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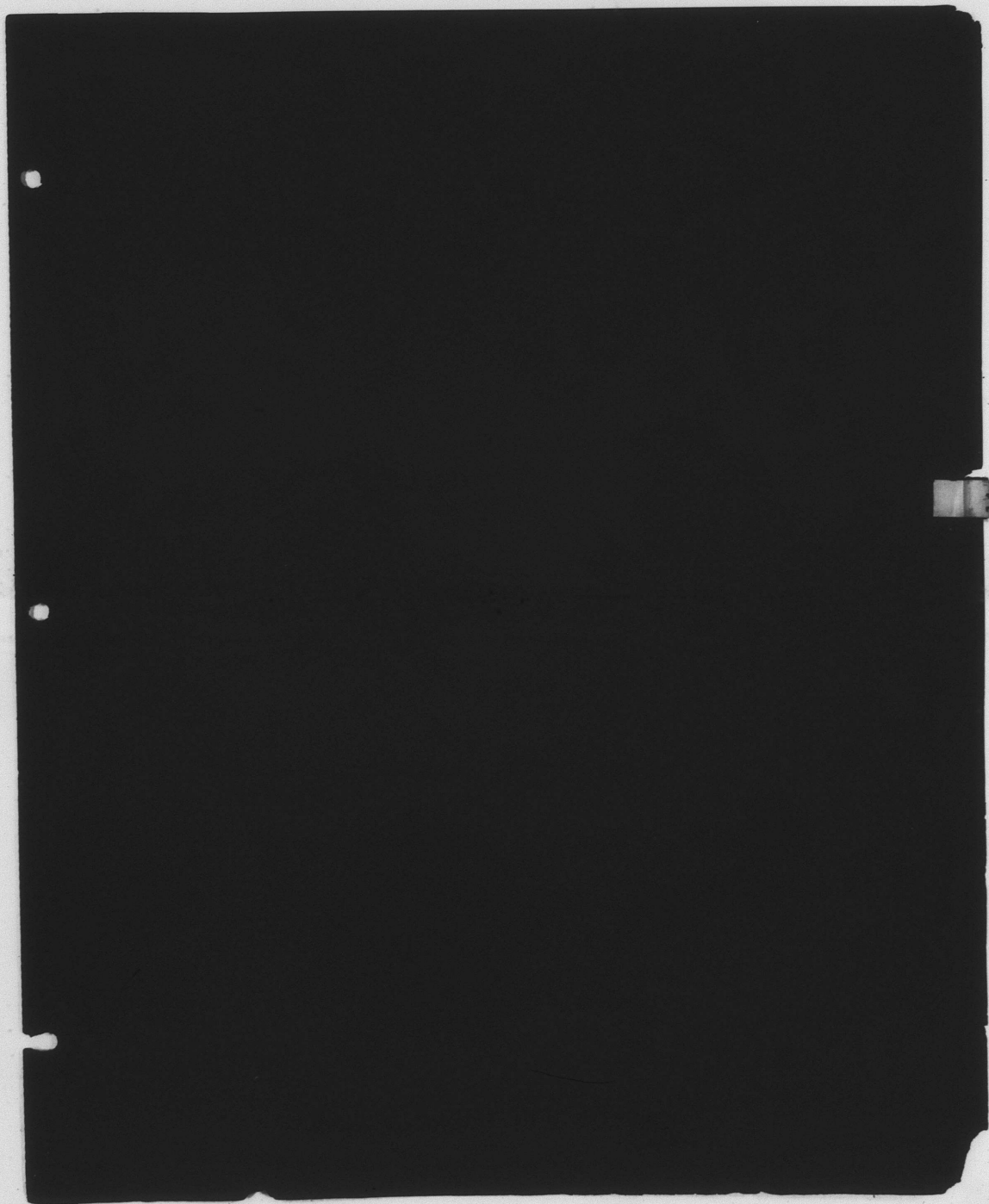
365
The Museum of Modern Art Archives, New York

Department of Circulating
Exhibitions Records

Series III. Albums

*Fantastic Art, Dada and
Surrealism*

III.1.15



FANTASTIC ART, DADA AND SURREALISM

6. Surrealism: Art of the Marvelous and Anti-rational

In November 1936 the Museum will hold an Exhibition of Surrealism which will represent an attitude toward subject matter of which Surrealism is the most absolute expression. The show will include:

- (a) Historical antecedents: Medieval and primitive art; Bosch, Blake, Goya, Grandville, Redon, etc.
- (b) Popular art and objects: Postcards, news composites, images, films, ex votos.
- (c) Botanical or zoological models, etc., subject to Surrealist admiration.
- (d) Dadaists.
- (e) Contemporary Surrealist group: Dali, Tanguy, Magritte, Ernst, Giacometti, etc.
- (f) Work of artists who are not strictly Surrealists but whose work has at times been related to Dadaism or Surrealism: Picasso, Miro, Roy, Chirico, Klee, Chagall.
- (g) Surrealist architecture, etc.

The exhibition will be available for circulation by the end of January, 1937.

Fee to be announced later

FANTASTIC ART, DADA AND SURREALISM

ITINERARY

Value \$69,682.06
Weight 6, 365 lbs.
packing 25 boxes
declaration to express.... \$250.00 per box

Fee \$500.00 for one month
plus express from preceding city on itinerary

1937	Jan. 30 to Mar. 1	Pennsylvania Museum of Art, Phila.	\$500. m
	Mar. 6 to Apr. 5	Boston Museum of Modern Art	500. m
	Apr. 12 to May 10	Springfield Museum of Fine Arts, Mass.	500. m
	May 19 to June 16	Milwaukee Art Institute, Wisconsin	500. m
	June 26 to July 24	University Gallery, U. of Minnesota, Mnpls.	500. u
	Aug. 6 to Sept. 5	San Francisco Museum of Art, California	500. m

COMPLETE SCHEDULE

THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK

The Exhibition of Fantastic Art, Dada and Surrealism, which

TELEPHONE: CIRCLE 7-7470

will open to the public at _____

on _____

will include among its 500 objects a small section devoted to drawings and paintings of marvelous and fantastic machines devised by artists during the past 300 years. The earliest displayed will be Filippo Morghen's Machine for Bisecting an Opposum, an etching made in 1764. Next in point of time is a New Machine for Cutting Too Long Tongues at a Fixed Price and Machine for Perfecting the Body Free of Charge, a colored drawing by an unknown artist of the Italian School in the early 19th Century.

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

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

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

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

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

In Surrealism the dream world merges indistinguishably with the world of reality, the real seems unreal and the unreal real, the possible is combined with the impossible. Mickey Mouse, Lucifer G. Butts, and the creators and artists of the other marvelous machines all do this and in their way break down the hard dullness of facts into new and amazing patterns of fantasy with which to feed the imagination, undernourished by reality.

THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK

FANTASTIC ART, DADA AND SURREALISM

FORM LETTER #1 - publicity information, publications, etc.

Dear Mr.....:

The Circulating Exhibition of Fantastic Art, Dada and Surrealism is scheduled to close at (name of institution) on (date). I enclose material on the show which I believe you would like to have at this time.

There are two releases which I think you will find useful in planning your publicity. The first should be sent sometime before the opening of the exhibition, the second as a follow-up. May I have assurance from you that all announcements, posters, publicity releases, etc. will carry the information that the exhibition was organized by the Museum of Modern Art, New York?

I have indicated on the check list enclosed the items which have been photographed. We can secure publicity prints for you at the cost price of 55 cents each.

We have prepared for the circulating exhibition a simple ABC guide to the show, a copy of which is enclosed. You may order any number you wish on consignment, to be sold at 10 cents a copy. We can also supply you with our Bulletin on the exhibition which contains the essays of Georges Hugnet on Dada and Surrealism. These are to be sold at 25 cents a copy. We can allow you a discount of 30% on each of these publications. The fully illustrated catalog of the exhibition is also available for your showing. This book sells for \$5.00. We can allow you a discount of 40% on all consignment orders of ten or more copies. Will you be good enough to let me know how many copies of each of these publications you would like to have?

Full unpacking and installation instructions for the exhibition will follow within a few days.

Very sincerely yours,

encls. - 2 copies of each release
check list - marked for photographs
guide

115)	("	The Musician
116)	("	The Sausage-seller
117)	("	The Carpenter
109)	(Delacroix	Moving day
S-1585-119)	(Gallot	Fight to the Finish

FANTASTIC ART, DADA AND SURREALISM

FORM LETTER #1 - publicity information, publications, etc.

Dear Mr.....:

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I have indicated on the check list enclosed the items which have been photographed. We can secure publicity prints for you at the cost price of 35 cents each.

We have prepared for the circulating exhibition a simple ABC guide to the show, a copy of which is enclosed. You may order any number you wish on consignment, to be sold at 10 cents a copy. We can also supply you with our Bulletin on the exhibition which contains the essays of Georges Hugnet on Dada and Surrealism. These are to be sold at 25 cents a copy. We can allow you a discount of 30% on each of these publications. The fully illustrated catalog of the exhibition is also available for your showing. This book sells for \$5.00. We can allow you a discount of 40% on all consignment orders of ten or more copies. Will you be good enough to let me know how many copies of each of these publications you would like to have?

Full unpacking and installation instructions for the exhibition will follow within a few days.

Very sincerely yours,

encls. - 2 copies of each release
check list - marked for photographs
guide

Circulating Exhibition

The Museum of Modern Art, N.Y.

FANTASTIC ART, PAST AND PRESENT

INSTALLATION

The exhibition is best installed according to the sections indicated on this list. To facilitate hanging we have placed colored seals on the backs of the pictures according to these groupings.

Historical material is marked with red seals. Dada material with blue seals. Artists independent of the Surrealist Movement with green seals, and comparative material with white seals. The rest of the material (not marked with seals) includes the work of 20th Century Pioneers of Surrealism and of The Surrealists.

Fantastic Art: 15th, 16th, 17th, 18th, and 19th centuries - red seals

<u>Circ. Ex.</u> <u>Number</u>	<u>Artist</u>	<u>Title</u>
7	Beldung	Bewitched Groom
39)-----	(Musi)	The Carcass
27)-----	(Goujon	Woodcut from "Orus Apollo....."
30)-----	"	
37)-----	(Leonardo da Vinci	Woodcut from "Divina Proportione"
36)-----	(Jannitzer	Etching from "Perspective Corporum"
21)-----	(Fine	Woodcut from "Raison d'Architecture"
43a)-----	(Schön	Woodcut from "Unterweisung der Proportion...."
11)-----	(Bosch	Small fishes are bait for large fishes
16)-----	(Brueghel	Avarice
12)-----	(Bosch	Temptation of St. Anthony
13)-----	"	Capital Sins
2)-----	(Arcimboldo	Fire
3)-----	"	Water
4)-----	"	Winter
5)-----	"	Summer
41)-----	(Richier	Figure from the tomb of René de Châlons
103)-----	(Busch	"The Dressing Gown Dances with the Chair....."
94)-----	(Blake	"Oh How I dreamt of Things Impossible"
99)-----	"	Ghost of a flea
S-1586 114)-----	(Gaillet	The Tailor
115)-----	"	The Musician
116)-----	"	The Sausage-seller
117)-----	"	The Carpenter
109)-----	(Delacroix	Moving day
S-1585-119)-----	(Gaillet	Fight to the Finish

EXHIBIT
C150- 12

WITNES

EXHIBIT

EXHIBIT C150- 12

GENERAL INSTRUCTIONS TO THE JURY
The jury is to determine the facts of the case and to apply the law to those facts. The jury is to be guided by the evidence presented to it and by the instructions of the court. The jury is to be sworn to do justice to all parties and to render a true verdict according to the evidence and the law.

THE JURY IS TO BE GUIDED BY THE EVIDENCE PRESENTED TO IT AND BY THE INSTRUCTIONS OF THE COURT.

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- 2 -

S-1585	129)	(Grandville	The royal coach of the Netherlands
	130)	"	First dream - crime and expiation
	131)	"	A promenade in the sky
	181)	(19th century	Perspective distortions
	182)	"	"
	183)	"	"
	132)	(Heath	Demonology and witchcraft
S-1664	179)	(Italian School	New Machine for cutting too long tongues....
	163)	(Redon	The eye like a strange balloon.....
	156)	(Redon	Lithograph from "In Dreams"
	157)	"	"
	161)	(Redon	Lithograph from "A Edgar Poe"
	162)	"	"
	43)	(Schon	The Devil with bagpipes
	44)	"	Puzzle picture
	44a)	(Vogtherr	The wonder-grapes
	33)	(Jannitzer	Tournament
	34)	"	Grotesque design
	35)	"	The encounter
	84)	(French School	Mischievous heart
	85)	"	Deep heart
	86)	"	Bitter heart
	87)	"	Feminine heart
	50)	(de la Barre	Design for Jewelers
	52)	(von Bümmel	Horae rampant
	55)	(van der Eeckhout	Ornament
	82)	(van Vianen	Vessel
	76)	(Morggen	Etching from "Raccolta delle Cose"
	77)	"	"
S-1587	70)	(Larmessin	Miller's costume
	71)	"	Box-maker's costume
	72)	"	Laborer's costume
	73)	"	Marshall's costume
	74)	"	Butcher's costume
	75)	"	Baker's costume
	120)	(Gill	Beyond the mountains
	172)	(French School	Disguise for aristocrats
S-1572	56)	(Hogarth	The analysis of Beauty
	61)	(Hogarth	The Bathos
S-1574	57)	(Hogarth	Some of the Principal Inhabitants
	58)	"	On an Act of Parliament
S-1514	59)	(Hogarth	Whoever makes a design
S-1619	60)	(Hogarth	Hogarth's Tour
	122)	(Gillray	Nature displayed.....

