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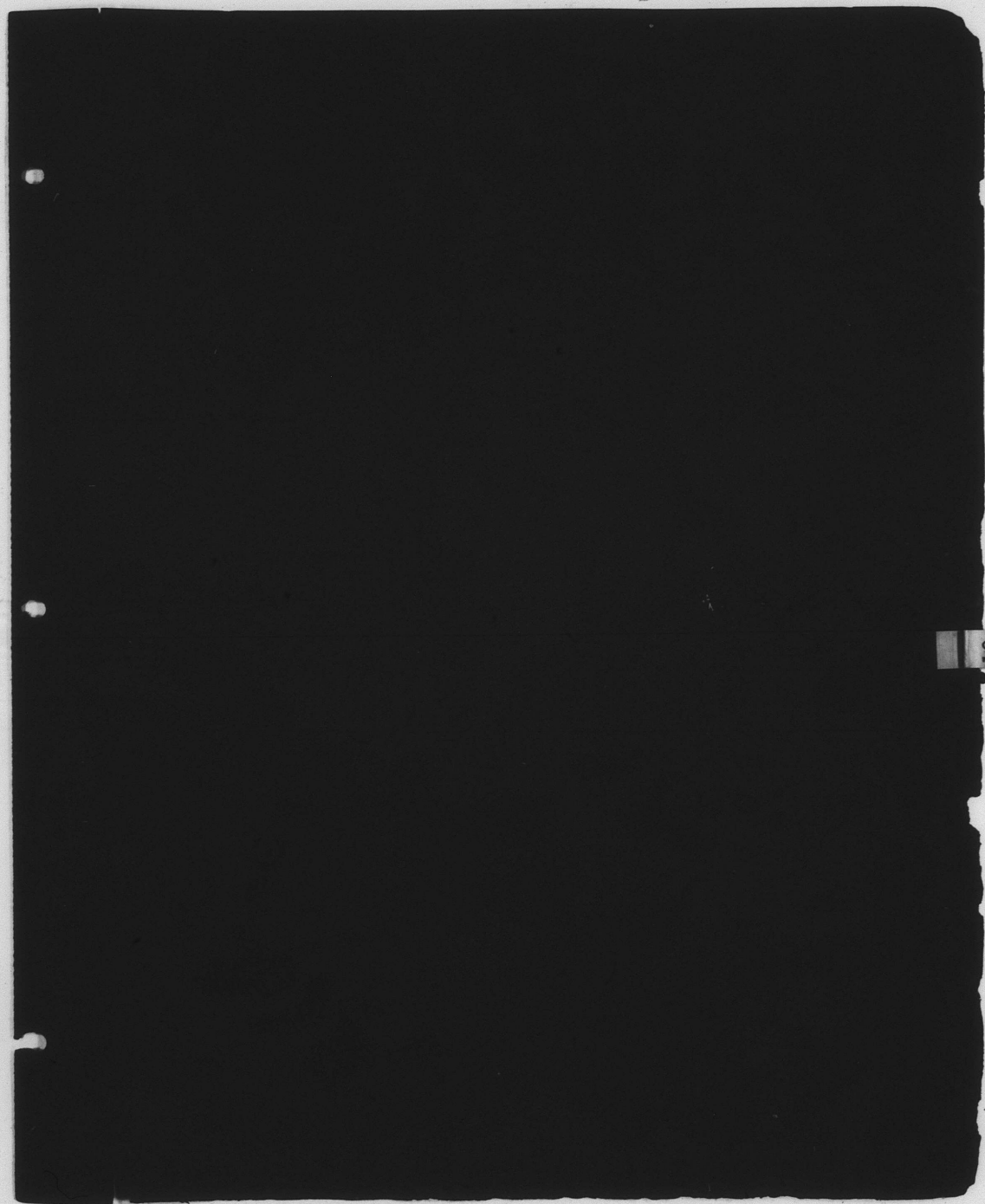
69  
The Museum of Modern Art Archives, New York

Department of Circulating  
Exhibitions Records

Series III. Albums

*Fantastic Art, Past and Present*

III.1.19





EXHIBITION: FANTASTIC ART, PAST AND PRESENT

5 Fantastic Art, Past and Present

The exhibition is a small selection of material from the comprehensive collection of Fantastic Art, Dada and Surrealism which the Museum circulated throughout the country last year. It surveys the fantastic and the marvellous in European and American art of the past five centuries. Most of the historical section is represented by engravings and photostatic copies of work by such artists as Dürer, Brueghel, Bosch, Leonardo, Blake, Hogarth and Goya. The main body of the exhibition, composed of paintings, watercolors, and drawings, represents the Dada-

Surrealist movement of the past twenty years together with certain of its pioneers and contemporary artists whose work is related. Approximately 50 to 75 items will be included. The exhibition will probably require from 150 to 200 running feet of wall space.

