

SUR REALE

3.10.2021 – 6.2.2022

TIER WESEN



MAX ERNST
MUSEUM BRÜHL
DES LVR



SUR
REALISTIC
3.10.2021 – 6.2.2022
CREA
TURES

Press Kit

Meret Oppenheim, Erdbeerkuchen, 1969, Bierglas, Schaumstoff, Gips und Pelz, LEVY Galerie, Hamburg. © VG Bild-Kunst, Bonn 2021. Foto: LEVY Galerie, Hamburg

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Tickets über

www.maxernstmuseum.lvr.de

LVR
Qualität für Menschen

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PRESS RELEASE

»Surrealistic Creatures«

Exhibition at Max Ernst Museum Brühl of the LVR

October 3rd, 2021 to February 6th, 2022

The exhibition »Surrealistic Creatures« is devoted to the world of animals and fantastical beings. We invite you to visit this unusual zoo at the Max Ernst Museum Brühl des LVR from October 3rd, 2021 to February 6th, 2022.

Whether it is the bird in the case of Max Ernst, the dog for Dorothea Tanning or the sphinx of Léonor Fini—the bestiary, which dominates the image worlds of Surrealism, has never been dealt with in an exhibition with such scope and diversity before. And this despite the fact that numerous artists have created their own corresponding private phantoms. Sometimes these even turned out to be alter egos. They populate the sprawling fauna of surreal fantasy alongside hybrid creatures such as Pablo Picasso's minotaur or René Magritte's mermaid.

The selection includes paintings, sculptures, works on paper, illustrated books and magazines as well as films, which are being shown together with literary texts. This spans an arc from the beginnings of the Surrealist movement in literature and the visual arts of the early 1920s up to the turn of this century, demonstrating the breadth of variation among the artistic positions. Contributions from Belgium, Germany, France, Great Britain, Italy, Mexico, Sweden, the Czech Republic and the USA illustrate the worldwide reach and network of the movement.

The exhibition »Surrealistic Creatures« brings together works by the likes of André Breton, Luis Buñuel, Leonora Carrington, Salvador Dalí, Marcel Duchamp, Max Ernst, Meret Oppenheim, Man Ray and Pablo Picasso, as well as lesser-known pieces and respectively, works worth rediscovering, for example by Jean Benoît, Greta Knutson, Edith Rimmington, Friedrich Schröder-Sonnenstern or Remedios Varo. Moreover, the **museum's permanent collection** will display a multitude of animal portrayals by Max Ernst. Humorously and allusively, monkeys, fish, lions, pigeons or a »dog pavian« populate his imaginative picture worlds.

The show is curated by Dr. Jürgen Pech, Chief Curator at Max Ernst Museum, who was awarded the Justus Bier Prize for Curators in 2020.

The exhibition catalogue comprising 280 pages and more than 200 illustrations, contains contributions by Vera Bornkessel, Jürgen Pech, Achim Sommer, Friederike Voßkamp and Jürgen Wilhelm. It is available in a hardcover museum edition at the museum shop for 45 € (and as a bookstore edition by Wienand Verlag) for 47 €.

INFO SERVICE:

OPENING HOURS:

TUESDAY – SUNDAY: 11 A.M. – 6 P.M.

**Closed: Monday as well as 24 Dec., 25 Dec.,
31 Dec., 1 Jan. 2022**

ADMISSION FEES:

**ADULTS 11 € (COMBINATION TICKET EXHIBITION
AND COLLECTION) | REDUCED RATE 7 €**

CHILDREN AND TEENAGERS UP TO 18 YEARS

FREE ADMISSION

FURTHER INFORMATION:

WWW.MAXERNSTMUSEUM.LVR.DE

EXHIBITION TEXTS

HANS ARP HANS BELLMER JEAN BENOÎT VICTOR BRAUNER
ANDRÉ BRETON EMMY BRIDGWATER MAX BUCAILLE
LUIS BUÑUEL LEONORA CARRINGTON GIORGIO DE CHIRICO
PAUL COLINET SALVADOR DALÍ PAUL DELVAUX
ÓSCAR DOMÍNGUEZ MARCEL DUCHAMP CHARLES DITS
NUSCH ÉLUARD PAUL ÉLUARD MAX ERNST LÉONOR FINI
WILHELM FREDDIE ALBERTO GIACOMETTI
CAMILLE GOEMANS JANE GRAVEROL MAURICE HENRY
ADOLF HOFFMEISTER GEORGES HUGNET VALENTINE HUGO
RADOVAN IVSIC EDGAR JENÉ HUMPHREY JENNINGS
GRETA KNUTSON JIRI KOLÁR IVO MEDEK KOPANINSKY
FÉLIX LABISSE WIFREDO LAM JACQUELINE LAMBA
MARCEL LEFRANCO DORA MAAR CONROY MADDUX
RENÉ MAGRITTE JOYCE MANSOUR MARCEL MARIËN
ANDRÉ MASSON ROBERTO MATTA ECHAURREN JOAN MIRÓ
MILAN NÁPRAVNÍK RICHARD OELZE MERET OPPENHEIM
WOLFGANG PAALEN MIMI PARENT ROLAND PENROSE
BENJAMIN PÉRET PABLO PICASSO GISÈLE PRASSINOS
RAYMOND QUENEAU ALICE RAHON MAN RAY
EDITH RIMMINGTON PIERRE ROY GEORGES SADOUL
FRIEDRICH SCHRÖDER-SONNENSTERN KURT SELIGMANN
JINDRICH STYRSKY MAX WALTER SVANBERG
JAN SVANKMAJER YVES TANGUY DOROTHEA TANNING
CLAUDE TARNAUD KAREL TEIGE TOYEN RAOUL UBAC
REMEDIOS VARO UNICA ZÜRN

