

Media release, 26 May 2013

Max Ernst

26 May to 8 September 2013

With the exhibition of over 160 of his works at the Fondation Beyeler in cooperation with the Albertina, Vienna, the “artist of the century” Max Ernst (1891–1976) will be given the first comprehensive retrospective in Switzerland since his death as well as the first held in a German-speaking country since 1999.

Although the exhibitions at the Albertina and the Fondation Beyeler both direct a contemporary gaze at Max Ernst’s oeuvre and bring together a similarly wide range of works, the two presentations differ in respect of their vantage point and their hanging and also because 21 works are being shown only at the Fondation Beyeler. Many of them, for example *The Fireside Angel (The Triumph of Surrealism)*, *The Robing of the Bride*, *The Blessed Virgin Chastising the Infant Jesus in before Three Witnesses: André Breton, Paul Éluard and the painter* and *Oedipus Rex*, are among Ernst’s most famous masterpieces.

Ernst Beyeler thought highly of Max Ernst and, as early as 1953, the artist created the series of etchings entitled *Das Schnabelpaar* for the art dealer from Basel. The Beyeler Collection includes seven works by Max Ernst, of which four are paintings and three are sculptures. The oldest work, *Snow Flowers*, was executed in the 1920s while the most recent, *Birth of a Galaxy*, dates from 1969.

Max Ernst is one of Modernism’s most versatile artists. After his beginnings as a rebellious Dadaist in Cologne, he moved to Paris in 1922, where he soon became one of the pioneers of Surrealism. He was interned twice as an enemy alien during the Second World but was released thanks to the intervention of the poet Paul Éluard, who was his friend. In 1941 Max Ernst fled to the USA, where he found new stimuli for his work as well as providing new impulses for the generation of young American artists. A decade later he returned to a Europe that had been devastated by the war and where the once highly esteemed Max Ernst seemed to have been forgotten, only to be rediscovered as one of the 20th century’s most multifaceted artists. In 1958, having renounced his German nationality in 1948 in order to take US citizenship, Max Ernst eventually became a French citizen.

Ernst was indeed one of the “artists of the century” – not only because of the high quality and wide range of his oeuvre but also because of the length of his creative career, which lasted around 60 years from 1915 to 1975. Active at a time of tremendous artistic, social, political and technical upheaval, he knew how to integrate these changes into his oeuvre, which therefore reflects key characteristics of the 20th century.

The pleasure Max Ernst took in experimenting with different techniques made him a pioneer of multi-media expression. With no apparent effort, he combined in his work the themes, styles and techniques that were important to successive generations. His ceaseless quest for new forms of expression, questions and subjects is emblematic of modern man. Max Ernst appears to us as the artist who never wanted to find himself, as he once said: “A painter is lost when he finds himself”.

With his early Dadaist experience, his key position among the Surrealists and his prelude to action painting, Max Ernst travelled between worlds and cultures, moving to Paris from Cologne and from New York back to France. At a time of political unrest, he maintained his critical, creative gaze, seeking refuge in a country, the USA, which he scarcely knew but to which he nonetheless responded with curiosity and which provided him with important impulses for his late work. With exhibitions in New York, projects in Arizona and Touraine, participation in the Venice Biennale and Documenta, Max Ernst was an early 20th century example of the kind of “cultural and artistic nomad” who only later became a customary figure.

In his private life, too, Max Ernst was able to master contrasts, for he effortlessly exchanged the life of a wartime refugee for an extremely glamorous life at the side of Peggy Guggenheim, who was his patroness and – for a brief period – his wife. Later he exchanged that life with virtually no transition for the remoteness of the Arizona Desert with artist Dorothea Tanning. With Luise Straus, who was his first wife and the mother of his son Jimmy, and who died in Auschwitz, with Gala Éluard, Leonora Carrington, Peggy Guggenheim and Dorothea Tanning, Max Ernst surrounded himself with strong women, many of them artists and all of them his equals.

As an intellectual, who was comfortable with both the visual arts and literature, Max Ernst was also extremely curious about technology and science, particularly the natural sciences and psychoanalysis, a discipline that was of particular significance for Surrealism.

The large number of artistic techniques that Max Ernst developed and promoted was both impressive and surprising, as the following summary shows:

Collage

As early as 1919, Max Ernst started working with the technique of collage, which he used to design or simulate new pictorial realities. He created his collages from illustrations taken from various novels, textbook catalogues, natural science journals and 19th century sales catalogues. He excised the fragments from wood engravings, using a scalpel in order to achieve cut edges that were perfectly exact and smooth.

