

EN



MAX ERNST
MUSEUM BRÜHL
DES LVR

HYPER CREATURES

FUTURE MYTHOLOGIES

Press
Kit

22.3.—
5.10.2025

The Max Ernst Museum of the LVR
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Press release

HYPERCREATURES – FUTURE MYTHOLOGIES

Exhibition from March 22 until October 5, 2025 at the Max Ernst Museum Brühl of the LVR

Long version

Acute global crises make clear in many respects the role of the human being in the network of all lifeforms on our planet. They show how closely human activity is linked with ecological, climatic, social and cultural systems – and what wide-ranging consequences human intervention has for the entire earth.

These crises are a chance to rethink the position of the human being in these systems: no longer as a dominant species, but instead as part of a common network.

„Hypercreatures – Future Mythologies“ occupies itself with world views in which human and non-human lifeforms can live together collectively. The exhibition encourages us to question the separation between “nature” and “culture” as well as the power relations that influence the relationships between humans and non-humans, with the aim of enabling fairer and more diverse perspectives for the future.

There where human being, animal, plant and machine coexist, one-sided narratives can be revealed, boundaries blurred and new conceptions of lifeforms beyond dominant categories be developed. These “Hypercreatures” are agents of a world in crisis. Their hybrid bodies tell of transcultural interrelations, tensions and healing attention between various lifeforms.

26 artists and collectives from 16 countries populate the exhibition spaces with visions of hybrid creatures and transform the museum into a speculative biotope. In a dialogue with selected works by Max Ernst from the museum collection, the artists occupy themselves

with the mythologies of our capitalistically defined times and with new, shared narratives for a future that is more than human. The exhibition invites us to consider the role and importance of hybrid beings in our society and to discover the varied stories they embody.

**Marco Brambilla • Kévin Bray
Federico Cuatlacuatl • Disnovation.org
Nieves de la Fuente Gutiérrez • Libby Heaney
Anne Horel • Hyeseon Jeong und Seongmin Yuk
Suzanne Kite und Devin Ronneberg
Lu Yang • Bertrand Mandico
Linda Jasmin Mayer • Wangechi Mutu
Eva Papamargariti • Nina Paszkowski
Angelo Plessas • Mary-Audrey Ramirez
Anys Reimann • Naomi Rincón-Gallardo
Lex Rütten und Jana Kerima Stolzer • SOFF
Troika • Kira Xonorika**

Curated by Patrick Blümel and Sophia Naumann

Further information on the exhibition and individual works can be found on our microsite:



Hashtags:

#maxernstmuseum #lvr #hypercreatures

Short version

Max Ernst used scissors to cut up images of human and non-human bodies and assembled them into new creatures in his surrealist collages. The international group exhibition presents visions of hybrid beings that combine elements of humans, animals, machines and plants, thus providing impetus for the development of new shared narratives.

In dialogue with works by Max Ernst, 26 artists and collectives from 16 countries pose the question of how the role of humans as part of a complex network of living beings can be rethought in the face of acute global crises.

The exhibition brings together works that utilise a broad spectrum of multimedia collage techniques, including video installations, sculptures, paintings, gaming and virtual reality.

Exhibition guide

Interactive Program in the exhibition

Bird masks

Throughout the exhibition, you can try on bird masks by Linda Jasmin Mayer. Please ask a staff member for assistance in putting them on.

Pluriverse activity station

Create your own fantastic creatures using the collage technique and let them become part of the Pluriverse.

#hypercreatures or

@max_ernst_museum on Instagram.

Interactive map

Go on an interdimensional quest with the posthuman being “Ego”! Use an interactive map to playfully explore your nature in the exhibition and create a profile of your being: the “Ontograph X”.

HYPERCREATURES

MYTHOLOGEN DER ZUKUNFT
22.3. – 6.10.2025

Marco Brambilla • Kévin Bray • Federico Cuatrecasas • Dinosaur.org
Nieves de la Fuente Gutiérrez • Libby Heaney • Anne Horel • Hyeseon Jeong und
Seongmin Yuk • Suzanne Kite und Devin Ronneberg • Lu Yang • Bertrand Mandico
Linda Jasmin Mayer • Wangchul Muta • Eva Papamarganti • Nina Passkowiak
Angelo Plessias • Mary-Audrey Ramirez • Anys Reimann • Naomi Rincon-Gallardo
Lex Rütten und Jana Kerima Stolzer • SOFF • Troika • Kira Xenorika

WAS SIND MYTHOLOGEN?

