



POST-WAR PRIZE WINNERS – AND THE WINNER IS...

With our new exhibition on Post-War Prize Winners, we look behind the scenes of our artists in post-war Paris, and decipher the prestigious laurels with which they were adorned. Many of the backstories are as inspiring and intriguing as the winning entries.

There are, of course, many different origins of prizes and awards. Sometimes, as was the case with Wassily Kandinsky and Félix Fénéon, a person of interest sold their estate or a part of their collection to fund an award. Félix Fénéon was the star curator in Paris who knew how to turn a drab hotel room into a museum-worthy display: he always carried small paintings by Seurat and Toulouse-Lautrec in his suitcase. Fénéon was also a director at Galerie Bernheim-Jeune, which lauded the most beautiful lithographs (or posters) as part of the *Prix Martini*, awarded each year during the Salon d'Automne season.

After Fénéon's passing in 1944, his wife Fanny sold part of their vast art collection and donated the proceeds to the *Prix Fénéon*, which has been awarded since 1946 to champion young, emerging painting.

Similarly, the legendary abstract painter Wassily Kandinsky's widow Nina bequeathed funds to establish the *Prix de Kandinsky* premiering emerging abstract artists. The award ceremony was to be held annually at the avant-garde Galerie Denise René. Early jury members included renowned art critics Charles Estienne, Wilhelm Uhde, and Leon Degand. In 1975 a catalogue made from all the winner entries. Jean Deyrolle received the award in 1946; while Youla Chapoval and Marie Raymond were joint winners in 1949.

Like Hollywood, Paris had its own Critic's Choice award: the *Prix de la Critique* was hosted annually by a slew of French art critics at the Galerie Saint-Placide since 1948. The *Prix de la Critique* was also known as *Prix Editions du Chêne*. It was awarded to Max Papart in 1950 and to Jean Le Moal in 1953. Curiously, Belgium had its own version of this Critic's Choice award. However, the Belgian iteration was primarily issued by the art academy in Brussels, rather than art critics like in France.

Launched in 1946, the prestigious *Prix de la Jeune Peinture* was launched to promote emerging figurative painting. The prize was primarily issued to artists below the age of thirty. The art dealer duo behind the prize were the Parisian gallerists Armand Drouant and Emmanuel David, who collaborated between 1942 and 1958 under the name Drouant-David gallery. Drouant focused on managing mid-career artists, while David chose to support the emerging artists on the gallery's roster. In 1946, Marcel Burtin was awarded the second prize, as was Youla Chapoval, the Kiev-born, Paris-based painter the following year. Raymond Guerrier won the *Grand Prix de la Jeune Peinture* in 1953.

While Paris hosted its salons, the south of France had its biennale dedicated to emerging painting in Menton. A biennale is always a larger exhibition, spanning several venues, and artists usually create new works for this presentation. With its prime and scenic location in the Riviera, Menton attracted artists ever since the Impressionists discovered the bright light and dazzling colours of the area in the 1880s and decided to paint there in the summer months. Started as the “Biennale de Peinture de France” in 1951 by the fauvist painter Roger Limouse, supported by Matisse, Chagall, as well as honorary committee members Georges Wildenstein and Prince Rainier, it began initially in resistance to the avant-garde, but by the mid-fifties a coup by the “Beauborgian” modernists transformed it into the “Biennale Internationale de Menton”. Jean Deyrolle made it on the winner’s list of the *Prix Biennale de Menton* in 1952.

The *Prix International du Gemmail* is a rather unusual award in our exhibition. Gemmail is a stained glass art form, which was first created by Jean Crotti and made fashionable during the early post-war re-construction years in France. The neologism Gemmail is a cross between gem and enamel, highlighting the luminous quality of stained glass art. The so-called ‘Gemmistes’ mingled in the South of France, and Roger Malherbe Navarre founded a studio in Tours in 1955 which became the meeting point of this loosely affiliated group. Jean Cocteau expressed interest in the art form and decided to support Malherbe by hosting an annual award, the *Prix International du Gemmail*, since 1957. The winner was lauded as ‘Peintre de la Lumière’. Chevolleau was honoured in 1960.