EXHIBITION TEXTS

Surrealistic Creatures

The exhibition shows the broad spectrum and at the same time the key position animal creatures have in the surrealistic cosmos. The selection of around 140 works by 74 internationally renowned artists includes paintings, sculptures, works on paper, illustrated books, magazines and films, which are presented together with literary texts.

This spans an arc from the beginnings of the Surrealist movement in literature and the visual arts of the early 1920s up to the turn of this century, demonstrating the breadth of variation among the artistic positions. Contributions from Belgium, Germany, France, Great Britain, Italy, Mexico, Sweden, the Czech Republic and the USA illustrate the worldwide reach and network of the movement.

The exhibition design accentuates the diversity of the animal creatures in terms of colour: dark blue, green, light blue and red refer to their areas of life — water, earth, air — or to hybrid crossbreeds such as the Minotaur or the Melusine. The bestiary of surrealist pictorial and lyrical worlds often reveals itself in processes of metamorphosis in which individual limbs are transformed, for example, into a fin or a bird's head. Numerous artists have created their private phantoms, sometimes as alter egos: the bird in Max Ernst's artworks, the sphinx or the cat in Léonor Fini's, or the dog for Dorothea Tanning.

Furthermore, you are invited to discover numerous depictions of animals in the works of Max Ernst within the permanent collection: Fish, dragonflies, lions, and birds populate his imaginative visual worlds.

EXHIBITION TEXTS

Dictionnaire abrégé du surréalisme

On the occasion of the legendary »Exposition internationale du surréalisme (International Exhibition of Surrealism)«, which opened at the Galerie des Beaux-Arts in Paris at the beginning of 1938, a concise dictionary of Surrealism was published. The 76-page publication contains, in addition to numerous illustrations, a total of 368 definitions, covering topics, personalities, and expressions with short literary quotations, profound or enigmatic characterizations, some factual, some rich in associations. For example, the French general term „animal“ is put into new, unusual relations by the writer, artist, chronicler and collector Georges Hugnet, as well as the poet Paul Éluard: »The animal like the lamp - something more than the match.« (P.E.). »All my animals are obligatory - they have furniture legs - and window hands.« (P.E.). »The animals are beautiful because they are naked - on the inside too.« (G.H.).« In the exhibition itself, living animals appeared for the first time in a performance and were also integrated into an installation. At the opening on January 17, 1938, the dancer Hélène Vanel performed together with a live rooster, and Salvador Dalí had filled his »Taxi pluvieux« (Rain Taxi) with vineyard snails, which drew their wet slime trails over the face and body of a fashion mannequin. In a sign, the artist informed that in addition to 200 snails, the car also contained 12 frogs with golden crowns.

EXHIBITION TEXTS

The Songs of Maldoror

Under the pseudonym »Comte de Lautréamont«, the French poet Isidore Ducasse wrote »Les Chants de Maldoror« in 1868/69. This epic prose poem, characterized by its brutality, comprises six chants with seemingly unrelated sequences of action, in which the title character Maldoror, whose name can be translated as »gilder of the evil«, incorporates the personified violence. On 257 printed pages, a total of 149 animal species are found, many of them making repeated appearances; among them an angora cat, a pouch crab, tapeworms, lammergeiers, electric rays, horseshoe bats, scorpions, rhinoceroses, jackals, vipers, crabs, hazel grouse, toads, and a Virginian eagle owl. The bulldog created by the artist Jean Benoît in 1965 is based on Maldoror's companion in the third canto. For his creation he used selected objects of everyday life. On the back part he applied bottle-green glass shards, that also form the pointed ears. The entire surface of the body is composed of women's and children's gloves, which the artist says he acquired at flea markets. The only pair of men's gloves are recognizable on both flanks of the dog. The surrealist movement celebrated the publication and popularized a phrase taken from the sixth canto: »As beautiful as the chance encounter of a sewing machine and an umbrella on an operating table«. This concept of beauty corresponds to a new aesthetic that aims to set off an expansion of vision by merging disparate worlds, by recombining them linguistically or figuratively.