Mythologien sind Erzählungen, die die Welt erklären. In vielen Mythologien verkörpern Menschen die Verbindungen zwischen menschlichen und nicht-menschlichen Wesen. Mythologien sind aber mehr als fantastische Erzählungen – sie geben Einblicke in das menschliche Wesen, Werte und Machtverhältnisse. Sie fördern Gemeinschaft, Identität und Zusammenhalt durch gemeinsame Geschichten und Symbole. Mythos reflektiert die Herausforderungen ihrer Zeit, erklärt das Unklärliche und gibt Orientierung in komplexen Entwicklungen. Sie regen kreative Handen an, bearbeiten existenzielle Fragen und machen die Welt durch erzählerische Strukturen greifbar. Auch heute prägen sie alle Lebensbereiche wie Kunst, Literatur, Popkultur und Philosophie. Doch ihre Wirkung erfordert kritisches Hinterfragen. Mythos können Fiktionserfahrungen verstärken, Narrative manipulieren und andere kulturelle Perspektiven verdrängen. Fiktive oder wissenschaftliche Akteure können nutzen sie, um bestimmte Narrative zu verstärken oder die Öffentlichkeit zu manipulieren.

Einfache Sprache

Mythologien sind Geschichten. Sie erklären die Welt. In vielen Mythologien gibt es Menschen. Das sind Wesen, die halb-Mensch und halb-Tier oder Pflanze sind. Mythos sind aber nicht nur Fantasie. Sie zeigen, was Menschen wichtig ist. Zum Beispiel Werte oder Moral. Mythos verbinden Menschen. Sie geben Identität und Gemeinsamkeit. Sie helfen, die Welt zu verstehen. Mythos erklären schwierige Dinge. Sie geben Orientierung. Auch heute gibt es Mythos. In Karikatur, Büchern, Filmen und in der Philosophie. Mythos ändern, wie wir denken. Aber: Man muss Mythos hinterfragen. Manche Mythos können schaden. Sie können Menschen beeinflussen, ohne dass sie es merken. Zum Beispiel in Politik oder Wirtschaft. Sie können benutzt werden, um Menschen zu täuschen.

INTERAKTIVE ANGEBOTE IN DER AUSSTELLUNG

Vogelmasken
An verschiedenen Stellen in der Ausstellung können Vogelmasken von Linda Jasmin Mayer ausprobiert werden. Fragt bitte eine Aufsicht, damit sie euch beim Aufsetzen hilft.

Ontograph X
Geht mit dem posthumanen Wesen „Ego“ auf eine interdimensionale Quest! Über eine interaktive Map erkundet ihr in der Ausstellung spielerisch neue Wesen und erstellt ein Profil eures Seins: den „Ontograph X“. Die Karte gibt es an der Museumskasse.

Mischkreationen Pluriversum
Erstellt ein Eigenes eigenes fantastisches Wesen mit der Collage-Technik und lasst sie Teil des Pluriversums werden.