Established by King Louis XIV in 1663, the *Prix de Rome* enabled emerging artists from France to study at the Académie de France in Rome and benefit from the classical past and prestige of the city to inspire new talent and artwork (sculptures or paintings). It emerged to be one of the longest-standing awards, being issued by the French government between 1663 and 1968 when the student protests scuppered any cultural endeavour by the French government. Today, various organisations and groups have adopted the name for their own competitions, though these are not affiliated to the former prize. When Reynold Arnould (a close friend of Andre Malraux) received the prize in 1939, at the onset of World War II, the prize winners were accommodated in the Villa Paradiso in Nice.

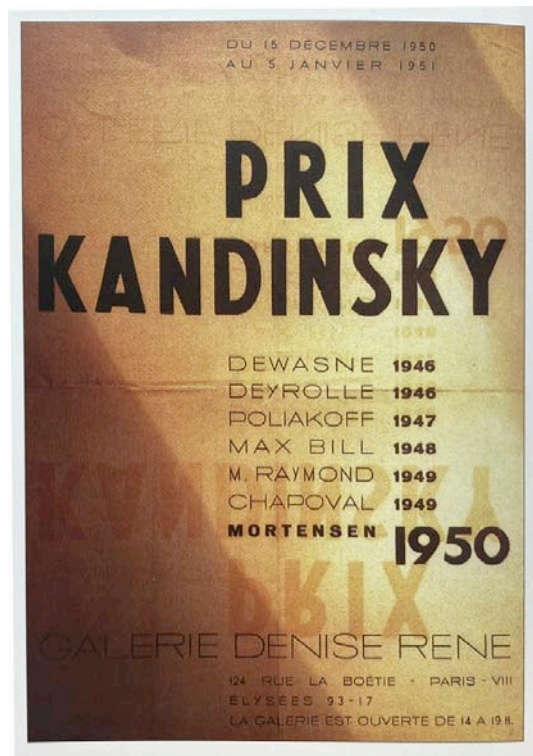
The *Premio Lissone* was a cultural undertaking between leading historians and critics in Europe to champion emerging talent in Europe. Based in Brianza in Northern Italy, the prize quickly earned international acclaim and attracted the likes of many emerging artists who are household names today. From Joan Mitchell to Emilio Vedova or Karel Appel. The name Lissone was founded by a local family of painters and artists living and working in Brianza, who saw the need for a cultural debate in the area. While the prize was reserved for Italian artists from 1947 to 1952 only, it was later opened to international participants and artists. It quickly obtained similar prestige to the Golden Lion Award of the Venice Biennale.

Quarried in the city of Carrara in Northern Italy, Carrara marble is a much coveted type of white or blue/greyish marble prized for use in sculptures and building decor. Famous examples include the Pantheon, the Duomo of Siena or Michelangelo's David. In 1957, the Biennale Internazionale di Sculture was started by Antonio Bernieri at the home of the famous Carrara marble quarry. The city of Carrara lauded sculptors working with Carrara marble to honour their commitment to the material. Aspiring to rejuvenate the use of marble and discard its fascist connotations, the event proved hugely successful, continuing until 2010 with participants from Henry Moore to Antony Gormley. Emilie Gillioli received the *Prix Carrara* in 1959.

Established in the Italian province Vicenza in 1950, the *Prix Marzotto* premiered emerging talents in literature, philosophy, economics, journalism, medicine, music, theatre, and painting. It ended around 1968 another casualty of the tumultuous student protests. Within the painting category, the prize included prestigious winners from Lucio Fontana and Alberto Burri to Marie Raymond or Pierre Dmitrienko, who were granted a generous 500,000 lire prize money.