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S-1596 169) (English School
170) (")
143) (Lear
144) (")
142) (")
S-1621 146) (Lucas
104) (Baroll
not cat.) (")
Implements animated
"
There was a Young Lady whose Nose
The Dong with a Luminous Nose
Many people Upsidownia
What a Life (2 pages)
Change Lobsters and retire.....
She looked down upon an immense length

Dada - blue seals

464 Picabia
221) (Duchamp
S-1675-223) (")
224) (")
265 Arp
400 Janco
485) (Schad
S-1584 486) (")
487) (")
S-1591 292) (Baargeld
294) (")
S-1579 330) (Ernst
340) (")
S-1575 297) (Baargeld and Ernst
S-1230 495 Schwitters
S-1578 496 Schwitters
69.35 Kandinsky
471 Man Ray
472 Man Ray
341 Ernst
Dada movement, chart
"Ready-made"
3 stoppages-etalon
Why not sneeze?
Automatic drawing
Colored woodcut
"Schadographs"
"
The human eye and a fish
Drawing
Here everything is floating
Above the clouds the midnight passes.....
Drawing on wallpaper
Merz: Santa Claus
Merz 379: Potsdamer
Improvisation
Rayograph
Rayograph
The Hat makes the Man

20th Century Pioneers of Surrealism

J59 186 Chagall Jewish Wedding
S-1045 239 Klee Slavery
23.34 Picasso Pierrot and Harlequin
191 Chirico Delights of the Poet

407 (Surrealist)
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The Surrealists

356	Ernst	The Forest
S-1615 283	Arp	Two heads, wood relief
430	Miro	Catalan landscape
433	Miro	Drawing
S-1752 407	Magritte	The Path of the Air
S-1803 410	Magritte	The eye
414	Masson	Birth of Birds
38.7	Dali	Myself, ten years old.....
503	Tanguy	Drawing
S-1233 506	Tanguy	Extinction of unnecessary lights
S-1644 451	Oelze	Frieda
367	Ernst	Butterflies
S-1643 300	Bellmer	Drawing

Artists Independent of the Surrealist Movement - green seals

536	(Disney)	Wolf pacifier
S-1589 537	"	"
538	"	"
539	"	"
523	(Beall)	Composite head of F. D. Roosevelt
S-1667 553	(Goldberg)	Invention for digging up bait
554	"	An automatic leather brush
S-1666 555	"	Idea for keeping a buttonhole flower fresh
550	(Gellert)	Illustration from "Das Capital"
533	(Castellon)	Four figures
534	"	The Artist
552	Gilbert	All is vanity
585	Wotherspoon	Gossip, and Satan came also

Surrealist Objects and Comparative Material - white seals

<u>Objects</u>		
S-1646 452	(Oppenheim)	Fur-covered cup, plate and spoon
S-1589 626	(Unknown)	Object made from Sears-Roebuck catalog
S-1616 623	"	Cat clothed in roses
S-1979 625	Hawley	Hanging Ball

500	Painting	Portrait
501	Painting	Portrait
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Surrealist Objects and Comparative Material (cont'd) - white seals

Art of Children

586	Holington	A god of War shooting arrows
588)-----	(Unknown	Landscape

Art of the Insane

598)-----	(Psychopathic patient	Watercolor
599)-----	" "	Ink sketch
602)-----	" "	Pencil drawing

Commercial Art

619))	(Cowan and Bates	Draping on forms
620)----	" "	Window plan
not cat.)	" "	Furniture for draping

Fantastic Architecture

649)	(Gaudi	Church of the Holy Family
650)	"	"
651)-----	"	Park Güell
652)	"	"
653)	"	Casa Batlló
654)	(Gaudi	Casa Milà
655)	"	"
656)	"	"
657)-----	"	"
657a)	"	"
658)	"	"
688)-----	(Terry	Fireplace with Waterfall

INSTALLATION

The exhibition is best installed according to the sections indicated in the catalog. To facilitate hanging we have placed colored seals on the backs of the pictures according to these groupings. Fantastic art (historical material) is marked with red seals. Dada material with blue seals and comparative material with green seals. The rest of the items (not marked with seals) include the work of the Surrealists and associated artists.

The mounts have been numbered in the order of installation: numbers 1-41 should hang with the Fantastic paintings; 42-62 with Dada; 63-80 with the Surrealist work; 61-68 are artists independent of the Surrealist movement but whose work is Surrealist in character; 69-77 comparative work; 78-89 Fantastic architecture.

Fantastic art: 15th, 16th, 17th, 18th and 19th centuries

Mount #	Cat. #	Artist	Title	Box #
	6	Arcimboldo	Landscape-head	13
	10	Bosch, H.	study for Temptation of St. Anthony	21
	47	French 16th cent.	Mary, Queen of Scots and Death's head	20
	89	" 18th cent.	Memento Homo	12
	90	" " "	Memento Mori	12
	91	Venetian, 18th c.	Figures	9
	105	Cole	Titan's goblet	9
	112	Pissli	Nightmare	7
	167	Redon	Silence	9
	113	Pissli	Costume study	21
	110	Ensor	Skeletons disrobing	5
	133	Hugo, Victor	Satanic Head	20
	93	Beale	Mr. Shurtz and Miss Robe	18
	7	Beldung	Bewitched groom	21
	9	"	Witches' sabbath	21
	18	Dürer	The Beast with Seven Heads, etc.	21
	42	Schongauer	The Temptation of St. Anthony	19
1 ---	(39)	Musi	The carcass	23
	(27)	Goujon	Woodcut from Orus Apollo	23
2 ---	(30)	"	" " " "	"
	(37)	Leonardo da Vinci	Woodcut from "Divina Proportione"	23
	(36)	Jammitzer	Etching from "Perspectiva Corporum etc."	"
3 ---	(21)	Wine	Woodcut from "Raison d'Architecture, etc."	"
	(43a)	Schön	" " "Unterweisung der...."	"
4 ---	(11)	Bosch, H.	Small fishes are bait for large fishes	23
	(16)	Brughel	Avarice	"

OF MODERN ART

- 2 -

Mount #	Cat. #	Artist	Title	Box #
5 ---	(12)	Bosch, H.	Temptation of St. Anthony	23
	(13)	"	Capital Sins	"
	(2)	Arcimboldo	Fire	"
6 ---	(3)	"	Water	"
	(4)	"	Winter	23
	(5)	"	Summer	"
7 ---	(27)	Richier	Figure from tomb of René de Chalons	"
8 ---	(96)	Blake	With dreams upon my bed.....	23
	(97)	"	Behold now Behemoth	"
	(103)	Busch	The dressing-gown dances with the chair	23
9 ---	(94)	Blake	O! How I dreamt of things impossible	"
	(99)	"	Ghost of a flea	"
	(123)	Goya	They have already retained their seats	23
10 ---	(124)	"	The chinchillas	"
	(125)	"	They are completing their toilet	"
	(126)	"	And they are not going yet!	"
11 ---	(108a)	Daumier	M. Chose.....	"
	(176)	French, 19th cent.	Behold, gentlemen.....	23
	(114)	Gaillot	The tailor	"
12 ---	(115)	"	The musician	23
	(116)	"	The sausage-seller	"
	(117)	"	The carcenter	"
13 ---	(109)	Delacroix	Moving day	"
	(119)	Gaillot	Flight to the finish	23
	(129)	Grandville	The royal coach of the Netherlands	"
14 ---	(130)	"	First dream - crime and exoition	23
	(131)	"	A womenade in the sky	"
	(88)	French, 17th cent.	Bon Mot d'une Ambassadrice	"
	(92)	Adam	The letter vye	23
	(107)	Cruikshank	London going out of town	"
15 ---	(108)	Daumier	Lithograph from "Actualities"	"
	(121)	Gillray	Parasols for 1795	"
	(175)	French, 19th cent.	The marvelous potato	"
	(145)	Lenormand	A dream of Mlle. Lenormand	"
16 ---	(120)	Gill	Beyond the mountains.....	"
	(173)	Dutch, 19th cent.	It is the most useful animal	23
17 ---	(181)	19th century	Perspective distortions	"
	(183)	"	"	"
	(177)	French, 19th cent.	The world today turvy	23
18 ---	(178)	German, " "	" " " "	"
	(179)	Spanish, " "	" " " "	23
	(132)	Heath	Demonology and witchcraft	"
19 ---	(179)	Italian, 19th cent.	New machine for cutting too long tongues	23
20 ---	(164)	Redon	Lithographs from Flaubert's "Temptation..23	"
	(165)	"	" " " "	"
21 ---	(163)	Redon	The eye like a strange balloon	23

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Mount #	Cat. #	Artist	Title	Box #
22---	(156)	Redon	Lithographs from "In Dreams"	23
	(157)	"	" " " " " "	"
23---	(161)	Redon	Lithographs from "a Edgar Poe"	23
	(162)	"	" " " " " "	"
24---	(43)	Schön	The devil with bagpipes	23
	(44)	"	Puzzle picture	"
	(44a)	Vogtherr	The wonder-grapes	"
	(33)	Jannitzer	Tournament	23
25---	(34)	"	Grotesque design	"
	(35)	"	The encounter	"
	(84)	French, 17th cent.	Mischievous heart	23
26---	(85)	"	Deep heart	"
	(86)	"	Bitter heart	"
	(87)	"	Feminine heart	"
27---	(53)	Bracelli	Photographs from the Caorici	23
	(50)	de la Barre	Design for Jewellers	23
28---	(52)	van Bommel	Horse rampant	"
	(55)	van den Eeckhout	Ornament	"
	(82)	van Vianen	Vessel	"
29---	(76)	Morghen	Etching from "Raccolta delle Cose"	23
	(77)	"	" " " " " "	"
	(64)	Larmessin	Upholsterer's costume	23
30---	(65)	"	Cooper's costume	"
	(67)	"	Basketmaker's costume	"
	(69)	"	Mirror and Spectacle-seller's costume	"
	(70)	Larmessin	Miller's costume	23
	(71)	"	Box-maker's costume	"
31---	(72)	"	Laborer's costume	"
	(73)	"	Marshall's costume	"
	(74)	"	Butcher's costume	"
	(75)	"	Baker's costume	"
32---	(171)	French, 18th cent.	Trait de l'Histoire de France	23
	(172)	"	Disguise for Aristocrats	"
33---	(56)	Hogarth	The analysis of Beauty	23
34---	(61)	Hogarth	The Bathos	23
	(57)	Hogarth	Some of the Principal Inhabitants....	23
35---	(58)	"	On an Act of Parliament	"
36---	(59)	Hogarth	Whoever makes a DESIGN	23
37---	(60)	Hogarth	Hogarth's Tour	23
	(122)	Gillray	Nature displayed.....	"
38---	(169)	English, 18th cent.	Implements animated	23
	(170)	"	" " " " " "	"
	(135)	Lear	There was an old lady whose bonnet	23
39---	(136)	"	There was an old man of Dunluce	"
	(137)	"	There was an old man on whose nose	"

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Mount #	Cat. #	Artist	Title	Box #
	(143)	Lear	There was a Young Lady whose Nose	23
40---	(144)	"	The Dong with a Luminous Nose	"
	(142)	"	Many people's Upsidownia	"
	(146)	Lucas	What a Life (2 pages)	23
41---	(104)	Carroll	Change Lobsters and retire...	"
	(not cat.)	"	She looked down upon an immense length...	"
	101	Bresdin	La Comedie de la Mort	21
	147	Meryon	The sickly cryptogram	21
	149	"	The Ministry of Marine	21
	150	"	College Henri IV	21
	151	"	Lunar Law	21
<u>Dada</u>				
	464	Picabia	Dada movement, chart	19
	219	Duchamp	Pharmacy	20
	225	"	Monte Carlo share	20
	459	Picabia	Catch as catch can	10
	461	"	Amorous procession	6
	460	"	Object which does not praise times past	3
	466	"	Kiss	17
	216	Duchamp	Coffee mill	19
	(221)	Duchamp	Ready made	23
42---	(223)	"	3 stoppages-étalon	"
	(224)	"	Why not sneeze?	"
	467	Van Ray	Theater	21
	468	"	Suicide	18
	470	"	Admiration of the orchestrelle	18
	265	Aro	Automatic drawing	18
	266	"	"	19
	267	"	Collage with squares	20
	268	"	" " "	21
	400	Janco	Colored woodcut	19
43---	(274 a-d)	Aro	Drawings	23
	272	App	Bird in an Aquarium (sculpture)	15
	(485)	Schad	Schadographs	23
	(486)	"	"	"
44---	(487)	"	"	"
	(488)	"	"	"
	(489)	"	"	"
	(490)	"	"	"
	(290)	Baargeld	Typical vertical scrawling	23
	(292)	"	The human eye and a fish	"
45---	(294)	"	Drawing	"
	(295)	"	"	"
	(330)	Ernst	Here everything is floating	23
	(340)	"	Above the clouds the midnight passes	"
46---	(342)	"	Sculpture: Chinese nightingale	"
	(345)	"	Dadaism with caesar buonarroti	"
	(350)	"	Sambesiland	"

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Mount #	Cat. #	Artist	Title	Box #
	346	Ernst	The gramineous bicycle	10
	343	"	1 copper plate 1 lead plate 1 rubber...	20
	348	"	Massacre of the innocents	19
	347	"	Winter landscape	20
47---	(297)	Baargeld and Ernst	Drawing on wallpaper	23
	(332)	Ernst	Farewell my beautiful land....	23
48---	(334)	"	Plans for attack of the threads	"
	(335)	"	Sitting Buddha, ask for your doctor	"
	(336)	"	Trophy, hypertrophied	"
49---	(298)	Baargeld and Ernst	Dada text	23
	496	Schwitters	Merz 379	19
	496	"	Merz: Santa Claus	19
	228	Kandinsky	Ink drawing	19
	227	"	Watercolor	19
	(229)	Klee	Perseus - the triumph of brain....	23
50---	(231)	"	Little world	"
	(232)	"	Drawing	"
	234	Klee	Little experimental machine	19
51---	(380)	Grosz	The gold-digger	23
	(381)	"	Dada drawing	"
	382	Grosz	The engineer Heartfield	19
52---	(289)	Beader	The author in his home	23
	(295)	Esch	Collage	"
	471	Man Ray	Rayograph	19
	472	" "	"	21
	473	" "	"	20
	483	Ribemont-Dessaignes	Strange Suns	18
	251	Picasso	Head	17

20th Century pioneers of Surrealism

184	Chagall	Dedicated to my fiancée	1
190	de Chirico	Nostalgia of the infinite	1
198	" "	Still life "Torino 1828"	5
199	" "	Portrait of the artist by himself	7
255	Picasso	Women asleep in an armchair	6
244	Klee	Mask of fear	4
257	Picasso	Metamorphosis	2
261	Picasso	Minotauromachy	17
259	"	Composition with heads	17
258	"	Illustration for "Le Chef d'Oeuvre..."	19
187	Chagall	Lovers	19
188	"	Man and Automobile	19
248	Klee	Novel in a cryptogram	18
243	"	Protectress	18
242	"	Construction of a Monument	21
247	"	When the night begins	21
241	"	Scorned beast	18

The Surrealists

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Mount #	Cat. #	Artist	Title	Box #
	478	Man Ray	The Orator (sphere to be attached to panel is in box #14)	3
	278	Arp	Shirt and tie	4
	36.2095	"	Relief	8
	281	"	Dancer	18
	284	"	Woman and mustache	14
	420	Miro	Catalan landscape	10
	424	"	Personage throwing a stone.....	6
	439	"	Rope and personages	4
	352	Ernst	Woman, old man and flower	2
	360	"	The horde	1
	356	"	The forest	7
	349	"	The elephant Celebes	3
	37.369	Dali	Suburb of a Paranoiac afternoon	10
	36.2096	Magritte	Portrait	11
	412	"	The human condition	11
	36.2101	"	The importunates	4
	410	"	The eye	5
	36.2100	"	Red model	4
	408	"	The celestial shadow	6
	409	"	Mental calculus	3
	360a	Ernst	The sea	5
	353	"	Vive la France	5
	373	"	The nymph Echo	11
	368	"	Landscape with tactile effects	10
	413	Masson	Women	13
	422	"	Encounter	9
	416	"	Battle of fishes	13
	323	Dali	City of dreamers	22
	321	"	Paranoiac-critical solitude	22
	320	"	Paranoiac face	22
	315	"	Persistence of Memory	22
	301	Brauner	Kabyline in movement	7
	325	Dominguez	Freed by mistake	12
	498	Tanguy	Black landscape	7
	504	"	Mama, Papa is wounded!	8
	506	"	Lurid sky	8
	374	Finl	Games of legs in a key of dreams	13
	37.368	"	Apothecosis	6
	397	Hugo	Gules with four mouths.....	20
	396	"	Dream of January 17, 1934	12
	458	Penrose	Portrait of a leaf	20
	299	Banting	His Royal Highness	4
	262	Ager	Quadriga	13
	449	Mash	Harbour and room	7
	303	Burra	Hostesses	17