Kurztexte zu den Kunstwerken

Deutsch
Einfache
Sprache und
Standard

English
Plain
English and
Standard

ZWISCHENGESCHOSS

1. Marco Brambilla, *Creation (Maya)*, 2012, Video

VORRAUM

1. Angelo Plessias, *Wishes*, November 2021, 2021, Quill
2. Angelo Plessias, *Realization of All Things*, 2022, Video
3. Angelo Plessias, *The Culture of Being*, 2022, Quill
4. Kévin Bray, *Nullifier Symptom*, 2023, Skulptur und Video
5. Nina Paszkowski, *Wishes*, 2024, Keramik
6. Nina Paszkowski, *Amnesia Series*, 2024-25, Keramik
7. Nina Paszkowski, *How to find a soul*, 2023, Keramik
8. Wangchul Muta, *Homeward Bound*, 2023, 2023, Druck
9. Nieves de la Fuente Gutiérrez, *Right Companion*, 2023, Video und Textile
10. Yvonne Reilly, *Experience and Sculpture*
11. Lex Rütten und Jana Kerima Stolzer, *LOCA*, 2020, Skulptur
12. Troika, *Phantom Form*, 2024, 3D-Druck
13. Federico Cuatrecasas, *Performs*, *Overturn*, *Shapeshifter* & 2025, Video und Textile
14. Federico Cuatrecasas, *Aufgehobenheit*, 2024, Video
15. Federico Cuatrecasas, *Prender a mi Corazon (Taken of my heart)*, 2024, Lithografie
16. Anys Reimann, *LA FEMME D'UNE FAISSE*, 2024, Collage, Malerei
17. Linda Jasmin Mayer, *Agglutination (Schachtel)*, 2023, Mixed Media
18. Federico Cuatrecasas, *Interaktive Zeichen*, 2024, Mixed Media
19. Lu Yang, *Quarantine*, *Blutern*, *Overturn*, *Shapeshifter* & 2025, Video und Textile
20. Troika, *Never Spoken*, 2022, 3D-Druck
21. Lu Yang, *SOFF*, *Many conforts invert illusion*, 2022, Video
22. Hyeseon Jeong & Seongmin Yuk, *Hyphos*, 2022, Lithografie
23. Hyeseon Jeong & Seongmin Yuk, *Amfang*, 2022, Installation
24. Hyeseon Jeong & Seongmin Yuk, *Flowermushroom*, 2022, Video
25. Hyeseon Jeong & Seongmin Yuk, *SUPER Plasmenschiff*, 2023, Video
26. Mary-Audrey Ramirez, *Melior*, 2020, Skulptur
27. Mary-Audrey Ramirez, *Just an alien (Bios)*, 2024, Skulptur
28. Mary-Audrey Ramirez, *Just an alien (Bios)*, 2024, Skulptur
29. Mary-Audrey Ramirez, *Just an alien (Bios)*, 2024, Skulptur
30. Mary-Audrey Ramirez, *Horn Hood Aesthetics*, 2020, Skulptur

AUSSTELLUNGSSAAL

1. Marco Brambilla, *Creation (Maya)*, 2012, Installation
2. Mary-Audrey Ramirez, *Shen Q' Gitter (Machraum Center)*, 2020, Skulptur
3. Mary-Audrey Ramirez, *Eggsform (Big)*, 2020, Skulptur
4. Mary-Audrey Ramirez, *Alan (Horn)*, 2022, Skulptur
5. Mary-Audrey Ramirez, *Eggsform (Small)*, 2020, Skulptur
6. Mary-Audrey Ramirez, *Alan (Horn)*, 2024, Skulptur
7. Mary-Audrey Ramirez, *Formal Amorph*, 2022-24, Computergest. Kunst
8. Nina Paszkowski, *How to find a soul*, 2023, Installation
9. Nina Paszkowski, *How to find a soul*, 2023, Keramik
10. Lu Yang, *Quarantine*, *Blutern*, *Overturn*, *Shapeshifter* & 2025, Video und Textile
11. Linda Jasmin Mayer, *Agglutination (Schachtel)*, 2023, Mixed Media
12. Wangchul Muta, *Homeward Bound*, 2023, 2023, Druck
13. Suzanne Kite und Devin Ronneberg, *Open up (Telling Rock)*, 2020, Installation
14. Anys Reimann, *LA FEMME D'UNE FAISSE*, 2024, Collage, Malerei
15. Nieves de la Fuente Gutiérrez, *Wishes of Fall*, 2022, Video
16. Wangchul Muta, *The bride who married a comet's head*, 2020, Collage
17. Federico Cuatrecasas, *Coyote Interpunctiva*, 2024, Mixed Media
18. Libby Heaney, *LA FEMME D'UNE FAISSE*, 2024, Computergest.
19. Linda Jasmin Mayer, *Agglutination (Schachtel)*, 2023, Mixed Media
20. Bertrand Mandico, *Extinction*, 2023, Video
21. Bertrand Mandico, *Extinction*, 2023, Filmbroschüre

Interaktive Angebote

Linda Jasmin Mayer, *Vogelmasken*, 2023, Mixed Media
SOFF, *Ontograph X*, 2023, Interaktives Game

