

THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK

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The Exhibition of Fantastic Art, Dada and Surrealism, which will open to the public at the Museum of Modern Art, 11 West 53 Street, on Wednesday, December 9, will include among its 700 objects a small section devoted to drawings and paintings of marvelous and fantastic machines devised by artists during the past 300 years. The earliest displayed will be Filippo Morghen's Machine for Bisecting an Opposum, an etching made in 1764. Next in point of time is a New Machine for Cutting Too Long Tongues at a Fixed Price and Machine for Perfecting the Body Free of Charge, a colored drawing by an unknown artist of the Italian School in the early 19th Century.

Drawings and paintings of fantastic machines by Picabia, Klee and Man Ray carry the imagination into present-day Surrealism and its most popular expression in the drawings of Rube Goldberg and in the animated fantasies of the world's best-loved Surrealist, Mickey Mouse.

Andre Breton, leader of Surrealism since 1922, when he published its First Manifesto, defines it as follows:

SURREALISM: Pure pshychic 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.

If Mickey Mouse in his peregrinations does not cavort "in the omnipotence of the dream" and "in the absence of all control exercised by the reason," then no one does or can. His creator, Walt Disney, is represented in the Exhibition by the reproduction of a machine designated as a "wolf pacifier." Likewise, Lucifer Gorgonzola Butts, Ph.D., A.K., creature of Rube Goldberg's pen, gravely lays aside all reason in the invention of his insanely complicated machines to accomplish a simple result.

In surrealism the dream world merges indistinguishably with the world of reality, the real seems unreal and the unreal real, the possible is combined with the impossible. Mickey Mouse, Lucifer G.

Butts, and the creators and artists of the other marvelous machines all do this and in their way break down the hard dullness of facts into new and amazing patterns of fantasy with which to feed the imagination, undernourished by reality. 127