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The Museum of Modern Art Archives, NY

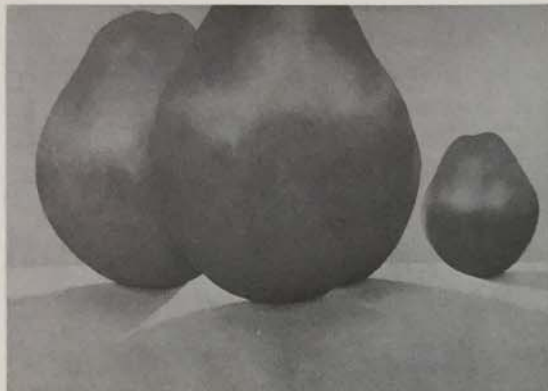
Collection:

CE

Series.Folder:

II. 2. 145.5.1

# Inflated Images



Peter Dechar: Pears. 1967



Claes Oldenburg: Soft Wall Switches. (1964)

An exhibition organized by The Museum of Modern Art, New York

Monumental works of art have been produced by almost all civilizations. The Sphinx, the effigies of the Ptolemies, the Athena of the Parthenon, the Colossus of Rhodes, the enormous Buddhas of India and China, Olmec heads of Mexico and those found on Easter Island, Michelangelo's *David*, all testify to man's conviction that exalted position or awesome achievement deserves to be recognized in prodigious scale. Alexander the Great is said to have rejected an offer to transform Mount Athos into a portrait of himself, believing his deeds would be better memorials. The four American presidents on Mount Rushmore were not available to express their opinions when that project was undertaken.

Whereas in the past over-life-size was usually reserved for gods, great men, symbolical figures, or epic themes, in our time it has been most often the inconsequential, the detail, the man-made, that have been treated in this scale. Artists have used bigness to transform objects into formal material, to make the viewer see what is usually overlooked, to surprise, disturb, or to comment on contemporary life.

The close-up and the blowup in photography have produced memorable images, such as Edward Weston's *Artichoke Halved*, and have suggested to many painters unsuspected possibilities in magnification. Georgia O'Keeffe has painted many close-ups of shells, bones, and plants, such as *The White Flower* in the exhibition. "In a way," she wrote, "nobody sees a flower—really—it is so small—we haven't time. . . . So I said to myself—I'll paint what I see—what the flower is to me but I'll paint it big and they will be surprised into taking time to look at it."<sup>1</sup> More recently, from greatly magnified fragments of photographs subjected to the Ben Day reproductive process, Alain Jacquet has made nearly abstract compositions. Roy Lichtenstein, by subtly changing and expanding comic-strip images, makes memorable what had been ephemeral.

Films, too, by enlarging details to gargantuan proportions, revealed the formal and evocative powers of the common object and the anatomical detail. Fernand Léger, through his work on movies in the mid-twenties, was one of the first to notice this: "Enormous enlargement of an object or a fragment gives it a personality it never had before and in this way it can become a vehicle of entirely new lyric and plastic power. I maintain that before the invention of the moving-picture, no one knew the possibilities latent in a foot—a hand—a hat . . . they were seen, but never looked at."<sup>2</sup> At this time he painted a series of compositions in which objects, often quite disparate, are isolated and enlarged. Concurrently, his friend Gerald Murphy, whose *Wasp* and *Pear* is based on memories of science classroom charts, was exploring the same ideas.

Elephantine images of consumer goods dissociated from their usual settings are such constant facts of our visual life that they are not really seen. But Pop artists have looked at them and transformed them into art. A soup can and a safety pin provided Andy Warhol and Omar Rayo with images for compositions of formal simplicity. Tom Wesselmann's disembodied cigarette-smoking mouth, reminiscent of the Times Square smoke-ring blower, blatantly asserts the sensuality latent in much advertising art. James Rosenquist's close-up of spaghetti is disturbing in a way its commercial counterpart never was.

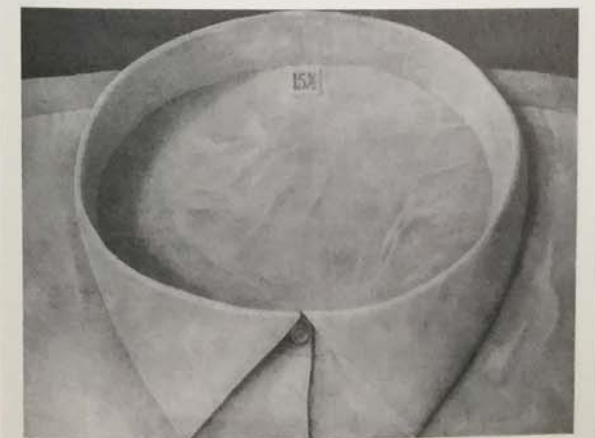
In Romanesque and Gothic art, disproportion in scale established the relative importance of personages portrayed, and in paintings of hell by artists such as Bosch and Bruegel, where gigantic mouths in bodiless heads gobble up sinners, the message is admonitory. For Surrealists such as Salvador Dalí and René Magritte, a desire to express the irrationality of the dream state and the unconscious inspired the use of this device. In the Surrealist tradition, Christo has transformed buildings into huge, mysterious parcels, while Peter Dechar turns the spectator into a Lilliputian overpowered by a stand of pears. The presence of a mammoth aircraft carrier and a monstrous spark plug in the midst of Hans Hollein's rural landscapes is startling and puzzling whether or not one knows they are the artist's visionary projects for a city and a skyscraper.

Humor is of course latent or overt in many of these inflated images. Jean Dubuffet's glass of water and Claes Oldenburg's wall switches, for all their heroic scale, lack the clean, tooled lines of their prototypes and seem happily inefficient. Fernando Botero's *Mona Lisa*, only twelve at this sitting, is alarmingly swollen, perhaps with the knowledge of her future fame.

B. J.

The exhibition was directed by Betsy Jones, Associate Curator, Department of Painting and Sculpture, The Museum of Modern Art, New York. 1969

- 1 Catalog, Georgia O'Keeffe, *Exhibition of Oils and Pastels*, An American Place, New York, Jan. 22-Mar. 17, 1939
- 2 F. Léger, "A New Realism—The Object (Its Plastic and Cinematographic Value)," translated by Rosalind Gilder, *The Little Review* (New York), Special Theatre Number, Winter 1926, p. 7



Domenico Gnoli: Collar Size 15½. 1966



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## Catalog of the Exhibition

Dates in parentheses do not appear on the works. Measurements are in inches and indicate respectively height, width, and for three-dimensional works, depth.

- Abularach, Rodolfo.** Guatemalan, born 1933; lives in New York  
1 *Eye—White Center*, #4. 1968. Ink on paper, 30 $\frac{1}{8}$  x 30 $\frac{1}{8}$ . Lent by the artist  
2 *Floating Eye*. 1968. Ink on paper, 22 $\frac{5}{8}$  x 28 $\frac{5}{8}$ . Lent by the artist  
**Botero, Fernando.** Colombian, born 1932; lives in New York  
3 *Mona Lisa Age Twelve*. 1959. Oil on canvas, 83 $\frac{1}{8}$  x 77. The Museum of Modern Art, New York, Inter-American Fund  
4 *Still Life with Hot Soup*. 1968. Oil and tempera on canvas, 55 $\frac{1}{2}$  x 69 $\frac{3}{4}$ . Collection Mr. and Mrs. Edgar B. Howard, New York  
**Christo** (Christo Javacheff). Bulgarian, born 1935; lives in New York  
5 *Project for Packed Theatre—Spoleto*. (1967). Wood, canvas and rope, 15 x 48 $\frac{1}{2}$  x 36 $\frac{1}{4}$ . Lent by the artist  
**Dali, Salvador.** Spanish, born 1904  
6 *Imperial Violets*. 1938. Oil on canvas, 39 $\frac{1}{4}$  x 56 $\frac{1}{8}$ . The Museum of Modern Art, New York, gift of Edward James  
**Dechar, Peter.** American, born 1942  
7 *Pears*. 1967. Oil on canvas, 52 $\frac{1}{4}$  x 72 $\frac{1}{8}$ . The Albert A. List Family Collection, New York  
**Dubuffet, Jean.** French, born 1901  
8 *Glass of Water, I*. 1967. Synthetic polymer paint on canvas, 63 $\frac{3}{4}$  x 51 $\frac{1}{8}$ . Galerie Beyeler, Basel  
**Gnoli, Domenico.** Italian, born 1933  
9 *Collar Size 15 $\frac{1}{2}$* . 1966. Oil and sand on canvas, 47 $\frac{1}{4}$  x 63 $\frac{1}{8}$ . Private collection, Geneva  
**Grosser, Maurice.** American, born 1903  
10 *Eggs*. 1939. Oil on canvas, 15 $\frac{5}{8}$  x 22 $\frac{1}{2}$ . The Museum of Mod-



Fernando Botero: *Mona Lisa Age Twelve*. 1959

ern Art, New York, purchase

- Hains, Raymond.** French, born 1926  
11 *Saffa Super Match Box*. (1964). Synthetic polymer paint on plywood, 45 $\frac{1}{2}$  x 34 $\frac{1}{4}$  x 3. Collection Philip Johnson, New Canaan, Connecticut  
**Hollein, Hans.** Austrian, born 1934  
12 *Carrier City in Landscape*. 1964. Photomontage, 4 $\frac{1}{2}$  x 7 $\frac{1}{4}$ . The Museum of Modern Art, New York, Philip Johnson Fund  
13 *High Rise Building: Spark Plug*. 1964. Photomontage, 4 $\frac{3}{4}$  x 7 $\frac{1}{4}$ . The Museum of Modern Art, New York, Philip Johnson Fund  
**Hughes, Ralph.** American, born 1923  
14 *The Works*. 1965. Serigraph printed in red, black, gray and red-orange, 34 x 11. The Museum of Modern Art, New York, gift of the artist  
**Jacquet, Alain.** French, born 1939  
15 *Portrait of a Man*. 1964. Silk screen on canvas, 64 x 45 $\frac{1}{4}$ . Waddell Gallery, New York  
**Katz, Alex.** American, born 1927  
16 *Rose*. 1966. 1966. Oil on canvas, 49 $\frac{1}{2}$  x 49 $\frac{1}{4}$ . Fischbach Gallery, New York  
**Kuniyoshi, Yasuo.** American, born Japan, 1890?-1953  
17 *Flesh Fly*. (1947). Ink and white gouache, 28 x 22. Mr. and Mrs. Sam Cantey, III, Fort Worth  
**Landuyt, Octave.** Belgian, born 1922  
18 *Essential Surface, Eye*. 1960. Oil on canvas, 51 $\frac{3}{8}$  x 63 $\frac{1}{8}$ . The Museum of Modern Art, New York, Philip Johnson Fund  
**Léger, Fernand.** French, 1881-1955  
19 *Compass and Paint Tubes*. 1926. Gouache, 10 $\frac{1}{2}$  x 14 $\frac{1}{4}$ . The Museum of Modern Art, New York, gift of Edward M. M. Warburg  
**Lichtenstein, Roy.** American, born 1923  
20 *Girl at Piano*. 1963. Synthetic polymer paint on canvas, 68 $\frac{3}{8}$  x 48 $\frac{1}{8}$ . The Harry N. Abrams Family Collection, New York  
**Miki, Tomio.** Japanese, born 1937  
21 *Untitled (Ear)*. 1964. Cast aluminum, 34 $\frac{3}{8}$  x 21 $\frac{1}{8}$  x 7 $\frac{1}{2}$ . The Charles R. Penney Collection, Olcott, New York  
**Murphy, Gerald.** American, 1888-1964  
22 *Wasp and Pear*. (1927). Oil on canvas, 36 $\frac{3}{4}$  x 38 $\frac{3}{8}$ . The Museum of Modern Art, New York, gift of Archibald MacLeish  
**Nesbitt, Lowell.** American, born 1933  
23 *Studio Floor Scenes*. 1968. Oil on canvas, 46 x 54. Stable Gallery, New York  
**O'Keeffe, Georgia.** American, born 1887  
24 *The White Flower*. (1931). Oil on canvas, 30 x 36. The Whitney Museum of American Art, New York  
**Oldenburg, Claes.** American, born Sweden, 1929  
25 *Soft Wall Switches*. (1964). Vinyl with cotton cloth, stuffed, 47 $\frac{1}{4}$  x 47 $\frac{1}{4}$  x 11. Nelson Gallery—Atkins Museum, Kansas City, Missouri, gift of the Chapin Family in memory of Susan Chapin Buckwalter  
26 *Teabag*. (1966). Serigraph, on felt and plexiglas, with rayon cord, encased in laminated, vacuum-formed plexiglas, 39 $\frac{3}{8}$  x 28 $\frac{1}{8}$  x 3. Multiples, Inc., New York  
**Posen, Steve.** American, born 1939  
27 *Eyeglasses*. 1968. Oil on canvas mounted on plywood, 48 $\frac{1}{2}$  x 107. Lent by the artist  
**Rayo, Omar.** Colombian, born 1928; lives in New York  
28 *American Food*. 1962. Inkless intaglio, 22 $\frac{1}{4}$  x 10 $\frac{3}{4}$ . The Museum of Modern Art, New York, Inter-American Fund  
29 *The Little Machine*. 1963. Inkless intaglio, 16 $\frac{3}{8}$  x 7. The Museum of Modern Art, New York, Inter-American Fund  
**Redon, Odilon.** French, 1840-1916  
30 *The Eye like a Strange Balloon Moves toward Infinity*. 1882. Lithograph, 10 $\frac{3}{8}$  x 7 $\frac{3}{4}$ . The Museum of Modern Art, New York, gift of Peter H. Deitsch  
**Rosenquist, James.** American, born 1933  
31 *Campaign*. 1965. Color lithograph, 29 $\frac{5}{8}$  x 22 $\frac{1}{4}$ . The Museum of Modern Art, New York, gift of the Celeste and Armand Bartos Foundation

- 32 *Untitled*. 1965. Oil on canvas, 30 x 30. Collection Henry Geldzahler, New York  
**Sander, August.** German, 1876-1964  
33 *The Right Eye of My Daughter Sigrid*. 1926. Photograph, 7 x 9. The Museum of Modern Art, New York, gift of the photographer  
**Smith, Richard.** British, born 1931  
34 *Philip Morris*. 1963. Serigraph, printed in yellow-brown, light blue, dark blue and red, 19 x 30. The Museum of Modern Art, New York, purchase  
**Tilson, Joe.** British, born 1928  
35 *PC from NYC*. (1965). Serigraph in three parts, printed in 13 colors, 81 $\frac{1}{4}$  x 30 $\frac{1}{4}$ . The Museum of Modern Art, New York, The Joseph G. Mayer Foundation Fund  
**Warhol, Andy.** American, born 1930  
36 *Campbell's Soup*. (1965). Silk screen on canvas, 36 $\frac{1}{8}$  x 24 $\frac{1}{8}$ . The Museum of Modern Art, New York, Elizabeth Bliss Parkinson Fund  
**Wesselmann, Tom.** American, born 1931  
37 *Mouth 12*. 1967. Oil on canvas, 108 $\frac{7}{8}$  x 84. The Museum of Modern Art, New York, Susan Morse Hilles Fund  
**Weston, Edward.** American, 1886-1958  
38 *Artichoke Halved*. 1930. Photograph, 7 $\frac{1}{4}$  x 9 $\frac{1}{4}$ . The Museum of Modern Art, New York, gift of David H. McAlpin



Tom Wesselmann: *Mouth 12*. 1967

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## INFLATED IMAGES

68 - 5

Rental fee: \$700. for 3 wks.