In around 1929/30 Max Ernst created his most famous collage novels *La femme 100 têtes* (Hundred-Headed Woman/Headless Woman) and *Rêve d'une petite fille qui voulut entrer au Carmel* (A little Girl dreams of taking the Veil), which are among Surrealism's most fascinating, enigmatic works.

Frottage

In around 1925, Max Ernst began his *Natural History* series, in which he used the technique of frottage for the first time (the French word *frotter* means "to rub") as a semi-automatic procedure. He placed *objets trouvés* he found outdoors, such as leaves and wood, under a sheet of paper and rubbed over them with a pencil. Then he took the structures that emerged and transformed them into fantastic pictures. In his frottages, Ernst breathes new life into lifeless objects, giving them another, to some extent uncustomary, significance.

Max Ernst developed frottage while he was staying in Brittany. In his essay *Beyond Painting* he describes a kind of visionary revelation that caused him to use the wooden floor and other objects in his guest-house room as objects for his frottages.

Grattage

Grattage is an artistic technique used by Max Ernst in painting that he developed in around 1927 as an extension of frottage. In a first phase, he applied several superimposed layers of paint to a canvas. Underneath the painting ground that he prepared in that way, he placed objects such as metal grids, wooden boards and string, the relief of which could be seen through the canvas. In order to transfer those structures to the picture, he scratched away the top layers of paint (*gratter* is the French word for "to scratch".) In a subsequent phase, he reworked the patterns that had become visible, transforming them into forests, shellflowers, birds and petrified cities.

Decalcomania

Decalcomania is a transfer technique in which the damp pigment on a piece of glass or a sheet of paper is pressed against a canvas, leaving behind fine streaks, bubbles or marbled traces of paint when they are removed. In a subsequent phase, the artist reworks the complex surface structure. This artistic technique had already been developed in the 18th century and was used by other Surrealist artists too. Max Ernst adopted the technique in the late 1930s, using it to represent mysterious landscapes peopled by eery faces, figures and animals hiding in the thickets of nature.

Oscillation

In around 1942, while an exile in the USA, Max Ernst started developing the technique of oscillation. He let paint drip out of a tin perforated with a number of holes, which he attached to a long string and swung to and fro over the canvas. This largely uncontrollable and, once again, semi-automatic procedure created reticulated compositions of circles, lines and points on the surface that were reminiscent of planets' orbits. Oscillation was an innovative technique that not only extended the

range of Surrealism's artistic repertoire but also heralded Jackson Pollock's Drip Painting.

The exhibition is a chronological presentation of all the major creative phases and groups of themes in Max Ernst's work, opening with *Capricorn*, his most important sculpture. Max Ernst, who was born on 2 April 1891 in Brühl (Germany), first learnt about painting from his father. He had a conservative, middle-class upbringing, against which he soon rebelled. Starting in 1910, he studied art history as well as psychology, Romance languages and philosophy. Initially influenced by Expressionism and Futurism, he soon came in contact with other artists and art movements.

His early work *City with Animals* demonstrates this unique combination of different styles, displaying both Cubist and Futurist features. His encounter with Hans Arp (also represented in the Beyeler Collection along with the Surrealists Dalí, Giacometti and Miró) came at a time full of turmoil. Dada is born; the years after the First World War are a time of radical change, protest and experimentation.

Dada brings Max Ernst into contact with Surrealist artists. He ceases to be just a German artist and becomes a leading figure in the Surrealist art movement in Paris. There his works begin to acquire enigmatic qualities, for the unconscious and dreams are important elements of Surrealism, which it took over from psychoanalysis. Max Ernst remains an innovator, experimenting with frottage from the mid-1920s onwards. Hybrid creatures are created from different natural species; his interest in the natural sciences finds expression in his works.

At the First Limpid Word is one such puzzle. A monumental work, it formed part of the decoration of the house that Max Ernst shared with Paul Éluard and his wife Gala (who later became Dalí's muse). It was only in the 1960s that the wall painting, which had been painted over, was rediscovered.

The Blessed Virgin Chastising the Infant Jesus is an equally spectacular work, a scandal-provoking painting with blasphemous elements that deconstructs the traditional sacred image of the Madonna, representing a radical liberation from Ernst's middle class roots.