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Mount #	Cat. #	Artist	Title	Box #
	431	Miro	a-e-i-o-u	18
	440	"	Gouache	22
	445	Moore	Reclining figure (sculpture)	14
	445	"	base for above	14
	446	"	Drawing	21
	447	"	"	21
	448	"	"	21
	480	Man Ray	Portable Woman	19
	479	"	Portrait	19
	451	Oelze	Frieda	17
	454	Paalen	Antarctic landscape	18
	453	"	The strange destiny of line	18
	455	"	Antifunctionalistic table.....	18
	362	Ernst	Collage	21
	363	"	"	19
	367	"	Butterflies	18
	378	Giacometti	Head-landscape (sculpture)	14
	418	Masson	Leaf, feather and drop of blood	11
	375	Fini	Personage	20
	302	Breton	Collage	19
	300	Bellmer	Drawing	20
	399	Hugnet	Collage	18
	404	Maar	Dawn	24
	(304	group picture	Figure	"
	(305	"	"	"
53---	(306	"	Landscape	"
	(307	"	"	"
	(308	"	"	"
54---	(411	Magritte	The ladder of fire	24
	(476	Man Ray	Object of destruction	"
55---	(326	Dominguez	Decalcomania	24
56---	(402	Jean	Decalcomania	24
	(499	Tanguy	Drawing	24
57---	(500	"	"	"
	(236	Klee	Exit the lovers	24
58---	(237	"	Disgust	"
	(391	Hayter	Eroticism compensated	24
59---	(392	"	Chiromancy	"
	(414	Masson	Birth of birds	24
60---	(415	"	Metamorphosis of lovers	"
<u>Artists Independent of the Surrealist Movement</u>				
61---	(536-39	Disney	Wolf Pacifier	24
62---	(523	Beall	Composite head of President F.D.R.	24
	(553	Goldberg	Invention for digging up bait	24
63---	(554	"	An automatic lather brush for barbers	"
	(555	"	Idea for keeping a buttonhole flower....	"
64---	(550	Gellert	Illustrations for "Capital"	24

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Mount #	Cat. #	Artist	Title	Box #
	(515	Alberts	Voices of spring	24
65---	(558	Kauffer	Paranoia	"
	(560	Sternberg	Principle no.9	"
	(561	Thurber	Look out, here they come again!	"
66---	(533	Castellon	Four figures	24
	(534	"	The artist	"
67---	(517-20	Bayer	Designs for "Wunder des Lebens"	24
	(524	Becker	John Henry's Hand	24
68---	(525	"	The monster	"
	516	Bayer	Impossible Men	24
	525	Evans	Outdoor advertising, Florida	19
	562	Lynes	Sleepwalker	20
	552	Gilbert	All is vanity	19
	565	Wotherspoon	Gossip, and Satan came also	19
	569	Noguchi	Miss Expanding Universe (Suspend from ceiling by means of heavy stiff wire)	16
	527	Blume	Parade	2
	575	Roy	Daylight saving	13
	560a	Lewis	Roman actors	9
	535	Castellon	Ventures of a night	18
	563	MacIver	My house	8
	559	Korman	The jungle	11
	578	Smith	Even a long rope has two ends	18
	579	"	The things you never want	18
	564a	Marinko	Inevitable recollection	12
	531a	Castellon	Blind leading blind	8
	565	Merrild	Hermaphrodite	18
	526	Bernstein	Epitaph	17
	528	Blume	Elemosins, no.1	21
	529	"	" , no.2	19
	583	Tonny	Drawing on transfer paper	17
	584	"	"	18
	556	Gonzales	Head (sculpture)	14

Surrealist objects and comparative material

Place in a case:

512	Tauber-Arp	Dada head	15
524	Benquet	Oval wheel (and base)	15
623	Unknown artist	Cat clothed in roses	15
452	Openheim	Fur-covered cup, plate and spoon	15
394	Hayter	Handshake	15
324	Dominguez	Peregrinations of Georges Hugnet	14
455	Paalen	The exact hour	15
526	Unknown artist	Object made from Sears-Roebuck catalog	15
625	Hawley	Hanging ball (crayon drawing)	21

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Mount #	Cat. #	Artist	Title	Box #
<u>Scientific Objects:</u>				
69---	(629-635	Man Ray	Photographs of mathematical objects	24
	644	Unknown	Model of an enlarged cross-section of a lichen	15
<u>Art of children:</u>				
	586	Hoisington	A god of war shooting arrows.....	17
70---	(688	Unknown artist	Landscape (?)	24
<u>Art of the insane:</u>				
	(589	Psychopathic	watercolor	24
71---	(590	"	"	"
	(591	"	"	"
	(592	Psychopathic	watercolor	24
72---	(593	"	"	"
	(594	"	"	"
73---	(595	Psychopathic	watercolor	24
	596-597	Psychopathic	embroideries	20
74---	(600-604	Psychopathic	drawings	24
75---	(598-599	Psychopathic	drawings	24
<u>Folk Art:</u>				
	609	Czechoslovakian	watercolor	17
	616	Unknown	"Dear sister, this drawing is to.....	20
	617	Penna. German	Fractur drawing	20
<u>Commercial and journalistic art:</u>				
	(618	Lawn party of the Royal Worcester Corset Company (Advt.)	24	
	(621	A smooth-working sheik (photomontage)	"	
76---	(622	Advertisement in Women's Wear Daily	"	
	(627	Photograph of spoon found in condemned man's cell	"	
77---	(619-620	"Window plan and Drawing" on forms (photostatic pages from Worcester School Book of Draping)	24	
<u>Fantastic architecture</u>				
78---	(689	Terry	Pavilion	24
	(686	"	Drawing Room	24
79---	(693	"	Grotto	"
	(688	"	Fireplace with a waterfall	24
80---	(685	"	Castle in the air	"
	(692	"	Staircase in a tree	"

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Mount #	Cat. #	Artist	Title	Box #
	36.1729	Terry	Rendering for "The Snail"	22
	679	"	The Snail (model and 3 plans)	14
	366	Ernst	The postman Cheval	18
	(646	Cheval	Dream Palace, Pavilion	24
81---	(647	"	" " " Shrine	"
	(648	"	" " " Facade	"
	646	Cheval	Dream Palace at Hauterives	17
	(649	Gaudi	Church of the Holy Family.	24
	(650	"	" " " " " interior	"
82---	(653	"	Casa Batlló	"
	(652	"	Park Güell, lodge	"
	(651	"	" " " arcades	"
	(656	Gaudi	Casa Milà, detail	24
	(657	"	" " " chimney	"
	(658	"	" " " general view	"
83---	(654	"	" " " facade	"
	(656	"	" " " interior	"
	(657a	"	" " "	"
	(670	Schwitters	The gold grotto, 1925	24
	(375	"	" " " 1932	"
84---	(373	"	Barbarossa grotto	"
	(372	"	Grotto with cow's horn	"
	(374	"	Columns with boy's head	"
	(371	"	Blue window	"
85---	(80	Piranesi	Prison interior	24
86---	(81	Piranesi	Prison interior	24
87---	(568	Guimard	House of the architect, rendering	24
	(559	"	" " " " " plans	"
	(551	"	Stations for the Metropolitan	24
88---	(553	"	" " " "	"
89---	(558	"	Castel Beranger, Entrance	24
	(560	"	" " " Decorative motifs	"

THE MUSEUM OF MODERN ART

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FOR RELEASE

On _____ the first comprehensive Exhibition of Fantastic Art, Dada and Surrealism will open at _____

This exhibition of over five hundred items was first shown at the Museum of Modern Art, New York, and is now being sent on tour throughout the country.

The earliest date of any object shown is about 1450; the latest 1936. More than 150 American and European artists are represented, ranging from such extremes as Hieronymus Bosch and Leonardo da Vinci of the fifteenth century to Walt Disney, Rube Goldberg and Thurber of the twentieth century, and including such famous names, old and modern, as Duerer, Arcimboldo, Hogarth, William Blake, Cruickshank, Lewis Carroll, Daumier, Delacroix, Edward Lear, Redon, Chagall, de Chirico, Duchamp, Picasso, Arp, Dali, Ernst, Grosz, Magritte, Miro, Klee, Man Ray, Tanguy and Peter Blume.

Alfred H. Barr, Jr., Director of the Museum of Modern Art states in his preface to the catalog that the Exhibition of Fantastic Art, Dada and Surrealism is one of a series planned by the Museum to present in an objective and historical manner the principal movements of modern art. "The fantastic and marvellous in European and American art of the past five centuries is represented by about one hundred and thirty items. The main body of the exhibition is devoted to the Dada and Surrealist movements of the past twenty years together with certain pioneers. A number of artists, both American and European, who have worked along related but independent lines, are brought together in a separate division. There are also special sections on fantastic architecture and on comparative material, including the art of children and the insane."

In giving a brief outline of Dada and Surrealism, Mr. Barr states: "In Zurich in 1916, well before the end of the war, Dada was born, the child of disillusion and spiritual exhaustion. The Dadaists scoffed at all conventional values and all pretensions. They rejected everything (including modern art) and accepted anything. They made pictures of flotsam, odds and ends, paper, string, snapshots, clockworks, popular illustrations, lace and bus tickets. They made pictures with their eyes shut or their backs turned. After

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the Armistice Dadaism grew in Paris and Germany. Dada was a bitter gesture made by artists for whom the war, Versailles and inflation had made civilization and art, temporarily at least, a bad joke.

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

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

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

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

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

Breton also has declared: "I am resolved to render powerless that hatred of the marvellous which is so rampant among certain people, that ridicule to which they are so eager to expose it. Briefly: The marvellous is always beautiful, anything that is marvellous is beautiful; indeed, nothing but the marvellous is beautiful."

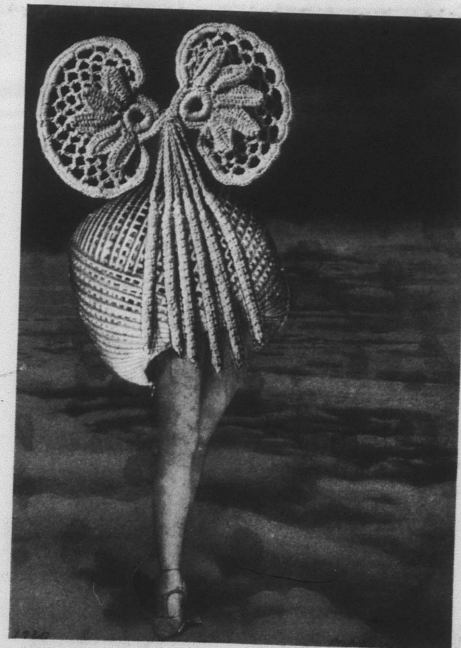
Mr. Barr concludes in his introduction to the exhibition: "We can describe the contemporary movement toward an art of the marvellous and irrational but we are still too close to it to evaluate it. Apparently the movement is growing: under the name of Surrealism it is now active in a dozen countries of Europe, in North and South America, in Japan; it is influencing artists outside the movement as well as designers of decorative and commercial art; it is serving as

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a link between psychology on one hand and poetry on the other; it is frankly concerned with symbolic, "literary" or poetic subject matter and so finds itself in opposition to pure abstract art, realistic pictures of the social scene and ordinary studio painting of nudes or still life; its esthetic of the fantastic, enigmatic and anti-rational is affecting art criticism and leading to discoveries and revaluations in art history."

**A Brief Guide to the Exhibition of
Fantastic Art Dada Surrealism**



A Brief Guide to the Exhibition of Fantastic Art Dada Surrealism

The exhibition of Fantastic Art, Dada, and Surrealism is the 55th exhibition assembled by The Museum of Modern Art and the second of a series intended to illustrate some of the principal movements of modern art in a comprehensive, objective, and historical manner. The first exhibition of the series was devoted to Cubism and Abstract Art, a movement diametrically opposed in spirit and esthetic principles to the present exhibition. In exhibiting these movements the Museum does not intend to foster any particular aspect of modern art. Its intention is, rather, to make a report to the public by offering material for study and comparison.

The explanation of the kind of art shown in this exhibition may be sought in the deep-seated and persistent interest which human beings have in the fantastic, the irrational, the spontaneous, the marvelous, the enigmatic, and the dreamlike. These qualities have always been present in the metaphors and similes of poetry but they have been less frequent in painting, which in the past was largely concerned with reproducing external reality, with decoration, or, as in some of the more advanced movements of recent years, with the composition of color and line into formal design.

Fantastic Art of the Past

Fantastic subject matter has been found in European art of all periods. The art of the middle ages, with its scenes of Hell (no. 15) and the Apocalypse, its circumstantial illustrations of holy miracles (25) and supernatural marvels (7), seems from a rational point of view to have been predominantly fantastic. Most of this subject matter was of a traditional or collective character, but the Dutch artist Bosch (10, 14, 15, 32), working at the end of the Gothic period, transformed traditional fantasy into a highly personal and original vision which links his art with that of the modern Surrealists.

During the Renaissance and the 17th century, fantastic art is to be seen principally in the art of minor men or in obscure works of great masters. Such technical devices (now used by the Surrealists) as the double-image (6), the

Numbers in parentheses refer to items included in the exhibition and illustrated in the catalog.

composite image (5), distorted perspective (49), and the animation of the inanimate (53), were developed during this period. It should, however, be pointed out that many of the fantastic works of the past, such as the engravings of Hogarth (56-60), have a rational basis, satirical or scientific, which distinguishes them from the art of the recent Dadaists and Surrealists.

The beginning of Romanticism in the mid-18th century brought with it a more serious kind of fantastic art in the terrifying prison perspectives of Piranesi (81a) and the nightmares of Füssli (112). By the year 1800, two of the greatest artists of the period, Blake (94) and Goya (124), were expressing themselves in their most significant work by means of fantastic, enigmatic images.

In the 19th century fantastic satire or humor was often used by European and American caricaturists. A purer vein of fantasy is to be found in the drawings of Gailliot (119), Victor Hugo (133), and Grandville (129-131) in France; Carroll (104) and Lear (142-144) in England; Busch (103) in Germany; Cole (105) and Beale (93) in America. By the end of the century a poetic tradition which passed in literature from Poe and Baudelaire through the French symbolists found its pictorial counterpart in certain works of Redon (163-167).

Fantastic and Anti-rational Art of the Present

It is probable that at no time in the past four hundred years has the art of the marvelous and anti-rational been more conspicuous than at the present time. The two principal movements, Surrealism and its precursor Dadaism, together with certain related artists, are discussed at length in M. Hugnet's articles in the Museum Bulletin and in the chronology of the catalog.

