

# The Museum of Modern Art

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"Surrealism began a systematic exploration of the unconscious on an experimental level using automatism (Freudian free association) to which it added Freudian dream interpretation as its theoretical basis. The Surrealists were looking for what they called the 'marvelous': the unexpected moment of super-real clarity of vision usually associated with dreams. For this reason they exploited the psyche as a source for art. The role of visual art was to create a new iconography which would recreate the psychic experience by analogy. The artist's role was that of seeker of knowledge and medium."

-- Bernice Rose, Associate Curator, Department  
of Painting and Sculpture, The Museum of  
Modern Art

## SURREALISM

An exhibition arranged under the auspices of the International Council of The Museum of Modern Art, New York, will be on view at the Museo de Arte Moderno, Bogota, for four weeks starting August 26.

The exhibition, drawn largely from The Museum of Modern Art's own collection, presents work by 27 artists from 10 countries. Embracing a period of fifty-two years -- 1916 through 1968 -- Surrealism includes 26 paintings, three sculptures, 11 objects and 34 collages, watercolors, drawings, prints, photographs and photograms. Through this diversity, Bernice Rose, Associate Curator of The Museum of Modern Art, New York, and director of the exhibition, has attempted to illustrate the many facets of the Surrealistic movement. Sra. Gloria Zea de Uribe, Director of the Museo de Arte Moderno, coordinated the installation of the exhibition in Bogota.

Jean Arp, who was among the first to move from the earlier Dada movement into Surrealism, is represented by five works, among them his painted wood relief, Two Heads. Salvador Dali's "hand painted dream photographs" are included, such as Illuminated Pleasures, oil and collage on composition board.

Marcel Duchamp called the whole tradition of art into question when, in 1913, seeking to eradicate the distinction between art and life, he selected a bicycle wheel as a non-aesthetic work of art. Bicycle Wheel, (the third version, similar to the lost original) an assemblage of a metal wheel mounted on a painted stool, is a landmark in the history of 20th century

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art.

Max Ernst is represented by ten works, among them Woman, Old Man and Flower, oil on canvas, and Lop-Lop Introduces the Members of the Surrealist Group, created with pasted photographs and pencil. Mrs. Rose says of Ernst, "With his development of the collage aesthetic, Ernst might well be styled the inventor of the Surrealist image."

Alberto Giacometti's Woman with Her Throat Cut, cast in bronze from the 1932 original, is on view, as is Portrait, one of two oils in the exhibition by René Magritte.

Joan Miró, probably the first and most important of the Surrealist painters is represented by five pieces in the exhibition that illustrate his uses of automation and biomorphic forms: Person Throwing a Stone at a Bird, Statue, Portrait of a Lady in 1820, Object and Head of a Woman.

A number of important loans have been made to the exhibition by Latin American collectors. They include: Piazza d'Italia by Giorgio de Chirico, collection of Jose Luis and Beatriz Plaza of Caracas; Idol by Wilfredo Lam, collection of Dr. Carlos Raul Villanueva y Sra., of Caracas; and Listen to Living by Matta, courtesy of the Inter-American Fund.

The exhibition also contains a number of composite works, one of which is Figure from the collection "Exquisite Corpses." The work, an ink, pencil and colored crayon drawing, was created by Yves Tanguy, Joan Miró, Max Morisse and Man Ray.

Other artists whose works are on view are: Johannes Baader, J.T. Baargeld, Hans Bellmer, Victor Brauner, Andre Breton, Paul Delvaux, Arshile Gorky, Stanley William Hayter, Hannah Hoch, Marcel Jean, Frederick J. Kiesler, André Masson, Francis Picabia, Pablo Picasso and Kurt Schwitters.

The exhibition, Surrealism, will tour extensively after leaving Bogota. Buenos Aires, Montevideo, Caracas, Lima, Santiago, Mexico, New Zealand and Australia are on its itinerary.