled from one side of the page to the other, and through this seepage, new works had morphed into being. History was being redone visually. Entropy, the persistence of time and physical deterioration, had reconfigured the images into a slowly morphing Exquisite Corpse. The mutual leeching of images from one side of the page to the other reconfigured artworks; it was a creative act unto itself, an ongoing performance.

I scanned the book, and the scanning produced an additional performative layer. The intensity of the scanner's light read 3 or 4 pages at once, further merging and blurring individual pieces and sometimes revealing latent narratives. Together these new images suggested a new catalog, a new American Sculpture 1951, one that would participate in and further elaborate this ongoing entropic performance.

Peter Dudek, 2018 - 2023