WERKE VON MAX ERNST

1. *Wishes*, November 2021, 2021, Quill
2. *Realization of All Things*, 2022, Video
3. *The Culture of Being*, 2022, Quill
4. *Nullifier Symptom*, 2023, Skulptur und Video
5. *Wishes*, 2024, Keramik
6. *Amnesia Series*, 2024-25, Keramik
7. *How to find a soul*, 2023, Keramik
8. *Homeward Bound*, 2023, 2023, Druck
9. *Right Companion*, 2023, Video und Textile
10. *Experience and Sculpture*
11. *LOCA*, 2020, Skulptur
12. *Phantom Form*, 2024, 3D-Druck
13. *Performs*, *Overturn*, *Shapeshifter* & 2025, Video und Textile
14. *Aufgehobenheit*, 2024, Video
15. *Prender a mi Corazon (Taken of my heart)*, 2024, Lithografie
16. *LA FEMME D'UNE FAISSE*, 2024, Collage, Malerei
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18. *Interaktive Zeichen*, 2024, Mixed Media
19. *Quarantine*, *Blutern*, *Overturn*, *Shapeshifter* & 2025, Video und Textile
20. *Never Spoken*, 2022, 3D-Druck
21. *SOFF*, *Many conforts invert illusion*, 2022, Video
22. *Hyphos*, 2022, Lithografie
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24. *Flowermushroom*, 2022, Video
25. *SUPER Plasmenschiff*, 2023, Video
26. *Melior*, 2020, Skulptur
27. *Just an alien (Bios)*, 2024, Skulptur
28. *Just an alien (Bios)*, 2024, Skulptur
29. *Just an alien (Bios)*, 2024, Skulptur
30. *Horn Hood Aesthetics*, 2020, Skulptur

Wall texts

HYPERCREATURES – FUTURE MYTHOLOGIES

Current global crises make the sensitive relationships between all lifeforms on our planet clear. Climate change, geopolitical conflicts and economic and social uncertainties show that the human being not only lives in networks, but also actively shapes and determines these. Human activity has far-reaching consequences for ecological and cultural systems on earth. The challenges of our time therefore call for a new consciousness for these connections and interdependencies in order to design sustainable global networks. They offer the chance to reconsider the position of the human being in these systems: not as a dominant species, but rather as part of a common network

„Hypercreatures – Future Mythologies“ deals with world views in which human and non-human lifeforms can coexist and live together cooperatively. The exhibition prompts us to question the separation between “nature” and “culture” as well as the power relations that characterise the relationship between humans and non-humans, with the aim of enabling fairer perspectives for the future.

Where human being, animal, plant and machine form a common organism, one-sided narratives are revealed, and new conceptions of lifeforms beyond dominant narratives become possible. These “Hypercreatures” are agents of a world in a state of transition. Their hybrid bodies tell of transcultural interrelations, tensions and healing attention between lifeforms.

26 artists and collectives from 16 countries populate the exhibition spaces with visions of composite creatures and transform the museum into a speculative biotope. In a dialogue with the works of Max Ernst, the artists occupy themselves with the mythologies of our capitalist era and new, shared narratives for a future that is more than human. The exhibition invites us to think about the role and significance of hybrid beings in our society and to discover the variety of stories they embody.

Mythologies and their Relevance

Mythologies are more than fantastic narratives – they provide insight into the human being, values and attitudes to morality. They promote community, identity and solidarity through shared stories and symbols. Myths reflect the challenges of their time, explain the unexplainable and provide orientation in complex developments. They stimulate collective action, answer existential questions and make the world tangible through narrative structures.

Even today, they influence all areas of life like art, literature, pop culture and philosophy. However, their effects must be questioned critically: myths can reinforce false information, manipulate narratives and supplant other cultural perspectives. Political or economic participants use them to reinforce particular narratives or to manipulate the public.

Myths in the Anthropocene Stories beyond Conflict

Our society is characterised by easily consumable narratives, especially originating from Hollywood. Almost in a self-explanatory way, many stories revolve around conflicts, from which only one hero can emerge. They are founded on the so-called “hero’s journey”, a unifying narrative structure that displaces cultural diversity and alternative viewpoints. This dominates our collective storytelling and our perception of the world.

