



Antonio Salemme
American Sculptor & Painter
Interviewed by Peter F. O'Brien, S.J.

- Side A: Sculpture
- Side B: Sculpture
- Side C: Sculpture: Environments (Band 1)
Drawings (Band 2)
- Side D: Drawings

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Interview with Antonio Salemme, Sculptor & Painter with Peter O'Brien, S.J.

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

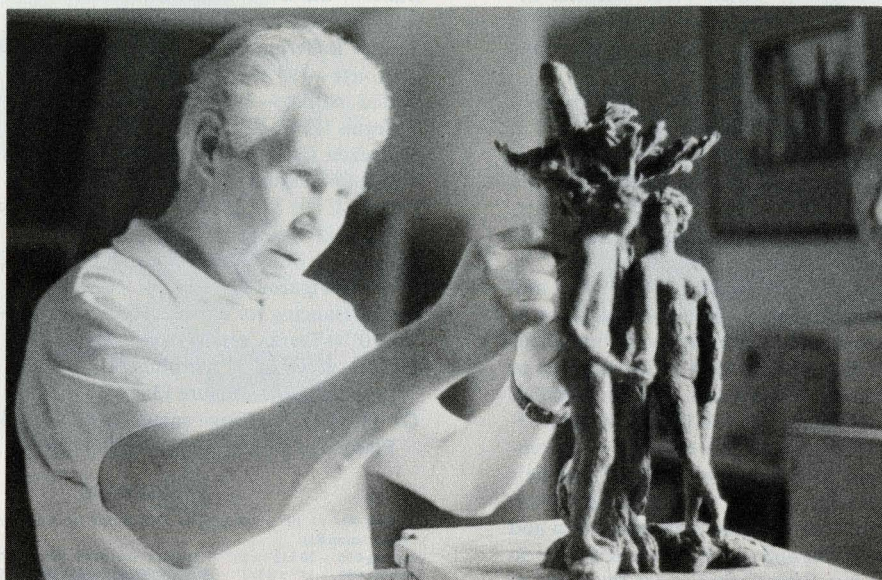
INTERVIEW WITH ANTONIA SALEMME, SCULPTOR & PAINTER

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Antonio Salemme

Photo by: Peter F. O'Brien, S.J.

ANTONIO SALEMME, American Sculptor and Painter, was born in Gaeta, Italy on November 2, 1892. At this writing, the artist is eighty-five years of age. He lives in Williams Township, Pennsylvania—near Easton. "Having waged the Battle of Manhattan" for forty-three years, he moved permanently to Williams Township in 1962 where he occupies a beautifully transformed home. It functioned formerly as the Mt. Pleasant Schoolhouse (the large one-room variety). He lives there today with his wife Martha Salemme, a watercolorist of great taste and accomplishment. She has particularly enjoyed great success in recent years in Sweden.

After the death of his mother, Mr. Salemme moved to Newton, Mass. with his father in 1903. He began the study of Art at the Eric Pape Art School in Boston in 1906 and shortly thereafter at the Boston Museum of Fine Arts School. He also studied painting privately with George L. Noyes, a pupil of Monet's, and with other painters. He began studying sculpture in Boston as well. In 1910, Mr. Salemme went on a study tour of Spain and France with Professor R. R. Goodell of Simmons College, Boston. Much of this activity was financed by Miss Lydia Osgood whose interest in the young Salemme's talent was abiding and warm. In 1912, he was sent by his patron, William A. Read, a banker of New York City, to Rome to study sculpture where he worked under Angelo Zanelli and studied the

masters in the museums. Mr. Salemme served in the Italian Army from 1915 to 1919 spending thirty-one months at the front. During this time he did sculpture portraits of two of his generals and a bronze relief honoring a lieutenant who was killed on a dangerous mission. After the war he worked a short while in Rome and then returned to the United States.