Dada began in New York and Zurich about 1916 and flourished after the Great War in Cologne, Berlin, Hanover and Paris. The Dadaist painters and poets were moved by indignation and despair at the spectacle of the Great War and the ensuing Peace (just as Blake and Goya had cried out against war and the hollow conventions of religion and society during the period of the Napoleonic Wars). With robust iconoclastic humor the Dadaists mocked what they considered the sorry shams of European culture. They even attacked art—especially "modern" art—but while they made fun of the pre-War Cubists, Expressionists and Futurists, they borrowed and transformed many of the principles and techniques of these earlier movements.

In so doing the Dadaists, while attempting to free themselves from conventional ideas of art, developed certain conventions of their own—for ex-

ample, automatism or absolute spontaneity of form (Arp, 264), extreme fantasy of subject matter (Ernst, 349; Baargeld, 292; Höch, 395), employment of accident or the laws of chance (Arp, 267; Man Ray, jacket of the catalog), fantastic use of mechanical and biological forms (Picabia, 462; Man Ray, 470; Ernst, 343, 346).

In many of their ideas the Dadaists had been anticipated by Kandinsky (226), Klee (231), Chagall (184, 185), de Chirico (193, 212), Duchamp (216, 220), Picasso (251).

Surrealism

Dada died in Paris about 1922 but from its ashes sprang Surrealism, under the leadership of the poet André Breton. The Surrealists preserved the anti-rational character of Dada but developed a far more systematic and serious experimental attitude toward the subconscious as the essential source of art. They practiced "automatic" drawing and writing, studied dreams and visions, the art of children and the insane, the theory and technique of psychoanalysis, the poetry of Lautréamont and Rimbaud.

Among the original Surrealist artists were the ex-Dadaists Ernst, Arp, and Man Ray. About 1925, Masson and Miro joined the ranks for a few years, then Tanguy, Magritte and Giacometti, and, about 1930, Dali. The Surrealists also admired and claimed independent artists such as de Chirico, Klee, Duchamp, and Picasso.

Technically, Surrealist painting falls roughly into two groups. The first group makes what can be called (to use Dali's phrase) *hand-painted dream photographs*—pictures of fantastic objects and scenes done with a technique as meticulously realistic as a Flemish primitive. Dali, Tanguy, Magritte are the chief masters of "dream photographs" but they owe a great deal to the early work of both de Chirico (190-215) and Ernst (349-353).

The subject matter, the images, of Dali and Magritte are, supposedly, of extreme uncensored spontaneity; but their precise realistic technique is the opposite of spontaneous. The second kind of Surrealist painting suggests by contrast complete spontaneity of technique as well as of subject matter. The free and almost casual technique of Masson (414, 416) and Miro (430, 439) belongs somewhat to the tradition of "automatic" drawing and painting previously carried on by Kandinsky (226), Klee (231, 234), and Arp (265).

Picasso (257, 260, 261) and Ernst (349, 360, 373), the most versatile of the artists associated with Surrealism, are masters of many techniques. Ernst is the foremost master of Surrealist *collage* (362) and of the semi-automatic technique of *frottage* (360; cf. list of techniques at the end of article).

The Surrealist Object

Shortly before the War the Cubists incorporated in their painting and sculpture fragments of ordinary materials such as matches, playing cards, bits of newspaper, calling cards, etc., thereby undermining the tradition that "art" must necessarily be in conventional media such as oil painting or bronze or marble.

Cubist objects appealed to a sense of design or form but Dada and Surrealist objects have primarily a psychological interest—bizarre, dreamlike, absurd, uncanny, enigmatic. They are objects of "concrete irrationality".

In 1914 Duchamp signed as a work of art an ordinary bottle drier (221), the first of a long series of "ready-mades" or ordinary manufactured objects which were to appear in Dada and Surrealist exhibitions. Some were shown unaltered, others were elaborately "assisted". The most famous Dada "ready-made assisted" is Duchamp's *Why not sneeze?* (224), a bird cage, filled with marble cubes made to look like lumps of sugar, out of which sticks a thermometer. *Why not sneeze?* is an object remarkable for the subtlety, complexity and humor of its multiple incongruities; Oppenheim's *Fur-covered cup, plate and spoon* (452) is simple by contrast but seems to exert an extraordinary and disquieting fascination: it is probably the most famous tea set in the world.

Many other kinds of objects have a Surrealist character: for instance, the *Oval wheel* (624), the *Object made from a Sears-Roebuck catalog* (626), mathematical objects (36, 37, 629-643), botanical models (644), etc.

Art of children and the insane

Why should the art of children and the insane be exhibited together with works by mature and normal artists? But, of course, nothing could be more appropriate as comparative material in an exhibition of fantastic art, for many children and psychopaths exist, at least part of the time, in a world of their own unattainable to the rest of us save in art or in dreams in which the imagination lives an unfettered life. Surrealist artists try to achieve a comparable freedom of the creative imagination, but they differ in one fundamental way from children and the insane: they are perfectly conscious of the difference between the world of fantasy and the world of reality, whereas children and the insane are often unable to make this distinction.

Conclusion

We can describe the contemporary movement toward an art of the marvelous and irrational but we are still too close to it to evaluate it. Apparently the movement is growing: under the name of Surrealism it is now active in a

dozen countries of Europe, in North and South America, in Japan; it is influencing artists outside the movement as well as designers of decorative and commercial art; it is serving as a link between psychology on one hand and poetry on the other; it is frankly concerned with symbolic, "literary" or poetic subject matter and so finds itself in opposition to pure abstract art, realistic pictures of the social scene and ordinary studio painting of nudes or still life; its esthetic of the fantastic, enigmatic and anti-rational is affecting art criticism and leading to discoveries and revaluations in art history. When the movement is no longer a cause or a cockpit of controversy, it will doubtless be seen to have produced a mass of mediocre and capricious pictures and objects, a fair number of excellent and enduring works of art and even a few masterpieces. But already many things in this exhibition can be enjoyed in themselves as works of art outside and beyond their value as documents of a movement or a period.

A. H. B. Jr.

List of some of the devices, techniques, and media shown in the exhibition. All items are illustrated in the catalog, *Fantastic Art, Dada, Surrealism*, unless otherwise noted.

1. **Simple composite image** (e.g.: a human figure composed of garden implements): 5, 33, 169, 172, 383, 523, 622
2. **Double image** (one of them concealed): a. monaxial (to be seen without turning picture): 44, 53 (last two illustrations); b. biaxial (to be seen by looking at picture both horizontally and vertically): 6, 320, 378
3. **Collaborative composition** (that is, made by two or more artists working in sequence): 297, 304, 305, 306, 308 (illustrated on cover of Museum Bulletin, 1936, Vol. 4, No. 2-3)
4. **Fantastic perspective** (flattened or reversed): 44, 48, 49, 59 (also 549, not illustrated)
5. **Animation of the inanimate** (e.g.: a sofa dancing with an armchair): 14, 53, 57, 60, 70, 71, 93, 103, 146, 169, 211, 214, 305, 323
6. **Metamorphoses**: 45, 53 (tree figures), 55, 90, 129, 130 (!), 131 (!), 172, 184, 217, 220, 230, 257, 262, 323, 330, 346, 349, 423, 565, 584, 609
7. **Isolation of anatomical fragments**: 27, 130, 163, 292, 410, 477
8. **Confrontation of incongruities**: 20, 56, 60, 123, 168, 180, 185, 193, 196, 215, 224, 292, 305, 306, 309, 310, 395, 444, 527, 528, 534, 574, 575, 623, 688
9. **Miracles and anomalies**: 7, 10, 25, 27, 46 (plate incorrectly numbered 45), 50, 53, 60, 76, 103, 105, 110, 119, 124, 142, 144, 163, 180, 185, 214, 244, 261, 315, 322, 323, 355, 362, 401, 409, 412, 452, 527, 578, 581, 586, 618
10. **Organic abstractions** (semi-abstract forms derived from or resembling organic forms): 55, 217, 218, 243, 257, 264, 276, 283, 288, 436, 504, 509, 654, 657, 661, 662, 663
11. **Fantastic machinery**: 76, 77, 234, 332, 346, 461, 462, 470, 476, 536, 555 (illustrated on same page as 581)
12. **Dream pictures**: 40, 94, 96, 112, 168, 374, 396 (also 145, not illustrated)
13. **Creation of evocative chaos**: 231, 326, 498, 577, 645, 670, 671 ("I have seen in the clouds and in spots on a wall what has aroused me to fine inventions . . ." —Leonardo da Vinci)
14. **Automatic and quasi-automatic drawing and painting**: 133, 226, 231, 258, 265, 297, 414, 457, 598, 609
15. **Composition by artificial accident**: 267, 287, 326, 471 (illustrated on jacket of catalog, also 223, not illustrated but important as probably the earliest)
16. **Frottage** (semi-automatic process for obtaining patterns or designs by rubbing canvas or paper which has been placed over a rough surface such as planking, embossing, a brick wall, etc.): 360 (also 356, 358, 360a, 372, not illustrated)
17. **Collage** ("the cutting up of various flat reproductions of objects or parts of objects and the pasting them together to form a picture of something new and strange" —Max Ernst): 251, 267, 289, 292, 305, 330, 341, 343, 362, 382, 383, 395, 427, 494

18. *Combination of real and painted objects* (similar to collage but the objects are actual realities rather than flat reproductions): 361, 439, 541
19. *Found objects of Surrealist character* ("Ready-mades," i.e. manufactured commercial objects; mathematical and other scientific models; natural objects, etc.): 221, 623, 624, 626, 627, 629
20. *Found objects "assisted"* (i.e. altered, transformed, or combined by the artist): 224, 309, 324, 369, 401, 444, 476, 572, 608
21. *Dada and Surrealist objects* (objects made by artists as distinguished from objects "found" or merely "assisted"): 287, 377, 435, 452, 456, 478, 510, 512

Fantastic Art, Dada, Surrealism, published by the Museum of Modern Art, 11 West 53 Street, New York, contains a chronology of the Dada and Surrealist movements, 217 illustrations and a complete catalog of the exhibition.

Dada and Surrealism, two explanatory essays by Georges Hugnet, are published in the Museum of Modern Art Bulletin, Vol. 4, no. 2-3.

The illustration on the first page is from an original collage by Max Ernst, no. 340 in the exhibition: "Above the clouds the midnight passes. Above the midnight hovers the invisible bird of the day. A little higher than the bird the ether expands and the walls and the roofs float."

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Comments by exhibitors regarding the exhibition of Fantastic Art,
Dada and Surrealism

February 3, 1937

"May I compliment you and your staff on the magnificent way in which the Surrealist exhibition was presented and packed for its travels?.....

Henri Marceau, Assistant Director
Pennsylvania Museum of Art

June 23, 1937

"I wish to tell you again how much we appreciate the beautiful way in which your shows are packed and handled. It decreases the work one hundred per cent and it is always a joy to find things where they are supposed to be as well as to receive your full instructions on how to handle the exhibition."

Mrs. Ruth Lawrence, Curator
University Gallery
University of Minnesota

Exhibition: FANTASTIC ART, DADA AND SURREALISM

FANTASTIC ART, DADA AND SURREALISM

FORM LETTER #2 - unpacking and installation

Dear Mr.....:

The Exhibition of Fantastic Art, Dada and Surrealism which closes at (institution) on (date) will be shipped to you from (city) by Railway Express Collect on or about (date). I have asked (previous exhibitor) to wire you the date of shipment so that you may be prepared to receive the exhibition.

I am enclosing a check list of the exhibition which is made out chronologically so that you may plan your installation accordingly. The exhibition must be installed according to the groups indicated on this list.

The pictures must be checked against the enclosed box list as they are removed from the cases. You will find full unpacking instructions nailed to the covers of each case. I am enclosing sample copies of these. I shall appreciate it very much if you will see that the men who unpack the material fully understand these instructions before the cases are unpacked. We have taken every care to insure the perfect condition of all objects in this travelling exhibition and I want to feel that we have the close cooperation of everyone handling the show. The most important thing in unpacking the material is to make certain that all packing material is replaced in the box from which it is removed and the covers put back on the cases. The items in the exhibition can be repacked correctly only if the same material is used when the exhibition leaves your Museum. You will realize how important this instruction is when you have viewed the packing cases we have used.

Labels for the pictures accompany the exhibition and will be found in envelopes in Box #24. Please see that they are kept as clean as possible. They should be attached to the walls with thumb tacks at the edges. Rubber cement is not practical when the labels are to be used for other exhibitions.

Please let me know if you wish any further information.

Wishing you success with the exhibition, I am,

Very sincerely yours,

encls. check list
box list
unpacking instructions

112 - Fuseli
199 - de Chirico
356 - Ernst

394

Exhibition: FANTASTIC ART, DADA AND SURREALISM

FANTASTIC ART, DADA AND SURREALISM

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encls. check list
box list
unpacking instructions

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CIRCULATING EXHIBITION

FANTASTIC ART, DADA AND SURREALISM

Circulating Exhibition

The Museum of Modern Art, New York

GENERAL INSTRUCTIONS

- 1 - Unpacking Instructions are given on a sheet fastened to the cover of each packing case. It is imperative that these directions be followed. It is most important to see that all packing material is replaced in empty box and saved. Sample instruction sheets are attached.
- 2 - The check list or installation list has been arranged according to the sections indicated in the catalog. To facilitate hanging colored seals have been put on the backs of the pictures according to these groupings. Fantastic art (historical material) is marked with red seals, Dada material with blue seals and comparative material with green seals. The rest of the items (not marked with seals) include the work of the Surrealists and associated artists.


The mounts have been numbered in the order of installation: numbers 1-41 should hang with the Fantastic paintings; 42-52 with Dada; 53-60 with the Surrealist work; 61-68 are artists independent of the Surrealist movement but whose work is Surrealist in character; 69-77 comparative work; 78-89 Fantastic architecture.
- 3 - Packing Instructions are also attached to the cover of each packing case. Sample sheets will be provided with the shipping instructions. It is imperative that the paintings, drawings, objects and mounts be repacked in the manner indicated on the packing instructions.
- 4 - The box list also gives the order in which the pictures are to be packed. Each item on the box list should be checked off as the pictures are packed.

THE MUSEUM OF MODERN ART
 IN ORDER TO USE THIS SET OF INSTRUCTIONS TO UNPACK
 THE CASES OF THE ARTISTS' WORKS, IT IS NECESSARY
 TO READ THESE INSTRUCTIONS TO THE LETTER. IT IS ESSENTIAL
 TO THE CASES OF EACH ARTIST'S WORK. IT IS ESSENTIAL
 TO THE CASES OF EACH ARTIST'S WORK. IT IS ESSENTIAL

CIRCULATING EXHIBITION - THE MUSEUM OF MODERN ART, N.Y.

FANTASTIC ART, DADA AND SURREALISM

UNPACKING INSTRUCTIONS FOR PAINTINGS

1. To open boxes: Remove screws from outside of case where indicated - Open → .

2. Remove screws holding braces marked A and B at sides of box. Lift out braces.

3. Slide paintings out of grooves and remove hexagon head screws holding boards #1 and #2 attached to backs of paintings.

DO NOT REMOVE METAL PLATES SCREWED INTO BACK OF PICTURES!

4. Put all packing material - screws, boards and braces - back into case and replace cover. The pictures must be repacked in the same cases and will only fit into the case if the same boards and braces are used.