One whole room in the exhibition is developed to the theme of the forest, with a number of masterpieces from that series. Considerable importance is also attached to the series of *Horde* paintings from the late 1920s; the metamorphosed figures convey the theme of transformation. With the *Flowers* and *Cities* series (which focus on the antitheses of nature and culture), other important groups of themes are also presented.

Room 11 will contain a number of key works with the jungle paintings from the second half of the 1930s including *Nature at Dawn* with its dark, sinister character. Different traditions are echoed here, ranging from borrowings from Henri Rousseau to the Romanticism of a painter like Caspar David Friedrich. With *The Robing of the Bride* there is not only an obvious reference to Renaissance art but also a more differentiated context. The transformation of a woman into an animal and vice versa is an erotic motif that the painting conveys through a number of details. *The Fireside Angel*, on the other hand, thematises the Spanish Civil War of the late 1930s, with which many artists and intellectuals concerned themselves. With the brightly coloured, mask-like, terrifying dimension of its figure, which seems to fly towards the viewer as an unstoppable whirlwind between aggression and mockery, Max Ernst prefigures the political catastrophe that was to befall Europe.

Ernst's late work displays thematic caesura – on the one hand, a poetical and sensuous contemplation using over-painting in the refined, technically innovative work *The Garden of France* and, on the other, *Birth of a Galaxy*, a splendid late work in which air, water, earth and light all rise into a starry firmament.

As a free spirit – ironical, elegant and rebellious – and a man of many different facets, Max Ernst today remains an artist whose work is both accessible and complex. His works speak to us, evoking uncharted depths and hidden mysteries, as well as prompting reflection. Like mercury – which continuously changes shape in a fascinating way, hence being impossible to grasp – Max Ernst is still an exceptional artist almost forty years after his death, exemplary in his artistic independence and possessing an urge for freedom and a bold readiness for innovation in his work and life that preserve his oeuvre from stylistic opportunism and conventionality.

The Fondation Beyeler thanks Dr. Christoph M. and Sibylla M. Müller for their generous support of the exhibition.

A Fondation Beyeler catalogue in cooperation with the Albertina, Vienna, in German and English, will accompany the exhibition. The edition for the book trade is published by Hatje Cantz Verlag, Ostfildern. The catalogue edited by Werner Spies and Julia Drost includes a foreword by Klaus Albrecht Schröder and Sam Keller, essays by Werner Spies, Julia Drost, Adrian Sudhalter, Raphaël Bouvier, Jürgen Pech, Ralph Ubl, Gabriele Wix and others. The publication comprises 352 pages with approx. 343 illustrations, and is available at the museum for 62.50 CHF (ISBN 9783906053073, German; ISBN 9783906053080, English). To order at: <http://www.artshop.fondationbeyeler.ch>

Press images are available at <http://pressimages.fondationbeyeler.ch>

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Fondation Beyeler opening hours: 10 am - 6 pm daily, Wednesdays until 8 pm

Press Release

Max Ernst

26 May – 8 September 2013

Comprising more than 160 paintings, collages, drawings, sculptures and illustrated books, the extensive Max Ernst retrospective at the Fondation Beyeler features major works, discoveries and techniques from every phase of his career. For the first time since the artist's death in 1976, Swiss viewers have the opportunity to acquaint themselves with the diverse oeuvre of this artist of the century in all its richness.

Max Ernst (1891-1976) was among the most versatile artists in modernism. Following his beginnings as a rebellious Dadaist in Cologne, Ernst moved to Paris in 1922, where he soon became one of the leading lights of Surrealism. During the Second World War, he was twice interned as an enemy alien, and was set free thanks to the efforts of his friend, the poet Paul Eluard. In 1941 he escaped into American exile, where he found new impulses and at the same time provided inspiration to the generation of young American artists. A decade later, he returned to war-devastated Europe, where the once-celebrated Max Ernst seemed to have been forgotten. Yet soon he was discovered to be one of the most fascinating and versatile artists of the 20th century. In 1958 he was granted French citizenship.

A continual inventor of innovative figures, forms and techniques, such as frottage, grattage, decalcomania (a paint-transfer method) and oscillation, Ernst repeatedly reoriented himself. This resulted in an unprecedented oeuvre that resists any clear stylistic definition. The development of his art was partly influenced by Ernst's changing places of residence in Europe and America.