On his return to Rome, he continued to work in sculpture. He exhibited at the National Academy of Design, New York; Pennsylvania Academy of Fine Arts, Philadelphia; Architectural League of New York; National Sculpture Society; Allied Artists: Palace of Legion of Honour, San Francisco; Whitney Museum of American Art, New York; Metropolitan Museum of Art, New York; as well as traveling exhibitions in principal museums throughout the United States.

Over the years, Mr. Salemme has often exhibited his sculpture, his paintings, and his drawings. Many one man shows, group shows, and national exhibitions have come his way. Many private collectors own examples of his work and he is represented in the following permanent collections: Metropolitan Museum of Art, New York; Newark Museum, Newark, N.J.; Syracuse Museum, Syracuse, N.Y.; Monument at New Jersey College for Women, New Brunswick, N.J.; Bronze Portrait of Ethel Waters at Bie-necke Library, Yale University; Bronze Portrait of General

Cont'd on page 2

Note 1.

The artist speaks of the drawings in the order listed—all the reproductions of the drawings appear in sequence, as listed, in the booklet with the exception of illustration #7 (Drawing #104) and illustration #12 (Drawing #25) which appear on the back and front covers of the record jacket respectively

Note 2.

Drawing Numbers refer to the numbers in the artist's catalog and do not necessarily indicate a chronological order. All the drawings, however, date from the 1930s.

Photographs of Sculpture by John Lupi

Dwight D. Eisenhower at Columbia University; Second Replica at National Republican Headquarters, Washington, D.C., Third Replica aboard Nuclear Aircraft Carrier USS Dwight D. Eisenhower (CVN-69); Bronze Portrait of Vilhjalmur Steffanson at Manitoba Centennial Center, Winnipeg, Canada, Terra Cotta portrait medallions of Mr & Mrs. Edward Kleinhans at Kleinhans Music Hall, Buffalo, N.Y., Bronze Portrait Medallion of Henry Ittle-son, Founder, C.I.T. Financial Corporation Building, NYC; Bronze Portrait of President John F. Kennedy, Kennedy Center for the Performing Arts, Washington, D.C., Bronze Portrait of Dr. Josiah Trent, Medical Library, Duke University Medical Center, Durham, N.C., Bronze Portrait of Paul Robeson, Fine Arts Collection, Rutgers University

Mr. Salemm is represented in New York City by Portraits, Inc. and by the C.C. Price Gallery

In the year 1932, Mr. Salemm traveled to Paris on a Guggenheim Fellowship (the first of two) for sculpture. He exhibited there, to great praise from the Art world press and from fellow artists, at the Salon d'Automne; Salon des Tuileries; and the Galerie Zac.

Having achieved great success during the twenties and thirties with his portrait sculpture and with sculpture in general, Mr. Salemm turned back again to his first intention. painting. From that time forward he has engaged in sculpture of all forms in all mediums, and in painting. Hopefully, in the near future, we will be able to do a recorded narration on painting. In this record, we concentrate on sculpture, and then, on drawing. Mr. Salemm's very earliest work bore the mark of great gifts—the work of a true sculptor. His work over the years has grown and progressed, however, closer and closer to true sculpture so that the work of the last fifteen years, since the move to Pennsylvania, might be seen as the crowning achievement of his life: both in sculpture and in painting. The examples of sculpture in this booklet, and spoken of on this recording, cover all the periods in Mr. Salemm's creative life as a sculptor: early and late examples of portrait heads; small and large figures in the round covering forty years of development, reliefs; and a new form invented by Mr. Salemm: Environments.

His personal history is not without relevance to his work as an artist. His second marriage—to Martha Blomgren—in 1941, together with a highly serious and sustained spiritual search, beginning in earnest some twenty five years ago, along with the move to the country some fifteen years ago, provided the necessary human foundation for the complete and fullest realization of his artistic gifts. From his very earliest years there was never any question in the mind of Antonio Salemm about being an artist. He has always been unswerving and persistent of purpose in the exercise of his gifts and talents. But his age and the story of the latest thirty years of his life is even more extraordinary than the unity of gift and purpose that were characteristic of his first sixty years.