We have travelled through Italy and France for the awards presented in our exhibition. Looking behind the scenes of our artists' CVs proved a fascinating journey, discovering the origins of the prizes, from trust funds by artists or curator estates to stained glass art and marble quarries, to premiering biennale or salon entries. While the list of awards presented in our exhibition was, by no means, comprehensive, the lack of women artists making the winner's lists became especially apparent. Marie Raymond, Huguette Arthur Bertrand, Natalia Dumitresco, and Joan Mitchell were amongst only a handful of women artists to win an award prior to 1970. A stark reminder, if ever it was needed, of the challenges faced by women artists at that time. Perhaps the second most poignant takeaway is the number of winning artists who have since disappeared into obscurity. In the words of Andy Warhol, each artist and prize holder certainly merits his or her fleeting 15 minutes of fame, but winning a prize meant much more than an entry in their CV or biography, it was an endorsement by their peers and critics of their era.

P R I X KANDINSKY

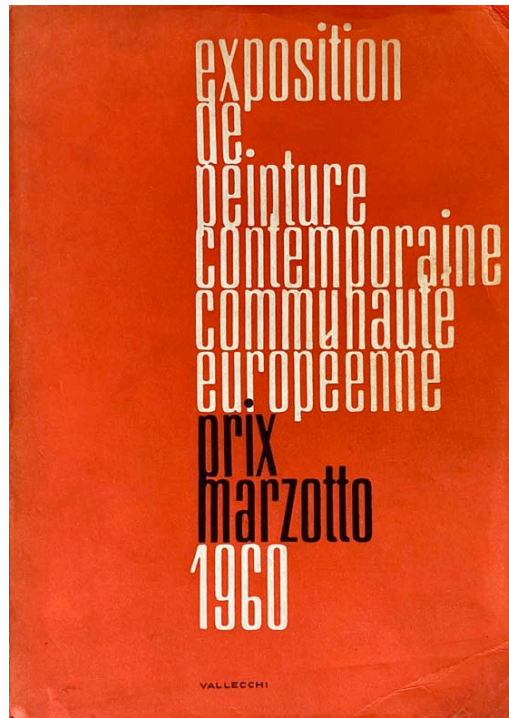


Created by Nina Kandinsky in memory of her husband Wassily Kandinsky who died in 1944. The prize ran from 1946–1961 and was held at the avant-garde Galerie Denise René in Paris. Championing young abstract artists, early jury members included the art critics Leon Degand , Charles Estienne and Wilhelm Uhde.

Winners:

- 1946 Jean DEWASNE together with **Jean DEYROLLE**
- 1947 Serge POLIAKOFF
- 1948 Max BILL together with Jean LEPIEN
- 1949 **Youla CHAPOVAL** together with Marie RAYMOND
- 1950 Richard MORTENSEN
- 1951 Jean DEGOTTEX
- 1952 Pablo PALAZUELO
- 1953 Alexandre ISTRATI
- 1955 Natalia DUMITRESCO
- 1960 Eduardo CHILLIDA
- 1961 Piero DORAZIO