Rental fee, three weeks: \$75.00

FANTASTIC ART, PAST AND PRESENT

ITINERARY

1938 Jan. 26 to Feb. 16 Grand Rapids Art Gallery, Grand Rapids, Mich.  
Feb. 23 to Mar. 16 Middlebury College, Middlebury, Vt.  
Mar. 23 to Apr. 13 Duke University, Durham, N.C.  
Apr. 20 to May 11 Junior League of Binghamton, New York



FANTASTIC ART, PAST AND PRESENT

THE MUSEUM OF MODERN ART  
14 WEST 49TH STREET, NEW YORK  
TELEPHONE: CIRCLE 7-7470

FOR REPLY

FANTASTIC ART, PAST AND PRESENT

FORM LETTER I

Dear Mr.....:

The exhibition of Fantastic Art, Past and Present, which you have engaged for the period (date to date) will be shipped to (city) from (city) by Railway Express Collect on or about (date). I am enclosing material which I believe you will want to have at this time.

I enclose 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. I have indicated on the enclosed check list of the exhibition the items which have been photographed for publicity purposes. We can obtain prints for you at 55¢ each. Please let me know if you wish to order any. May I have your assurance that all announcements, posters, publicity releases, etc. will carry the information that the exhibition was organized by The Museum of Modern Art, New York?

The check list, which I also enclose, is for your use in planning installation. The exhibition should be installed according to the groups indicated on this list. To facilitate hanging we have placed colored seals on the backs of the mounts and pictures according to these groupings. Mounted material is indicated on the check list with brackets.

I believe you will want to order a few copies of our illustrated catalog, Fantastic Art, Dada and Surrealism, which contains the essays of Georges Hugnet on Dada and Surrealism and includes 222 plates. The sale price of the catalog is \$5.00. We can allow you a discount of 40% on consignment orders of ten or more copies.

Sometime before the opening of the exhibition you will receive full unpacking instructions for the show.

Very sincerely yours,

Secretary of Circulating Exhibitions

encls. check list (marked for photos)  
two different releases

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

PRESENT

FANTASTIC ART, PAST AND PRESENT

FANTASTIC ART, PAST AND PRESENT

FORM LETTER I

Dear Mr.....:

The exhibition of Fantastic Art, Past and Present, which you have engaged for the period (date to date) will be shipped to (city) from (city) by Railway Express Collect on or about (date). I am enclosing material which I believe you will want to have at this time.

I enclose 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. I have indicated on the enclosed check list of the exhibition the items which have been photographed for publicity purposes. We can obtain prints for you at 35¢ each. Please let me know if you wish to order any. May I have your assurance that all announcements, posters, publicity releases, etc. will carry the information that the exhibition was organized by The Museum of Modern Art, New York?

The check list, which I also enclose, is for your use in planning installation. The exhibition should be installed according to the groups indicated on this list. To facilitate hanging we have placed colored seals on the backs of the mounts and pictures according to these groupings. Mounted material is indicated on the check list with brackets.

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encls. check list (marked for photos)  
two different releases



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FANTASTIC ART, PAST AND PRESENT

THE MUSEUM OF MODERN ART  
14 WEST 49TH STREET, NEW YORK  
TELEPHONE: CIRCLE 7-7470

FOR RELEASE \_\_\_\_\_

On \_\_\_\_\_ an exhibition of  
Fantastic Art, Past and Present will open at \_\_\_\_\_

\_\_\_\_\_ This exhibition  
of over one hundred and fifty items was selected from the exhibi-  
tion of Fantastic Art, Dada and Surrealism which was first shown  
at the Museum of Modern Art, New York, and subsequently sent on  
tour throughout the country.

The earliest date of any object shown is about 1450; the  
latest 1936. More than 70 American and European artists are rep-  
resented, ranging from such extremes as Hieronymus Bosch and Leonar-  
do da Vinci of the fifteenth century to Walt Disney and Rube Gold-  
berg of the twentieth century, and including such famous names, old  
and modern, as Durer, Arcimboldo, Hogarth, William Blake, Lewis  
Carroll, Delacroix, Edward Lear, Redon, Chagall, de Chirico, Duchamp,  
Picasso, Arp, Dali, Ernst, Magritte, Miro, Klee, Man Ray and Tanguy.