The narration on these recordings speaks for itself. It bears repeated and careful listening. Every sentence and sequence contains succinct and accurate observation. There are no wasted words. Much is said in little. This narration, these photographs of sculpture, and the reproductions of drawings, may introduce you to an extraordinary artist who had produced, and goes on producing, unique and original work. It may also introduce you to a way of seeing and perceiving: the world of ART

The photographs of Sculpture are referred to as *Figure 1* through *Figure 14* and appear in the booklet first, and in order, to accompany the narration; they are followed by the reproductions of the drawings referred to as *Illustration 1* through *Illustration 12*.

SCULPTURE

- Head of Dr. John Mamana—Life Size—Bronze—1963—
Figure 1
- Head of Vilhjalmur Stefansson—Life Size—Sandstone—
1928—Figure 2
- Head of Willard F. Simpkins—Life Size—Bronze—1947
Figure 3
- Standing Dancer (Ballerina)—36" high—Plaster for Bronze
1959—Figure 4
- The Dance of Siva (the Lord Siva)—height 23" width 24"
depth 13 1/2"—Bronze—1967-1971—Figure 5
- Dancer—Standing Ballerina—Life Size Nude—Plaster for
Bronze—1940-1965—Figure 6
- Seated Ballerina—Life Size/12 years old—Plaster for
Bronze—1957—Figure 7
- Seated Athlete—Life Size Nude—Plaster for Bronze—
Begun 1934—Figure 8
- Nadyezda (Belly Dancer)—Life Size half-figure—Bronze
1969—Figure 9
- Painter & His Model—Relief 17" x 17"—Bronze—1971
Figure 10
- Nude with Still Life—Relief 21 3/4" x 28"—Bronze—
1970—Figure 11
- Radha Dancing for Krishna (Environment)—9 1/2" x 18"
x 10" Terra Cotta—1966—Figure 12
- Mother & Child (Environment)—6 1/2" x 5" x 6"
Bronze—1970—Figure 13
- Ox Herding #6 (Environment)—12" x 12" x 8 1/2"
Plaster for Bronze—1973—Figure 14

DRAWINGS

- Drawing #94 19" x 14 1/2" Pen & Ink on heavy textured white paper
(Illustration #1)
- Drawing #96 20 1/2" x 16" Sanguine on Brown Butcher Paper (Illustration #2)
- Drawing #59 11" x 8 1/2" Pencil on Tan Paper (Illustration #3)
- Drawing #97 12 3/4" x 14" Pencil on Olive Paper (Illustration #4)
- Drawing #88 9 1/8" x 11 5/8" Pen & Ink on White Paper (Illustration #5)
- Drawing #81 14 1/2" x 11" Pen & Ink on Brown Butcher Paper (Illustration #6)
- Drawing #104 14 1/4" x 10 3/4" Pen & Ink on White Paper (Illustration #7
appears on Back Flap of Record Jacket)
- Drawing #103 16 3/8" x 12 3/4" Pen & Ink on Brown Butcher Paper
(Illustration #8)
- Drawing #30 14 5/8" x 16" Pen & Ink on Brown Butcher Paper (Illustration #9)
- Drawing #126 18 1/2" x 14 1/2" Pen & Ink on Brown Butcher Paper (Illustration #10)
- Drawing #130 20" x 18" Pen & Ink on Brown Butcher Paper (Illustration #11)
- Drawing #25 13" x 19" Pen & Ink on Tan Paper — appears on Front Cover of
Album