The hero’s journey reflects a culture that emphasises aggression and competition and ignores multiperspectival behavioural options. Stories of conflict often neglect the complex interrelations that characterise life. However, how would our narratives and our perspective on the world change when our stories would tell of negotiation processes, of harmonious and inclusive approaches that go beyond black and white thinking?

The exhibition „Hypercreatures – Future Mythologies“ shifts the focus to alternatives to the established narratives of conflict and presents new myths with human and non-human behaviour like collaboration, discovery or changing as their themes. At the core are aspects of care and connectedness that present the symbiotic relationships between humans and non-humans as a form of resilience (resistance). They make clear the power of alternative “life stories” that are just as gripping as “killer stories”.

Anthropocene versus Capitalocene?

Human influence on the planet is becoming increasingly evident: endangered ecosystems like coral reefs, the melting Arctic marine ice and the clearing of the Amazon rain forest are examples of this. In 2016, the International Union of Geological Sciences proclaimed the “Anthropocene” – a geological era characterised by the human being. The Anthropocene is defined by conflicts, impelled by economic interests in energy and resources. The question is therefore posed: is the human being (Anthropos) responsible as a species, or does the cause lie instead much more in the capitalist social order, which enables power and exploitation?

Various scholars have suggested the term “Capitalocene” as an alternative. It shifts the focus to the capitalist appropriation of nature and land, and thus also to related aspects like questions of class, the patriarchy and racism. The Capitalocene provides a starting point for creating an alternative narrative. This because, with the Capitalocene, the human being as a species is not placed in question, but instead a system that was created by humans. Patterns that can be overcome in order to create a new system based on community instead of exploitation can in this way be recognised.

Hybrid Art and Modern Mythology

Since the twentieth century, hybrid methods of work that combine the most varied materials and motifs to create something new have characterised the visual arts. As of 1920, Max Ernst created surrealist collages by combining fragments of human and non-human bodies from novels, teaching materials catalogues and fashion brochures to create composite creatures.

The hybrid creatures reflect the societal, technological and cultural upheavals of the period between the World Wars. Surrealists like Max Ernst criticised the rationalism of the West as inadequate for grasping the complexity of human existence. Their composite creatures especially emphasised the legitimacy of alternative, non-Western modes of thought.

One goal of the Surrealists was thus to create a “modern mythology” that was differentiated from established narratives. They thereby strived to overcome dualisms and create new perspectives. In the Surrealist cosmos, the human being appears as a constantly changing, hybrid being.

Donna Haraway and the Chthulucene

Criticism of dualistic conceptions can be found in many theories of the twentieth and twenty-first centuries, for example, in Cyberfeminism. In her *Manifest for Cyborgs* (1985), Donna Haraway deals with hybrid, technological lifeforms, so-called cyborgs, which cannot be clearly assigned to either “nature” or “culture”. Their existence places modes of thought like male/female, mind/body or truth/illusion in question.

In *Staying with the Trouble: Making Kin in the Chthulucene* (2016), Haraway develops the concept of the “Chthulucene” as an alternative to the Anthropocene or the Capitalocene. Inspired by the Greek “chthonic” (“of the earth”), it describes a speculative future defined by the profound “entanglement” of all lifeforms. Haraway calls for new connections and communities extending across species to encounter ecological and societal crises. The Chthulucene stands for an era of coexistence in which lifeforms coexist symbiotically and respect planetary limits.

In biology, symbioses encompass “mutualism”, in which both lifeforms profit, “commensalism”, in which one lifeform profits without damaging the other, and “parasitism”, in which one lifeform lives at the expense of the other. How must we redefine our symbiotic coexistence in ecological and social systems to ensure mutual survival in the face of global crises?

Chimaeras with Max Ernst

Max Ernst's works are populated by chimaeras and composite creatures that combine the features of various lifeforms. They symbolise psychological, cultural and philosophical questions and dissolve the boundaries between reality and fantasy, order and chaos, nature and culture. The mythological chimaera – a composite creature of lion, goat and snake – is reinterpreted in Max Ernst's works. Coincidence plays a vital role for his innovative techniques.