The fantastic and marvellous in European and American art  
of the past five centuries is represented in this exhibition by  
about 75 items. Most of the paintings in the exhibition represent  
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, in-  
cluding the art of children and the insane.

In giving a brief outline of Dada and Surrealism, Alfred  
H. Barr, Jr., Director of the Museum of Modern Art, 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 re-  
jected everything (including modern art) and accepted anything.  
They made pictures of flotsam, odds and ends, paper, string, snap-  
shots, clockworks, popular illustrations, lace and bus tickets. They  
made pictures with their eyes shut or their backs turned. After



## FANTASTIC ART, PAST AND PRESENT

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

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

"Surrealism, so far as its serious adherents are concerned, is more than a literary or an art movement: it is a philosophy, a way of life, a cause which has involved some of the most brilliant painters and poets of our age. Since the formation of its nucleus in Paris fifteen years ago Surrealism has spread throughout the world with active groups in London, Brussels, Warsaw, Copenhagen, Prague, Barcelona, Belgrade, Stockholm, 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 "Surrealist" in 1924, when Breton published the First Manifesto of Surrealism. Breton defined Surrealism as follows:

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

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

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

Mr. Barr concludes in his introduction to the exhibition:

"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

ESENT

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FANTASTIC ART, PAST AND PRESENT

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."



THE MUSEUM OF MODERN ART  
14 WEST 49TH STREET, NEW YORK  
TELEPHONE: CIRCLE 7-7470

FOR RELEASE

The Exhibition of Fantastic Art, Past and Present, which will open to the public at \_\_\_\_\_ on \_\_\_\_\_, will include among its 150 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 1784. 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.

Present-day Surrealism finds 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 Gorgonzola Butts, Ph.D., A.K., creature of Rube Goldberg's pen, gravely lays aside all reason in the invention of his insanely complicated machines to accomplish a simple result.

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



Circulating Exhibition

The Museum of Modern Art, N.Y.

## FANTASTIC ART, PAST AND PRESENT

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

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	Baldung	Bewitched Groom
39)-----	(Musel	The Carcass
27)-----	(Goujon	Woodcut from "Orus Apollo....."
30)-----	("	
37)	(Leonardo da Vinci	Woodcut from "Divina Proportione"
35)	(Jannitzer	Etching from "Perspectiva 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	"O! How I dreamt of Things Impossible"
99)	("	Ghost of a flea
114)	(Gaillot	The Tailor
115)	("	The Musician
116)-----	("	The Sausage-seller
117)	("	The Carpenter
109)	(Delacroix	Moving day
119)-----	(Gaillot	Fight to the Finish

# FANTASTIC ART, PAST AND PRESENT

- 2 -

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
179)-----	(Italian School	New Machine for cutting too long tongues....
163)-----	(Redon	The eye like a strange baloon.....
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)	(Jamnitzer	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 Bömel	Horse rampant
55)-----	(van der Eeckhout	Ornament
82)	(van Vianen	Vessel
76)	(Morggen	Etching from "Raccolta delle Cose"
77)	(	"
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
56)-----	(Hogarth	The analysis of Beauty
61)-----	(Hogarth	The Bathos
57)-----	(Hogarth	Some of the Principal Inhabitants .....
58)-----	("	On an Act of Parliament
59)-----	(Hogarth	Whoever makes a design .....
60)	(Hogarth	Hogarth's Tour
122)-----	(Gillray	Nature displayed.....



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

Dada - blue seals

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

20th Century Pioneers of Surrealism

186	Chagall	Jewish Wedding
239	Klee	Slavery
93.34	Picasso	Pierrot and Harlequin
191	Chirico	Delights of the Poet



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The Surrealists

356	Ernst	The Forest
283	Arp	Two heads, wood relief
430	Miro	Catalan landscape
438	Miro	Drawing
407	Magritte	The Path of the Air
410	Magritte	The eye
414	Masson	Birth of Birds
38.7	Dali	Myself, ten years old.....
503	Tanguy	Drawing
505	Tanguy	Extinction of unnecessary lights
451	Celze	Frieda
367	Ernst	Butterflies
300	Bellmer	Drawing