P R I X MARZOTTO

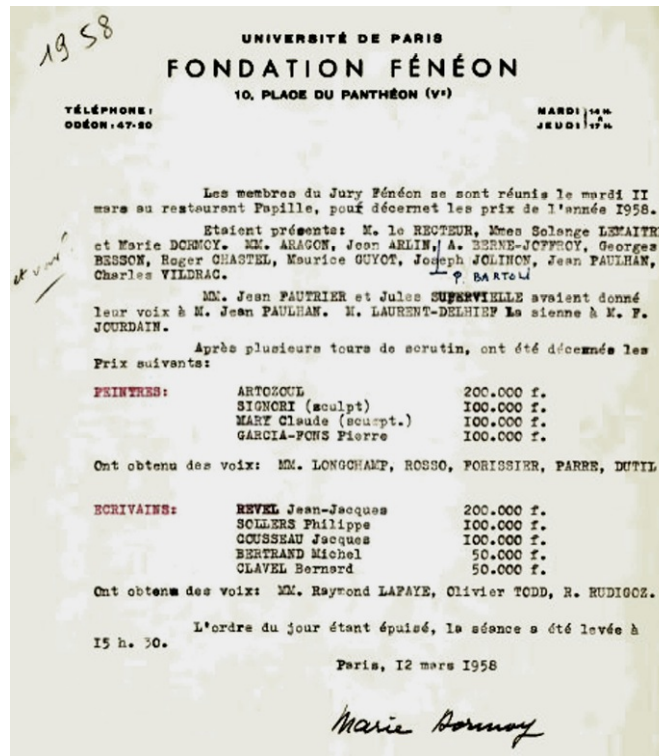


Catalogue of the Prix Marzotto, 1960

Founded in 1950 by wealthy Italian art collecting Marzotto family in Valdagno, from the textile manufacturing dynasty, with a substantial initial prize fund of 40million Lira it went on to include literature, theatre, philosophy, economics, medicine, and journalism. The competition constituted 100 artists from the European Community and became highly prestigious, with the exhibitions travelling around Europe. Its end in 1968 was a result of the student protests.

Winners include: Carlo CARRA, Lucio FONTANA, **Pierre DMITRIENKO**, Sebastian MATTA, Alberto BURRI, Wilfredo LAM, ARMAN, Pierre ALECHINSKY.

PRIX FÉNÉON



The 1958 award winners announcement.

The Prix Fénéon was founded in Paris by the curator and Galerie Bernheim-Jeune director Felix Fénéon's widow in 1949 using proceeds from part of their collection. The prize was organised by the Sorbonne and championed young emerging artists (under 36yrs old), and continues to this day. A prize for literature is run in tandem.

Winners:

- 1949 Pierre PALLUT
- 1950 Maurice VERDIER & Jean SIGNOVERT
- 1951 Paul REBEYROLLE, Louis DERBRE & Pierre PRUVOST
- 1952 Marcel FIORINI
- 1953 André COTTAVOZ & Jean FUSARD
- 1954 René LAUBIES, R-E GILLET, Lucien FLEURY, Jack CHAMBRUN
- 1955 Huguette BERTRAND, Jacques PETIT, Dominique MAYET, Philippe BONNET
- 1956 Luc SIMON, J-C BERTRAND
- 1957 Guy de VOGUE, Bernard SABY, Pierre PARSUS, Gabriel GODARD
- 1958 René ARTOZOUL
- 1959 André RAFAN, Piero GRAZIANO, Henri CUECO, Paul BRAUDEY, Gilles AILLAUD
- 1960 Christian LEMESLE
- 1961 Alain MATHIOT
- 1962 Jean RAVAL
- 1963 Michel COUCHAT, Pierre ANFOSSO
- 1964 Michel PARRE, J-P PERARO, Jean PARSY
- 1965 Roger PICARD, Pierre BURAGLIO, Joel KERMARREC
- 1966 Alexandre BONNIER, Michel FAUBLEE
- 1967 Philippe LEVANTAL, Michel FAUBLEE
- 1968 Michel MALY
- 1969 Pierre GASTE, M-P DAMIRON

P R I X D E R O M E



1939 winners of the Prix de Rome: Alice Richter 2nd and Reynold Arnould 1st.