Forms originate with frottage, the transfer of surface textures through rubbing, which he then develops into fantastic beings. In the *Histoire Naturelle* (1926) series, plants, animals and minerals merge to become hybrid lifeforms.

In his collages, Max Ernst combines contrasting elements from scientific drawings and mythological illustrations. The collage novel *Une semaine de bonté* (1934) shows grotesque composite creatures: people with bird heads and dragon wings or hybrids of human, plants and marine creatures.

Crossing Boundaries Hybrid Creatures

Composite or hybrid creatures embody an original approach to identity and culture beyond binary conceptions. They place the biased Western view of the alien in question. Hybridity contradicts the assumption that cultures are systems separate and closed off from one another. It emphasises the entanglement, the exchange and the origination of hybrid and complex identities.

Composite creatures symbolise the fact that identity is a dynamic process, characterised by exchange, transformation and coexistence. They demonstrate how boundaries – between cultures, species or concepts – can become permeable. In a globalised world characterised by migration, technological progress and ecological challenges, hybridity becomes a key term for understanding complexity and affinity.

Hybrid forms provide space for ambiguity. They deconstruct conceptions of purity and authenticity and enable reflection upon the construction of the “self” and the “other”. Composite creatures initiate dialogues between tradition and innovation, the local and the global as well as the human and the non-human. This perspective invites us to acknowledge the difference, the interdependency and the interrelations of all lifeforms and to create new forms of coexistence.

New Myths for a Better Future

For Donna Haraway, the retelling of myths is a radical way to question power structures and design alternative futures. It calls for an updating of stories that reconsider relationships between human and non-human lifeforms.

Myths are dynamic narratives that influence how human beings perceive the world. Narratives design worlds – and often exclude others. More inclusive and fairer narratives can originate from rewriting them. What stories form worlds, and which worlds produce new stories?

A multitude of futures does not originate through single or universal solutions, but rather through the interplay of many ideas, which can exist parallel with one another or combine. Such narratives make the interdependency of all lifeforms visible and promote consciousness of a joint shaping of the future.

Departure into the Pluriverse A World Full of Variety

Global challenges call for innovative approaches to thought, policy and life in a networked, complex world. The idea of the pluriverse has especially established itself as a vision for a more sustainable, fairer world in decolonial concepts, for example, with Arturo Escobar.

The pluriverse describes a world consisting of many worlds – a pluralistic variety of perspectives, cultures and lifeforms. It is an alternative to the universal world views that are often linked with Western modernity, colonialism and globalisation. Instead of one “correct” view of the world, the pluriverse emphasises the coexistence of different world views and lifeforms. The pluriverse is characterised by networks and relationships, in which all lifeforms are connected. It calls upon us to respect the diversity of life and to learn to live in a shared but diverse cosmos.

Many contributions to the pluriverse criticise Western coloniality and dominant knowledge systems. Donna Haraway pleads for a “sympoietic” world, in which participants are interlinked with one another. Her concept of “tentacular thinking” describes thought characterised by networking and interdependence, extending beyond dualistic ideas. Haraway uses the image of the tentacle – thus of arms, feelers or webs – to develop an alternative understanding of world contexts and knowledge production.

Between Multirealities and Colonial Contradictions

In 1942, André Breton and Marcel Duchamp organised the First Papers of Surrealism exhibition in New York, which presented Surrealism in exile. Duchamp designed the space with a web of yarn that encouraged visitors to view the works from new perspectives. The text *Explorers of the Pluriverse* appeared in the catalogue.

The exhibition and the text reflected the great interest of Surrealism in multirealities. The works combined dreams, myths, science, fantasies and everyday life into a journey of discovery. Duchamp's web emphasised the connectedness of these worlds.

However, the anti-colonial ambitions of Surrealism were not without contradictions. Aspects like exoticisation, romanticisation and cultural appropriation are apparent in their fascination with non-Western cultures. We must approach this critically from a present-day perspective.

Supporting Program

Accompanying the exhibition, various events and workshops for children, teenagers, and adults, as well as special programs for kindergartens and schools, will be offered. Please also check the announcement of dates on the homepage www.maxernstmuseum.lvr.de as well as on Facebook and Instagram.