INSTRUCTIONS FOR THE
UNPACKING OF THE BOXES OF THE
CIRCULATING EXHIBITION OF THE MUSEUM OF MODERN ART, NEW YORK

THE BOXES OF THE EXHIBITION
SHOULD BE OPENED IN THE FOLLOWING ORDER:

1. THE BOXES OF THE EXHIBITION
SHOULD BE OPENED IN THE FOLLOWING ORDER:

2. THE BOXES OF THE EXHIBITION
SHOULD BE OPENED IN THE FOLLOWING ORDER:

3. THE BOXES OF THE EXHIBITION
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19. THE BOXES OF THE EXHIBITION
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21. THE BOXES OF THE EXHIBITION
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22. THE BOXES OF THE EXHIBITION
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CIRCULATING EXHIBITION - THE MUSEUM OF MODERN ART, NEW YORK

FANTASTIC ART, DADA AND SURREALISM


UNPACKING INSTRUCTIONS FOR WATERCOLORS, DRAWINGS AND SMALL OIL PAINTINGS

1. To open boxes: Remove screws from outside of case where indicated - Open → ☉.
2. Remove excelsior padding carefully.
3. Remove pictures from cardboard cases.
4. Remove strips of gummed paper from glass surface. Roll up and save for use in re-packing pictures.
5. Put back into box cardboard cases and excelsior padding and replace cover with screws!

CIRCULATING EXHIBITION - THE MUSEUM OF MODERN ART, NEW YORK

FANTASTIC ART, DADA AND SURREALISM

UNPACKING INSTRUCTIONS FOR SCULPTURE

1. To open boxes: Remove screws from outside of case where indicated - Open → .
2. Remove excelsior and save for future use.
3. Remove hooks from latches on individual boxes and keep with rest of packing material removed from each box. SAVE ALL PACKING MATERIAL - SMALL BOXES, EXCELSIOR, HOOKS AND FLANNEL - and replace in large packing case!

READ WITH CARE OF INSTRUCTIONS - UNPACK BOXES
2. REMOVE SCREWS, LIFT TOP OF THE BOXES, REMOVE
3. REMOVE EXHIBITION AND PLACE IN THE BOXES
4. USE SCREWS TO RE-ASSEMBLE - OBSERVE
5. TO OBSERVE BOXES: REMOVE SCREWS AND RE-ASSEMBLE

UNPACKING DIRECTIONS FOR CONTAINER

UNPACKING THE BOXES AND RE-ASSEMBLING

CIRCULATING EXHIBITION - THE MUSEUM OF MODERN ART, NEW YORK

CIRCULATING EXHIBITION - THE MUSEUM OF MODERN ART, NEW YORK

FANTASTIC ART, DADA AND SURREALISM

UNPACKING DIRECTIONS FOR MOUNTS - Boxes #23 and #24

1. Remove screws holding braces A and B at top ends of box. Lift out packages.
2. Remove wrapping paper carefully.
3. Place all packing material - wrapping paper, tissue paper, excelsior, cardboard, screws, braces - in packing case and replace cover.

CIRCULATING EXHIBITION - THE MUSEUM OF MODERN ART, NEW YORK

FANTASTIC ART, DADA AND SURREALISM

BOX LIST

BOX # 1 - Oil paintings
360 - Ernst
190 - de Chirico
184 - Chagall

BOX # 2 - Oil paintings
352 - Ernst
257 - Picasso
527 - Blume

BOX # 3 - Oil paintings
480 - Picabia
478 - Man Ray
408 - Magritte
349 - Ernst

BOX # 4 - Oil paintings
439 - Miro
299 - Banting
244 - Klee
278 - Arp
36,2101 - Magritte
36,2100 - "

BOX # 5 - Oil paintings
360a- Ernst
410 - Magritte
110 - Ensor
353 - Ernst
198 - de Chirico

BOX # 6 - Oil paintings
408 - Magritte
434 - Miro
37,368 - Fini
255 - Picasso
461 - Picabia

BOX # 7 - Oil paintings
449 - Nash
498 - Tanguy
301 - Brauner
112 - Fussli
199 - de Chirico
356 - Ernst

BOX # 8 - Oil paintings
504 - Tanguy
506 - "
531a- Castellon
563 - MacIver
36,2095 - Arp

BOX # 9 - Oil paintings
560a- Lewis
105 - Cole
167 - Redon
422 - Masson
91 - Venetian School

BOX #10 - Oil paintings
348 - Ernst
368 - "
458 - Picabia
430 - Miro
37,369 - Dali

BOX #11 - Oil paintings
559 - Kopman
412 - Magritte
418 - Masson
36,2096 - Magritte
373 - Ernst

BOX #12 - Oil paintings
564a- Marinko
89 - French school
90 - "
396 - Hugo
325 - Dominguez

BOX #13 - Oil paintings
413 - Masson
416 - "
575 - Roy
262 - Agar
374 - Fini
6 - Arcimboldo

BOX #3 - OTT BOUTHERNE

BOX #3 - OTT BOUTHERNE

- 2 -

BOX #14 - Sculpture and plans

- 556 - Gonzales
- 445 - Moore
- 378 - Giacometti
- 445 - base for Moore
- 324 - Dominguez
- 284 - Arp
- 679 - Terry
- 478 - Man Ray
- 36,1804)
- 36,1741) - plans for
- 36,1742) 679

BOX #15 - Sculpture

- 394 - Hayter
- 624 - Benquet
- 644 - unknown artist
- 644 - base for above
- 512 - Tauber-Arp
- 272 - Arp
- 452 - Oppenheim (cup)
- 452 - " (plate & spoon)
- 455 - Paalen
- 623 - unknown artist
- 626 - object made from Sears-Roebuck catalog (see special Packing Instructions for Sculpture, p.2)

BOX #16 - Sculpture

- 569 - Noguchi

BOX #17 - Watercolors and drawings

- 608 - Czechoslovakian peasant
- 526 - Bernstein
- 468 - Picabia
- 251 - Picasso
- 586 - Holsington
- 261 - Picasso
- 645 - Cheval
- 259 - Picasso
- 451 - Oelze
- 583 - Tonny
- 303 - Burra

BOX #18 - Watercolors and drawings

- 470 - Man Ray
- 431 - Miro
- 468 - Man Ray
- 248 - Klee
- 368 - Ernst
- 578 - Smith
- 579 - "

BOX #18 - continued

- 535 - Castellon
- 453 - Paalen
- 454 - "
- 93 - Beale
- 281 - Arp
- 241 - Klee
- 243 - "
- 453 - Paalen
- 564 - Tonny
- 367 - Ernst
- 483 - Ribemont-Dessaignes
- 404 - Manr
- 565 - Merrild
- 265 - Arp

BOX #19 - Watercolors & drawings

- 529 - Blume
- 382 - Grosz
- 471 - Man Ray
- 363 - Ernst
- 188 - Chagall
- 187 - "
- 464 - Picabia
- 227 - Kandinsky
- 258 - Picasso
- 266 - Arp
- 479 - Man Ray
- 480 - "
- 42 - Schongauer
- 228 - Kandinsky
- 495 - Schwitters
- 496 - "
- 400 - Janco
- 234 - Klee
- 348 - Ernst
- 300 - Bellmer
- 552 - Gilbert
- 216 - Duchamp
- 585 - Wotherspoon

BOX #20 - Watercolors & Drawings

- 473 - Man Ray
- 347 - Ernst
- 562 - Lynes
- 343 - Ernst
- 47 - French
- 225 - Duchamp
- 133 - Hugo
- 616 - Webster
- 219 - Duchamp
- 375 - Fini
- 596-97-Insane (cont'd)

BOX #20 - continued

458 - Penrose
397 - Hugo
399 - Hugnet
302 - Breton
617 - Penna, German
287 - Arp

BOX #21 - Watercolors and drawings

487 - Man Ray
446 - Moore
447 - "
242 - Klee
150 - Meryon
18 - Duror
472 - Man Ray
147 - Meryon
149 - "
7 - Baldung
151 - Meryon
362 - Ernst
448 - Moore
9 - Baldung
101 - Bredin
10 - Bosch
113 - Fussli
516 - Bayer
247 - Klee
528 - Blume
288 - Arp
625 - Hawley
608 - Tanguy

BOX #22 - Watercolors, drawings
and small oil paintings

36,1739 - Terry
440 - Miro
323 - Dali
315 - "
321 - "
320 - "

BOX #23 - Mounts

Mounts 1 through 52

BOX #24 - Mounts

Mounts 53 through 69

Labels on Exhibition

FANTASTIC ART, DADA AND SURREALISM - CIRCULATING EXHIBITION

I N S T A L L A T I O N

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Fantastic art: 15th, 16th, 17th, 18th and 19th centuries

Mount #	Cat. #	Artist	Title	Box #
6		Arcimboldo	Landscape-head	13
10		Bosch, H.	Study for Temptation of St. Anthony	21
47		French 16th cent.	Mary, Queen of Scots and Death's head	20
89		" 18th cent.	Memento Homo	12
90		" "	Memento Mori	12
91		Venetian, 18th c.	Figures	9
105		Cole	Titan's goblet	9
112		Füssli	Nightmare	7
167		Redon	Silence	9
113		Füssli	Costume study	21
110		Ensor	Skeletons disrobing	5
133		Hugo, Victor	Satanic Head	20
93		Beale	Mr. Shurtz and Miss Robe	18
7		Baldung	Bewitched groom	21
9		"	Witches' sabbath	21
18		Dürer	The Beast with Seven Heads, etc.	21
42		Schongauer	The Temptation of St. Anthony	19
1 --- (39)		Musi	The carcass	23
2 --- (27)		Goujon	Woodcut from Orus Apollo	23
(30)		" " "	" " "	"
(37)		Leonardo da Vinci	Woodcut from "Divina Proportione"	23
3 --- (36)		Jamitzner	Etching from "Perspectiva Corporum etc."	"
(21)		"Pine"	Woodcut from "Raison d'Architecture, etc."	"
(43a)		Schön	" " "Unterweisung der...."	"
4 --- (11)		Bosch, H.	Small fishes are bait for large fishes	23
(16)		Brughel	Avarice	"

Mount #	Cat. #	Artist	Title	Box #
5 ---	(12)	Bosch, H.	Temptation of St. Anthony	23
	(13)	"	Capital Sins	"
	(2)	Arcimboldo	Fire	23
6 ---	(3)	"	Water	"
	(4)	"	Winter	"
	(5)	"	Summer	"
7 ---	(27)	Richier	Figure from tomb of René de Chalons	23
8 ---	(96)	Blake	With dreams upon my bed.....	23
	(97)	"	Behold now Behemoth	"
	(103)	Busch	The dressing-gown dances with the choir	23
9 ---	(94)	Blake	O! How I dreamt of things impossible	"
	(99)	"	Ghost of a flea	"
	(123)	Goya	They have already retained their seats	23
10 ---	(124)	"	The chinchillas	"
	(125)	"	They are completing their toilet	"
	(126)	"	And they are not going yet!	"
11 ---	(106a)	Daumier	M. Chose.....	23
	(176)	French, 19th cent.	Behold, gentlemen....	"
	(114)	Geillot	The tailor	23
	(115)	"	The musician	"
12 ---	(116)	"	The sausage-seller	"
	(117)	"	The carter	"
13 ---	(109)	Delacroix	Moving day	23
	(119)	Geillot	Light to the finish	"
	(129)	Gendville	The royal coach of the Netherlands	23
14 ---	(130)	"	First dream - crime and exaltation	"
	(131)	"	A promenade in the sky	"
	(88)	French, 17th cent.	Bon Mot d'une Ambassadrice	23
	(92)	Adam	The letter "Y"	"
	(107)	Cruikshank	London going out of town	"
15 ---	(108)	Daumier	Lithograph from "Actualities"	"
	(121)	Gillray	Parasols for 1795	"
	(175)	French, 19th cent.	The marvelous votato	"
	(145)	Lenormand	A dream of Mlle. Lenormand	"
16 ---	(120)	Gill	Beyond the mountains.....	23
	(173)	Dutch, 19th cent.	It is the most useful animal	"
17 ---	(181)	19th century	Perspective distortions	23
	(183)	"	"	"
	(177)	French, 19th cent.	The world topsy turvy	23
18 ---	(178)	German, " "	" " " "	"
	(179)	Swedish, " "	" " " "	"
19 ---	(132)	Heath	Demonology and witchcraft	23
	(179)	Italian, 19th cent.	New machine for cutting too long tongues	"
20 ---	(164)	Redon	Lithographs from Flaubert's "Temptation..	23
	(165)	"	" " " "	"
21 ---	(163)	Redon	The eye like a strange balloon	23

- 3 -

Mount #	Cat. #	Artist	Title	Box #
22---	(156)	Redon	Lithographs from "In Dreams"	23
	(157)	"	" " " " " "	"
23---	(161)	Redon	Lithographs from "a Edgar Poe"	23
	(162)	"	" " " " " "	"
	(43)	Schön	The devil with bagpipes	23
24---	(44)	"	Puzzle picture	"
	(44a)	Vogtherr	The wonder-grapes	"
	(33)	Jamnitger	Tournament	23
25---	(34)	"	Grotesque design	"
	(35)	"	The encounter	"
	(84)	French, 17th cent.	Mischievous heart	23
	(85)	"	Deep heart	"
26---	(86)	"	Bitter heart	"
	(87)	"	Feminine heart	"
27---	(53)	Bracelli	Photographs from the Castrucci	23
	(50)	de la Barre	Design for jewelers	23
	(52)	von Bömmel	Horse rampant	"
28---	(55)	van den Eeckhout	Ornament	"
	(82)	van Vianen	Vessel	"
29---	(76)	Morghen	Etching from "Raccolta delle Cose"	23
	(77)	"	" " " " " "	"
	(64)	Larmessin	Upholsterer's costume	23
	(65)	"	Cooper's costume	"
30---	(67)	"	Basketmaker's costume	"
	(69)	"	Mirror and Spectacle-seller's costume	"
	(70)	Larmessin	Miller's costume	23
	(71)	"	Box-maker's costume	"
	(72)	"	Leborer's costume	"
31---	(73)	"	Marshall's costume	"
	(74)	"	Butcher's costume	"
	(75)	"	Baker's costume	"
32---	(171)	French, 18th cent.	Trait de l'Histoire de France	23
	(172)	"	Disguise for Aristocrats	"
33---	(56)	Hogarth	The analysis of Beauty	23
34---	(61)	Hogarth	The Bathos	23
35---	(57)	Hogarth	Some of the Principal Inhabitants....	23
	(58)	"	On an Act of Parliament	"
36---	(59)	Hogarth	Whoever makes a DESIGN	23
37---	(60)	Hogarth	Hogarth's Tour	23
	(122)	Gillray	Nature displayed....	"
38---	(169)	English, 18th cent.	Implements animated	23
	(170)	" " " "	" " " "	"
	(135)	Lear	There was an old lady whose bonnet	23
39---	(136)	"	There was an old man of Danluc	"
	(137)	"	There was an old man on whose nose	"