Running feet: 240

7 boxes - 3171 lbs.

1969	January 6 - 27	Mercer University Macon, Ga.
	February 16 - March 8	Witte Memorial Museum San Antonio, Tex.
	April 1 - 29	Portland Art Museum Portland, Ore.
	July 1 - 22	University of Georgia Museum of Art Athens, Ga.
	September 4 - 25	White Museum of Art Cornell University Ithaca, N.Y.
	October 10 - 31	Goucher College Towson, Md.
	November 30 - December 21	University of Manitoba Winnipeg, Canada
1970	January 5 - 26	Edmonton Art Gallery Edmonton, Canada

Box Information

Box #1:	588 lbs.	115 x 84 x 15"
#2:	471 "	54 x 41 x 42"
#3:	715 "	94 x 85 x 25"
#4:	500 "	48 x 49 x 44"
#5:	260 "	41 x 54 x 23"
#6:	582 "	61 x 76 x 35"
#7:	55 "	29 x 24 x 10"

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Inventory of the collection of the artist's personal papers, 1940-1960

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INFLATED IMAGES (C/E 68-5)

An exhibition circulated by The Museum of Modern Art, New York, New York

CHECK LIST: 42 works In dimensions height precedes width; a third dimension, depth, is given for sculpture and assemblage  
 39 title labels  
 1 title poster  
 1 text panel  
 1 folder of Condition  
 Record sheets

Total value: \$148,065.00

Museum Number	Artist	Dimensions	Box Number
	Title/date/medium Lender Photo credit	Unframed Framed	
ABULARACH, Rodolfo			
68.1650	<u>Eye - White Center, #4.</u> 1968 ink on paper Lent by the artist	30 1/8 x 30 1/8" 37 1/4 x 37 1/4"	4 \$480.
68.1649	<u>Floating Eye.</u> 1968 ink on paper Lent by the artist	22 5/8 x 28 5/8" 29 3/4 x 36"	4 480.
BOTERO, Fernando			
279.61	<u>Mona Lisa Age Twelve.</u> 1959 oil on canvas The Museum of Modern Art, New York, Inter-American Fund Photo: S-17,478	83 1/8 x 77" 84 x 78"	3 3,000.
68.1647	<u>Still Life with Hot Soup.</u> 1968 oil and tempera on canvas Collection Mr. and Mrs. Edgar B. Howard, New York	55 1/2 x 69 3/4" 56 1/4 x 70 1/4"	3 2,500.
CHRISTO			
C/E 1	Poster (Kunsthalle, Bern Summer, 1968) with altered photograph of the Spoleto project	39 1/2 x 27 3/4"	5 3,600.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.145.5.1

Check list: INFLATED IMAGES (C/E 68-5)

Page 2

## CHRISTO

68.1569 Project for Packed Theatre, 15 x 48 1/2 x 36 1/4" 2 \$3,600.  
Spoletto. 1967  
 wood, canvas and rope  
 Lent by the artist  
 Photo: artist's negative

## DALI, Salvador

527.41 Imperial Violets. 1938 39 1/4 x 56 1/8" 3 40,000.  
oil on canvas 40 1/2 x 57 1/4"  
 The Museum of Modern Art,  
 New York, gift of Edward  
 James  
 Photo: S-3522

## DECHAR, Peter

68.1572 Pears. 1967 52 1/4 x 72 1/8" 3 2,000.  
oil on canvas 53 x 73"  
 The Albert A. List Family  
 Collection, New York  
 Photo: Clements 58-867

~~DUBUFFET, Jean~~

~~68.1749 Glass of Water, I. 1967 63 3/4 x 51 1/8" 6 out~~  
~~synthetic polymer paint 64 3/4 x 52 1/4"~~  
~~on canvas~~  
~~Galerie Beyeler, Basel~~

~~GNOLI, Domenico~~

~~68.1653 Collar Size 15 1/2. 1966 47 1/4 x 63 1/8" 6 \$3,500.~~  
~~oil and sand on canvas 48 1/2 x 63 1/8"~~  
~~Private Collection, Geneva~~

## GROSSER, Maurice

650.39 Eggs. 1939 15 5/8 x 22 1/2" 4 2,500.  
oil on canvas 17 1/2 x 24 1/2"  
 The Museum of Modern Art,  
 New York, purchase  
 Photo: S-2693



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.1

Check list: INFLATED IMAGES (C/E 68-5)

Page 3

HAINS, Raymond

68.1571 Saffa Super Match Box. 1964 45 1/2 x 34 1/4 x 3" 1  
 synthetic polymer paint on  
 plywood  
 Collection Philip Johnson,  
 New Canaan, Connecticut  
 Photo: R. Burckhardt #54

#1,000

HOLLEIN, Hans

435.67 Carrier City in Landscape. 4 1/2 x 7 1/4" 5  
 1964 13 1/2 x 16"  
 photomontage  
 The Museum of Modern Art,  
 New York, Philip Johnson  
 Fund  
 Photo: RP 2043F

250.

438.67 High Rise Building: Spark Plug. 4 3/4 x 7 1/4" 5  
 1964 13 1/2 x 16"  
 photomontage  
 The Museum of Modern Art, New  
 York, Philip Johnson Fund  
 Photo: RP 2043A

250.

HUGHES, Ralph

542.66 The Works. 1965 34 x 11" 4  
 serigraph printed in red 40 1/4 x 17"  
 black, gray and red orange  
 The Museum of Modern Art,  
 New York, gift of the  
 artist

80.

JACQUET, Alain

68.1747 Portrait of a Man. 1964 64 x 45 1/4" 6  
 silk screen on canvas 65 x 46 1/2"  
 Waddell Gallery, New York

750.

KATZ, Alex

68.1570 Rose 1966. 1966 49 1/2 x 49 1/4" 6  
 oil on canvas 50 x 49 3/4"  
 Fischbach Gallery, New York  
 Photo: Burckhardt #132

1,500.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 145.5.1

Check list: INFLATED IMAGES (C/E 68-5)

Page 4

KUNIYOSHI, Yasuo				
68.1568	<u>Flesh Fly.</u> 1947 ink and white gouache Mr. and Mrs. Sam Cantey, III, Fort Worth Photo: Baker 1669	28 x 22" 32 1/4 x 25 1/4"	4	\$6,000.
LANDUYT, Octav				
122.61	<u>Essential Surface, Eye.</u> 1960 oil on canvas The Museum of Modern Art, New York, Philip C. Johnson Fund Photo: S-17,064	51 3/8 x 63 1/8" 52 1/2 x 64 1/4"	3	5,500.
LÉGER, Fernand				
407.41	<u>Compass and Paint Tubes.</u> 1926 gouache The Museum of Modern Art, New York, gift of Edward M. M. Warburg Photo: S-3213	10 1/2 x 14 1/4" 17 1/2 x 20 1/4"	5	15,000.
C/E 3	Photograph of Léger painting <u>Compass.</u> 1926		7	
LICHTENSTEIN, Roy				
68.1652	<u>Girl at Piano.</u> 1963 synthetic polymer paint on canvas The Harry N. Abrams Family Collection, New York Photo: R. Burckhardt #75	68 1/8 x 48 1/8" 69 1/4 x 49 1/4"	6	5,000.
MIKI, Tomio				
68.1573	Untitled (Ear). 1964 cast aluminum The Charles R. Penney Collection, Olcott, New York Photo: MOMA CN/7076	34 3/8 x 21 1/8 x 7 1/2"	2	1,500.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.1

Check list: INFLATED IMAGES (C/E 68-5)

Page 5

MURPHY, Gerald					
1130.64	<u>Wasp and Pear.</u> 1927 oil on canvas The Museum of Modern Art, New York, gift of Archibald MacLeish Photo: Petersen 799	36 3/4 x 38 5/8" 39 x 41"	4	\$	12,000.-
NESBITT, Lowell					
68.1746	<u>Studio Floor Scenes.</u> 1968 oil on canvas Stable Gallery, New York	46 x 53" 47 x 55	6		1,100.-
O'KEEFFE, Georgia					
68.1654	<u>The White Flower.</u> 1931 oil on canvas The Whitney Museum of American Art, New York Photo: Rainford 2423	30 x 36" 31 3/8 x 37 5/8"	5		15,000.-
OLDENBURG, Claes					
68.1736 a-c	<u>Soft Wall Switches.</u> 1964 vinyl with cotton cloth, stuffed Nelson Gallery - Atkins Museum, Kansas City, Missouri, gift of the Chapin Family in memory of Susan Chapin Buckwalter Photo: Nelson Gallery 65-29	47 1/4 x 47 1/4 x 11" 2	2		5,000.-
68.1468	<u>Teabag.</u> 1966 serigraph, on felt and plexiglas with rayon cord, encased in laminated vacuum-formed plexi- glas Multiples, Inc. New York Photo: MMA 7807	39 3/8 x 28 1/8 x 3" 4	4		450.-
C/E 4	Photo panel of Oldenburg drawing with photograph of the Statue of Liberty, courtesy of The Bettmann Archive Inc., New York	16 x 22"	7		50.-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.1

Check list: INFLATED IMAGES (C/E 68-5)

Page 6

POSEN, Steve				
68.1574	<u>Eyeglasses.</u> 1968 oil on canvas mounted on plywood Lent by the artist Photo: artist's negative	48 1/2 x 107"	1	\$ 1,500.
RAYO, Omar				
184.63	<u>American Food.</u> 1962 inkless intaglio The Museum of Modern Art, New York, Inter-American Fund Photo: S-18,819	22 1/16 x 10 3/4" 30 1/4 x 38 1/4"	4	200.
182.63	<u>The Little Machine.</u> 1963 inkless intaglio The Museum of Modern Art, New York, Inter-American Fund Photo: S-18,820	16 3/8 x 7" 28 1/4 x 22 1/4"	4	200.
REDON, Odilon				
377.58	<u>The Eye like a Strange Balloon Moves toward Infinity.</u> 1882 The Museum of Modern Art, New York, gift of Peter H. Deitsch Photo: S-15,480	10 3/16 x 7 3/4" 22 x 16"	5	1,500.
ROSENQUIST, James				
669.65	<u>Campaign.</u> 1965 color lithograph The Museum of Modern Art, New York, gift of the Celeste and Armand Bartos Foundation Photo: Petersen 556	29 5/8 x 22 7/16" 40 1/2 x 30 3/4"	5	200.
68.1753	Untitled. 1965 oil on canvas Collection Henry Geldzahler, New York	30 x 30" 31 x 31"	6	3,000.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.1

Check list: INFLATED IMAGES (C/E 68-5)

Page 7

## SANDER, August

326.53

The Right Eye of My Daughter  
Sigrid. 1926  
 photograph  
 The Museum of Modern Art,  
 New York, gift of the  
 photographer

7 x 9"  
 17 3/4 x 14 3/4

5

\$250-

## SMITH, Richard

626.65

Phillip Morris. 1963  
 serigraph, printed in  
 light yellow-brown, light  
 blue, dark blue and red  
 The Museum of Modern Art,  
 New York, purchase

19 x 30"  
 30 1/4 x 40 1/4"

4

75.

## TILSON, Joe

433.66

PC from NYC. 1965  
 serigraph in 3 parts  
 printed in 13 colors  
 The Museum of Modern Art,  
 New York, The Joseph G.  
 Mayer Foundation Fund  
 Photo: Varon 53

81 1/4 x 30 1/4"  
 83 x 30 1/8"

3

250.

## WARHOL, Andy

110.66

Campbell's Soup. 1965  
 silk screen on canvas  
 The Museum of Modern Art,  
 New York, Elizabeth Bliss  
 Parkinson Fund  
 Photo: Petersen 1194

36 1/8 x 24 1/8"  
 37 1/4 x 25 1/4"

4

3,500.