Opening

Friday, 03/21/2025 | 7 pm

Hypercreatures –

Future Mythologies

7 pm | Live-Music-Performance

by Faira (Experimental Folk Music)

8 pm | Performance Dove fermarsi?

by Linda Jasmin Mayer

10-12 pm | DJ-Set by Alisa Berger

The exhibition remains open until 10 pm.

Free admission

Friday, 5.9.2025 | 7 pm

Film Screening: **Leonora in the Morning Light and talk with the Directing Duo**

Lena Vurma and Thor Klein

Feature film, 2025, OV, 101 min.

Based on Elena Poniatowskas novel Leonora, the biographical film Leonora in the Morning Light tells the story of the renowned surrealist artist Leonora Carrington, who meets Max Ernst (Alexander Scheer) in 1937. In her art, she merges indigenous Mexican mythology with Celtic folklore to create fantastical worlds.

The exhibition remains open until 7 pm.

Workshops

Saturday, 26.4. 2025 | 3 – 5:30 pm

Somatic Masquerade (in English)

With Camilo Pachón and

Maria Mercedes Flores Mujica

Breathe, transform, be reborn, and perform.

Discover the power of your inner world and your political body. Together, we explore our being through ritual dance. The mask becomes a powerful tool. It can dissolve the self, shift contexts, and help imagine new worlds.

No prior dance experience is required.

Fee: 30 € (includes exhibition entry and materials)

Edition

Speculative Narration by Kira Xonorika

The Paraguayan artist, author and futurist Kira Xonorika explores the exhibition „Hypercreatures – Mythologien der Zukunft“ from a queer decolonial perspective. The result is a speculative story inspired by empathy and transformation, ecology and magic.

The story will be published as a book and will be available in the museum store from 9.5.2025.

Max Ernst Museum Brühl of the LVR

In the former „Brühler Pavillon“, where Max Ernst once danced, the Max Ernst Museum opened in 2005. It is the world's first and only museum dedicated to the life and work of Max Ernst (1891–1976), the internationally renowned artist born in Brühl. The collection spans 70 years of one of the 20th century's most significant artists: his time in Brühl and Bonn, his Dadaist activities in the Rhineland after World War I, his contributions to the Surrealist movement in France, his exile in the USA, and finally, his return to Europe in 1953.

The collection includes almost the entire body of his graphic oeuvre as well as a unique ensemble of over 70 sculptures that showcase his sculptural work over decades; these pieces come from the artist's personal collection. Another highlight and at the same time the centerpiece of the exhibition are the 36 „D-paintings“, birthday and love gifts from Max Ernst to his wife, the artist Dorothea Tanning, with whom he shared over three decades of his life. Additionally, a collection of over 900 photographic documents enriches the collection, tracing the artist's life with contributions from prominent photographers such as Lee Miller and Henri Cartier-Bresson.

The Max Ernst Foundation was established on February 13, 2001. Foundation partners include the city of Brühl, the Kreissparkasse Köln, and the Rhineland Regional Council (Landschaftsverband Rheinland, LVR). The foundation's purpose is to promote art and culture as well as science and research. Its mission is to collect works, memorabilia, and documents related to Max Ernst.

The museum regularly hosts exhibitions featuring international artists from Classical Modernism to contemporary art, offering new perspectives on the collection. With the format New Perspectives in the Leonora Carrington Hall, contemporary artists open up new perspectives on Surrealism in the context of the collection.

Press images

HYPERCREATURES – FUTURE MYTHOLOGIES

at the Max Ernst Museum Brühl of the LVR, March 22 – October 5, 2025

22.3. – 5.10.2025

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rebrand.ly/Hypercreatures_en



Press image 1: Federico Cuatlacuatl, „Xochipitzahuatl-Nova“, 2024, 3-channel-video (Detail), photo © David Morales