Mount #	Cat. #	Artist	Title	Box #
	(143)	Lear	There was a young Lady whose Nose	23
40---	(144)	"	The Dong with a Luminous Nose	"
	(142)	"	Manyveeplis Upsidownia	"
	(146)	Lucas	What a Life (2 pages)	23
41---	(104)	Carroll	Change Lobsters and retire...	"
	(not cat.)	"	She looked down upon an immense length...	"
	101	Bresdin	La Comedie de la Mort	21
	147	Meryon	The sickly cryptogram	21
	149	"	The Ministry of Marine	21
	150	"	College Henri IV	21
	151	"	Lunar Law	21

Dada

	464	Picabia	Dada movement, chart	19
	219	Duchamp	Pharmacy	20
	225	"	Monte Carlo share	20
	459	Picabia	Catch as catch can	10
	461	"	Amorous procession	6
	460	"	Object which does not praise times past	3
	466	"	Kiss	17
	216	Duchamp	Coffee mill	19
	(221)	Duchamp	Ready made	23
42---	(223)	"	3 stoppages-etalon	"
	(224)	"	Why not sneeze?	"
	467	Man Ray	Theater	21
	468	"	Suicide	18
	470	"	Admiration of the orchestrelle	18
	265	Aro	Automatic drawing	18
	266	"	"	18
	267	"	Collage with squares	19
	268	"	"	20
	400	Janco	Colored woodcut	21
43---	(274 a-d Aro		Drawings	19
	272	App	Bird in an Aquarium (sculpture)	23
	(485)	Schad	Schadographs	23
	(486)	"	"	15
44---	(487)	"	"	"
	(488)	"	"	"
	(489)	"	"	"
	(490)	"	"	"
	(290)	Beargela	Typical vertical scrawling	
45---	(292)	"	The human eye and a fish	23
	(294)	"	Drawing	"
	(295)	"	"	"
	(330)	Ernst	Here everything is floating	
	(340)	"	Above the clouds the midnight passes	23
46---	(342)	"	Sculpture: Chinese nightingale	"
	(345)	"	Dadamax with caesar buonarroti	"
	(350)	"	Sambesiland	"

Mount #	Cat. #	Artist	Title	Box #
	346	Ernst	The gramineous bicycle	10
	348	"	1 copper plate 1 lead plate 1 rubber...	20
	347	"	Massacre of the innocents	19
			Winter landscape	20
47---	(297)	Baargeld and Ernst	Drawing on wallpaper	23
	(332)	Ernst	Farewell my beautiful land.....	23
48---	(334)	"	Plans for attack of the threads	"
	(335)	"	Sitting Buddha, ask for your doctor	"
	(336)	"	Trophy, hypertrophied	"
49---	(298)	Baargeld and Ernst	Dada text	23
	496	Schwitters	Merz 379	19
	495	"	Merz: Santa Claus	19
	228	Kandinsky	Ink drawing	19
	227	"	Watercolor	19
	(229)	Klee	Perseus - the triumph of brain.....	23
50---	(231)	"	Little world	"
	(232)	"	Drawing	"
	234	Klee	Little experimental machine	19
51---	(380)	Grosz	The gold-digger	23
	(381)	"	Dada drawing	"
	362	Grosz	The engineer Heartfield	19
52---	(289)	Baader	The author in his home	23
	(595)	Esch	Collage	"
	471	Man Ray	Rayograph	19
	472	"	"	21
	473	"	"	20
	483	Ribemont-Dessaignes	Strange Suns	18
	251	Picasso	Head	17

20th Century pioneers of Surrealism

184	Chagall	Dedicated to my fiancée	1
190	de Chirico	Nostalgia of the infinite	1
198	"	Still life "Torino 1828"	5
199	"	Portrait of the artist by himself	7
255	Picasso	Woman asleep in an armchair	6
244	Klee	Mask of fear	4
257	Picasso	Metamorphosis	2
261	Picasso	Minotauromachy	17
259	"	Composition with heads	17
258	"	Illustration for "Le Chef d'Oeuvre....	19
187	Chagall	Lovers	19
188	"	Man and Automobile	19
248	Klee	Novel in a cryptogram	18
243	"	Protectress	18
242	"	Construction of a Monument	21
247	"	When the night begins	21
241	"	Scorned beast	18

The Surrealists

<u>Mount #</u>	<u>Cat. #</u>	<u>Artist</u>	<u>Title</u>	<u>Box #</u>
478		Man Ray	The Orator (sphere to be attached to panel is in box #14)	3
278		Arp	Shirt and tie	4
36.2095		"	Relief	8
281		"	Dancer	18
284		"	Woman and mustache	14
430		Miro	Catalan landscape	10
434		"	Personage throwing a stone.....	6
439		"	Rope and personages	4
352		Ernst	Woman, old man and flower	2
360		"	The horde	1
356		"	The forest	7
349		"	The elephant Celebes	3
37.369		Dali	Suburb of a Paranoiac afternoon	10
36.2096		Magritte	Portrait	11
412		"	The human condition	11
36.2101		"	The Importunates	4
410		"	The eye	5
36.2100		"	Red model	4
408		"	The celestial shadow	6
409		"	Mental calculus	3
360a		Ernst	The sea	5
353		"	Vive la France	5
373		"	The triumph Echo	11
368		"	Landscape with tactile effects	10
413		Masson	Women	13
422		"	Encounter	9
416		"	Battle of fishes	13
323		Dali	City of drawers	22
321		"	Paranoiac-critical solitude	22
320		"	Paranoiac face	22
315		"	Persistence of Memory	22
301		Breuner	Kabyline in movement	7
325		Dominguez	Freed by mistake	12
498		Tanguy	Black landscape	7
504		"	Mama, Papa is wounded!	8
506		"	Lurid sky	8
374		Finl	Games of legs in a key of dreams	13
37.368		"	Anothecosis	6
397		Hugo	Gules with four mouths.....	20
396		"	Dream of January 17, 1934	12
458		Penrose	Portrait of a leaf	20
299		Benting	His Royal Highness	4
262		Ager	Quadriga	13
449		Nash	Harbour and room	7
303		Burra	Hostesses	17

Mount #	Cat. #	Artist	Title	Box #
	431	Miro	a-e-i-o-u	18
	440	"	Gouache	22
	445	Moore	Reclining figure (sculpture)	14
	446	"	base for above	14
	447	"	Drawing	21
	448	"	"	21
	480	Man Ray	Portable Woman	21
	479	"	Portrait	19
	451	Oelze	Frieda	17
	454	Paalen	Antarctic landscape	18
	453	"	The strange destiny of line	18
	456	"	Antifunctionalistic table.....	18
	362	Ernst	Collage	21
	363	"	"	19
	367	"	Butterflies	18
	378	Giacometti	Head-landscape (sculpture)	14
	418	Masson	Leaf, feather and drop of blood	11
	375	Finl	Collage	20
	302	Breton	Drawing	20
	300	Bellmer	Collage	19
	399	Haguet	Dawn	20
	404	Maar	Figure	18
	(304)	"	"	24
	(305)	"	Landscapes	"
	(306)	"	"	"
	(307)	"	"	"
	(308)	"	"	"
54---	(411)	Magritte	The ladder of fire	24
	(476)	Man Ray	Object of destruction	"
55---	(326)	Dominguez	Decalcomania	24
56---	(402)	Jean	Decalcomania	24
57---	(499)	Tanguy	Drawing	24
	(500)	"	"	24
58---	(236)	Klee	Exit the lovers	24
	(237)	"	Disgust	"
59---	(391)	Hayter	Eroticism compensated	24
	(392)	"	Chiromancy	"
60---	(414)	Masson	Birth of birds	24
	(415)	"	Metamorphosis of lovers	"
<u>Artists Independent of the Surrealist Movement</u>				
61---	(536-39)	Disney	Wolf Pacifier	24
62---	(523)	Beall	Composite head of President F.D.R.	24
	(553)	Goldberg	Invention for digging up bait	24
63---	(554)	"	An automatic lather brush for barbers	"
	(555)	"	Idea for keeping a buttonhole flower....	"
64---	(550)	Gellert	Illustrations for "Capital"	24

Mount #	Cat. #	Artist	Title	Box #
	(515)	Alberts	Voices of spring	24
65---	(558)	Kauffer	Paranoia	"
	(580)	Sternberg	Principle No.9	"
	(581)	Thurber	Look out, here they come again!	"
66---	(533)	Castellon	Four figures	24
	(534)	"	The artist	"
67----	(517-20)	Bayer	Designs for "Wunder des Lebens"	24
68---	(524)	Becker	John Henry's Hand	24
	(525)	"	The monster	"
	516	Bayer	Impossible Men	24
	525	Evans	Outdoor advertising, Florida	19
	562	Lynes	Sleepwalker	20
	552	Gilbert	All is vanity	19
	585	Wotherspoon	Gossip, and Satan came also	19
	569	Noguchi	Miss Expanding Universe (Suspend from ceiling by means of heavy stiff wire)	16
	527	Blume	Parade	2
	575	Roy	Daylight saving	13
	560a	Lewis	Roman actors	9
	535	Castellon	Ventures of a night	18
	563	MacIver	My house	8
	559	Kopman	The jungle	11
	578	Smith	Even a long rope has two ends	18
	579	"	The things you never want	12
	564a	Marinko	Inevitable recollection	8
	531a	Castellon	Blind leading blind	18
	565	Merrill	Hermaphrodite	18
	526	Bernstein	Epitaph	17
	528	Blume	Elemosins, no.1	21
	529	"	" , no.2	19
	583	Tonny	Drawing on transfer paper	17
	584	"	"	18
	556	Gonzales	Head (sculpture)	14

Surrealist objects and comparative material

Place in a case:

512	Tauber-Arp	Dada head	15
624	Benquet	Oval wheel (and base)	15
623	Unknown artist	Cat clothed in roses	15
452	Owpenheim	Fur-covered cup, plate and spoon	15
394	Hayter	Handshake	15
324	Dominguez	Peregrinations of Georges Hugnet	14
455	Paalen	The exact hour	15
626	Unknown artist	Object made from Sears-Roebuck catalog	15
625	Hawley	Hanging ball (crayon drawing)	21

<u>Mount #</u>	<u>Cat.#</u>	<u>Artist</u>	<u>Title</u>	<u>Box #</u>
<u>Scientific Objects:</u>				
69---	(629-635	Men Ray	Photographs of mathematical objects	24
	644	Unknown	Model of an enlarged cross-section of a lichen	15
<u>Art of children:</u>				
	586	Hoisington	A god of war shooting arrows.....	17
70---	(588	Unknown artist	Landscape (?)	24
<u>Art of the insane:</u>				
	(589	Psychopathic	watercolor	24
71---	(590	"	"	"
	(591	"	"	"
	(592	Psychopathic	watercolor	24
72---	(593	"	"	"
	(594	"	"	"
73---	(595	Psychopathic	watercolor	24
	596-597	Psychopathic	embroideries	20
74---	(600-604	Psychopathic	drawings	24
75---	(598-599	Psychopathic	drawings	24
<u>Folk Art:</u>				
	609	Czechoslovakian	watercolor	17
	616	Unknown	"Dear sister, this drawing is to.....	20
	617	Penna. German	Fractur drawing	20
<u>Commercial and journalistic art:</u>				
	(618	Lawn party of the Royal Worcester Corset Company (Advt.)	24	
	(621	A smooth-working sheik (photomontage)	"	
76---	(622	Advertisement in Women's Wear Daily	"	
	(627	Photograph of spoon found in condemned man's cell	"	
77---	(619-620	Window plan and Drawing on forms (photostatic pages from Foester School Book of Drawing)	24	
<u>Fantastic architecture</u>				
78---	(689	Terry	Pavilion	24
	(686	"	Drawing Room	24
79---	(693	"	Grotto	"
	(688	"	Fireplace with a waterfall	24
80---	(685	"	Castle in the air	"
	(692	"	Staircase in a tree	"

Mount #	Cat. #	Artist	Title	Box #
	35.1729	Terry	Rendering for "The Snail"	22
	679	"	The Snail (model and 3 plans)	14
	356	Ernst	The rostrum Cheval	18
	(646	Cheval	Dream Palace, Pavilion	24
81---	(647	"	" " , Shrine	"
	(648	"	" " , Facade	"
	645	Cheval	Dream Palace at Hauterives	17
	(649	Gaudi	Church of the Holy Family.	24
	(650	"	" " " " , interior	"
82---	(653	"	Casa Batlló	"
	(652	"	Park Güell, lodge	"
	(651	"	" " , arcades	"
	(655	Gaudi	Casa Milà, detail	24
	(657	"	" " , chimney	"
	(658	"	" " , general view	"
83---	(654	"	" " , facade	"
	(656	"	" " , interior	"
	(657a	"	" " ,	"
	(670	Schwitters	The gold grotto, 1925	24
	(675	"	" " , 1932	"
84---	(673	"	Barbarossa grotto	"
	(672	"	Grotto with cow's horn	"
	(674	"	Columns with boy's head	"
	(671	"	Blue window	"
85---	(80	Piranesi	Prison interior	24
86---	(81	Piranesi	Prison interior	24
87---	(558	Guimard	House of the architect, rendering	24
	(559	"	" " " " , plans	"
88---	(551	"	Stations for the Metropolitan	24
	(553	"	" " " "	"
89---	(558	"	Castel Beranger, Entrance	24
	(560	"	" " , Decorative motifs	"

FANTASTIC ART, DADA AND SURREALISM

FORM LETTER #3 - price list of exhibits for sale

Dear Mr.....:

I enclose a list of items in the exhibition of Fantastic Art, Dada and Surrealism which are for sale. Whenever possible the exact selling price has been given. In some cases, however, when the selling prices were not mentioned by the owners, I have had to list the insurance valuations only. We can check these prices by letter should you have inquiries regarding them.

I should like to request that no pictures be removed from the show until the end of the tour, but I suppose this is not always possible. If a number of the pictures are sold during the tour and removed, the exhibition will be substantially reduced before it reaches the last showing and we will not have kept our contracts to send the items listed for tour. As you will also realize, to remove the large paintings will confuse boxing arrangements and probably necessitate the building of new cases.

I shall appreciate it therefore if you will be good enough to explain these matters to prospective buyers. Should the buyer insist on keeping his purchase after your showing, it will be necessary for us to make additional charges as indicated on the enclosed price list.

Very sincerely yours,

encl. price list

FANTASTIC ART, DADA AND SURREALISM

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Very sincerely yours,

encl. price list

EXHIBITION OF FANTASTIC ART, DADA AND SURREALISM

LIST OF ITEMS FOR SALE

We should like to request that the buyer leave his purchase in the travelling show until the end of the tour in August, 1937. If this is inconvenient, however, a charge of 5 to 10 percent will be added to prices given in order to pay the Museum of Modern Art's expenses of transportation, insurance and so forth if the object is removed by the purchaser before the end of the tour. An additional charge of from \$5.00 to \$25.00 will be made for expenses incurred in making a substitution for the item removed.

On some of the items a small duty charge may be made. This cannot be determined by the customs until the object has been purchased.

Due to the fluctuation of the value of the franc, prices given in francs are subject to adjustment.