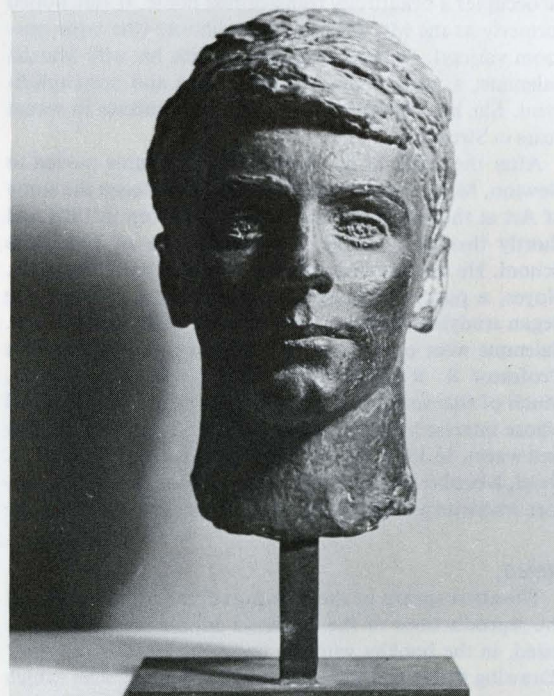


FIGURE 1: HEAD OF DR. JOHN MAMANA

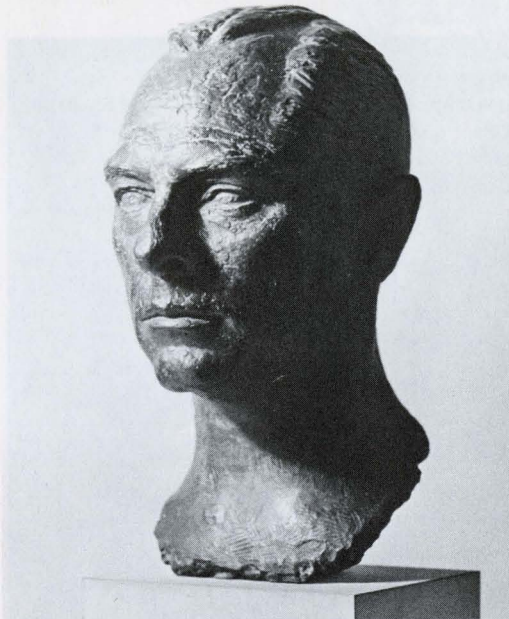


FIGURE 3: HEAD OF WILLARD F. SIMPKINS



FIGURE 2: HEAD OF VILJAMUR STEFANSSON



FIGURE 4: STANDING DANCER (BALLERINA)



