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THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK

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The Museum of Modern Art, 11 West 53 Street, announces that its Exhibition of Fantastic Art, Dada and Surrealism will open to the public Wednesday morning, December 9. The public opening will be preceded by a private preview and reception given by the Trustees to members of the Museum and their guests on Tuesday evening, December 8. The Exhibition will remain on view through Sunday, January 17, except on Christmas and New Year's Days, when the Museum is to be closed.

The four floors of the Museum will be devoted to the exhibition, which will include more than 700 objects. The earliest date of any object shown will be about 1450; the latest, 1936. More than 157 American and European artists will be represented, ranging from such extremes as Giovanni di Paolo and Leonardo da Vinci of the fifteenth century to Walt Disney, Rube Goldberg and Thurber of the twentieth century, and including such famous names both old and modern as Hieronymus Bosch, Duerer, Arcimboldo, Hogarth, William Blake, Cruickshank, Lewis Carrol, Daumier, Delacroix, Edward Lear, Redon, Chagall, de Chirico, Duchamp, Picasso, Arp, Dali, Ernst, Grosz, Magritte, Miro, Klee, Man Ray, Tanguy, Peter Blume, Georgia O'Keeffe, and Alexander Calder.

The exhibition is under the direction of Alfred H. Barr, Jr., Director of the Museum, who states in his Preface to the catalog: "Fantastic art, Dada and Surrealism is the second of a series of exhibitions planned to present in an objective and historical manner the principal movements of modern art. The first of these, Cubism and Abstract Art, was held at the Museum in the spring of this year. The fantastic and marvellous in European and American art of the past five centuries is represented by about one hundred and fifty items. The main body of the exhibition is devoted to the Dada and Surrealist movements of the past twenty years together with certain pioneers. A number of artists, both American and European, who have worked along related but independent lines, are brought together in a separate division. There are also special sections on fantastic architecture and on comparative material, including the art of children and the insane."

In giving a brief outline of Dada and Surrealism, Mr. Barr states: "In Zurich in 1916, well before the end of the war, Dada was born, the child of disillusion and spiritual exhaustion. The Dadaists scoffed at all conventional values and all pretensions. They rejected everything (including modern art) and accepted anything. They made pictures of flotsam, odds and ends, paper, string, snapshots, clock-works, popular illustrations, lace and bus tickets. They made pictures with their eyes shut or their backs turned. After the Armistice Dadaism grew in Paris and Germany. Dada was a bitter gesture made by artists for whom the war, Versailles and inflation had made civilization and art, temporarily at least, a bad joke.

"Surrealism, which developed in Paris around 1924, was the direct descendent of the Dadaist interest in the bizarre, the spontaneous, and the anti-rational. But while the Surrealist program carried on the iconoclasm of Dada it added serious researches into subconscious images, dreams, visions, automatic and psychoanalytic drawings.

"Surrealism, so far as its serious adherents are concerned, is more than a literary or an art movement: it is a philosophy, a way of life, a cause which has involved some of the most brilliant painters and poets of our age. Since the formation of its nucleus in Paris fifteen years ago Surrealism has spread throughout the world with active groups in London, Brussels, Warsaw, Copenhagen, Prague, Barcelona, Belgrade, Stockholm, Teneriffe, Japan and New York."

It was in 1922 that André Breton, French poet, writer and editor who had been a practicing psychiatrist during the war, gathered most of the ex-Dadaists into a new group which assumed the name "Surrealist" in 1924, when Breton published the First Manifesto of Surrealism. Breton defined Surrealism as follows:

SURREALISM: Pure psychic automatism, by which it is intended to express, verbally, in writing, or by other means, the real process of thought. Thought's dictation, in the absence of all control exercised by the reason and outside all aesthetic or moral preoccupations.

Surrealism rests in the belief in the superior reality of certain forms of association neglected heretofore; in the omnipotence of the dream and in the disinterested play of thought. It tends definitely to do away with all other psychic mechanisms and to substitute itself for them in the solution of the principal problems of life.

Breton also has declared: I am resolved to render powerless that hatred of the marvellous which is so rampant among certain people, that

ridicule to which they are so eager to expose it. Briefly: The marvellous is always beautiful, anything that is marvellous is beautiful; indeed, nothing but the marvellous is beautiful."

European artists represented in the Exhibition may be grouped as follows: Fantastic Art of the Past: 15th and 16th centuries: Arcimboldo, Baldung, Hieronymus Bosch, Brueghel, Duerer, Finó, Floris, Giovanni de Paolo, Goujon, Huys, Jamnitzer, Leonardo da Vinci, Agostino dei Musi, Penni, Richier, Schongauer, Schoen, Vogtherr. 17th and 18th centuries: Paul de la Barre, Stefano della Bella, Boemmel, Bracelli, Callot, Eeckhout, Hogarth, Larmessin, Morghon, Piranesi.

From the French Revolution to the Great War: Jean Victor Adam, William Blake, Bresdin, Busch, Lewis Carroll, Cruickshank, Daumier, Delacroix, Ensor, Fuessli, Gaillot, Gill, Gillray, Goya, Grandville, Heath, Victor Hugo, Kubin, Edward Lear, Lenormand, Lucas, Meryon, Naegele, Le Poitevin, Ramelet, Redon, Rousseau; classified in this group are two American artists, Joseph Boggs Beale and Thomas Cole.

20th Century Pioneers: Chagall, de Chirico, Duchamp, Kandinsky, Klee, Picasso. Dada and Surrealism: Agar, Aragon, Arp, Baader, Baargeld, Banting, Bellmer, Brauner, Dominguez, Eluard, Ernst, Fini, Giacometti, Grosz, Haussmann, Hayter, Hoech, Hugo, Hugnet, Janco, Jean, Mear, Magritte, Masson, Mednikoff, Mesens, Miro, Moore, Nash, Oelze, Oppenheim, Paalen, Pailthorpe, Penrose, Picabia, Man Ray, Ribemont-Dessaignes, Schad, Schwitters, Seligmann, Tanguy, Tauber-Arp, Tzara.

Artists Independent of the Dada-Surrealist movements: Bayer, Domela-Nieuwenhuis, Fernandez, Gonzales, Kukryniksy (composite name of three Russian illustrators: Kupriyanov, Krylov, Sokolov), Wyndham Lewis, Malevich, Moholy-Nagy, Pierre Roy, Tonny, Ganz, Benquet, Cheval, Gaudi, Guinard, Terry; classified in this group is the greatest number of American artists in the exhibition: Russell-Barnett Aitken, Julien Alberts, C.C. Beall, Fred G. Becker, Meyer Bernstein, Peter Blume, Alexander Calder, Federico Castellon, Walter E. Disney, Arthur B. Dove, Katherine S. Dreier, Walker Evans, Lorus Fietelson, Hugo Gellert, Allan C. Gilbert; Reuben Lucius Goldberg, O. Louis Guglielmi, Waldo Glover Kaufman, Benjamin Kopman, Helen Lundeberg, George Platt Lynes, Loren MacIver, George J. Marinko, Knud Merrild, Isamu Noguchi, Georgia O'Keeffe, Wallace Putnam, David Alfaro Siqueiros, André Smith, Harry Sternberg, James Thurber, George A. Wotherspoon, Jeane Hoisington, Elizabeth King Hawley.