## WESSELMANN, Tom

226.68

Mouth 12. 1967  
 oil on canvas  
 The Museum of Modern Art,  
 New York, Susan Morse Hilles  
 Fund  
 Photo: Mathews 1546

108 7/8 x 84"

1

5,000.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 145.5.1

Check list: INFLATED IMAGES (C/E 68-5)

Page 8

	WESTON, Edward			
416.56	<u>Artichoke Halved.</u> 1930 photograph The Museum of Modern Art, New York, gift of David H. McAlpin	7 1/4 x 9 1/4" 14 3/4 x 17 3/4	4	# 250-
C/E 2	<u>Electron micrograph scan of hair on fly's tongue.</u> magnified 5000 times	16 x 20"	4	50.

December 27, 1968

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	CE	II.2.145.5.1

INFLATED IMAGES  
C/E 68-5  
Press Release

DEPARTMENT OF CIRCULATING EXHIBITIONS  
THE MUSEUM OF MODERN ART, NEW YORK

The modern artist's use of enlarged objects and disproportion in scale is the theme of the exhibition INFLATED IMAGES, on view at \_\_\_\_\_

\_\_\_\_\_ from \_\_\_\_\_ to \_\_\_\_\_.

Paintings, sculpture, drawings, prints, and photographs by 32 artists, ranging from the French fantast of the late nineteenth century, Odilon Redon, to contemporary artists working in various styles, are shown in the exhibition organized by The Museum of Modern Art, New York, for circulation in the United States and Canada.

"Surely the most famous inflated image in America is the Statue of Liberty, by the French sculptor, Bartholdi, installed on Bedloe's Island in 1886," writes Betsy Jones, Associate Curator at the Museum and director of the exhibition. "Few twentieth-century artists have been inspired with such grandiose conceptions. But in the past few years, the pop artist Claes Oldenburg has made drawings and models for imaginary monuments of heroic scale for sites in London, Stockholm, New York, and other cities. These often take the form of common objects such as a lipstick tube, a drain pipe, cigarette butts, a banana." He has proposed a gigantic electric fan to replace the Statue of Liberty.

In the past, monumental scale was generally reserved for gods, saints, and heroes and was intended to suggest power, glory, and permanence, while a disproportion in scale indicated the relative importance of the objects and figures depicted. Modern artists have used these devices for different ends. A painter such as Redon employed disproportion in his works to create spiritual themes, and in this century Surrealists such as Dali have used it to suggest the irrationality of dream states or to portray a mental rather than visual apprehension of the world. Rejecting the heroic or exalted, modern artists have chosen, rather, to inflate unimportant or little-noticed images. Some have exploited the object as a source of pictorial



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.1

INFLATED IMAGES  
C/E 68-5  
Press Release

- 2 -

form or composition, expanding it either to intensify awareness, to surprise, to experiment, or to show how the object changes or becomes ambiguous.

In the 'twenties, the French painter Fernand Léger was inspired by his work on films to make paintings in which ordinary objects were greatly oversized. "Enormous enlargement of an object or a fragment," he observed, "gives it a personality it never had before, and in this way it can become a vehicle of entirely new lyric and plastic power." The film image has certainly influenced the increasing utilization of inflated scale by painters and sculptors in recent years, as have the ubiquitous television and outdoor advertising forms.

Close-up still photography has produced memorable images, such as those by Edward Weston and August Sander in the exhibition, and has also suggested to many painters the possibilities in magnification. The large, ambiguous form in the canvas Essential Surface, Eye, by the Belgian Octave Landuyt, is based on a microscope photograph of a fly's eye, and Georgia O'Keeffe, wife of the famous photographer Alfred Stieglitz, has done many paintings of shells, bones, and flowers greatly expanded in size. Of pictures such as White Flower (1931), in the exhibition, she has said: "In a way - nobody sees a flower really - it is so small - we haven't time....So I said to myself - I'll paint what I see, what the flower is to me, but I'll paint it big, and they will be surprised into taking time to look at it."

Several works in the exhibition show enlarged and disembodied anatomical features: Abularach's drawings of eyes, Tomio Miki's three-foot-high cast-aluminum ear, the nine-foot-high cutout of a mouth smoking a cigarette by Tom Wesselmann. In his Soft Wall Switches of stuffed vinyl, Claes Oldenburg makes a commonplace object into a humorous, inefficient, and totally different

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.1

INFLATED IMAGES  
C/E 68-5  
Press Release

-3-

one. Christo has transformed a theatre building into a massive parcel, wrapped and tied.

Works by Fernando Botero, Peter Dechar, Jean Dubuffet, Alex Katz, Roy Lichtenstein, Gerald Murphy, Richard Smith, among others, are also presented in the exhibition.

12/30/68

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	CE	II.2.145.5.1

CE 68-5 L&L.

## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

April 21, 1969

Dear

The national circulating exhibition INFLATED IMAGES to which you have so graciously lent, is enjoying a very successful tour, and we would like to impose upon your good will for a brief extension. The exhibition is scheduled to close on December 21, 1969 in Winnipeg, Canada. Another Canadian exhibitor, the Art Gallery in Edmonton, Alberta, has requested the exhibition for January, which would lengthen the tour by one month. In addition to Edmonton's enthusiastic interest in the exhibition, it would simplify logistics and costs for them to take an exhibition which has already cleared customs and requires relatively short transport.

In the hope that you will allow us to retain your loan for an extra month, we are enclosing our Loan Extension form, which we ask you to sign and return. Thank you so much for your generosity and cooperation.

Sincerely,

Inez Garson  
Associate Director  
Circulating Exhibitions



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## INFLATED IMAGES (C/E 68-5)

An exhibition circulated by The Museum of Modern Art, New York, New York

CHECK LIST:	42 works	In dimensions height precedes
	39 title labels	width; a third dimension, depth,
	1 title poster	is given for sculpture and
	1 text panel	assemblage
	1 folder of Condition	
	Record sheets	

Museum Number	Artist	Dimensions		Box Number
	Title/date/medium Lender Photo credit	Unframed	Framed	
	ABULARACH, Rodolfo			
68.1650	<u>Eye - White Center, #4.</u> 1968 ink on paper Lent by the artist	30 1/8 x 30 1/8"	37 1/4 x 37 1/4"	4
68.1649	<u>Floating Eye.</u> 1968 ink on paper Lent by the artist	22 5/8 x 28 5/8"	29 3/4 x 36"	4
	BOTERO, Fernando			
279.61	<u>Mona Lisa Age Twelve.</u> 1959 oil on canvas The Museum of Modern Art, New York, Inter-American Fund Photo: S-17,478	83 1/8 x 77"	84 x 78"	3
68.1647	<u>Still Life with Hot Soup.</u> 1968 oil and tempera on canvas Collection Mr. and Mrs. Edgar B. Howard, New York	55 1/2 x 69 3/4"	56 1/4 x 70 1/4"	3
	CHRISTO			
C/E 1	Poster (Kunsthalle, Bern Summer, 1968) with altered photograph of the Spoleto project	39 1/2 x 27 3/4"		5

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 145.5.1

Check list: INFLATED IMAGES (C/E 68-5)

Page 2

## CHRISTO

68.1569      Project for Packed Theatre,      15 x 48 1/2 x 36 1/4"      2  
Spoletto. 1967  
wood, canvas and rope  
Lent by the artist  
Photo: artist's negative

## DALI, Salvador

527.41      Imperial Violets. 1938      39 1/4 x 56 1/8"      3  
oil on canvas      40 1/2 x 57 1/4"  
The Museum of Modern Art,  
New York, gift of Edward  
James  
Photo: S-3522

## DECHAR, Peter

68.1572      Pears. 1967      52 1/4 x 72 1/8"      3  
oil on canvas      53 x 73"  
The Albert A. List Family  
Collection, New York  
Photo: Clements 58-867

## DUBUFFET, Jean

68.1749      Class of Water, I. 1967      63 3/4 x 51 1/8"      6  
synthetic polymer paint  
on canvas      64 3/4 x 52 1/4"  
Galerie Beyeler, Basel

## GNOLI, Domenico

68.1653      Collar Size 15 1/2. 1966      47 1/4 x 63 1/8"      6  
oil and sand on canvas      48 1/2 x 63 1/8"  
Private Collection, Geneva

## GROSSER, Maurice

650.39      Eggs. 1939      15 5/8 x 22 1/2"      4  
oil on canvas      17 1/2 x 24 1/2"  
The Museum of Modern Art,  
New York, purchase  
Photo: S-2693

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.1

Check list: INFLATED IMAGES (C/E 68-5)

Page 3

## HAINS, Raymond

68.1571      Saffa Super Match Box. 1964      45 1/2 x 34 1/4 x 3"      1  
 synthetic polymer paint on  
 plywood  
 Collection Philip Johnson,  
 New Canaan, Connecticut  
 Photo: R. Burckhardt #54

## HOLLEIN, Hans

435.67      Carrier City in Landscape.      4 1/2 x 7 1/4"      5  
 1964      13 1/2 x 16"  
 photomontage  
 The Museum of Modern Art,  
 New York, Philip Johnson  
 Fund  
 Photo: RP 2043F

438.67      High Rise Building: Spark Plug.      4 3/4 x 7 1/4"      5  
 1964      13 1/2 x 16"  
 photomontage  
 The Museum of Modern Art, New  
 York, Philip Johnson Fund  
 Photo: RP 2043A

## HUGHES, Ralph

542.66      The Works. 1965      34 x 11"      4  
 serigraph printed in red  
 black, gray and red orange  
 The Museum of Modern Art,  
 New York, gift of the  
 artist

## JACQUET, Alain

68.1747      Portrait of a Man. 1964      64 x 45 1/4"      6  
 silk screen on canvas      65 x 46 1/2"  
 Waddell Gallery, New York

## KATZ, Alex

68.1570      Rose 1966. 1966      49 1/2 x 49 1/4"      6  
 oil on canvas      50 x 49 3/4"  
 Fischbach Gallery, New York  
 Photo: Burckhardt #132



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.1

Check list: INFLATED IMAGES (C/E 68-5)

Page 4

## KUNIYOSHI, Yasuo

68.1568	<u>Flesh Fly. 1947</u> ink and white gouache Mr. and Mrs. Sam Cantey, III, Fort Worth Photo: Baker 1669	28 x 22" 32 1/4 x 25 1/4"	4
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## LANDUYT, Octav

122.61	<u>Essential Surface, Eye.</u> 1960 oil on canvas The Museum of Modern Art, New York, Philip C. Johnson Fund Photo: S-17,064	51 3/8 x 63 1/8" 52 1/2 x 64 1/4"	3
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## LEGER, Fernand

407.41	<u>Compass and Paint Tubes. 1926</u> gouache The Museum of Modern Art, New York, gift of Edward M. M. Warburg Photo: S-3213	10 1/2 x 14 1/4" 17 1/2 x 20 1/4"	5
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C/E 3	Photograph of Léger painting <u>Compass. 1926</u>		7
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## LICHTENSTEIN, Roy

68.1652	<u>Girl at Piano. 1963</u> synthetic polymer paint on canvas The Harry N. Abrams Family Collection, New York Photo: R. Burckhardt #75	68 1/8 x 48 1/8" 69 1/4 x 49 1/4"	6
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## MIKI, Tomio

68.1573	Untitled (Ear). 1964 cast aluminum The Charles R. Penney Collection, Olcott, New York Photo: MOMA CN/7076	34 3/8 x 21 1/8 x 7 1/2"	2
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.1

Check list: INFLATED IMAGES (C/E 68-5)

Page 5

## MURPHY, Gerald

1130.64	<u>Wasp and Pear.</u> 1927 oil on canvas The Museum of Modern Art, New York, gift of Archibald MacLeish Photo: Petersen 799	36 3/4 x 38 5/8" 39 x 41"	4
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## NESBITT, Lowell

68.1746	<u>Studio Floor Scenes.</u> 1968 oil on canvas Stable Gallery, New York	46 x 53" 47 x 55	6
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## O'KEEFFE, Georgia

68.1654	<u>The White Flower.</u> 1931 oil on canvas The Whitney Museum of American Art, New York Photo: Rainford 2423	30 x 36" 31 3/8 x 37 5/8"	5
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## OLDENBURG, Claes

68.1736 a-c	<u>Soft Wall Switches.</u> 1964 vinyl with cotton cloth, stuffed Nelson Gallery - Atkins Museum, Kansas City, Missouri, gift of the Chapin Family in memory of Susan Chapin Buckwalter Photo: Nelson Gallery 65-29	47 1/4 x 47 1/4 x 11"	2
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68.1468	<u>Teabag.</u> 1966 serigraph, on felt and plexiglas with rayon cord, encased in laminated vacuum-formed plexi- glas Multiples, Inc. New York Photo: MMA 7807	39 3/8 x 28 1/8 x 3"	4
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C/E 4	Photo panel of Oldenburg drawing with photograph of the Statue of Liberty, courtesy of The Bettmann Archive Inc., New York	16 x 22"	7
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.1

Check list: INFLATED IMAGES (C/E 68-5)

Page 6

## POSEN, Steve

68.1574	<u>Eyeglasses.</u> 1968 oil on canvas mounted on plywood Lent by the artist Photo: artist's negative	48 1/2 x 107"	1
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## RAYO, Omar

184.63	<u>American Food.</u> 1962 inkless intaglio The Museum of Modern Art, New York, Inter-American Fund Photo: S-18,819	22 1/16 x 10 3/4" 30 1/4 x 38 1/4"	4
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182.63	<u>The Little Machine.</u> 1963 inkless intaglio The Museum of Modern Art, New York, Inter-American Fund Photo: S-18,820	16 3/8 x 7" 28 1/4 x 22 1/4"	4
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## REDON, Odilon

377.58	<u>The Eye like a Strange Balloon Moves toward Infinity.</u> 1882 The Museum of Modern Art, New York, gift of Peter H. Deitsch Photo: S-15,480	10 3/16 x 7 3/4" 22 x 16"	5
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## ROSENQUIST, James