FIGURE 5: THE DANCE OF SIVA THE LORD SIVA

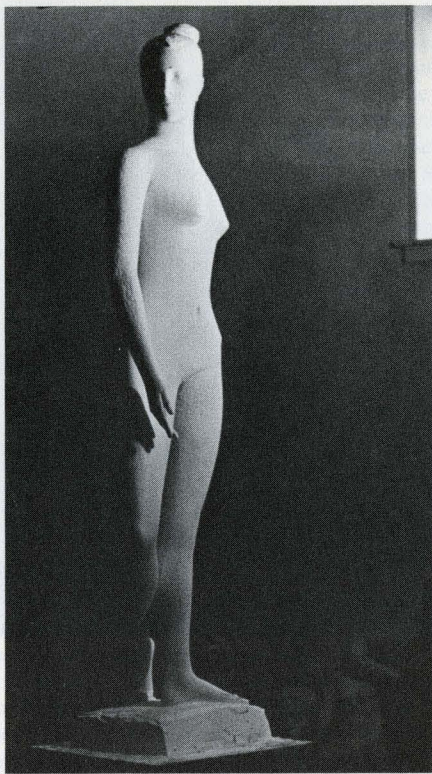


FIGURE 6: DANCER—STANDING BALLERINA

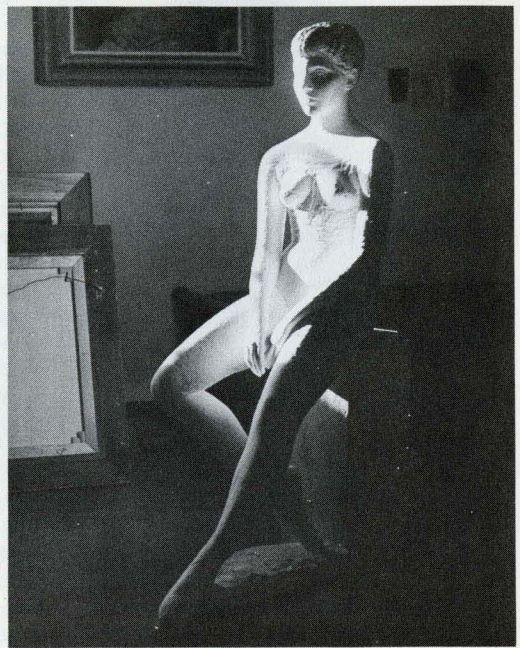


FIGURE 7: SEATED BALLERINA



FIGURE 8: SEATED ATHLETE



FIGURE 9: NADYEZDA (BELLY DANCER)