Artists Independent of the Surrealist Movement - green seals

536)	(Disney	Wolf pacifier
537)	"	"
538)	"	"
539)	"	"
523)-----	(Beall	Composite head of F. D. Roosevelt
553)	(Goldberg	Invention for digging up bait
554)-----	"	An automatic lather brush
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 sealsObjects

452)	(Oppenheim	Fur-covered cup, plate and spoon
626)-----	(Unknown	Object made from Sears-Roebuck catalog
623)	"	Cat clothed in roses
625	Hawley	Hanging Ball

- 5 -

Surrealist Objects and Comparative Material (cont'd) - white sealsArt of Children

586	Hoisington	A god of War shooting arrows .....
586)-----	(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



SENT

COMMENTS ON FANTASTIC ART, PAST AND PRESENT

April 15, 1938

"Durham, I am afraid, was aghast at the Fantastic art - even fighting mad which  
amused me. ....

I like the Modern Museum shows very much and I hope our budget will enable us to  
have several next winter."

A.D. McDonald  
Chairman, Dept. of Fine Arts  
Duke University  
Durham, N.C.



FANTASTIC ART, PAST AND PRESENT

FORM LETTER II

Dear Mr.....:

The exhibition of Fantastic Art closes at (institution) on (date). It will be shipped to (city) on or about (date). I am enclosing full unpacking instructions. 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. It is very important that all packing material be replaced in the box from which it is removed and the cover put back. The exhibition can be repacked correctly only if the same packing material is used.

The exhibition must be checked against the check list as it is being unpacked. Please let me know at once of any damage or any omissions from the check list.

Eight of the larger pictures, because of special packing arrangements, are not equipped with screw eyes and picture wire for hanging. Will you be good enough to ask those who will install the exhibition to use the screw eye holes made by the previous exhibitor?

Please let me know if there is any other information I can send you at this time. Sometime before the closing of the exhibition you will receive full packing and shipping instructions.

Best wishes for the success of your showing.

Very sincerely yours,

Secretary of Circulating Exhibitions

encls. (unpacking instructions)

FANTASTIC ART, PAST AND PRESENT

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Secretary of Circulating Exhibitions

encls. (unpacking instructions)



Circulating Exhibition

The Museum of Modern Art, New York

FANTASTIC ART, PAST AND PRESENT

UNPACKING INSTRUCTIONS FOR BOX #1 - MOUNTS

1. Unscrew braces holding packages of mounts in box.
2. Lift out packages one by one and remove wrapping paper.
3. Replace all packing material - wrapping paper, tissue paper, brace, screws - in packing box and put back the cover.

UNPACKING INSTRUCTIONS FOR BOXES #2 and #3 - PAINTINGS

1. Remove screws holding braces marked A and B at sides of box. Lift out braces.
2. Slide paintings out of grooves and remove screws holding boards #1 and #2 attached to backs of paintings.

DO NOT REMOVE METAL PLATES SCREWED INTO BACK OF PICTURES!

3. Remove masking tape pasted over the glass of #186, Jewish Wedding, (in Box #3) and save for future use by placing the gummed tape on the cover of the packing case.
4. Put all packing material - screws, boards, braces - back into the packing case and replace cover. The pictures can be repacked correctly only if the same boards and braces are used.

UNPACKING INSTRUCTIONS FOR BOXES #4 and #5 - GLAZED PICTURES

1. Lift out cardboard cases containing pictures one by one with extreme care.
2. Remove masking tape pasted over the glasses of #586 and #451 (in Box #4) and save for future use in repacking these pictures by placing the gummed tape on the cover of the packing case.
3. Replace all cardboard cases in packing box and put back cover.

NOTE: 31 labels for the exhibition are in Box #4.

FANTASTIC ART, PAST AND PRESENT

FORM LETTER III

Dear.....:

I am enclosing full packing instructions for the exhibition of Fantastic Art, Past and Present which is scheduled to close in (city) on (date). Will you be good enough to see that your packers understand these instructions and follow them explicitly?

The exhibition is next to open at (city) on (date). It should be shipped by Railway Express Collect as soon as possible after your closing, addressed to:

person in charge  
institution  
address

A declaration of \$100 on the box containing the mounts and \$150 on each box containing the paintings, drawings and watercolors must be made to the express company.

I am enclosing a bill for the exhibition.

Will you be good enough to let me know when the exhibition leaves (city)?

Very sincerely yours,

Secretary of Circulating Exhibitions

Encls.