Max Ernst's creativity in handling sources of imagery and inspiration, the breaks between his many phases and types of subject matter, are still capable of astonishing viewers today. Like a revolutionary of vision, he rearranged images and elements, and as a Surrealist established links between pictures and the viewer's unconscious mind. What remained a constant was the persistence of Ernst's rebellion. Like his life, he once said, his work was "not harmonious in the sense of classical composers." A master of metamorphosis, Ernst was a searcher and discoverer, an honorary doctor of philosophy who increasingly expanded his range of investigation to include astronomy, ethnology, ornithology, mathematics and psychoanalysis, following up his love of the natural sciences and creative chance.

Strong women who could not be more different from each other accompanied him on his path as man and artist: Gala Eluard, later Dalí's muse, artist Leonora Carrington, art collector and patron Peggy Guggenheim, and painter Dorothea Tanning.

Even decades after his death, Max Ernst's art, in its continual attempts to overcome tradition while making reference to it, seems more relevant than ever. The exhibition reviews a career that combines subconscious memories and happenings and hidden aspects of the past with an experience of the present moment and political events to evoke fantastic-realistic visions of the future.

The Fondation Beyeler owes especial thanks to Christoph M. and Sibylla M. Müller for their generous support of the exhibition.

Curated by Werner Spies and Julia Drost as guest curators, the exhibition was conceived in collaboration with the Albertina, Vienna. Curator of the Fondation Beyeler presentation is Raphaël Bouvier.

A Fondation Beyeler catalogue in cooperation with the Albertina, Vienna, in German and English, will accompany the exhibition. The edition for the book trade is published by Hatje Cantz Verlag,

Ostfildern. The catalogue edited by Werner Spies and Julia Drost includes a foreword by Klaus Albrecht Schröder and Sam Keller, essays by Werner Spies, Julia Drost, Adrian Sudhalter, Raphaël Bouvier, Jürgen Pech, Ralph Ubl, Gabriele Wix and others. The publication comprises 352 pages with approx. 343 illustrations, and is available at the museum for 62.50 CHF (ISBN 9783906053073, German; ISBN 9783906053080, English). To order at: <http://www.artshop.fondationbeyeler.ch>

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01 Max Ernst
The Fireside Angel (The Triumph of Surrealism)
L'ange du foyer (Le triomphe du surréalisme), 1937
 Oil on canvas, 114 x 146 cm
 Private collection
 © 2013, ProLitteris, Zurich



02 Max Ernst
At the First Limpid Word
Au premier mot limpide, 1923
 Oil on plaster, transferred to canvas, 232 x 167 cm
 Kunstsammlung Nordrhein-Westfalen, Düsseldorf
 © 2013, ProLitteris, Zurich
 Photo: Walter Klein, Düsseldorf



03 Max Ernst
The Robbing of the Bride
L'habillement de l'épousée/de la mariée, 1940
 Oil on canvas, 129.6 x 96.3 cm
 Peggy Guggenheim Collection, Venice
 (Solomon R. Guggenheim Foundation, New York)
 © 2013, ProLitteris, Zurich
 Photo: Peggy Guggenheim Collection, Venice
 (Solomon R. Guggenheim Foundation, New York)



04 Max Ernst
Oedipus Rex, 1922
 Oil on canvas, 93 x 102 cm
 Private collection
 © 2013, ProLitteris, Zurich



05 Max Ernst
The Blessed Virgin Chastising the Infant Jesus before Three Witnesses: André Breton, Paul Éluard and the Artist
La Vierge corrigeant l'enfant Jésus devant trois témoins: André Breton, Paul Éluard et le peintre, 1926
 Oil on canvas, 196 x 130 cm
 Museum Ludwig, Cologne
 © 2013, ProLitteris, Zurich
 Photo: Peter Willi/ARTOTHEK

MAX ERNST

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06 Max Ernst
Woman, Old Man, and Flower
Weib, Greis und Blume, 1924
Oil on canvas, 97 x 130 cm
The Museum of Modern Art, New York, © 2013, ProLitteris, Zurich
Photo: © 2013, Digital image, The Museum of Modern Art, New York/
Scala, Florence



07 Max Ernst
The Entire City
La ville entière, 1935/36
Oil on canvas, 60 x 81 cm
Kunsthau Zurich
© 2013, ProLitteris, Zurich
Photo: Kunsthau Zurich