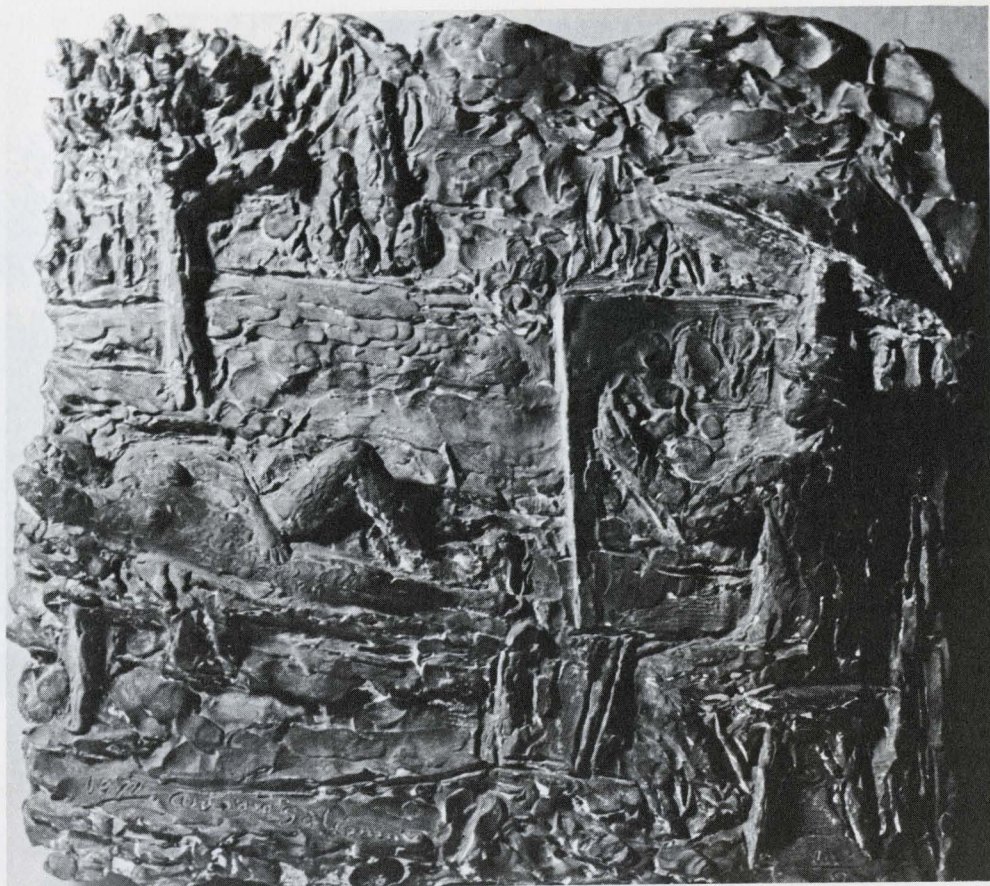


FIGURE 10: PAINTER & HIS MODEL

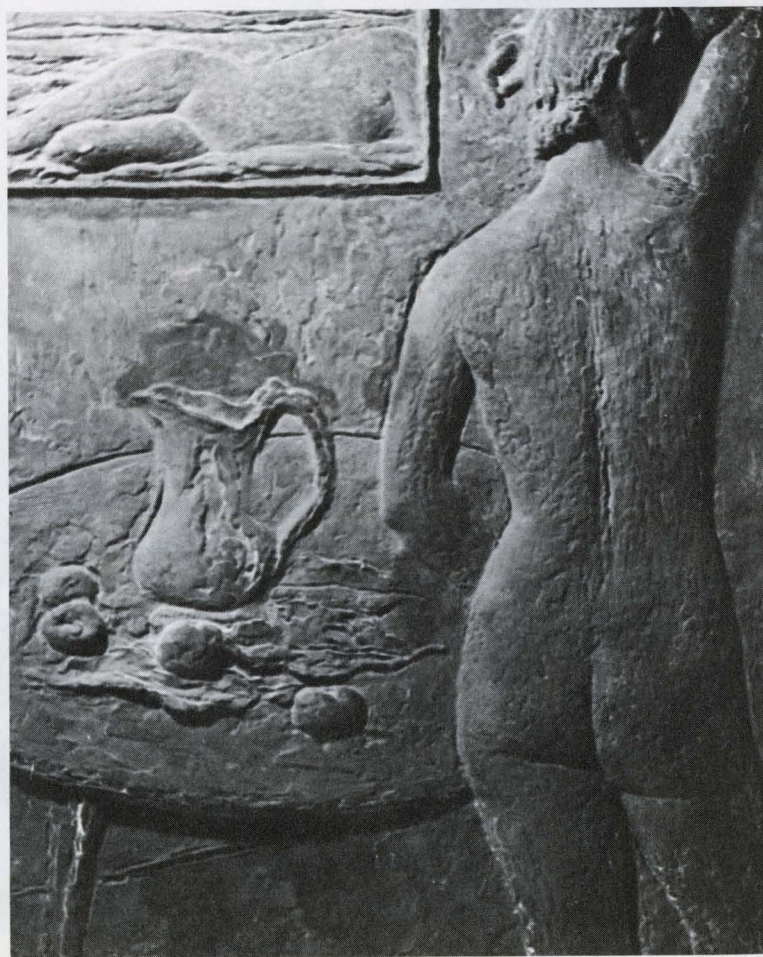


FIGURE 11. NUDE WITH STILL LIFE