Circulating Exhibition

The Museum of Modern Art, New York

FANTASTIC ART, PAST AND PRESENT

PACKING INSTRUCTIONS FOR BOX #1 - MOUNTS

1. Divide mounts into six size groups.
2. Arrange each group also in order of size, the largest at the bottom.
3. Pack mounts face to face with tissue paper between.
4. Wrap each group of mounts in heavy brown wrapping paper and fasten with gummed paper.
5. Place packages of mounts in packing case in order of size - the largest on the bottom, the two smallest side by side.
6. Screw securely into place the wooden brace holding mounts firmly in the box.
7. Replace cover and fasten screws tightly into angle irons holding cover in place. Be sure iron washers are on screws before attaching screw heads.

Circulating Exhibition

The Museum of Modern Art, New York

FANTASTIC ART, PAST AND PRESENT

PACKING INSTRUCTIONS FOR BOX #1 - MOUNTS

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2. Arrange each group also in order of size, the largest at the bottom.
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4. Wrap each group of mounts in heavy brown wrapping paper and fasten with gummed paper.
5. Place packages of mounts in packing case in order of size - the largest on the bottom, the two smallest side by side.
6. Screw securely into place the wooden brace holding mounts firmly in the box.
7. Replace cover and fasten screws tightly into angle irons holding cover in place. Be sure iron washers are on screws before attaching screw heads.



Circulating Exhibition

The Museum of Modern Art, New York

FANTASTIC ART PAST AND PRESENT

PACKING INSTRUCTIONS FOR BOXES #2 and #3 - PAINTINGS

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. Board #2 is always at the bottom of the box - #1 always at the top.
4. Place strips of gummed masking tape over the glass of #186, Chagall's Jewish Wedding, to protect the picture in case the glass breaks in transit.
5. Put the following pictures in Boxes #2 and #3 in the order indicated below: (The pictures will fit firmly into the grooves at the sides of the box only in this order.)

BOX #2

283	Arp	Two heads, wood relief
430	Miro	Catalan landscape
505	Tanguy	Extinction of unnecessary lights
191	Chirico	Delights of the Post
186	Chagall	Jewish Wedding

BOX #3

356	Ernst	The Forest
410	Magritte	The Eye
407	"	The Path of the Air

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

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

7. Replace cover and fasten screws tightly into angle irons. Be sure iron washers are placed on screws before attaching screw heads.

Circulating Exhibition The Museum of Modern Art, New York

FANTASTIC ART, PAST AND PRESENT

PACKING INSTRUCTIONS FOR BOXES #4 and #5 - GLAZED PICTURES

1. Place masking tape over the glasses of #586, A God of War... by Holsington, and #451, Frieda by Oelze, to protect the pictures from damage if the glass breaks in transit.
2. Place the following pictures in cardboard cases bearing the same label and line them up in Boxes #4 and #5 in the order indicated below: (Do not remove screw eyes and picture wire.)

BOX # 4

586	Holsington	A god of war.....
451	Oelze	Frieda
433	Miro	Drawing
367	Ernst	Butterflies
99.35	Kandinsky	Improvisation
239	Klee	Slavery
341	Ernst	The Hat makes the Man
265	Arp	Automatic drawing
93.34	Picasso	Pierrot and Harlequin
464	Picabia	Dada movement, chart
Labels for the exhibition (31 labels)		

BOX # 5

503	Tanguy	Drawing
7	Baldung	Switched Groom
625	Hawley	Hanging Ball
400	Janco	Colored woodcut
495	Schwitters	Merz 379: Potsdamer
472	Man Ray	Rayograph
552	Gilbert	All is vanity
300	Bellmer	Drawing
585	Wotherspoon	Gossip, and Satan came also
414	Masson	Birth of Birds
471	Man Ray	Rayograph
38.7	Dali	Myself, ten years old.....
495	Schwitters	Merz: Santa Claus

The pictures will fit in Boxes #4 and #5 only in this order.

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



Exhibition: FANTASTIC ART, PAST AND PRESENT



Exhibitions FANTASTIC ART, PAST AND PRESENT

THE BOARD OF TRUSTEES  
OF THE GRAND RAPIDS ART GALLERY

cordially invites you to attend the preview for members  
of an exhibit of

*Fantastic and Surreal Art-Past and Present*  
(the big exhibit of the winter season circulated  
by the Museum of Modern Art)

At the Art Gallery on Tuesday Evening  
January 25 at 7:30 o'clock  
Lecture 8:15