08 Max Ernst
Painting for Young People, 1943
Oil on canvas, 60.5 x 76.5 cm
The Ulla and Heiner Pietzsch Collection, Berlin
© 2013, ProLitteris, Zurich
Photo: Jochen Littkemann, Berlin



09 Max Ernst
Napoleon in the Wilderness, 1941
Oil on canvas, 46.3 x 38 cm
The Museum of Modern Art, New York
© 2013, ProLitteris, Zurich
Photo: © 2013, Digital image, The Museum of
Modern Art, New York/Scala, Florence



10 Max Ernst
Ubu Imperator, 1923
Oil on canvas, 100 x 81 cm
Musée national d'art moderne,
Centre Georges Pompidou, Paris
© 2013, ProLitteris, Zurich
Photo: © Centre Pompidou, MNAM-CCI,
Dist. RMN-Grand Palais/Philippe Migeat



11 Max Ernst
The Immaculate Conception
L'immaculée conception, 1929
Master illustration for *La femme 100 têtes*,
chapter 1, plate 12
Collage on paper, 14.2 x 14.5 cm
Private collection
© 2013, ProLitteris, Zurich



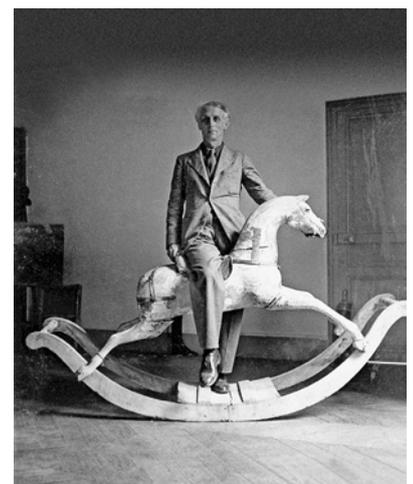
12 Max Ernst
Approaching Puberty... (The Pleiades)
la puberté proche... (les pléiades), 1921
Collage, gouache, and oil on paper,
mounted on cardboard, 24.5 x 16.5 cm
Private collection
© 2013, ProLitteris, Zurich



13 Max Ernst
Nature at Dawn (Evensong)
La nature à l'aurore (Chant du soir), 1938
Oil on canvas, 81 x 100 cm
Private collection, © 2013, ProLitteris, Zurich



14
**Dorothea Tanning and Max Ernst with the cement
sculpture Capricorn (Capicorn)**, Sedona, Arizona, 1948
© 2013, ProLitteris, Zurich
Photo: Max Ernst Documentation, Deutsches Forum für
Kunstgeschichte, Paris/John Kasnetzis



15
Max Ernst with rocking horse, Paris, 1938
© 2013, ProLitteris, Zurich
Photo: Max Ernst Museum Brühl des LVR,
Stiftung Max Ernst

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FONDATION BEYELER

Max Ernst – Biography

Germany 1891 – 1922

1891 Max Ernst is born on 2 April in Brühl, near Cologne. He is the third of nine children born to Philipp Ernst, a teacher for the mute and hearing impaired and an amateur painter, and his wife Luise.

1910 – 1914 Studies classical philosophy, psychology, psychiatry and art history at the University of Bonn.

1913 Participates in the exhibition *Rheinischer Expressionismus* and briefly visits Paris for the first time, where he meets Guillaume Apollinaire and Robert Delaunay at the home of August Macke.

1914 Beginning of his friendship with Hans Arp, whom he meets in the Galerie Feldmann in Cologne. Called up to serve in the artillery in the First World War.

1918 Marries the art historian Luise Straus.

1919 Finds the Cologne Dada group together with Hans Arp and Johannes Theodor Baargeld. Dada exhibition in Cologne. Max Ernst creates his first collages. Visits Paul Klee in Munich.

1920 Birth of his son Hans-Ulrich Ernst, known as Jimmy.

1921 First exhibition of collages in Paris. Holiday with Hans Arp, Sophie Taeuber, Tristan Tzara and André Breton in Tarrenz (Tyrol).

France 1922 – 1941

1922 Max Ernst moves to Paris, leaving his wife and son behind.

1923 Max Ernst moves to Eaubonne outside Paris with Paul and Gala Éluard, where he takes on the task of painting the rooms. He exhibits at the Salon des Indépendants in Paris

1924 André Breton publishes his first Surrealist manifesto.

1925 The Parisian art dealer Jacques Viot signs a contract with Max Ernst. The first frottages are created.

1926 Divorces Luise Straus.

1927 Marries Marie-Berthe Aurenche. Begins his *Horden, Wälder, Muschelblumen und Vogeldenkmäler* (*Hordes, Forests, Shell-Flowers and Monuments to the Birds*) series.