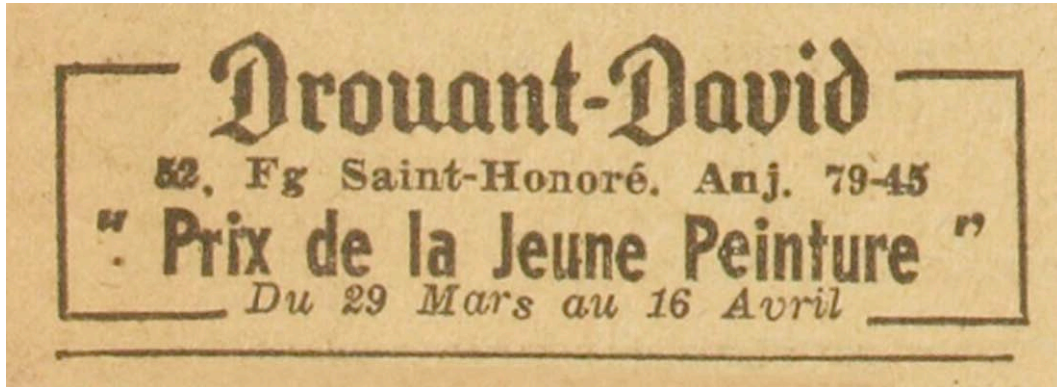
Established by King Louis XIV in 1663, the Prix de Rome enabled emerging artists from France to study at the Academie de France in Rome. Emulated by other countries, it became one of the longest-standing awards, only ended in 1968 by André Malraux, the French minister of cultural affairs, following the student riots. When Reynold Arnould (a close friend of Andre Malraux) received the prize in 1939, at the onset of World War II, the prize winners were accommodated in the Villa Paradiso in Nice.

Winners:

1939 **Reynold ARNOULD**
1943 Pierre-Yves TRÉMOIS
1944 George PICHON
1945 Pierre-Marie GUYENOT
1946 José FABRI-CANTI
1947 Éliane BEAUPUY
1948 Francois ORLANDINI
1949
1950 Françoise BOUDET
1951 Daniel SÉNÉLIER

1952 Paul GUIRAMAND
1953 André BRASILIER
1954 Armand SINKO
1955 Paul AMBILLE
1956 Henri THOMAS
1957 Arnaud d'Hauterives
1958 Raymond HUMBERT
1959 Arlette BUDY
1960 Pierre CARRON

P R I X DE LA JEUNE PEINTURE



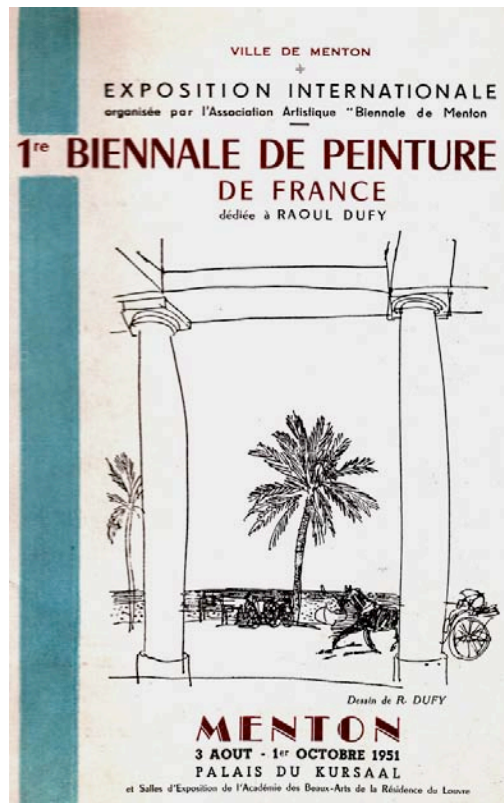
Announcement "Prix de la Jeune Peinture", Les Lettres Francaises, 29th March 1946.

Founded in 1946 by the Parisian gallerists Armand Drouant and Emmanuel David, who collaborated from 1942-1956, at their Galerie Drouant-David on rue du Faubourg Saint-Honoré. The prize was for artists under 30 years old.

Winners:

- 1946 Pierr PALLUT, 2nd **Marcel BURTIN**
- 1947 Marcel CALMETTES, 2nd **Youla CHAPOVAL**
- 1948 Jean CORTOT
- 1949 [-]
- 1950 **Max PAPART**; Paul REBEYROLLE
- 1951 Richard BELLIAS
- 1952 Maurice ROCHER
- 1953 **Raymond GUERRIER**, Francis GRUBER
- 1954 Jean POLLET
- 1955 Roland BIACABE
- 1956 Jacques WINSBERG