669.65	<u>Campaign.</u> 1965 color lithograph The Museum of Modern Art, New York, gift of the Celeste and Armand Bartos Foundation Photo: Petersen 556	29 5/8 x 22 7/16" 40 1/2 x 30 3/4"	5
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68.1753	Untitled. 1965 oil on canvas Collection Henry Geldzahler, New York	30 x 30" 31 x 31"	6
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.1

Check list: INFLATED IMAGES (C/E 68-5)

Page 7

## SANDER, August

326.53	<u>The Right Eye of My Daughter</u> <u>Sigrid. 1926</u> photograph The Museum of Modern Art, New York, gift of the photographer	7 x 9" 17 3/4 x 14 3/4	5
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## SMITH, Richard

626.65	<u>Phillip Morris. 1963</u> serigraph, printed in light yellow-brown, light blue, dark blue and red The Museum of Modern Art, New York, purchase	19 x 30" 30 1/4 x 40 1/4"	4
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## TILSON, Joe

433.66	<u>PC from NYC. 1965</u> serigraph in 3 parts printed in 13 colors The Museum of Modern Art, New York, The Joseph G. Mayer Foundation Fund Photo: Varon 53	81 1/4 x 30 1/4" 83 x 30 1/8"	3
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## WARHOL, Andy

110.66	<u>Campbell's Soup. 1965</u> silk screen on canvas The Museum of Modern Art, New York, Elizabeth Bliss Parkinson Fund Photo: Petersen 1194	36 1/8 x 24 1/8" 37 1/4 x 25 1/4"	4
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## WESSELMANN, Tom

226.68	<u>Mouth 12. 1967</u> oil on canvas The Museum of Modern Art, New York, Susan Morse Hilles Fund Photo: Mathews 1546	108 7/8 x 84"	1
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.1

Check list: INFLATED IMAGES (C/E 68-5)

Page 8

WESTON, Edward

416.56	<u>Artichoke Halved.</u> 1930 photograph The Museum of Modern Art, New York, gift of David H. McAlpin	7 1/4 x 9 1/4" 14 3/4 x 17 3/4	4
C/E 2	<u>Electron micrograph scan of hair on fly's tongue.</u> magnified 5000 times	16 x 20"	4

December 27, 1968

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## The Museum of Modern Art

1200 New York State Office Building, New York, N.Y. 10017

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Page 1000

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2171	2171-2172	1.00
2172	2172-2173	1.00
2173	2173-2174	1.00
2174	2174-2175	1.00
2175	2175-2176	1.00
2176	2176-2177	1.00
2177	2177-2178	1.00
2178	2178-2179	1.00
2179	2179-2180	1.00
2180	2180-2181	1.00
2181	2181-2182	1.00
2182	2182-2183	1.00
2183	2183-2184	1.00
2184	2184-2185	1.00
2185	2185-2186	1.00
2186	2186-2187	1.00
2187	2187-2188	1.00
2188	2188-2189	1.00
2189	2189-2190	1.00
2190	2190-2191	1.00
2191	2191-2192	1.00
2192	2192-2193	1.00
2193	2193-2194	1.00
2194	2194-2195	1.00
2195	2195-2196	1.00
2196	2196-2197	1.00
2197	2197-2198	1.00
2198	2198-2199	1.00
2199	2199-2200	1.00
2200	2200-2201	1.00
2201	2201-2202	1.00
2202	2202-2203	1.00
2203	2203-2204	1.00
2204	2204-2205	1.00
2205	2205-2206	1.00
2206	2206-2207	1.00
2207	2207-2208	1.00
2208	2208-2209	1.00
2209	2209-2210	1.00
2210	2210-2211	1.00
2211	2211-2212	1.00
2212	2212-2213	1.00
2213	2213-2214	1.00
2214	2214-2215	1.00
2215	2215-2216	1.00
2216	2216-2217	1.00
2217	2217-2218	1.00
2218	2218-2219	1.00
2219	2219-2220	1.00
2220	2220-2221	1.00
2221	2221-2222	1.00
2222	2222-2223	1.00
2223	2223-2224	1.00
2224	2224-2225	1.00
2225	2225-2226	1.00
2226	2226-2227	1.00
2227	2227-2228	1.00
2228	2228-2229	1.00
2229	2229-2230	1.00
2230	2230-2231	1.00
2231	2231-2232	1.00
2232	2232-2233	1.00
2233	2233-2234	1.00
2234	2234-2235	1.00
2235	2235-2236	1.00
2236	2236-2237	1.00
2237	2237-2238	1.00
2238	2238-2239	1.00
2239	2239-2240	1.00
2240	2240-2241	1.00
2241	2241-2242	1.00
2242	2242-2243	1.00
2243	2243-2244	1.00
2244	2244-2245	1.00
2245	2245-2246	1.00
2246	2246-2247	1.00
2247	2247-2248	1.00
2248	2248-2249	1.00
2249	2249-2250	1.00
2250	2250-2251	1.00
2251	2251-2252	1.00
2252	2252-2253	1.00
2253	2253-2254	1.00
2254	2254-2255	1.00
2255	2255-2256	1.00
2256	2256-2257	1.00
2257	2257-2258	1.00
2258	2258-2259	1.00
2259	2259-2260	1.00
2260	2260-2261	1.00
2261	2261-2262	1.00
2262	2262-2263	1.00
2263	2263-2264	1.00
2264	2264-2265	1.00
2265	2265-2266	1.00
2266	2266-2267	1.00
2267	2267-2268	1.00
2268	2268-2269	1.00

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.1

## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

THE INFLATED IMAGE (C/E 68-5)

PRICE LIST

The following works in the exhibition are available for sale at the price indicated. Anyone interested in making a purchase should contact the Department of Circulating Exhibitions, The Museum of Modern Art, 11 West 53rd Street, New York, N. Y. 10019. Should any work be sold while in the exhibition, it must remain in the exhibition until the end of the tour in December 1969.

We request that the exhibitor make this information readily available to the public.

<u>MUSEUM NO.</u>	<u>ARTIST AND TITLE</u>	<u>SALE PRICE</u>
68.1649	Abularach: <u>Floating Eye</u> . 1968	\$ 480.
68.1650	Abularach: <u>Eye - White Center #4</u> . 1968	480.
68.1569	CHRISTO: <u>Project for Packed Theatre-Spoleto</u> . 1967	3,600.
68.1747	Jacquet: <u>Portrait of a Man</u> . 1964	750.
68.1570	Katz: <u>Rose 1966</u> . 1966	1,500.
68.1746	Nesbitt: <u>Studio Floor Scenes</u> . 1968	1,100.
68.1468	Oldenburg: <u>Teabag from series Four on Plexiglas</u> . 1966	450.
68.1574	Posen: <u>Eye-Glasses</u> . 1968	1,500.

December 20, 1968

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.1

100% RECYCLED



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

68-5  
Date received... November 19, 1968

### LOAN RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art as loan(s) under the conditions noted on the back of this receipt.

From **The Harry W. Abrams Family Collection**  
**6 West 57 Street**  
**New York, New York**

for **Circulating Exhibition - THE INFLATED IMAGE**  
**(December 1968 through December 1969)**

.....  
Registrar **Dorothy H. Dudley**

Museum Number	Description	Insurance Value
68.1652	LICHTENSTEIN: <u>Girl at Piano</u> . 1963, magna on canvas.	\$ 5,000.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.1

## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Date received November 13, 1968

### LOAN RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art as loan(s) under the conditions noted on the back of this receipt.

From **Mr. Rudolfo Abularach**  
240 West 14th Street  
New York, New York

for **Circulating Exhibition - THE INFLATED IMAGE**  
(December 1968 through December 1969)

Registrar Dorothy H. Dudley

Museum Number	Description	Selling Price	Insurance Value
68.1649	ABULARACH: <u>Floating Eye</u> . 1968, ink.	\$ 480.	\$ 480.
68.1650	ABULARACH: <u>Eye - White Center</u> , #4. 1968, ink.	480.	480.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.1

## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Date received December 13, 1968

### LOAN RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art as loan(s) under the conditions noted on the back of this receipt.

From **Galerie Beyeler**  
**Baumleingasse 9**  
**Basle, Switzerland**

for **Circulating Exhibition - THE INFLATED IMAGE**  
**(December 1968 through December 1969)**

.....  
Registrar **Dorothy H. Dudley**

Museum Number	Description	Insurance Value
68.1749	DUBUFFET: <u>Le verre d'eau I.</u> 1967, vinyl on canvas.	\$60,000.
Condition Photograph Enclosed		



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Date received..November 13, 1968.....

### LOAN RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art as loan(s) under the conditions noted on the back of this receipt.

From **Christo**  
148 Howard Street  
New York, New York

for **Circulating Exhibition - THE INFLATED IMAGE (CE 68-5)**  
(December 1968 through December 1969)

.....  
Registrar **Dorothy H. Dudley**

Museum Number	Description	Selling Price	Insurance Value
68.1569	CHRISTO: <u>Project for Packed Theater - Spoleto.</u> 1967, wood, canvas and rope.	\$3,600.	\$3,600.

Condition Photographs Enclosed

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.1

## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Date received...November 13, 1968....

### LOAN RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art as loan(s) under the conditions noted on the back of this receipt.

From **Fischbach Gallery**  
29 West 57 Street  
New York, New York 10019

for **Circulating Exhibition - THE INFLATED IMAGE (CE 68-5)**  
(December 1968 through December 1969)

Registrar **Dorothy H. Dudley**

Museum Number	Description	Selling Price	Insurance Value
68.1570	Alex KATZ: <u>Rose. 1966.</u> 1966, oil on canvas.	\$1,500.	\$1,500.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Date received... November 19, 1968

### LOAN RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art as loan(s) under the conditions noted on the back of this receipt.

From Mr. and Mrs. Sam Cantey, III  
1220 Washington Terrace  
Fort Worth, Texas

for Circulating Exhibition - THE INFLATED IMAGE  
(December 1968 through December 1969)

Registrar Dorothy H. Dudley

Museum Number	Description	Insurance Value
68.1568	KUNIYOSHI: <u>Flesh Fly</u> . 1947, ink and white gouache.	\$ 6,000.



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Date received December 18, 1968

### LOAN RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art as loan(s) under the conditions noted on the back of this receipt.

From **Mr. Henry Geldzahler**  
**853 Seventh Avenue**  
**New York, New York**

for **Circulating Exhibition - THE INFLATED IMAGE**  
**(December 1968 through December 1969)**

Registrar **Dorothy H. Dudley**

Museum Number	Description	Insurance Value
68.1753	ROSENQUIST: Untitled. 1965, oil on canvas.	\$3,000.

Condition Photograph Enclosed

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.1

## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Date received November 13, 1968

### LOAN RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art as loan(s) under the conditions noted on the back of this receipt.

From **Mr. and Mrs. Edgar B. Howard**  
**129 East 69 Street**  
**New York, New York**

for **Circulating Exhibition - THE INFLATED IMAGE**  
**(December 1968 through December 1969)**

Registrar Dorothy H. Dudley

Museum Number	Description	Insurance Value
68.1647	<b>BOTERO: <u>Still Life with Hot Soup</u>. 1968, oil and tempera on canvas.</b>	<b>\$2,500.</b>

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Date received November 13, 1968

### LOAN RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art as loan(s) under the conditions noted on the back of this receipt.

From **Mr. Philip C. Johnson**  
**375 Park Avenue**  
**New York, New York 10022**

for **Circulating Exhibition - THE INFLATED IMAGE (CE 68-5)**  
**(December 1968 through December 1969)**

Registrar Dorothy H. Dudley

Museum Number	Description	Insurance Value
68.1571	Raymond HAINS: <u>Saffa Super Match Box</u> . 1964, wood and cardboard.	\$1,000.

Condition Photograph Enclosed



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.1

## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

68-5  
Date received, November 13, 1968

### LOAN RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art as loan(s) under the conditions noted on the back of this receipt.

From Mr. Luis Lastra  
Art Section  
Pan American Union  
Washington, D. C. 20006

for Circulating Exhibition - THE INFLATED IMAGE  
(December 1968 through December 1969)

Registrar Dorothy H. Dudley

Museum Number	Description	Insurance Value
68.1647	BOTERO: <u>Still Life with Hot Soup</u> . 1968, oil and tempera on canvas.	\$ 2,500.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.145.5.1

## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Date received November 22, 1968

### LOAN RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art as loan(s) under the conditions noted on the back of this receipt.

From Mrs. Albert A. List  
207 Byram Road  
Byram, Connecticut

for Circulating Exhibition - THE INFLATED IMAGE  
(December 1968 through December 1969)

Registrar Dorothy F. Dudley

Museum Number	Description	Insurance Value
68.1572	DECHAR: <u>Pears</u> . 1967, oil on canvas.	\$ 2,000.

Condition Photograph Enclosed

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.1

## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Date received November 13, 1968

### LOAN RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art as loan(s) under the conditions noted on the back of this receipt.

From **Multiples, Inc.**  
929 Madison Avenue  
New York, New York 10021

for **Circulating Exhibition - THE INFLATED IMAGE**  
(December 1968 through December 1969)

Registrar Dorothy H. Dudley

Museum Number	Description	Selling Price	Insurance Value
68.1468	OLDENBURG: <u>Teabag</u> from series <u>Four on Plexiglas</u> . 1966, serigraph, printed in red, brown and silver on felt clear plexiglas and white plastic with felt bag & rayon cord encased.	\$ 450.	\$ 450.



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.1

## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Date received... November 12, 1968

### LOAN RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art as loan(s) under the conditions noted on the back of this receipt.

From Department of Architecture and Design  
The Museum of Modern Art  
11 West 53 Street  
New York, New York

for Circulating Exhibition - CE 68-5 THE INFLATED IMAGE  
(December 1968 through December 1969)

Registrar Dorothy H. Dudley

Museum Number	Description	Insurance Value
435.67	Hans HOLLEIN: <u>Carrier City in Landscape</u> . 1964, photomontage,	\$250.
438.67	Hans HOLLEIN: <u>High Rise Building: Spark Plug</u> . 1964, photomontage.	250.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.1

## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Date received November 12, 1968

### LOAN RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art as loan(s) under the conditions noted on the back of this receipt.