1929 Publication of the first collage novel *La femme 100 têtes*.

1930 Short role in Luis Buñuel's film *L'âge d'or*. Foundation of the magazine *Le surréalisme au service de la révolution*. Meets Alberto Giacometti.

1932 First one-man exhibitions in the USA at the Julien Levy Gallery, New York.

1934 Spends part of the summer in Zurich, where he paints a mural in the Corso Bar. Meets the novelist James Joyce.

1936 Leaves Marie-Berthe Aurenche. 48 of his paintings are shown in the exhibition *Fantastic Art, Dada, Surrealism* in New York.

1937 Publication of the essay *Au-delà de la peinture* in the magazine *Cahiers d'art*. The special issue is dedicated to Max Ernst. He paints *L'ange du foyer (Fireside Angel)*. A large number of his works are confiscated in Germany and one painting is shown in the *Degenerate Art* exhibition in Munich.

1938 Max Ernst leaves the Surrealist group and goes to Saint-Martin d'Ardèche in the south of France with his lover, the artist Leonora Carrington.

1939/40 Max Ernst is interned twice as an enemy alien. He is released after the intervention of Paul Éluard. He creates many works using the technique of decalcomany.

America 1941 – 1953

1941 Escapes to the USA with the help of Peggy Guggenheim. They travel to California, Arizona, New Mexico and New Orleans before getting married in December.

1941 Takes part in the *First Papers of Surrealism* exhibition staged by André Breton and Marcel Duchamp; publication of the magazine *VVV*. Meets the artist Dorothea Tanning. Develops the technique of oscillation.

1943 Is divorced from Peggy Guggenheim. Spends the summer with Dorothea Tanning in Arizona.

1944 Max Ernst works in Great River, Long Island, creating a new series of sculptures.

1945 Writes the script for and acts in an episode in Hans Richter's film *Dreams That Money Can Buy*.

1946 Moves with Dorothea Tanning to Sedona, Arizona, where they build a house. Double wedding ceremony in Beverly Hills: Max Ernst marries Dorothea Tanning, Man Ray marries Juliet Browner.

1947 The last major Surrealist exhibition is held at the Galerie Maeght in Paris.

1948 Starts working on the sculpture *Capricorn*. Robert Motherwell publishes *Max Ernst. Beyond Painting, and Other Writings by Max Ernst and his Friends*. Max Ernst becomes a US citizen.

1950 Travels to Europe with Dorothea Tanning. Rents a studio in Paris.

1951 The first German retrospective of his work is shown in his birthplace Brühl on the occasion of his 60th birthday.

1952 Yves Tanguy visits Sedona. Max Ernst delivers a series of lectures in Honolulu.

Europe 1953 – 1976

1953 Dorothea Tanning and Max Ernst return to France permanently. He works in the impasse Ronsin next to Constantin Brancusi's studio. His poem *Das Schnabelpaar*, illustrated with eight lithographs, is published by Ernst Beyeler.

1954 Max Ernst is awarded the grand prize for painting at the 27th Venice Biennale. André Breton thereupon excludes him from the Surrealist group.

1955 Moves to Huismes near Chinon (Touraine) with Dorothea Tanning. First solo show at the Galerie Beyeler.

1956 Max Ernst becomes a member of the Berlin Academy of Arts. The Kunsthalle in Berne devotes him a retrospective.

1957 Max Ernst receives the grand prize for painting of the state of North Rhine-Westphalia. Renewed collaboration with film director Hans Richter for his film *8 x 8*.

1958 Max Ernst becomes a French citizen. In September, 40 of his works are included in the exhibition *DADA. Dokumente einer Bewegung* in the Düsseldorf Kunsthalle and the Stedelijk Museum in Amsterdam.

1959 – 1962 Major retrospectives in Paris, New York, Chicago, London, Cologne and Zurich.

1963 Peter Schamoni makes a film about Max Ernst entitled *Entdeckungsfahrten ins Unbewusste (Journeys into the subconscious)*. Two years later he makes a film about Ernst's life entitled *Mein Vagabundieren – meine Unruhe (My vagabond years – my restlessness)*.