EXHIBITION OF FANTASTIC ART, DADA AND SURREALISM

ITEMS FOR SALE

<u>Cat.No.</u>	<u>Artist</u>	<u>Title</u>	<u>Price</u>
92	Adam	The Letter "Y"	\$5.00
515	Alberts	Voices of spring	10.00
265	Arp	Automatic drawing	500 francs
266	"	" "	500 francs
267	"	Collage with squares	800 francs
268	"	" " "	700 francs
272	"	Bird in an aquarium	SOLD
278	"	Shirt and tie	RESERVED
281	"	Dancer	4,000 Belgian francs
284	"	Women and moustache	480 francs
not cat'd	"	Wood relief	10,000 Belgian francs
299	Banting	His Royal Highness	40 pounds
517	Bayer	Designs for <u>Funder des Lebens</u>	\$25.00 (Insurance)
518	"	"	\$25.00 "
519	"	"	\$25.00 "
520	"	"	\$25.00 "
300	Bellmer	Ink drawing	SOLD
172	Benard	Behold, gentlemen	\$5.00
624	Benquet	Oval wheel	MAKE OFFER
526	Bernstein	Epitaph	\$100.00
302	Breton	Collage	\$5.00
301	Breuner	Kabyline in movement	\$100.00
305	Burra	Hostesses	30 pounds
531a	Castellon	Blind leading blind	\$200.00
532	"	Four figures	\$30.00
534	"	The artist	\$35.00
535	"	Ventures of a night	\$35.00
184	Chagall	Dedicated to my fiancée	\$4,500.00
187	"	Lovers	\$10.00
188	"	Man and Automobile	\$10.00
609	Czechoslovakian	Peasant's watercolor	13 pounds, 2 shils.
198	Chirico	Still life "Torino 1828"	\$500.00
199	"	Portrait of the artist	7,000 francs
214	"	The Disquieting muses	\$2,250.00
324	Dominguez	Peregrinations of Georges Hugnet	MAKE OFFER
325	"	Freed by mistake	1,000 francs
326	"	Decalcomania	SOLD
225	Duchamp	Monte Carlo share	MAKE OFFER
173	Dutch School	It is the most useful animal	\$10.00
305	Ernst	Collage "cadavre exquis"	500 francs
346	"	Massacre of the innocents	\$35.00
349	"	The Elephant Celebes	12,000 francs
350	"	Sambesiland	\$20.00
352	"	Woman, old man and flower (if it is for sale)	12,000 Belgian francs

353	Ernst	Vive la France	\$500.00
360a	"	Marine	6,000 Belgian francs
360	"	The horde	\$283.00
366	"	Portrait of the Postman Cheval	1,500 francs
368	"	Landscape with tactile effects	3,000 "
373	"	Nymphs Echo	5,000 "
345	Evans, Walker	Outdoor advertising	\$15.00
375	Finl	Personage	500 francs
not cat'd	"	Apotheosis	\$250.00 (Insurance)
616	Folk art	"Spirit home," drawing	\$100.00
89	French School, 18 cent.	Memento Homo	\$250.00
90	"	" Mori	\$250.00
171	"	La Metamorphose	\$5.00
177	"	The world topsy-turvy	SOLD
178	German School	The world topsy-turvy	SOLD
121	Gillray	Parasols for 1795	\$5.00
378	Giacometti	Head-landscape (if for sale)	\$150.00
556	Gonzales	Head, wrought iron	4,600 francs
381	Grosz	Dada ink drawing	\$75.00
381	Hayter	Exoticism compensated	\$15.00
392	"	Chiromancy	\$10.00
394	"	Handshake, plaster	\$25.00
396	Hugo, Valentine	Dream of Jan. 17th	SOLD
397	"	Gules with four mouths	1,500 francs
133	Hugo, Victor	Satanic head	5,000 francs
398	Hugnet	Collage	\$5.00
589-95	Insane art	Psychopathic watercolors	\$40.00 each
596-97	"	" embroideries	500 francs
598-607	"	" drawings	\$40.00 each
402	Jean	Decalomania	100 francs
227	Kandinsky	Watercolor	\$75.00
228	"	Ink drawing	\$75.00
558	Kauffer	Paranoia	\$20.00
232	Klee	Ink drawing	\$75.00
234	"	Little experimental machine	\$375.00
236	"	Exit the lovers	\$200.00
237	"	Disgust	\$165.00
241	"	Scorned Beast	\$400.00
243	"	Protectress	\$265.00
244	"	Mask of fear	\$1,000.00
247	"	When the night begins	\$265.00
248	"	Novel in a cryptogram	\$455.00
64-69	Larressin	Costumes of Crafts and Trades	90 francs each
562	Lynes	Sleepwalker	\$25.00
404	Maar	Dawn	\$5.00
563	Maciver	My house	\$400.00
408	Magritte	Celestial Shadow	8,000 Belgian francs
409	"	Mental calculus	\$275.00

410	Magritte	The eye	SOLD
411	"	Ladder of fire	500 francs
not cat'd	"	The portrait	8,000 Belgian francs
"	"	The red model (if for sale)	8,000 " "
"	"	The importunate	8,000 " "
564a	Marinko	Inevitable recollection	\$125.00 150.00
413	Masson	Women	\$200.00
414	"	Birth of birds	RESERVED
415	"	Metamorphosis of lovers	RESERVED
416	"	Battle of fishes	5,000 francs
418	"	Leaf, feather and drop of blood	SOLD
565	Merrild	Hermaphrodite	\$100.00
147	Meryon	The sickly cryptogam	\$25.00
149	"	Ministry of Marine	\$75.00
150	"	College of Henri IV	\$180.00
151	"	Lunar law	\$24.00
431	Miro	a-e-i-o-u	8,000 Belgian francs
434	"	Personage throwing a stone	\$800.00
445	Moore	Reclining figure, lead	50 guineas
446	"	Drawing, wash and pencil	10 "
447	"	Wash drawing	10 "
448	"	Drawing for sculpture	10 "
452	Oppenheim	Fur covered cup, plate and spoon	SOLD
455	Paalen	The strange destiny of line	\$30.00
454	"	Antarctic landscape	\$40.00
455	"	The exact hour	\$30.00
456	"	Antifunctionalistic table	\$30.00
458	Penrose	Portrait of a leaf	15 pounds
459	Picabia	Catch as catch can (insurance value)	5,000 francs
460	"	Object which does not praise	\$500.00
466	"	The kiss	\$200.00
265	Picasso	Woman asleep in an armchair	\$1,500.00
259	"	Composition with heads	\$300.00
467	Man Ray	Theatre	500 francs
468	"	Suicide	1,000 "
470	"	Admiration of the orchestralle	2,000 "
471	"	Rayograph	500 "
472	"	"	500 "
473	"	" (jacket for catalog)	SOLD
478	"	Orator	5,000 "
479	"	Portrait	\$50.00
480	"	Portable woman	\$50.00
629-35	"	Photographs of mathematical objects	\$15.00 each
578	Smith	Even a long rope has two ends	\$150.00
579	"	The things you never want ...	\$150.00
180	Spanish School	The world topsy-turvy	SOLD
580	Sternberg	Principle No.9	\$15.00
498	Tanguy	Black Landscape	2,500 francs
499	"	drawing	\$15.00
500	"	"	\$15.00
506	"	Lurid Sky	SOLD
509	"	Heredity of acquired characteristics	SOLD
585	Tonny	Drawing on transfer paper	\$40.00
584	"	"	\$45.00

FANTASTIC ARCHITECTURE

685	Terry	Castle in the Air, wash drawing	2,000 francs
686	"	Drawing room " "	1,000 "
688	"	Fireplace with a waterfall	1,000 "
689	"	Pavilion, wash drawing	2,000 "
692	"	Staircase in a tree, wash drawing	2,000 "
695	"	Stairs, wash drawing	1,000 "

FANTASTIC ART, DADA AND SURREALISM

FORM LETTER #4 - shipping instructions

Dear Mr.....:

I am enclosing full packing instructions for the Exhibition of Fantastic Art, Dada and Surrealism. Will you be good enough to see that the packers read these instructions carefully before placing any exhibits in their cases? The exhibition must be repacked according to the box list, also enclosed. Labels for the exhibits are to be sent along with the exhibition in Box #24.

The shipment should leave (city) by Railway Express Collect on or about (date - allow 4 days for packing) addressed to:

person in charge
institution
address

A declaration of \$250.00 on each box should be made to the express company.

Please wire (next exhibitor) the date when the shipment leaves your museum so that he will know when to expect the show.

I am enclosing also a bill for the exhibition at (city).

Very sincerely yours,

encls. packing instructions
box list
bill

FANTASTIC ART, DADA AND SURREALISM

FORM LETTER #4 - shipping instructions

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Exhibition: FANTASTIC ART, DADA AND SURREALISM

CIRCULATING EXHIBITION - THE MUSEUM OF MODERN ART, NEW YORK

FANTASTIC ART, DADA AND SURREALISM

PACKING INSTRUCTIONS FOR OIL PAINTINGS - BOXES #1 thru #13

1. Remove screw eyes and picture wire before packing.
2. Be sure the metal plates screwed to back of paintings are firmly attached.
3. Screw into metal plates the boards #1 and #2 marked with the number of the painting. (Circulating Exhibition no.)
4. Board #2 is always placed at the bottom of the box - #1 always at the top. Be sure screws catch firmly into threading of metal plates.

The pictures will fit firmly into the grooves at the sides of the box only in the correct order. Please note the order indicated on the packing instructions on the cover of each case.

5. Screw securely into place braces marked A and B at top sides of box.

These braces fit firmly into the grooves to hold in place the boards attached to each picture.

6. Replace cover and fasten screws tightly into angle irons holding cover in place. Be sure that iron washers are placed on screws before attaching screw heads.

One side of cover is painted black to correspond with one side of box. Do not turn cover around so that new screw holes are necessary.

- 2 -

PACKING INSTRUCTIONS FOR SCULPTURE - BOXES #14, #15, #16

1. Wrap each piece of sculpture carefully in flannel cloth.
2. Pack in separate box marked with corresponding catalog number. Fill inner box with excelsior.
3. Close small boxes with hooked latch. The small box is marked with the catalog number of the item and the number of the large case in which it must be packed.
4. Pack inner boxes in large cases according to the list given on the cover of the case.
5. See that separate small boxes are surrounded with excelsior in the large packing case.
6. Screw on cover tightly thru metal angle irons. Be sure that iron washers are placed on screws before attaching screw heads.

One side of cover is painted black to correspond with one side of box. Do not turn cover around so that new screw holes are necessary.

Special Packing Instructions for #626, Object made from a Sears-Roebuck catalog, in Box #15: -

Place object upon the spindle in center of small inner box bearing corresponding label. Place washer on spindle and attach screw head. DO NOT FILL WITH EXCELSIOR or any other packing material.

- 3 -

PACKING INSTRUCTIONS FOR WATERCOLORS, DRAWINGS AND
SMALL OIL PAINTINGS - BOXES #17 through #22

1. Remove screw eyes and picture wire before packing.
2. Place pictures in cardboard cases bearing corresponding labels.
3. Put cases containing pictures in correct boxes in the order listed on the cover of the box.
4. Line up cases to one side of box and fill in remaining space on other side with excelsior padding.
5. Place excelsior pads on top of pictures to fill in space up to top of box.
6. Screw on cover tightly thru metal angle irons. Be sure iron washers are in place before attaching screw heads.

One side of cover is painted black to correspond with one side of box. Do not turn cover around so that new screw holes are necessary.

CIRCULATING EXHIBITION - THE MUSEUM OF MODERN ART, NEW YORK

FANTASTIC ART, DADA AND SURREALISM

BOX LIST

<u>BOX # 1 - Oil paintings</u>	<u>BOX # 8 - Oil paintings</u>
360 - Ernst	504 - Tanguy
190 - de Chirico	506 - "
184 - Chagall	531a- Castellon
	563 - MacIver
	36,2095 - Arp
<u>BOX # 2 - Oil paintings</u>	<u>BOX # 9 - Oil paintings</u>
352 - Ernst	560a- Lewis
257 - Picasso	105 - Cole
527 - Blume	167 - Redon
	422 - Masson
<u>BOX # 3 - Oil paintings</u>	91 - Venetian School
460 - Picabia	
478 - Man Ray	<u>BOX #10 - Oil paintings</u>
409 - Magritte	346 - Ernst
349 - Ernst	368 - "
	459 - Picabia
<u>BOX # 4 - Oil paintings</u>	430 - Miro
439 - Miro	37,369 - Dali
299 - Banting	
244 - Klee	<u>BOX #11 - Oil paintings</u>
278 - Arp	559 - Kopman
36,2101 - Magritte	412 - Magritte
36,2100 - "	418 - Masson
	36,2096 - Magritte
<u>BOX # 5 - Oil paintings</u>	373 - Ernst
360a- Ernst	
410 - Magritte	<u>BOX #12 - Oil paintings</u>
110 - Ensor	564a- Marinko
353 - Ernst	89 - French school
198 - de Chirico	90 - "
	396 - Hugo
<u>BOX # 6 - Oil paintings</u>	325 - Dominguez
408 - Magritte	
434 - Miro	<u>BOX #13 - Oil paintings</u>
37,368 - Fini	413 - Masson
255 - Picasso	416 - "
461 - Picabia	575 - Roy
	262 - Agar
<u>BOX # 7 - Oil paintings</u>	374 - Fini
449 - Nash	6 - Arcimboldo
498 - Tanguy	
301 - Brauner	
112 - Fussli	
189 - de Chirico	
366 - Ernst	

- 2 -

BOX #14 - Sculpture and plans

556 - Gonzales
445 - Moore
378 - Giacometti
445 - base for Moore
324 - Dominguez
284 - Arp
679 - Terry
478 - Ian Ray
36.1804)
36.1741) - plans for
36.1742) 679

BOX #15 - Sculpture

394 - Hayter
624 - Benquet
644 - unknown artist
644 - base for above
512 - Tauber-Arp
272 - Arp
452 - Oppenheim (cup)
452 - " (plate & spoon)
455 - Paalen
623 - unknown artist
626 - object made from Sears-
Roebuck catalog (see
special Packing Instruc-
tions for Sculpture, p.2)

BOX #16 - Sculpture

569 - Noguchi

BOX #17 - Watercolors and drawings

809 - Czechoslovakian peasant
526 - Bernstein
466 - Picabia
251 - Picasso
586 - Hoisington
261 - Picasso
646 - Cheval
259 - Picasso
451 - Oelze
583 - Tonny
303 - Burra

BOX #18 - Watercolors and drawings

470 - Ian Ray
431 - Miro
468 - Ian Ray
248 - Klee
366 - Ernst
578 - Smith
579 - "

BOX #18 - continued

535 - Castellon
453 - Paalen
454 - "
93 - Beale
281 - Arp
241 - Klee
243 - "
453 - Paalen
584 - Tonny
367 - Ernst
483 - Ribemont-
Dessaignes
404 - Maar
565 - Merrild
265 - Arp

BOX #19 - Watercolors & drawings

529 - Blume
382 - Grosz
471 - Ian Ray
363 - Ernst
188 - Chagall
187 - "
464 - Picabia
827 - Kandinsky
258 - Picasso
266 - Arp
479 - Ian Ray
480 - "
42 - Schongauer
228 - Kandinsky
495 - Schwitters
496 - "
400 - Janco
234 - Klee
348 - Ernst
300 - Bellmer
552 - Gilbert
216 - Duchamp
585 - Wetherspoon

BOX #20 - Watercolors & Drawings

473 - Ian Ray
347 - Ernst
562 - Lynes
343 - Ernst
47 - French
225 - Duchamp
137 - Hugo
616 - Webster
219 - Duchamp
375 - Fini
596-97-Insane
(cont'd)

- 3 -

BOX #20 - continued

458 - Penrose
397 - Hugo
399 - Hugnet
302 - Breton
617 - Penna, German
287 - Arp

BOX #21 - Watercolors and Drawings

487 - Man Ray
446 - Moore
447 - "
242 - Klee
150 - Meryon
18 - Duror
472 - Man Ray
147 - Meryon
149 - "
7 - Baldung
151 - Meryon
382 - Ernst
448 - Moore
9 - Baldung
101 - Bresdin
10 - Bosch
113 - Fussli
516 - Bayer
247 - Klee
528 - Blume
288 - Arp
625 - Hawley
609 - Tanguy

BOX #22 - Watercolors, drawings and small oil paintings

36,1729 - Terry
440 - Miro
323 - Dali
315 - "
321 - "
320 - "

BOX #23 - Mounts

Mounts 1 through 52

BOX #24 - Mounts

Mounts 53 through 69
Labels for Exhibition

- 4 -

PACKING INSTRUCTIONS FOR MOUNTS - BOXES #23 and #24

1. Place tissue paper between all mounts.
2. All mounts should be packed face to face and back to back so that surfaces will not be injured.
3. Mounts must be placed in the box in numerical order, so that mount #1 and mount #53 are placed first in Box #23 and #24 respectively.
4. Wrap mounts in heavy brown wrapping paper in a single package.
5. Fill in remaining space on sides of packing case with excelsior filled pads.
6. Screw securely into place felt-covered braces marked A and B at top of box.
7. Replace cover and fasten tightly into angle irons holding cover in place. Be sure that iron washers are placed on screws before attaching screw heads.