From **Department of Drawings and Prints**  
**The Museum of Modern Art**  
**11 West 53rd Street**  
**New York, New York**

for  
**Circulating Exhibition - THE INFLATED IMAGE ( CE 68-5 )**  
**(December 1968 through December 1969)**

Registrar Dorothy H. Dudley

Museum Number	Description	Insurance Value
184.63	RAYO: <u>American Food</u> . 1962, inkless intaglio.	\$ 200.
542.66	HUGHES: <u>The Works</u> . 1965, serigraph printed in red, black and gray.	80.
182.63	RAYO: <u>The Little Machine</u> . 1963, inkless intaglio.	200.
433.66	TILSON: <u>PC from NYC</u> . 1965, serigraph.	250.
626.65	SMITH: <u>Phillip Morris</u> . 1963, serigraph.	75.
377.58	REDON: <u>The Eye Like a Strange Balloon ...</u> 1982, lithograph.	1,500

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 145.5.1

## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Date received... See below

### LOAN RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art as loan(s) under the conditions noted on the back of this receipt.

From **Department of Painting and Sculpture**  
**The Museum of Modern Art**  
**11 West 53 Street**  
**New York, New York**

for **Circulating Exhibition - THE INFLATED IMAGE (CE 68-5)**  
**(December 1968 through December 1969)**

Registrar Dorothy H. Dudley

Museum Number	Description	Insurance Value
	Received November 13, 1968:	
279.61	BOTERO: <u>Mona Lisa Age Twelve</u> . 1959. Oil on canvas.	\$ 3,000.
527.41	DALI: <u>Imperial Violets</u> . 1938. Oil on canvas.	40,000.
122.61	LANDUYT: <u>Essential Surface, Eye</u> . 1960. Oil on canvas.	5,500.
110.66	WARHOL: <u>Campbell's Soup</u> . (1965). Silk screen on canvas.	3,500.
	Received November 27, 1968:	
650.39	GROSSER: <u>Eggs</u> . 1939. Oil on canvas.	2,500.
226.68	WESSELMANN: <u>Mouth 12</u> . 1967. Oil on canvas.	5,000.
	Received December 11, 1968:	
1130.64	MURPHY: <u>Wasp and Pear</u> . (1927). Oil on canvas.	12,000.
	Received December 13, 1968:	
407.41	LEGER: <u>Compass and Paint Tubes</u> . 1926. Gouache.	15,000.



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.1

## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Date received. ~~November 12, 1968~~ December 12, 1968.....

### LOAN RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art as loan(s) under the conditions noted on the back of this receipt.

From Department of Drawings and Prints  
The Museum of Modern Art  
11 West 53 Street  
New York, New York

for Circulating Exhibition - THE INFLATED IMAGE  
(December 1968 through December 1969)

.....  
Registrar Dorothy H. Dusley

Museum Number	Description	Insurance Value
669.65	ROSENQUIST: <u>Campaign</u> . 1965, color lithograph.	\$ 200.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.1

## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Date received... SEE BELOW .....

### LOAN RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art as loan(s) under the conditions noted on the back of this receipt.

From Department of Photography  
The Museum of Modern Art  
11 West 53 Street  
New York, New York

for  
Circulating Exhibition - THE INFLATED IMAGE  
(December 1968 through December 1969)

.....  
Registrar Dorothy H. Dudley

Museum Number	Description	Insurance Value
416.56	The following work was received Nov. 27, 1968: WESTON: <u>Artichoke Halved</u> . 1930, photograph.	\$ 250.
326.53	The following work was received Dec. 16, 1968: SANDER: <u>The Right Eye of My Daughter Sigrid</u> . 1926, photograph.	\$ 250.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.145.5.1

## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Date received. ~~December 2, 1968~~.....

### LOAN RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art as loan(s) under the conditions noted on the back of this receipt.

From **William Rockhill Nelson Gallery of Art**  
**45-25 Oak Street**  
**Kansas City, Missouri 64111**

for **Circulating Exhibition - THE INFLATED IMAGE**  
**(December 1968 through December 1969)**

.....  
Registrar **Dorothy H. Dudley**

Museum Number	Description	Insurance Value
68.1736	OLDENBURG: <u>Soft Wall Switches</u> . 1964, vinyl.	\$5,000.
Condition Photographs Enclosed		



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.1

## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Date received..... November 21, 1968

### LOAN RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art as loan(s) under the conditions noted on the back of this receipt.

From **Mr. Charles R. Penney**  
**The Charles R. Penney Collection**  
**Olcott, New York**

for **Circulating Exhibition - THE INFLATED IMAGE**  
**(December 1968 through December 1969)**

Registrar **Dorothy H. Dudley**

Museum Number	Description	Insurance Value
68.1573	MIKI: <u>Untitled (Ear)</u> . 1964, cast aluminum.	\$ 1,500.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.145.5.1

## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Date received... November 13, 1968

### LOAN RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art as loan(s) under the conditions noted on the back of this receipt.

From **Mr. Steve Posen**  
**95 Avenue B**  
**New York, New York**

for **Circulating Exhibition - THE INFLATED IMAGE (CE 68-5)**  
**(December 1968 through December 1969)**

Registrar **Dorothy H. Dudley**

Museum Number	Description	Selling Price	Insurance Value
68.1574	POSEN: <u>Eye-Glasses</u> . 1968, oil on plywood.	\$1,500.	\$1,500.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.1

## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Date received December 4, 1968

### LOAN RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art as loan(s) under the conditions noted on the back of this receipt.

From **Stable Gallery**  
33 East 74 Street  
New York, New York

for **Circulating Exhibition - THE INFLATE IMAGE**  
(December 1968 through December 1969)

Registrar Dorothy N. Dudley

Museum Number	Description	Selling Price	Insurance Value
68.1746	NESBITT: <u>Studio Floor Scenes</u> . 1968. Oil on canvas.	\$1,100.	\$1,100.

Condition Photograph Enclosed



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.1

## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Date received... December 4, 1968

### LOAN RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art as loan(s) under the conditions noted on the back of this receipt.

From **Maddell Gallery**  
15 East 57 Street  
New York, New York

for **Circulating Exhibition - THE INFLATED IMAGE**  
(December 1968 through December 1969)

Registrar **Dorothy H. Dudley**

Museum Number	Description	Selling Price	Insurance Value
68.1747	JACQUET: <u>Portrait of a Man</u> . 1964. Silkscreen on canvas.	\$ 750.	\$ 750.
Condition Photograph Enclosed			

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 145.5.1

## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Date received... December 16, 1968 .....

### LOAN RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art as loan(s) under the conditions noted on the back of this receipt.

From **The Whitney Museum of American Art**  
75th Street and Madison Avenue  
New York, New York

for **Circulating Exhibition - THE INFLATED IMAGE**  
(December 1968 through December 1969)

.....  
Registrar **Dorothy H. Dudley**

Museum Number	Description	Insurance Value
68.1654	O'KEEFFE: <u>The White Flower</u> . 1931, oil on canvas.	\$15,000.
Condition Photograph Enclosed		

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EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, NEW YORK

PUBLICITY REPORT

Title of Exhibition INFLATED IMAGES

Name of Sponsoring Organization Goucher College

Address Towson, Maryland 21204

Attendance 2500

Date of Showing October 10-31, 1969

Newspaper Space  
(Number of items in inches) (If extra copies of publicity are available, please attach and return)

Photographs in Newspapers (Number) 2 (1 not included in enclosed due to loss)

Radio Talks 0

Television Programs WJZ-TV "Weekend" program

School visits, special groups, etc. Seen by students at area colleges and secondary schools, in addition to general public. No pre-established school visits.

Comments about the exhibition Interesting. Very well received at Goucher.

Mrs. Beatrice M. Parker  
Signature

Associate in Public Relations

Title



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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.145.5.1

EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

PUBLICITY REPORT

Title of Exhibition The Inflated Image

Name of Sponsoring Organization San Antonio Art League, Witte Memorial Museum

Address 3801 Broadway, San Antonio, Texas

Attendance 7,500 average estimate for the 3 week period

Date of Showing February 16-March 9, 1969

Newspaper Space (attached)  
(Number of items in inches) (If extra copies of publicity are available, please attach and return)

Photographs in Newspapers, (Number) 2

Radio Talks \_\_\_\_\_

Television Programs \_\_\_\_\_

School visits, special groups, etc. 30 grammar school groups  
Trinity University painting and art history classes  
San Antonio Art Institute painting classes  
Texas Lutheran College art classes (Seguin, Texas)  
Alamo Heights High School; San Antonio College art classes

Comments about the exhibition \_\_\_\_\_  
a great deal of interest indicated by visitors  
a very good representation of works appropriate to the subject

9/67

Mariha Utterback  
Signature  
Curator of Art  
Title

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BALTIMORE, MD.  
MORNING SUN  
— D. 187,025 —  
BALTIMORE METROPOLITAN AREA  
OCT 8 1969



Fernando Botero's "Mona Lisa Age Twelve" is among the works to be presented in the "Inflated Images" exhibition on display in the Goucher College Center from Friday through October 31. The show is one of the Museum of Modern Art's current circulating exhibitions.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 145.5.1



Ex.

BALTIMORE, MD.  
NEWS AMERICAN  
D. 219,795 — S. 315,418  
BALTIMORE METROPOLITAN AREA

OCT 12 1969

## Over-size Art of Our Own Time

Monumental scale works of art were produced by almost all past civilizations. Noteworthy examples are the Sphinx, the effigies of the Ptolemies, the enormous Buddhas of India, the Colossus of Rhodes, in America, the Statue of Liberty, a French work.

In the past, such oversize works were generally reserved for gods, saints and heroes, indicating the relative importance of the objects and figures depicted. Rejecting the heroic or exalted, modern artists have chosen instead to inflate unimportant or little-noticed images, often taking the form of such common objects as a lipstick tube, a drain pipe, cigaret

butts or a banana.

"INFLATED Images," an exhibition of artists' use of enlarged objects and disproportioned in scale circulated by the Museum of Modern Art, will be on view in the Goucher College Center through Oct. 31.

Paintings, sculpture, drawings, prints and photographs by 32 artists, ranging from Redon to contemporary artists working in various styles, are being shown.

Close-up and the blow-up photography is depicted in works by Edward Weston and August Sandler, and in the canvas "Essential Surface Eye" by Octave Landuyt and in Georgia O'Keeffe's "The White Flower."

ENLARGED and disembodied

anatomical features are represented in Abularach's drawings of eyes, Tomla Miki's three-foot-high cast-aluminum ear, and the nine-foot-high cut-out of a mouth smoking a cigaret, by Tom Wesselmann. In his "Soft Wall Switches" of stuffed vinyl, Claes Oldenburg makes a commonplace object into a humorous, inefficient and totally different one. Christo has transformed a theater building into a massive parcel, wrapped and tied.

Works by Fernando Botero, Peter Dechar, Jean Dubuffet, Alex Katz, Roy Lichtenstein, Gerald Murphy, Richard Smith, Andy Warhol, and Salvador Dali, are in the exhibition.





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BALTIMORE, MD.  
EVENING SUN  
D. 209,655 — S. 347,939  
BALTIMORE METROPOLITAN AREA

OCT 13 1969

The Museum of Modern Art Archives, NY

Collection:

CE

Series.Folder:

II. 2.145.5.1



**COLORED PENCIL COLLAGE**—Robert Hieronimus, shown with his work, "The Second Coming of Christ," describes himself as a symbolic painter. He attempts to "further a religious cause by making people aware of symbols and their relationship to man and his destiny." This collage, on exhibit at the Catholic Center, 320 Cathedral street, depicts the way in which Americans will accept the Christ figure when he returns. Other works at the Catholic Center show his views on astrology and man's future on this planet. Hieronimus has exhibits at Alchemists Gallery, Mary's Art Gallery, Gallery G. and Mount St. Agnes.

## BALTIMORE—On Display

By Lucy Carter

All items must be received not later than the Tuesday preceding publication. All exhibits must be open to the public. Please indicate if the admission is free.

**HOPKINS ART GUILD**—An outdoor art exhibition featuring paintings, sculpture, prints, jewelry, pottery and photography. 11 A.M. to 5 P.M. October 18. Johns Hopkins University Campus, University Parkway at Charles street. (Free).

**FOURIER GALLERY**—Works by three Baltimore artists, Elizabeth Hutton, abstract surrealist; Ralph McGuire, wood assemblages; Helen Rosenberg, primitive painter, through October 29, 9 A.M. to 4 P.M., Monday through Friday; 9 A.M. to noon, Saturday, College of Notre Dame of Maryland, 4701 North Charles street.

**PARISH HALL ART GALLERY**—Oils and drawings by Hazel Camp, oils and collages by Florence Keefer, through November 7. Noon to 4 P.M., Sunday through Friday. First Unitarian Church, 514 North Charles street. (Free).

**CALVERT SAVINGS AND LOAN**—Art work by 14 members of the Carroll branch of the National League of American Pen Women, through October 31. 6300 Loch Raven boulevard. (Free).

P.M. to 4 P.M. Sunday. Mount Saint Agnes College, 5801 Smith avenue. (Free).

**THE ALCHEMIST**—Fine arts and crafts gallery features Robert Hieronimus and other works in ceramics, prints, jewelry, textiles and photography. Through November 21. 10.30 A.M. to 5 P.M., Tuesday, Wednesday, Thursday and Saturday. 5710 Newbury street in Mount Washington Village.