1964 Max Ernst and Dorothea Tanning settle in the south of France (Seillans). He participates in documenta III.

1966 Becomes an officer of the Legion of Honour. Participates in exhibitions in Venice, Zurich and Berne. Meets Werner Spies.

1967 Creates colour etchings for a German edition of Samuel Beckett's *From an Abandoned Work*. Produces jewellery for the Galerie Le Point Cardinal, exhibiting designs by Ernst, Arp, Derain, Hugo, Picasso, Tanning etc.

1968 Designs the set for Olivier Messiaen's *La Turangalila* at the Paris Opera.

1969/70 Major exhibitions in Stockholm, Amsterdam and Stuttgart. The rediscovered murals from Eaubonne are shown by François Petit in Paris.

1972 Awarded an honorary doctorate by the University of Bonn. Participates in documenta 5.

1974 Second one-man show at the Galerie Beyeler.

1975 Travels to New York for the major retrospective at the Solomon R. Guggenheim Museum, which later travels to the Grand Palais in Paris. Publication of the first two volumes of the catalogue raisonné of his work. Max Ernst falls ill.

1976 Max Ernst dies in Paris on 1 April, during the night preceding his 85th birthday. He is buried in the Père Lachaise cemetery. The *Kaiserring*, the international German art prize of the town of Goslar, is awarded to him posthumously.

Press images: A wide selection of press images is available from <http://pressimages.fondationbeyeler.ch>

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Quotations of and about Max Ernst

“Seditious, uneven, contradictory, it [my work] is unacceptable for specialists in art, in culture, in behavior, in morals. It has the power, on the other hand, to enchant my accomplices, the poets, the pataphysicians, some illiterates.”

Max Ernst, *Die Nacktheit der Frau ist weiser als die Lehre des Philosophen / La nudité de la femme est plus sage que l'enseignement du philosophe* (Spiegelschrift 4), Cologne, 1970.

“Schnabelmax puts his worldview under his arm, raises it laughingly in the air, opens it up, closes it and places it on the world table to be contemplated at one's leisure.”

Max Ernst, cited from Eduard Trier, “Max Ernsts ‘Vater Rhein’ und seine Quellen” in: *Schriften zu Max Ernst* ed. Jürgen Pech, exh. cat. Max Ernst Kabinett, Brühl (Cologne, 1993), p. 91. Our trans.

“Wherever man hopes to take the mysteries of nature by surprise, he finds only his own image reflected in the mirror. No diver knows, before he goes down, what he is going to bring up.”

Cited from “Où va la peinture? Conversation avec Max Ernst,” in: *Commune: Revue littéraire française pour la défense de la culture* 2, 21 (May 1935), pp. 956–57.

“The sculpture originates in an embrace, two-handed, like love itself. It is the most simple, the most primeval art.”

Max Ernst, cited in Alain Bosquet, “Sculptures de Max Ernst,” in Max Ernst: *Œuvre sculpté 1913-1961*, exh. cat. Le Point Cardinal (Paris, 1961), n. p. Our trans.

“Question: What do you think of Kant?”

Answer: Woman's nudity is wiser than the philosopher's teachings.”

Max Ernst, *Die Nacktheit der Frau ist weiser als die Lehre des Philosophen / La nudité de la femme est plus sage que l'enseignement du philosophe* (Spiegelschrift 4), Cologne, 1970.

“Flowers appear. Shell flowers, feather flowers, crystal flowers, tube flowers, Medusa flowers. All of his friends were transformed into flowers. All flowers metamorphosed into birds, all birds into mountains, all mountains into stars. Every star became a house, every house a city.”

Max Ernst, “Biographical Notes,” in Werner Spies, ed., Max Ernst: *Life and Work* (Cologne, 2005) p. 106.

“If it is the plumes that make the plumage, it is not the glue that makes the gluing.”

Max Ernst, “Au-delà de la peinture” [1936]. English translation from Max Ernst, *Beyond Painting, and Other Writings by the Artist and His Friends* (The Documents of Modern Art, 7), trans. Dorothea Tanning, dir. Robert Motherwell (New York, 1948), p. 13.

“A painter is lost when he finds himself.”

Max Ernst, „Lebensdaten“, in: Max Ernst, *Ausstellung mit Ölbildern, Collagen und Zeichnungen*, Ausst.-Kat., Galerie Stangl, München 1967.

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