FIGURE 12: RADHA DANCING FOR KRISHNA



FIGURE 13: MOTHER & CHILD

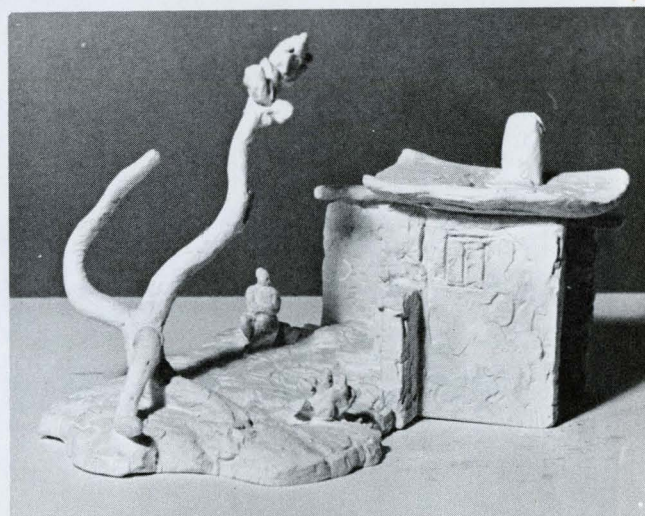
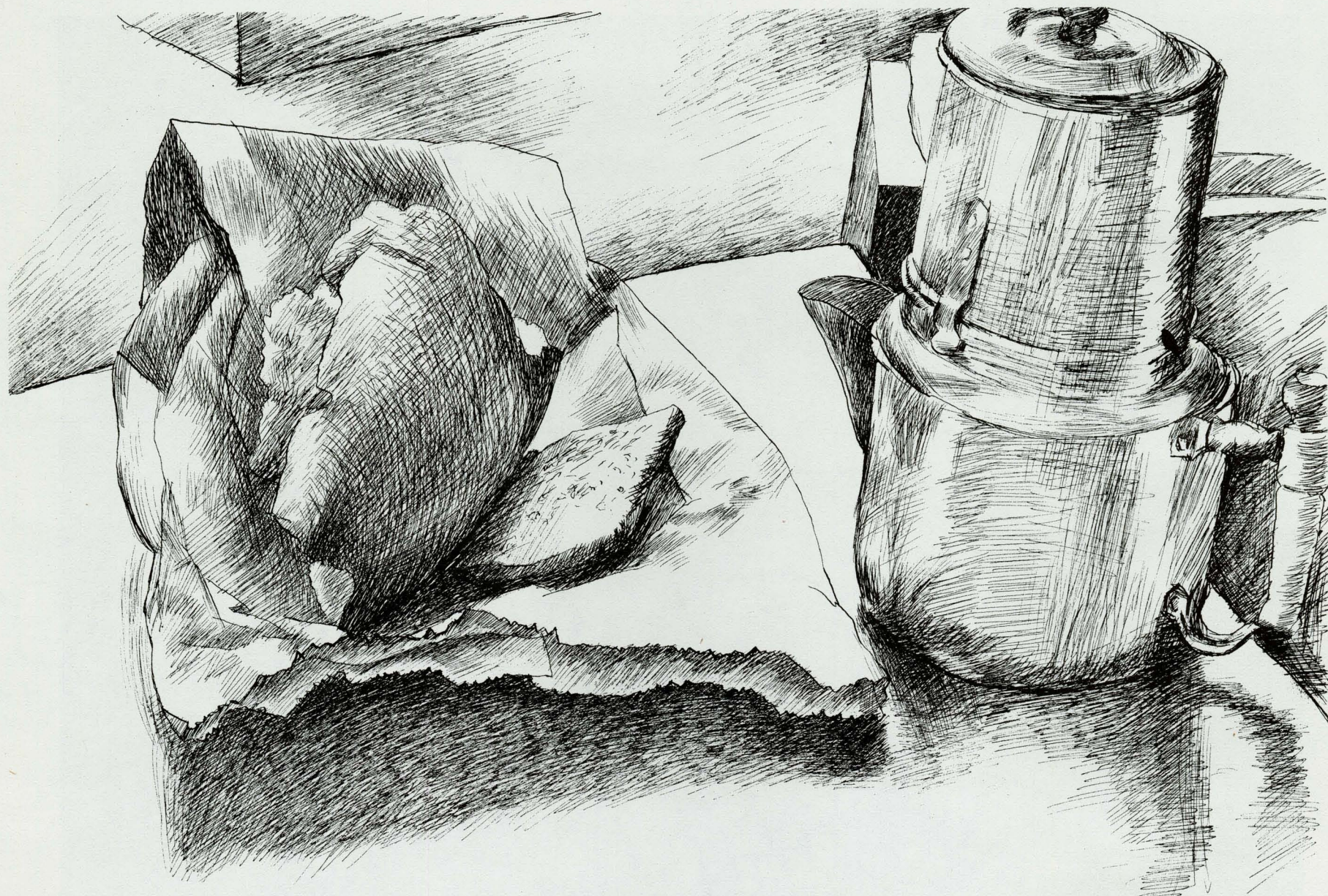