**MAR SUE GALLERIES**—Graphics, including original woodcuts and etchings by Amen, lithographs by Daskaloff, woodcuts by August and gouaches by Ranucci. October 19 to November 19. 10 A.M. to 6 P.M. Tuesday through Friday, 10 A.M. to 8 P.M. Monday. 1306 Reisterstown road. (Free).

**VERTICAL GALLERY** 11 one-man shows by Amy Cahn, John Charles Edwards, Jerry L. Gadd, Di Ann Grimes, A. Claire Harper, Joan Strauff Howe, William M. Mezzoff, Jr., Dorothy K. Mudgett, John C. Pringle, Selma Pusin, and Naomi Sisson on floors 3-5, 8-12, 17, 20 and 21. 8 A.M. to 6 P.M. Monday through Friday, through December 6, One Charles Center (Free).

**VILLA JULIE COLLEGE**—Works by Helen Curtis, Pat Kovaleski, Betsy Wood and Carolyn Carlson. 9 A.M. to 5

P.M. 2940 Greenmount avenue.

**GOUCHER COLLEGE**—"The Inflated Image," a painting and sculpture exhibition from the Museum of Modern Art Circulating Exhibitions will be on display until October 31. 9 A.M. to 5 P.M., Monday through Friday; 1 P.M. to 5 P.M., Saturday and Sunday. Dulaney Valley road, Towson. (Free).

**WALTERS ART GALLERY**—Showing of 35 paintings from the Italian Baroque period in the 17th and 18th centuries, including "Adoration of the Shepherds," by Bernardo Strozzi. Through November 9, 11 A.M. to 5 P.M. Tuesday through Saturday; 2 P.M. to 5 P.M., Sunday; 1 P.M. to 5 P.M. Mondays. Charles and Centre streets.

**BALTIMORE MUSEUM OF ART**—"20th Century Prints and Drawings," (through November 16); "Adam Pelperl," a one-man exhibition of light works (through November 16); "Myths of Ancient Peru" (through November 30); "Rembrandt's Biblical Etchings: Renaissance Precedents and Baroque Inventions," (through January 4). 2 P.M. to 5 P.M., Sunday, closed Monday, 11 A.M. to 5 P.M., Tuesday through Saturday, 7.30 P.M. to 10 P.M. Tuesday night. Art Museum Drive at North Charles and 31st streets. (Free).



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2.145.5.1

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**CALVERT SAVINGS AND LOAN**—Art work by 14 members of the Carroll branch of the National League of American Pen Women, through October 31. 6800 Loch Raven boulevard. (Free).

**MARYLAND HISTORICAL SOCIETY**—An exhibition of manuscripts, printed works, newspapers and sheet music related to the writing of the "Star-Spangled Banner." The original manuscript written by Francis Scott Key is included. The exhibit commemorates the 125th anniversary of the society, through October 19, 201 West Monument street.

**GOODMAN GALLERY**—A collection of Israeli art including oils, water colors, collages, mosaics and other media. Through October 31, 2 P.M. to 4 P.M., Thursdays and Sundays. Taylor Manor Hospital, Ellicott City. (Free).

**BALTIMORE COUNTY PUBLIC LIBRARY**—An exhibition of ceramics, the work of students of Mrs. Elizabeth Downes at Milford Mill adult night school, Randallstown branch, Liberty Court Shopping Center, Liberty and Old Court roads. (Free).

**MOUNT SAINT AGNES**—An Artists Equity fall exhibit, representing 35 artists. McAuley Hall, 11 A.M. to 4 P.M. Monday through Friday, 2

Howe, William M. Mezzoff, Jr., Dorothy K. Mudgett, John C. Pringle, Selma Pusin, and Naomi Sisson on floors 3-5, 8-12, 17, 20 and 21. 8 A.M. to 6 P.M. Monday through Friday, through December 6, One Charles Center (Free).

**VILLA JULIE COLLEGE**—Works by Helen Curtis, Pat Kovalski, Betsy Wood and Carolyn Carlson. 9 A.M. to 5 P.M., through October. Stevenson. (Free).

**STRAKES ART GALLERY**—Dorothea K. Mudgett's "Baktis," and other paintings. Permanent exhibit of the "Seven Deadly Sins," by Joseph Sheppard, through Octo-

(through November 30); "Rembrandt's Biblical Etchings: Renaissance Precedents and Baroque Inventions," (through January 4). 2 P.M. to 5 P.M., Sunday, closed Monday, 11 A.M. to 5 P.M., Tuesday through Saturday, 7.30 P.M. to 10 P.M. Tuesday night. Art Museum Drive at North Charles and 31st streets. (Free).

**GALLERIES GRIEF**—American and Imported Crafts. 10 A.M. to 5 P.M. Tuesday through Saturday; 1 P.M. to 5 P.M., Sunday. Paintings in thread by Nik Krevitsky. Stevenson and Old Valley roads. (Free).



## Notre Dame Guild Benefit

The Notre Dame Guild of Baltimore will hold a dinner and fashion show at 6.30 P.M. October 14 at Martin's Eudowood Gardens. Mrs. George B. Michel, at left, is co-chairman, Mrs. Joseph M. Zimmer is chairman. Proceeds of the event will be used toward the education of student sisters. For ticket information call 879-7981. Mrs. Frank Hebermehl is president.



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BALTIMORE, MD.  
MORNING SUN  
— D. 187,025 —  
BALTIMORE METROPOLITAN AREA  
OCT 8 1969

## Goucher Center Shows Unusual Exhibit

"INFLATED IMAGES," an exhibition of the modern artists' use of enlarged objects and disproportion in scale, a Museum of Modern Art circulating exhibition, will be on display in the Goucher College Center Friday through October 31. Paintings, sculpture, drawings, prints and photographs by 32 artists ranging from the French fantast of the late Nineteenth Century, Odilon Redon, to contemporary artists working in various styles, are in the exhibition.

### Unimportant Images

Monumental scale works of art, produced by almost all civilizations, such as the Sphinx, the effigies of the Ptolemies, the enormous Buddhas of India, the Colossus of Rhodes, and the Statue of Liberty, were generally reserved for gods, saints and heroes, indicating the relative importance of the objects and figures depicted.

Rejecting the heroic or exalted, modern artists have chosen instead to inflate unimportant or little-noticed images. These often take the form of such common objects as a lipstick tube, a drain pipe, cigarette butts or a banana.

Close-up and the blow-up photography is depicted in works by Edward Weston and August Sandler, in the canvas "Essential Surface Eye" by Octave Landyut and in Georgia O'Keefe's "The White Flower."

### Stuffed Vinyl

Several works in the exhibition show enlarged and disembodied anatomical features, including Abularach's drawings of eyes, Tomio Miki's 3-foot-high cast-aluminum ear, and the 9-foot-high cutout of a mouth smoking a cigarette by Tom Wesselmann.

In his "Soft Wall Switches" of stuffed vinyl, Claes Oldenburg makes a commonplace object into a humorous, ineffi-

cient and totally different one. Christo has transformed a theater building into a massive parcel, wrapped and tied.

Works by Fernando Botero, Peter Dechar, Jean Dubuffet, Alex Katz, Roy Lichtenstein, Gerald Murphy, Richard Smith, Andy Warhol and Salvador Dali are among others presented in the exhibition.

The exhibition is open to the public without charge from 9 A.M. to 5 P.M. on weekdays; 1 P.M. to 5 P.M. on weekends, and on the evenings of public events.

—o—

A one-man show of oils and water-colors by Florence Thomas has opened in Gallery One, Western Maryland College, Westminster.

Florence Thomas is a North Carolina artist who retains from and the recognizable object in her paintings. The show will be on view through October 24 in the Fine Art Building on the campus. Gallery hours are from 10 A.M. to 4 P.M. weekdays.

—o—

### Loyola Prizes

"Best-in-Show" prize winners in the recent outdoor art exhibition at Loyola College are Frieda Sohn, \$35; Benard B. Perlman, \$250, and Phoebe Fisher, \$150.

About 5,200 persons were reported to have attended the show. Leonard Mauer, Washington artist, was principal judge. J. Edward Davis was alumni chairman of the exhibit.

—o—

### McDonogh Gallery

Paintings by Harry A. Evans, Jr., are being exhibited in a one-man show at the Cleveland Memorial Gallery of McDonogh School. The gallery is open free to the public Monday through Friday, 9 A.M. to 5 P.M. The show will continue through October.

Mr. Evans is known for his bright casein paintings of city houses. A native Baltimorean, he studied at the California College of Art and Crafts in Oakland. Among his prizes are the purchase award in the 28th annual "Life in Baltimore" art show at the Peale Museum.

Other shows have been the honor section of the Druid Hill Lake show; the Loyola College Invitational Show, purchase award 1964; guest artist of the Twenty-Sixth Street Art Gallery; Vertical Gallery; Springfield, Mass. jury show, and the WCBM Gallery.



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**SAN ANTONIO, TEX.**  
**EXPRESS**  
 — D. 81,165 —  
 SAN ANTONIO METROPOLITAN AREA

FEB 16 1968

## 'Inflated Image' At Witte

Works of 32 artists who specialized in magnifying the objects of their attention will be shown in "The Inflated Image" exhibition, organized by New York's Museum of Modern Art and set to open Sunday in the Witte Museum under the sponsorship of the Art League and the Museum Association.

In the past, monumental scale was generally reserved for gods, saints and royalty and was intended to suggest power, glory and permanence. Modern artists have used this device for different ends — to suggest the irrationality of dream states, as in Surrealism, or to achieve striking pictorial compositions.

In the words of Fernand Leger, "Enormous enlargement of an object or a fragment gives it a personality it never had before, and in this way it can become a vehicle of entirely new lyric and plastic power."

★ ★ ★  
**SUNDAY AT THE WITTE** will also see the opening of two other new shows. James Flury, instructor in sculpture at Hardin-Simmons University in Abilene, will present an exhibition of sculpture and light in the Davis Gallery, continuing through March 9. And an exhibition of recent ceramics by Alicia Guadiana of San Antonio will hold sway during the same period in the Margaret Flowers cases at the Witte. Both artists will be honored at a reception following a 3 p.m. film showing in the Witte Auditorium.

★ ★ ★  
**BETTY HURD**, the San Antonio artist, has received the "best in casein" \$100 award at a recent national art exhibition sponsored by the El Paso Art Association.

★ ★ ★  
**PHYLLIS HAYES** is holding a one-man show at the River Art Gallery through Feb. 28.

★ ★ ★  
**OLGA DANI** (Mrs. Lee Lindsey) of San Antonio has opened a one-man show at the Lynn Kottler Galleries in New



**INFLATED EYE**—Lithograph, "The Eye Like a Strange Balloon Moves Toward Infinity," (1882), by Odilon Redon, is included in "The Inflated Image" show opening Sunday at the Witte Museum.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.145.5.1

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**OLGA DAN** (Mrs. Lee Lindsey) of San Antonio has opened a one-man show at the Lynn Kottler Galleries in New York City. Born in Yugoslavia of Russian ancestry, the artist has been an American citizen since 1955. Her paintings reflect an interest in philosophy, music and parapsychology.

★ ★ ★  
**RAY CHAVEZ** will open a one-man show Thursday at the Galerías Almazan, 504 Villita St. Chavez, one of San Antonio's more promising young artists, has been showing his work in San Antonio, Austin and Victoria since 1965.

★ ★ ★  
**NELLIE BUEL'S** works are now being shown, through Feb. 23, in Moye Rotunda on the campus of Our Lady of the Lake College. Mrs. Buel has received awards for her work in both Texas and California. She is now studying printmaking at Newcomb College in Louisiana.

Tax Bureau

Discovering the Lone Star State

1584  
~~B92~~



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**SAN ANTONIO, TEX.  
EXPRESS**

— D. 81,165 —  
SAN ANTONIO METROPOLITAN AREA

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MAR 28 1969

# Zach Sculpture, Print Show Scheduled At Art Museum

By ANDY ROCCHIA  
Journal Staff Writer

One look at the pile of notices having to do with exhibitions and there is no alternative other than to dispense with the usual preliminaries this week. What's needed is a rundown of the changes that have or are about to occur in the galleries.

Even the most jaded taste should find something to tickle his palate with the opening Wednesday in Portland Art museum of exhibitions, i.e., sculptures by Jan Zach, long-time instructor at the University of Oregon; "Inflated Images," 38 paintings, prints and sculptures from the Museum of Modern Art; also, the Northwest Printmakers 40th International Exhibition; and "AIA Design Awards of 1969."

Thank goodness the exhibitions all came equipped either with reports from the organizers or artists for as of Thursday only one for us to see installed was the graphics display. Others are scheduled for installation this weekend.

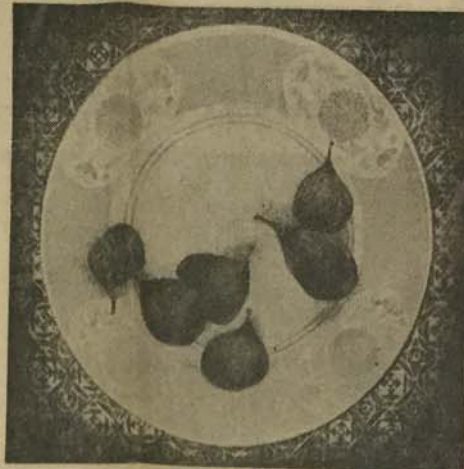
"INFLATED Images" has a lengthy write-up by the show's organizer, who reports that interest with the monumental is not something "new."

Miss Jones relates the present exhibition to the larger-than-life art works of the past — of ancient times — to the Sphinx, to the enormous Buddhas of China, the votive heads of the Olmec tribes of Mexico and to the enigmatic sculptures of Easter Island.

"All testify to man's conviction that exalted position or awesome achievement deserves to be recognized in prodigious scale," and adds "whereas in the past over-life-size was usually reserved for gods, great men, symbolical figures or epic themes, in our time it has been most often the inconsequential, the detail, the man-made, that have been treated in extraordinary scale."