P R I X BIENNALE DE MENTON

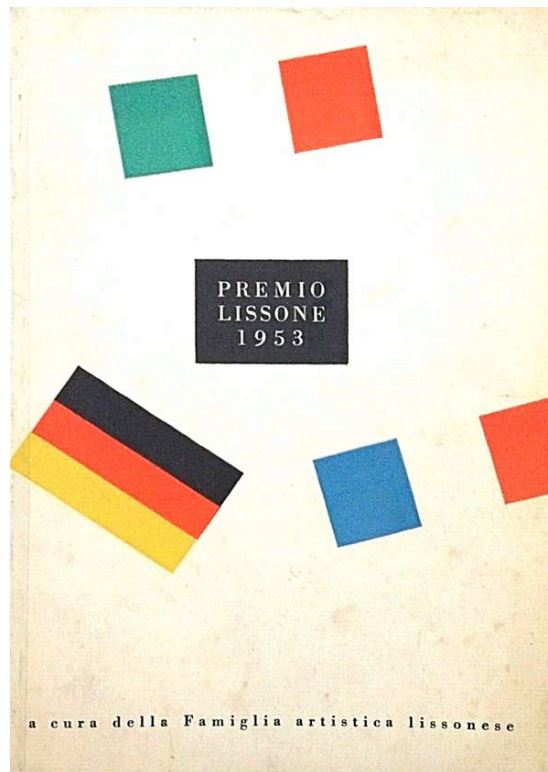


Poster for the 1st Biennale de Menton, 1951.

Started as the “Biennale de Peinture de France” in 1951 by the fauvist painter Roger Limouse, supported by Matisse, Chagall, as well honorary committee members Georges Wildenstein and Prince Rainier. The event in Menton on the Côte d’Azur between Monaco and the Italian border, began initially in resistance to the avant-garde, but by the mid-fifties a coup by the “Beauborgian” modernists transformed it into the “Biennale Internationale de Menton” attracting artists from the international avant-garde.

Winners include: Serge POLIAKOFF, Roger HUMBLLOT, **Max PAPART**, **Jean DEYROLLE**, **Jean PIAUBERT**, **Jacques BUSSE**, **Edmond BOISSONNET**, Léon ZACK

P R I X LISSONE



Catalogue of the Premio Lissone, 1953.

The Premio Lissone was started in 1946 near Milan, by a group of local cultural figures. Initially for Italian artists, but it broadened to European in 1952, becoming a prestigious event before succumbing to the student protests of 1968.

Winners include: Theodor WERNER, **Jean LOMBARD**, **Oscar GAUTHIER**, Valerio ADAMI, Antoni TAPIES, Joan MITCHELL.

P R I X DE LA CRITIQUE



André Minaux receiving the award from Jean Rumeau in 1949.

Founded by the ambitious young dealer Jean Rumeau in 1948 at his Galerie Saint-Placide which he opened at 41 rue Saint-Placide on Paris the previous year. The jury consisted of leading critics aspiring to emulate the similarly named (but separate) literature prize.

Winners:

1948 Bernard BUFFET & Bernard LORJOU
1949 André MINAUX
1950 Max PAPART, & Jean COUTY
1951 Joseph PRESSMANE
1952 Yvonne MOTTET
1953 Jean LE MOAL; Gaston SEBIRE; Yvonne MOTTET
1954 Paul BERCOT
1955 Maurice SARTHOU; Raoul PRADIER
1956 Sayed Haider RAZA
1957 Jean MARZELLE; Pierre CARRON
1959 Jean GACHET
1960 Raymond LEGUOLT
...

P R I X CARRARA



Catalogue of the 3rd Biennale Internazionale di Scultura, Carrara, 1962.

The Biennale Internazionale di Scultura, Carrara, was started by local dignitary Antonio Bernieri in 1957 at the home of the famous Carrara marble quarry. Aspiring to rejuvenate the use of marble and discard its fascist neo-classical connotations, the event proved hugely successful, continuing until 2010 with participants from Henry Moore to Anthony Gormley.