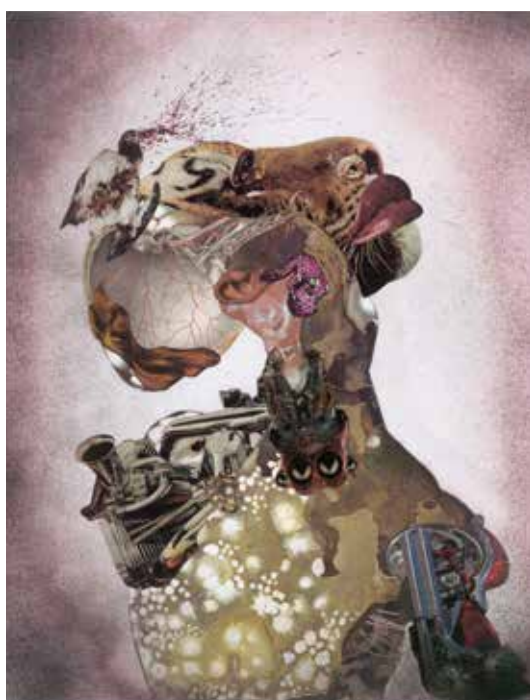
Press image 2: Marco Brambilla, Installationsansicht von „Creation (Megaplex)“, 2012, 4K-Video, Farbe, Ton, Loop: 4 Minuten, © Marco Brambilla, Foto: Jürgen Vogel / LVR



Press image 3: Anne Horel, „Lepidodinium Chlorophorum“, 2024, generated with a LoRA trained with creatures from an obsolete experimental OpenAi model, photo: © Anne Horel



Press image 4: Troika, „Phoenix Faun“, 2024, Courtesy MAK Contemporary, photo: © kunst-dokumentation.com/MAK



Press image 5: Wangechi Mutu, „Homeward Bound“, 2009, Collection Deutsche Bank, Courtesy of the artist und Vielmetter, Los Angeles, photo: © Robert Wedemeyer



Press image 6: Anys Reimann, „L'APRES MIDI D'UNE FAUNA“, 2024, Mixed Media-Collage and oil on canvas, Collection AGLAIA, photo: Anys Reimann



Press image 7: SOFF, „Ontograph X“, Ego-Konzept: SOFF, 3D-Modell & Animation: ABOOH



Press image 8: Mary-Audrey Ramirez, „Forced Amnesia“, 2023-24, Computergame, Detail, © Mary-Audrey Ramirez



Press image 9: Lu Yang, „DOKU – Binary conflicts invert illusions“, 2022, 1-channel-video, Detail, photo: © Courtesy the artist and SOCIÉTÉ, Berlin



Installation view 1: Kévin Bray „BullBear Dynamics“, 2025, and Angelo Pleassas, „Meditation of All Beings“, 2022, and „The Quilt of Alle Beings“, 2022, © Kévin Bray und Angelo Pleassas, photo: Jürgen Vogel / LVR



Installation view 2: Lex Rütten und Jana Kerima Stolzer, „LUCA“, 2025, Audio piece, headphones, seating and fabric objects, specimen slides, © Lex Rütten & Jana Kerima Stolzer, photo: Jürgen Vogel / LVR



Installation view 3: Nina Paszkowski, „Ventress“, 2024, „Anomas-Serie“, 2024-25, „how to hold a void 3/3“, 2023, ceramic, Troika, „Phoenix Faun“, 2024, 3D-print, Eva Papamargariti, „Mutants, Crawlers, Shapeshifters I“, 2025, videos and textiles, and Federico Cuatlacuatl, „Xochipitzahuatl-Nova“, 2024, Video, © Nina Paszkowski, Troika, Federica Cuatlacuatl and Eva Papamagaritit, photo: Jürgen Vogel / LVR



Installation view 4: Anne Horel, „Xenobiome.exe“, 2025, Installation, and Max Ernst, „The Attirement of the Bride“, 1973, colour serigraph in oil on canvas, © VG Bild-Kunst, Bonn 2025, photo: Jürgen Vogel / LVR



Installation view 5: Mary-Audrey Ramirez, „Meteorit“, 2020, Sculpture, „Alien Weapon (Big)“, 2024, Sculpture, „Bloom on Alien Weapon“, 2024, Sculpture, Courtesy of the artist and MARTINEZ, Cologne, and Max Ernst, „The 20th century“, 1955, © VG Bild-Kunst, Bonn 2025, photo: Jürgen Vogel / LVR

Info service

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*At the so called Fantasie Labor the workshops
of the educational department take place.

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