IN "IMAGES" are such artists as Georgia O'Keeffe, Salvador Dali, Odilon Redon, Claes Oldenburg — to give you an idea as to the diversity of talents — all using bigness to transform rather mundane objects into formal material, to make viewers see what is usually overlooked, to surprise, to disturb, or to comment on contemporary life.

Mrs. O'Keeffe takes a white flower, quite tiny in nature, and blows it up to gigantic proportions. Dali does the same to violets; Redon paints the human eye; and Oldenburg presents us with a king-size, sculptured-in-plastic version of an electric wall switch.



HIGH ACHIEVEMENT in use of materials and understanding of various international art developments prevails in Northwest Printmakers 40th International Exhibition opening Wednesday at Portland Art Museum. Etching-serigraph "Plate with Figs" is by California's Mary Tift.

Zach, U of O art professor since 1958, has been experimenting for several years with iron and aluminum casting, also more recently with the use of polyethylene and sheet metal. His exhibit will be comprised of sheet metal sculptures, mostly inspired by floral forms and his interest as he says "Is in the utilization of the resultant shadows and reflections, whether created by solar or artificial light, and with consideration of the solid and negative volumes of a sculptural work as a means of expressing space." He adds: "Images change by adjusting modular assemblies, just as nature does. . . All my life I have been intrigued by observing what line does in natural design and its relation to space. . . Now I am restricting my observation to the concave and convex of a parabola. I have discovered in polished metal sheeting qualities of constant change produced in the sculpture by the play of light upon and within it as the spectator moves around it."

LAST public opportunity hereabouts to see a Zach sculpture in action was last summer, at the invitational "Oregon Sculpture — 68" in Equitable Plaza. Zach's sheet metal "Windflower" moved gracefully in breezes and its petals glittered quite handsomely when the sun found its way to them.

Certain critics of contemporary art made much fun of the work, as they did of the monumental welded metal sculpture by Charles Kelly. The Kelly piece was eventually purchased by the city of Bellevue for its square.

The Zach sculpture was accepted for the International Arts Festival in Toronto.

The graphics display and the architects' design awards are, for the museum, annual affairs. Under the direction of Neil Farnham, the Portland Chapter of the American Institute of Architects will hang 40 photographs of structures completed in Oregon this past year by local AIA members in one of the main floor galleries, but announcement of awards will not be made until Tuesday evening when all events are previewed by art association members. Jurors for the awards are San Francisco architects Edward C. Bassett and Germano Milono; and David Rinehart of the U of O school of architecture.

THE PRINT show, organized annually by Seattle Art Museum is about as international as a show originating in the northwest can be. If we include Canada, then 22 entries are from abroad; the rest from this country with heaviest representation from California, New York and Wisconsin. Oregon entrants are La Verne Krause, George Johanson and Thomas Berg.

The woodcut tradition is far from uttering its last gasp in Japan. The country is admirably represented by the entries of such people as Kazumi Amano. More will be said about this display later but for now, suffice it to say that the exhibition demonstrates as much as possible the current trends and related directions i.e., New York abstract expressionists, optical painters, Pop, romantic realism, figurative and others.

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The Museum of Modern Art Archives, NY

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MACON, GA.  
TELEGRAPH

D. 49,939 — S. 68,042  
MACON METROPOLITAN AREA

JAN 12 1969

## Artist Using Enlarged Objects

The modern artist's use of enlarged objects is the theme of an exhibition which will be on view at the Mercer University Art Gallery in Connell Student Center through Jan. 26.

The showing here of "Inflated Images" is the first outside New York City, according to Marshall Daugherty, chairman of the Art Department at Mercer.

Several works in the exhibition show enlarged and disembodied anatomical features: Abularch's drawings of eyes, Tomie Miki's three-foot-high sculptured aluminum ear, the nine-foot-high cutout of a mouth smoking a cigarette by Tom Wesselmann.

The Museum of Modern Art, which has made the exhibition available to Mercer, reports that in his "Soft Wall Switches" of stuffed vinyl, Claes Oldenburg makes a commonplace object into a humorous, inefficient and totally different one. Christie has transformed a theatre building into a massive parcel, wrapped and tied.

One of the paintings is an original by Salvador Dali.

In all there are paintings, sculpture, drawings, prints and photographs by 32 artists ranging from the late 19th century to the contemporary.

According to the Museum of Modern Art, modern artists have used disproportion in scale for different ends. A painter such as Redon employed disproportion in his works to create spiritual themes, and in the current century surrealists such as Dali have used it to suggest the irrationality of dream states or to portray mental rather than visual apprehension of the world. Modern artists have chosen to inflate unimportant or little-noticed images.

In the Twenties the French painter, Fernand Leger, was inspired by his work on films to make paintings in which ordinary objects were greatly oversized.

"Enormous enlargement of



JEAN HATTEN of Jesup, right and another Mercer student, study an enlarged painting of a pair of eyeglasses at the "Inflated Images" exhibition at Mercer.

an object or a fragment," he observed, "gives it a personality it never had before, and in this way it can become a vehicle of entirely new lyric and plastic power."

Close-up still photography has suggested to many painters the possibilities in magnification. The large, ambiguous form in the canvas "Essential Surface, Eye" by the Belgian Octave Landuyt is based on a microscope photograph of a fly's eye.

Of her picture "White Flower", which is in the exhibition, Georgia O'Keeffe has said, "In a way nobody sees a flower — it is so small — we haven't time. . . So I

said to myself — I'll paint what I see, what the flower is to me, but I'll paint it big, and they will be surprised into taking time to look at it."



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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BALTIMORE, MD.  
EVENING SUN

D. 209,655 — S. 347,939  
BALTIMORE METROPOLITAN AREA

OCT 12 1969

## Inflated Images In Art Show

"INFLATED IMAGES," an exhibition of the modern artists use of enlarged objects and disproportion in scale, a Museum of Modern Art circulating exhibition, will be on display in the Goucher College Center through October 31.

Paintings, sculpture, drawings, prints, and photographs by 32 artists ranging from the French fantast of the late Nineteenth Century, Odilon Redon, to contemporary artists working in various styles, are shown in the exhibition.

Monumental scale works of art, produced by almost all civilizations, such as the Sphinx, the effigies of the Ptolemies, the enormous Buddas

of India, the Colossus of Rhodes, and the most inflated image in America, the Statue of Liberty, were generally reserved for gods, saints, and heroes, indicating the relative importance of the objects and figures depicted. Rejecting the heroic or exalted, modern artists have chosen instead to inflate unimportant or little-noticed images. These often take the form of such common objects as a lipstick tube, a drain pipe, cigarette butts, or a banana.

In the exhibition, the close-up and the blow-up photography is depicted in works by Edward Weston and August Sandler, and in the canvas

"Essential Surface Eye" by Octave Landuyt and in Georgia O'Keeffe's "The White

Flower."

Several works in the exhibition show enlarged and disembodied anatomical features, including Abularach's drawings of eyes, Tomio Miki's 3-

foot-high cast-aluminum ear, and the 9-foot-high cutout of a mouth smoking a cigarette by Tom Wesselmann. In his "Soft Wall Switches" of stuffed vinyl, Claes Oldenburg makes a

commonplace object into a humorous, inefficient, and totally different one. Christo has transformed a theater building into a massive parcel, wrapped and tied. Works by

Fernando Botero, Peter Dechar, Jean Dubuffet, Alex Katz, Roy Lichtenstein, Gerald Murphy, Richard Smith, Andy Warhol and Salvador Dali, are among others pre-

sented in the exhibition.

The exhibition is open free to the public from 9 A.M. to 5 P.M. on weekdays; 1 P.M. to 5 P.M. on weekends, and on the evenings of public events.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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SAN ANTONIO, TEX.  
LIGHT

D. 118,807 — S. 141,175  
SAN ANTONIO METROPOLITAN AREA

FEB 16 1969

# 'The Inflated Image' Is Theme of Witte Art Exhibition

The modern artist's use of enlarged objects and disproportion in scale is the theme of the exhibition "The Inflated Image," opening at the Witte Museum, under the sponsorship of the San Antonio Art League and the San Antonio Museum Association, today and continuing through March 9. Paintings, sculpture, drawings, prints, and photographs by 32 artists are shown in the exhibition, organized by the Museum of Modern Art, New

York, for circulation in the United States and Canada.

In the past, monumental scale was generally reserved for gods, saints, and heroes and was intended to suggest power, glory, and permanence, while a disproportion in scale indicated the relative importance of the objects and figures depicted. Modern artists have used these devices for different ends. A painter such as the French fantast of the late 19th cen-

tury, Odilon Redon, employed disproportion in his works to create spiritual themes, and in this country Surrealists such as Dali have used it to suggest the irrationality of dream states or to portray a mental rather than visual apprehension of the world. Rejecting the heroic or exalted, modern artists have chosen, rather, to inflate unimportant or little-noticed images. Some have exploited the object as a source of pictorial form or composition, ex-

panding it either to intensify awareness, to surprise, to experiment, or to show how the object changes or becomes ambiguous.

Close-up still photography has produced memorable images, such as those by Edward Weston and August Sander in the exhibition, and has also suggested to many painters the possibilities in magnification. The large, ambiguous form in the canvas "Essential Surface, Eye," by the Belgian,

Octave Landuyt, is based on a microscope photograph of a fly's eye, and Georgia O'Keeffe, wife of the famous photographer Alfred Stieglitz, has done many paintings of shells, bones, and flowers greatly expanded in size.

Several works in the exhibition show enlarged and disembodied anatomical features: Abularach's drawings of eyes, Tomio Miki's three-foot-high cast aluminum ear, the nine-foot-high cutout of a mouth smoking a cig-

arette by Tom Wesselmann. In his "Soft Wall Switches" of stuffed vinyl, Oldenburg makes a commonplace object into a humorous, inefficient, and totally different one. Christo has transformed a theater building into a massive parcel, wrapped and tied. This fantasy environment of inflated images which the exhibition provides includes works by Fernando Botero, Jean Dubuffet, Alex Katz, Roy Lichtenstein, and Richard Smith, among others.



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ATHENS, GA.  
BANNER-HERALD  
D. 9,332 S. 10,059

JUL 6 1969

## Exhibit of 'Inflated Images' at Museum

The modern artist's use of enlarged objects and disproportion in scale is the theme of the exhibition "Inflated Images," on view at the Georgia Museum of Art to July 22. Paintings, sculpture, drawings, prints, and photographs by 32 artists, ranging from the French fantast to the late nineteenth century, Odilon Redon, to contemporary artist working in various styles, are shown in the exhibition organized by The Museum of Modern Art, New York, for circulation in the United States and Canada.

"Surely the most famous inflated image in America is the Statue of Liberty, by the French sculptor, Bartholdi, installed on Bedloe's Island in 1886," writes Betsy Jones, Associate Curator at the Museum and director of the exhibition. "Few twentieth-century artists have been inspired with such grandiose conceptions. But in the past few years, the pop artist Claes Oldenburg has made drawings and models for imagi-

monuments of her for sites in London, Stockholm, New York, and other cities. These often take the form of common objects such as a lipstick tube, a drain pipe, cigarette butts, a banana." He has proposed a gigantic electric fan to replace the Statue of Liberty.

In the past, monumental scale was generally reserved for gods, saints, and heroes and was intended to suggest power, glory, and permanence, while a disproportion in scale indicated the relative importance of the objects and figures depicted. Modern artists have used these devices for different ends. A painter such as Redon employed disproportion in his works to create spiritual themes, and in this century Surrealist such as Dali have used it to suggest the irrationality of dream states or to portray a mental rather than visual apprehension of the world. Rejecting the heroic or exalted, modern artists have chosen,

to inflate unimportant or little-noticed images. Some have exploited the object as a source of pictorial form or composition, expanding it either to intensify awareness, to surprise, to experiment, or to show how the object changes or becomes ambiguous.

In the twenties, the French painter Fernand Leger was inspired by his work on films to make paintings in which ordinary objects were greatly oversized. "Enormous enlargement of an object or a fragment," he observed, "gives it a personality it never had before, and in this way it can become a vehicle of entirely new lyric and plastic power." The film image has certainly influenced the increasing utilization of inflated scale by painters and sculptors in recent years, as have the ubiquitous television and outdoor advertising forms.

Close-up still photography

has produced memorable images such as those by Edward Weston and August Sander in exhibition, and has also suggested to many painters the possibilities in magnification. The large, ambiguous form in the canvas *Essential Surface, Eye*, by the Belgian Octave Landuyt, is based on a microscope photograph of a fly's eye, and Georgia O'Keeffe, wife of the famous photographer Alfred Stieglitz, has done many paintings of shells, bones, and flowers greatly expanded in size. Of pictures such as *White Flower* (1931), in the exhibition, she has said: "In a way—nobody sees a flower really—it is so small—we haven't time. . . . So I said to myself—I'll paint what I see, what the flower is to me, but I'll paint it big, and they will be surprised into taking time to look at it."

Several works in the exhibition show enlarged and disembodied anatomical features:

Abularach's drawings of eyes, Tornio Miki's three-foot-high cast-aluminum ear, the nine-foot-high cutout of a moth smoking a cigarette by Tom Wesselmann. In his *Soft Wall Switches* of stuffed vinyl, Claes Oldenburg makes a commonplace object into a humorous, inefficient, and totally different one. Christo has transformed a theatre building into a massive parcel, wrapped and tied.

Works by Fernando Botero, Peter Dechar, Jean Dubuffet, Alex Katz, Roy Lichtenstein, Gerald Murphy, Richard Smith, among others, are also presented in the exhibition.



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BALTIMORE, MD.  
EVENING SUN  
D. 209,655 — S. 347,939  
BALTIMORE METROPOLITAN AREA

OCT 8 1969

## Goucher Sets Exhibit On 'Inflated Images'

"Inflated Images," the modern artists use of enlarged objects and disproportioned in scale, will be on exhibit from October 10 through October 31 in the Goucher College Center.