FIGURE 14: OX HERDING #6



(94) Antonio Salemme
1936





Antonio Salemme

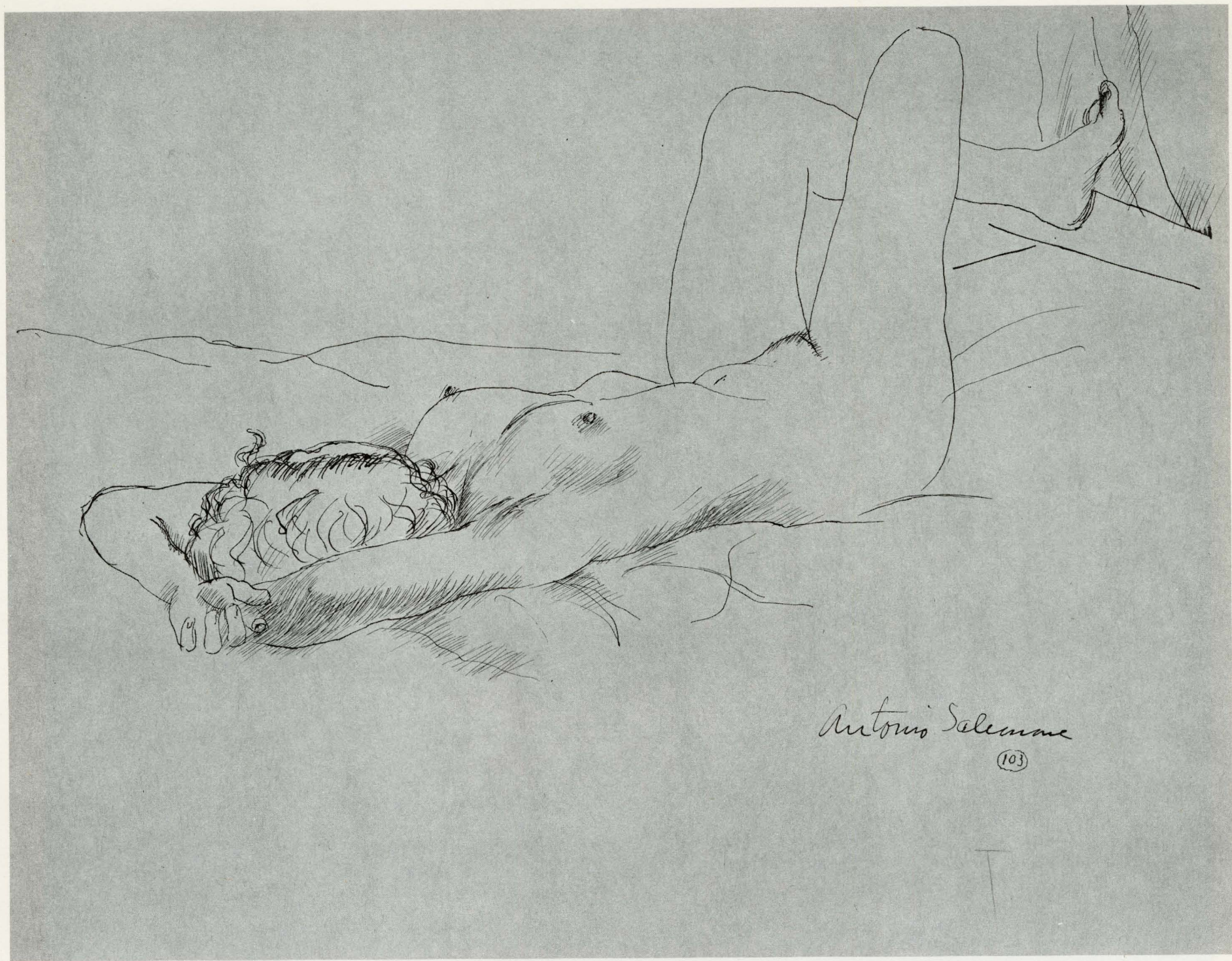
(59)







Antonio Salerni
(81) 1934



Antonio Salemme

(103)



Artoris Selennine
#30



Antonio Salerni

(126)