One side of cover is painted black to correspond with one side of box. Do not turn cover around so that new screw holes are necessary.

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Exhibition: FANTASTIC ART, PAST AND PRESENT

BULLETIN OF THE
MILWAUKEE ART
INSTITUTE

VOLUME 11

MAY, 1937

NUMBER 9



Arcimboldo—"Summer, 1563"

Courtesy of Museum of Modern Art, New York

ISSUED MONTHLY TO JUNE :: :: :: PRICE FIVE CENTS

FANTASTIC ART—DADA AND SURREALISM

Trailing lurid, bold-face, spread-eagle headlines behind it, the internationally-discussed Fantastic Art, Dada, and Surrealist exhibition comes to the Milwaukee Art Institute from May 19 to June 16 from the Museum of Modern Art.

The exhibition committee presents the exhibit in response to irrepressible interest in Wisconsin and neighboring states. Much of the interest, incidentally, comes from those who condemn the show—and wish to do so more intelligently. Presentation of this showing of Dadaism and Surrealism must not be construed as an endorsement by the Milwaukee Art Institute. The display is part of the Institute's reportorial obligation to the public. Twentieth-century Dadaists and Surrealists, like their fantastic-minded prototypes from the fifteenth century to the Great War, may be condemned or approved but certainly not ignored.

Vilified, banned and damned, the festered corpse of Dadaism stirs uneasily under the death-watch scrutiny of a spectral white-clad wraith of subconscious Surrealism. Dadaist destruction has become Surrealist investigation. We may chortle at Dadaism but to Surrealism we must accord the respect due a serious philosophy. Equally serious were the historic precedents for this art of the subconscious.

Too often all fantastic art is unthinkingly pigeon-holed as contemporary. The layman thinks of any weird art forms as "modern." Actually the fantastic in art, excluding Oriental, primitive, and prehistoric art, began about five centuries ago. Accordingly, one portion of this exhibition is assigned to a rather cursory survey of historical antecedents in fantastic art. Both technical and psychological analogies to contemporary fantasies will be apparent to any observer. Evaluation of the occult though rationally motivated Baroque fantasies is particularly intriguing when these are placed beside the irrational trance phenomena of the Surrealist.

Dadaism is another story. While Fry was mumbling over Post-impressionism

in 1910, Braque and Picasso were already experimenting with sand and imitation wood forms. The bizarre, arbitrary, and disintegrating forms of Cubism had already begun their purge. In Milan, ground out to lie on the chain-belt of the machine age cult while its creators exulted lustily in the contorted agony of German expressionists, the Manifesto of Futurist painting was written. The ashes of Cubism were stirred and a dynamic new concept of space and time was introduced for an art that was to rebel against the banalities of good taste.

By 1911 in Munich, Kandinsky was writhing over irrational improvisations while Duchamp in Paris began to tinker with proto-Dada mechanomorphic paintings. Chagall's painted lovers were soaring over Parisian rooftops where a year later Picasso and Braque grabbed over bits of pasted newspaper or calling cards that anticipated the relief constructions of the following year. The rumble of rolling cannon could be heard in 1914 even over the sputtering that greeted Duchamp's ready-made bottle rack, signed as a work of art. Six months later while the rest of Italy were clanking sabers as they too entered the war, De Chirico and Carrà were coining over paintings of egg-headed mannequins.

Frenzied war cynicism took its toll. Christendom's madness left a group of Zurich artists wailing for the subverted hyper-reality of artistic revolt. Illegitimate and still-born, that new state of mind called Dadaism was first revealed Feb. 8, 1916, in Zurich under a scarlet bomb-lit sky. A paper knife slid into a dictionary supplied the inspiration and Tristan Tzara called it Dadaism—possibly for the French hobby-horse of that name. In the literary night club, Cabaret Voltaire, the celebration was on. Disowning Cubism, Futurism, Expressionism, and even the Dadaistic literary implications, the riot was on its own. Huelsenbeck who two years later led the group, howled his verses at the same time that his fellow poets were shrieking theirs. Serner placed bouquets to be slavered

FANTASTIC ART—DADA AND SURREALISM—Continued

over at the feet of a dressmaker's mannequin while Tzara set the tempo on a kettle drum.

Contradictory and outrageous, Dadaism left nevertheless as a heritage the photographic experiments of Man Ray, Picabia's fortuitous and accidental arrangements, Duchamp's design abstractions of organic or biomorphic forms and Max Ernst's further abstractions of mechanical forms. Incidentally, abstractions were not a part of the purposes of Dada.

Even Duchamp who had exhibited plumbing fixtures and a mustachioed Mona Lisa, became nauseated, however, with the vagaries of Dadaism and went back to his chess playing in 1923. Riotous exhibits in cellars with trap doors began to pall. The unbridled insanity of vignettes ink blots became boring, and photomontage illustrations were an old story. The war whoop for a negation of artistic values lay its fulsome ring. The fugal-men who were willing to obliterate their individuality in a senseless communal art, began to desert. The decline and fall came in Berlin in 1920. Extinction began with the sensational exhibit held that year in an exhibition hall entered through the lavatory of a cafe. Ernst dying in an earthquake in 1927, must have smiled as he recalled another "earthquake" in that sensational show

where his "object" had a hatchet chained to it for the convenience of the patrons.

Steeped in the stupor of hypnotic sleep, the tattered remnants of the Dadaists gathered about Breton in 1924 with the first apparitions of Surrealism. The dross of Dadaism was gone. In its place were the dreams of Surrealism! The schism was completed!

Psychoanalytic in concept, Surrealism was dedicated to worship of the "marvelous." There is no Surrealist art in the strictest sense but rather an external evidence of a systematized hysteria research reflecting in turn, a mental attitude. Surrealist paintings, as Alfred Barr has indicated, may be placed in two classifications. In one type a phantasmal subject is correlated to an equally chimerical and spontaneous technique. The second type, similarly eerie in concept, achieves its results by deliberate techniques carefully designed to intensify a theurgic painting quality.

The specter of Surrealism, however, hovers only briefly over either abstract or concrete forms. The ordinary esthetic criteria are not valid here. The preoccupations of flesh-and-blood life must be abandoned if we are to walk in the fuliginous twilight of an incredible dream world. Our struggle to understand that dream world is—Surrealism. H. R. W.

GENRE PAINTINGS

In interesting contrast to the frenzy of the Dada and Surrealist Exhibition is the impressive and restrained exhibition of Genre Paintings of the sixteenth to twentieth century which will be shown at the Art Institute from May 3 to May 17.

Will J. Hyett, in an article on "Genre Painters," says, "Genre" painting in its narrowest, and carefully accepted sense, means an idyllic, sentimental version of some homely subject—ragamuffins at play in the street in charming Lord Fauntleroy poses, or spick and span serving maids whispering over a love-letter—any picture which tells a story falls into the genre class, and the casual critic condemns the whole for the sentimental foolishness of the few. But genre painting

in its complete sense is far more than sentimental foolishness. As a matter of fact, the majority of the great figure paintings of the world, aside from portraits, have had their genesis in the persons and places familiar to the artist, and are true examples of the "genre" school.

The greatest of the paintings of the Italian Renaissance represented figures in the various painters' domestic and civic lives and surroundings. Thus do we become aware of the landscapes and architecture, the manners and customs of the period through the backgrounds against which the painted folk have their being."

This exhibition comes to us from its west coast tour through the courtesy of the College Art Association of New York.

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Exhibition: FANTASTIC ART, PAST AND PRESENT

FANTASTIC ART, DADA AND SURREALISM as it was installed in The
Springfield Museum of Fine Arts, Springfield, Massachusetts



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Exhibition: FANTASTIC ART, DADA AND SURREALISM

JANUARY 30 — MARCH 1

SURREALISM

**ART OF THE FANTASTIC AND
THE
MARVELOUS**



**PENNSYLVANIA
MUSEUM OF ART**

The Philadelphia Museum of Art Is Open Daily, 10:30 to 5, Including Sunday.

LECTURE

MEXICAN ART AND ARTISTS, BY FRANCES TOOR

Saturday Afternoon, January 30 at 3:30

Milwaukee, Wis.
Journal, May 16, 1937

A Show of Surrealism and What Led Up to It

BETWEEN May 19 and June 16 the Milwaukee Art Institute is to be given over to an exhibition of fantastic art, dadaism and surrealism, which will make it either a chamber of horrors or a spring Chautauqua—take your choice.

The order of art that we have heard about and not seen is to be placed before us. We will perhaps be able to make up our minds whether surrealism is a mere struggle for originality, an effect of a diseased mental state or a great school of art, unattainable to some of us because of age limited experience.

It will be interesting to hear the comments at the exhibition, for there are certain to be visitors who will insist they "understand" this art exactly, while they see nothing in such pictures as Mr. Mellon recently gave to the country.

There will of course be those who are utterly horrified over the feline teacup, the picture of a cat with roses painted all over its coat, the lady with a slide fastener on her lips, the portrait of President Roosevelt with farmers camped on his right eyebrow and a big navy in his hair, to say nothing about Georgia O'Keeffe's transcendent study of the beauty that lies in a bleached cow skull.

These artists are not classed with the dada-surrealist movement. Their works do not require quite so much concentration of study as the examples of pure surrealism, for instance, Man Ray's "Object of Destruction," a pure arrangement in which an image of a human eye is fastened to a slide rule with a paper clip. The background is a small wooden pyramid, no doubt a Froebelian kindergarten "gift."

New York Show a Riot

The exhibition has been assembled by the Museum of Modern Art in New York. Its items are owned by hundreds of collectors. It was shown in New York last year to crowds that thronged the gallery during the entire exhibition. During the time it is at the Milwaukee Art Institute, groups will come from Chicago especially to view it.

A comprehensive catalog not only contains hundreds of illustrations of the fantastic pieces to be shown but also contains a history of the progress of fantastic art through the centuries. The early manifestations are to appear by examples between the sixteenth century and the World War, when dadaism arose, conjured into a "school" by a group of world weary artists.

A "dada" is a hobby horse. "Aller a dada" is to ride a hobby horse. Obviously the dadaistic artists were simply riding a hobby.

Dadaism lasted from 1916 to 1922. It gave place to surrealism. Earlier it was "fantastic." But whatever the name, it is a manifestation of the quirk in people that makes them delight in Puckish travesty. The child who puts an unconsciously long nose on a man, the boy who places a moustache on a feminine portrait, may carry over the same trait into adulthood.

If artists paint curious pictures out of sheer whim, as they seem to have done in the sixteenth and seventeenth centuries, they merely create "fantastic" art. If they allow themselves to be hypnotized by the thing they themselves create, they are surrealists.

Grapes and Turnips

One does not think that the Italian gentleman who in the summer of 1545 formed a portrait of some worthy Sabine farmer out of a clever arrangement of vegetables and fruit took it very seriously. He was merely doing the same thing an automobile dealer does in 1937 when,

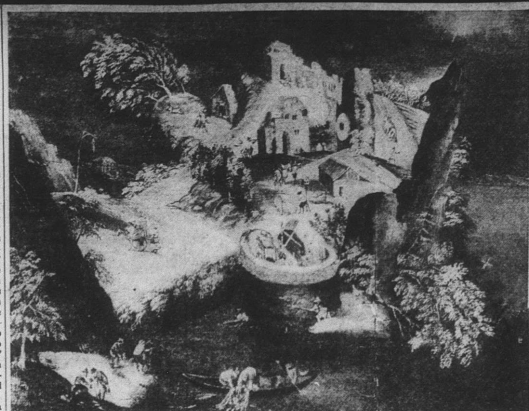
for show window purposes, he forms a man out of graduated tires.

The artist who in 1782 painted a vision of a nightmare, with the young girl sleeper writhing in soul agony, probably had no notion that his work ought to take the place of Tiepolo's "Armida" or Canaletto's "Venice." Perhaps never in the world's history was this whimsical tendency taken so seriously as now. Judging from illustrations, the "Seated Woman," by Picasso (How much it resembles Carl Hilty's works, Milwaukeeans will say, putting their fellow townsman first, of course!) is suave and gentle beside Duchamp's "The King and Queen Traversed by Swift Nudes." Does "Traversed" mean run through with a sword? You cannot tell from the picture.

Klee's "Mask of Fear" seems to represent the feeling of a potato about to be boiled. "The Bachelors" is an arrangement of extra coats on clothes hangers. These are twentieth century examples of what led up to surrealism.

In the comparative material is a little thing called "Lawn Party of the Royal Worcester Corset Company," revealing a vast foundation garment floating in the blue over a crowd in a city park. This is to be taken seriously, as are several scrawls by youngsters.

At any rate, the opening reception Wednesday evening should be a lively affair, with bon mots flying through the air and everybody telling just what he thinks.



Here is an example of fantastic painting of the sixteenth century, to be included in a comprehensive showing of fantastic, dada and surrealist art to open Wednesday evening at the Milwaukee Art Institute with a reception. Turn the apparently simple landscape half way around and, instead of a castle, a sea-wall and windswept trees, you have the profile of the bewinkered owner. This double image trick has remained a favorite almost to our own day.