Paintings, sculpture, drawings, prints and photographs ranging from the 19th Century to contemporary works are included in this Museum of Modern Art circulating exhibition.

Rejecting the heroic and exalted, these 32 modern artists have chosen to inflate unimportant or little-noticed images—lipstick tube, drain pipe, cigarette butt or a banana.

### Close-Ups

Close-up and blow-up photography is depicted in works by Edward Weston and August Sandler and in the canvases of Octave Landuyt and Georgia O'Keefe.

Enlarged and disembodied anatomical features are represented by Abularach, Tomio Miki, Tom Wesselmann, Claes Oldenburg and Christo.

Works by Fernando Botero, Peter Dechar, Juan Dubuffet, Alex Katz, Roy Lichtenstein, Gerald Murphy, Richard Smith, Andy Warhol and Salvador Dali are among others included in the exhibition.

The display is open to the public from 9 A.M. to 5 P.M. weekdays and from 1 P.M. to 5 P.M. weekends.



BALTIMORE, MD.  
EVENING SUN  
D. 209,655 — S. 347,939  
BALTIMORE METROPOLITAN AREA

OCT 13 1969

### Art Exhibit

#### At Goucher

"Inflated Images," an exhibition of enlarged objects artists' use of enlarged objects and disproportion in scale, a Museum of Modern Art circulating exhibition, will be on display through October 31 in the Goucher College Center, Dulaney Valley road.

Paintings, sculpture, drawings, prints and photography by 32 artists will be shown.

The exhibition is open from 9 A.M. to 5 P.M. weekdays and from 1 P.M. to 5 P.M. on weekends.



AUBURN, N.Y.  
CITIZEN-ADVERTISER  
— D. 16,582 —  
AUBURN METROPOLITAN AREA

SEP 10 1969

## Two print shows now at Cornell Museum of Art

ITHACA — Two new exhibits, "Prints from Eastern Europe" and "Inflated Images," have opened at the Andrew Dickson White Museum of Art at Cornell University.

The eastern European exhibit, surveying contemporary trends from Czechoslovakia, Rumania, Hungary, Poland and Yugoslavia, runs through Oct. 12 and includes 30 representative prints.

The exhibit, circulated by Pratt Graphic Art Center, includes some of the most outstanding black and white works produced today which utilize techniques of linoleum, plaster and wood relief, metal engraving, etching, intaglio and embossed lithograph.

The "Inflated Images" exhibit includes paintings, sculpture, drawings, prints and photographs by 32 artists from the late 19th century to the present and portrays unimportant or little noticed images, expanding them far beyond normal perspective size. The collection, organized by the Museum of Modern Art will remain at Cornell through Sept. 25.



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PORTLAND, OREG.  
OREGONIAN  
D. 240,566 — S. 401,946  
PORTLAND METROPOLITAN AREA

MAR 30 1969

# Zach Sculpture, Inflated Images, Two Juried Events Slated

"Inflated Images" from the Museum of Modern Art, recent work by Oregon sculptor Jan Zach, the Northwest Printmakers 40th International Exhibition and the Portland Chapter, American Institute of Architects' 1969 Design Awards exhibition all open at Portland Art Museum next Wednesday following a Tuesday evening preview for members of Portland Art Association.



THE WHITE FLOWER is in "The Inflated Image," one of four exhibitions to open next week at Portland Art Museum. Above painting is a 1931 work by Georgia O'Keeffe.

"Inflated Images" is an exhibition which was directed by Betsy Jones, former Portland Art Museum staffer who now is associate curator in the department of painting and sculpture at Museum of Modern Art.

Excerpts from her introductory essay for the show follow.

"Monumental works of art have been produced by almost all civilizations. The Sphinx, the effigies of the Ptolemies, the Athena of the Parthenon, the Colossus of Rhodes, the enormous Buddhas of India and China, Olmec heads of Mexico and those found on Easter Island, Michelangelo's David, all testify to man's conviction that exalted position or awesome achievement deserves to be recognized in prodigious scale.

"Whereas in the past over-life-size was usually reserved for gods, great men, symbolical figures, or epic themes, in our time it has been most often the inconsequential, the detail, the man-made, that have been treated in this scale.

"Artists have used bigness to transform objects into formal material, to make the viewer see what is usually overlooked, to surprise, disturb, or to comment on contemporary life.

## Details Enlarged

"The close-up and the blowup in photography have produced memorable images, such as Edward Weston's Artichoke Halved, and have suggested to many painters unsuspected possibilities in magnification.

"Georgia O'Keeffe has painted many close-ups of shells, bones, and plants, such as The White Flower in the exhibition. 'In a way,' she wrote, 'nobody sees a flower — really — it is so small — we haven't time. So I said to myself — I'll paint what I see — what the flower is, to me. But I'll paint it big and they will be surprised into taking time to look at it.'

"Films, too, by enlarging details to gargantuan proportions, revealed the formal and evocative powers of the common object and the anatomical detail.

"Fernand Leger, through his work on movies in the mid-20s, was one of the first to notice this: 'Enormous enlargement of an object or a fragment gives it a person-

ality it never had before and in this way it can become a vehicle of entirely new lyric and plastic power," he wrote.

"Elephantine images of consumer goods disassociated from their usual settings are such constant facts of our visual life that they are not really seen. But Pop artists have looked at them and transformed them into art.

"In Romanesque and Gothic art, disproportion in scale established the relative importance of personages portrayed, and in paintings of hell by artists such as Bosch and Bruegel, where gigantic mouths in bodiless heads gobble up sinners, the message is admonitory.

"Humor is of course latent or overt in many of these inflated images. Jean Dubuffet's glass of water and Claes Oldenburg's wall switches, for all their heroic scale, lack the clean, tooled lines of their prototypes and seem happily inefficient.

## Catalog Prepared

"Fernando Botero's Mona Lisa, only twelve at this sitting, is alarmingly swollen, perhaps with the knowledge of her future fame."

For a catalog to be available in connection with the one-man show by Jan Zach, Portland Art Museum curator Rachael Griffin has written an introduction, and Zach a statement.

Mrs. Griffin opens her essay with a statement that "The presence of Jan Zach in Oregon — both as artist and teacher — has made itself felt since he came here in 1957. His vision is on a grand scale, his mind is discursive, and his involvement total."

The present exhibition, she states, "reveals the results of Zach's recent intensive explorations of sheet metal, in sculpture which delights the eye with 'the play of light upon and within the piece as the spectator moves around it.'"

It is an essay which warrants reading in full, as does Zach's own statement.

Northwest Printmakers 40th International Exhibition, which includes 159 works including works by Oregon artists George Johanson, LaVerne Krause, Betty La Duke and Lyle Matoush, will underscore elements in the revolution

that today is taking place in printmaking.

Jurors for the show included Gordon W. Gilkey, printmaker, print collector, and Oregon State University's professor of art and Dean of the School of Humanities and Social Sciences.

Jurors for the 1969 Design Awards Program sponsored by Portland Chapter, American Institute of Architects, which prompts PAM's fourth exhibition, are Edward C. Bassett and Germano Milono of San Francisco and David N. Rinehart of University of Oregon.

Jurors are scheduled to select work to be given awards this weekend, and awards are scheduled for presentation the evening the exhibition opens.



MONA LISA Age Twelve by Fernando Botero is among works in "The Inflated Image" exhibition.



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BALTIMORE, MD.  
NEWS AMERICAN  
D. 219,795 — S. 315,418  
BALTIMORE METROPOLITAN AREA

OCT 12 1969

## What's Going On

### ART



**MUSEUM OF ART**—Sixty-five prints go on display Tuesday in honor of the 300th anniversary of Rembrandt's death. Where possible, paintings by other artists will show the source of Rembrandt's poses or compositional ideas. "Rembrandt's Biblical Etchings: Renaissance Precedents and Baroque Inventions" will be on display through the end of the year. An exhibition of 100 ceramic figures illustrating "Myths of Ancient Peru" has opened. Also, sculpture in light by Adam Peiperl and 20th Century prints. Museum hours are Sunday, 2 to 5 P. M.; Tuesday through Saturday, 11 A. M. to 5 P. M.; and Tuesday evening, 7.30 to 10.

**WALTERS ART GALLERY**—The first major exhibition of the fall, 35 Italian paintings from the Baroque period, has opened and will continue on display through Nov. 9. Hours: Sunday, 2 to 5 P. M.; Monday, 1 to 5 P. M., and 7.30 to 10 P. M.; Tuesday through Saturday, 11 A. M. to 5 P. M.

**PEALE MUSEUM** at 225 N. Holliday St., is open Saturday and Sunday, 1 to 5 P. M.; Tuesday through Friday, 10.30 A. M. to 4.30 P. M. Through October the museum is showing prints of Baltimore scenes, sheet music and oddities.

**26TH STREET ART MART** — The indoor gallery, at 2526 N. Charles St., is open Monday through Saturday, 11 A. M. to 4 P. M. and Sundays 1 to 5 P. M.

**CRAFTS EXHIBITION**—Sponsored by the Maryland Craft Council, the show at the Community College of Baltimore runs through Friday.

**MARYLAND ARTISTS** — Show by seven from the Eastern Shore and Western Maryland closes today at the WCBM Gallery, 2610 N. Charles St. Artists in the show are Paula Brunner Abelow, Kitty Bradshaw, James A. Ernst, Edward L. Grant, John Moll, Harry L. Richardson and Clyde H. Roberts. Open weekdays, noon to 3 P. M., and weekends, noon to 5 P. M.

**ELEVEN ARTISTS** are showing their works through Dec. 6 on upper floors of One Charles Center. The artists are Amy Cahn, John Charles Edwards, Jerry L. Gadd, Di Ann Grimes, A. Claire Harper, Joan Strauff Howe, William M. Mezzoff Jr., Dorothy K. Mudgett, John C. Pringle, Selma Pusin and Naomi Sisson.

**PHOTOGRAPHS** by Barbara Young are on display at the Baltimore Hebrew Congregation's Hoffberger Gallery, 7401 Park Heights Ave. Regular gallery hours are 10 A. M. to 5 P. M., and the show continues through Oct. 26.

**JEAN BUCK**—New water color sketches are on display in Gentlemen II, 2 Charles Center.

**FELL'S POINT Gallery**, sponsored by the Maryland Institute Alumni Association, has opened at 811 South Broadway. Drawings by several Institute alumni will be shown all month, along with a permanent collection in various media. Gallery hours are

of the Baltimore County Public Library.

**ESSEX Community College** has opened a show Monday of "2 and 3 Dimensional Work" by Charles Winkler. The exhibit, which runs through Oct. 24, may be seen weekdays from 8 A. M. to 10 P. M.

**PAINTINGS IN THREAD**—Stitchery by Nik Krevitsky of Tucson, Ariz., is being featured until mid-November at Galleries Greif, Stevenson and Old Valley Roads.

**MSTA GALLERY**, 344 N. Charles St., is showing works by June M. Harris this month. Open weekdays, 9 A. M. to 5 P. M., and Saturdays, 9 A. M. to 1 P. M.

**OILS, DRAWINGS, COLLAGES** by Hazel Camp and Florence Keefer will be shown through Nov. 7 at the Parish Hall Gallery, 514 N. Charles St. Open Sundays through Fridays, noon to 4 P. M.

**14 MEMBERS** of the Carroll Branch of the National League of American Pen Women are showing their works this month at the Calvert Bldg., 6800 Loch Raven Blvd.

**"INFLATED IMAGES,"** a circulating exhibition from the Museum of Modern Art, focuses on the use of enlarged objects and disproportion in scale. A variety of works by 32 artists—from Redon, Dubuffet, Dalí and to Warhol—are being shown in the Goucher College Center through Oct. 31. Open weekdays, 9 A. M. to 5 P. M., and weekends, 1 to 5 P. M.

**FOUR ARTISTS**—Villa Julie College, in Stevenson, has a show this month by Helen Curtis, Pat Kovalevsky, Betsy Wood and Carolyn Carlson. A reception this afternoon from 3 to 5 will open the show. Weekdays, 9 A. M. to 5 P. M.

**ISRAELI ART**—The Goodman Gallery at Taylor Manor Hospital, Ellicott City, is exhibiting a varied collection of pictures through October. Thursdays and Sundays, 2 P. M. to 4 P. M.



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FELL'S POINT Gallery, sponsored by the Maryland Institute Alumni Association, has opened at 811 South Broadway. Drawings by several Institute alumni will be shown all month, along with a permanent collection in various media. Gallery hours are Wednesday and Thursday, 11 A. M. to 3 P. M., Saturday, noon to 4 P. M., and Sunday, 2 to 5 P. M.

PAINTINGS OF BALTIMORE by Harry A. Evans Jr. on exhibit at the Cleveland Memorial Gallery, McDonogh School, through Oct. 31. The gallery is open weekdays, 9 A. M. to 5 P. M.

WOOD ASSEMBLAGES by Ralph McGuire and oil paintings by Elizabeth Hutton and Helen Rosenberg are being shown at the College of Notre Dame of Maryland. Through Oct. 29.

JOHN BANNON'S one-man show, titled "Pretty Pictures"—of flowers, pleasant scenes and pretty girls—runs through Oct. 25 at the Young Collector's Gallery, 1106 Cathedral St.

BATIKS by Dorothy K. Mudgett are being featured this month at Strakes Art Gallery, 2940 Greenmount Ave.

RELIGIOUS SYMBOLISM is a feature of works by Robert Hieronimus, which are on exhibit during October at the Catholic Center Gallery, 320 Cathedral St. Gallery hours are weekdays, 10 A. M. to 6 P. M.

JEWELRY by Pat Ford and paintings and graphics by Sally Hastings are being shown this month at the Randallstown Area Branch

4851