EXHIBITION TEXTS

Minotaure

From 1933 to 1939, Albert Skira's Paris publishing house released 13 issues of the art and literary magazine *Minotaure* (Minotaur). André Breton, who had previously published »La révolution surréaliste (The Surrealist Revolution)« from 1925 to 1929 and »Le surréalisme au service de la révolution (Surrealism in the Service of the Revolution)« from 1930 to 1933, was the editor of this luxuriously designed and expensive magazine, which had 800 subscribers and was financially supported by contributions from the English collector and multimillionaire Edward James. The title had been proposed by artist André Masson together with the philosopher Georges Bataille to suggest a search in the labyrinth of modernity, but also of previous eras. Therefore, archaeology, visual arts, ethnology, philosophy, poetry, psychoanalysis and film were the topics that defined the wide spectrum of the magazine. Covers of the individual issues were designed by various artists, including Salvador Dalí, Marcel Duchamp, Max Ernst, René Magritte, André Masson, Joan Miró or Pablo Picasso, each contributing their own artistic expression and private iconography. While Pablo Picasso chooses to present the Bull Man in the center of a collage as a muscular seated figure with a raised dagger on the first issue, the beast appears as a diabolical skeleton in a black cape, surrounded by symbols typical of Magritte, such as the burning tuba or the toe shoes on the cover designed by René Magritte. Max Ernst depicts the monstrosity as a two-faced creature that - bathed in a garish green - glows demonically on a black background. If one turns the cover upside down, one recognizes a second animal-like fantasy figure with squinted eyes, ears waving to the side and a wide-open maw, in which the request »search« can be read.

EXHIBITION TEXTS

Hybrid Creatures

The Surrealist preference for hybrid creatures composed of two or more living beings can be traced back to a particular fascination with ancient mythologies and medieval sagas. They served as a source of inspiration for new creations of human-animal beings, which, according to André Breton, were supposed to introduce a „modern mythology“. The Minotaur, a creature of Greek mythology featuring a bull's head and the body of a man, meets its counterpart in the surrealist animal cosmos in female chimeras such as the Melusine or the Sphinx. While the Melusine - a mermaid-like combination of woman and fish or snake body - can be traced back to Celtic fertility myths, the Sphinx is a composition of a sitting lion with a woman's body and originates from Egyptian mythology. In surrealism, mixed creatures were also produced by a group game called „Cadavre exquis“ (Delicious corpse). Using a folded sheet of paper, a sentence or drawing is to be produced by several people, without each participant knowing the contribution of the others. An example that has become classic and which has given its name to the game is the sentence produced in this way: „The delicious corpse drinks the new wine.“ Using this surrealist game par excellence, thinking controlled by reason could be suspended. As the sum of several participants, the result is located beyond a continuous rationality. It was applicable to writing texts with the sentence components subject, object and predicate, but also to drawing images by choosing head, torso and legs as individual elements of the composition.

EXHIBITION TEXTS

Evocation of the Installation »COIN SALE«

by Marcel Duchamp

From November 29, 1960 to January 14, 1961, the exhibition »Surrealist Intrusion in the Enchanters' Domain« took place at D'Arcy Gallery, New York. Created by André Breton and Marcel Duchamp, nearly 150 works by 85 Surrealists were on display. It was the third last group exhibition with an international focus during André Breton's lifetime. Marcel Duchamp used the anteroom of the toilet for a temporary installation bathed in green light. He replaced the filling of the door panel with a coarse-meshed hare grid with hexagonal weaving. This veritable coop contained three living white chickens that could walk around or perch on the floor, on a pole, as well as on the sink. The day of the preview a chicken managed to escape from the room, but was recaptured by Salvador Dalí. A cardboard sign was attached to the top of the grid, with 77 one-cent coins taped to it in such a way that they formed the capital letters of the two words »COIN SALE«. As in the titles of his objects of the 1920s, Marcel Duchamp uses the potential of language to create an open, allusive system of reference. The term composed from two words has different meanings: in English »coin sale« and in French »dirty corner«.

CULTURAL PROGRAMME & EVENTS

PUBLIC TOURS

Saturdays | 3:30 p.m.

Sundays | 11:30 a.m. and 3 p.m.

Duration: 1 hour | 5 €, reduced rate 3 € (plus admission fee)

TOURS FOR FAMILIES

Third Sunday of each month | 2 p.m.

Duration: 30 minutes | adults 2.50 €, reduced rate 1.50 €
(plus admission fee), children 1.50 € (free admission)

OPEN WORKSHOP FOR CHILDREN

Sundays | 3 – 5 p.m.

5 € children, with parents 8 € (plus admission fee)

GUIDED TOURS WITH THE CURATORS

Friday, 15 Oct. 2021 | 4:30–5:30 p.m.

Breton's animal lives

Dr. Jürgen Pech, Chief Curator

Friday, 12 Nov. 2021 | 4:30–5:30 p.m.

Surreal menagerie and living animals

Dr. Jürgen Pech, Chief Curator

Friday, 10 Dec. 2021 | 4:30–5:30 p.m.

Human. Animal. Surreal.

Dr. Achim Sommer, Museum Director

5 € per person, reduced rate 3 € (plus admission fee)

max. 12 participants

Registration required three days in advance

Virtual conference of the International Society for the Study of Surrealism: 11. – 14.11.2021

Exact date and time to be announced shortly

The Max Ernst Museum Brühl des LVR will participate at the conference of the worldwide network »International Society for the Study of Surrealism (ISSS)« with the presentation »How to mediate Surrealism?«.

The conference will take place virtually: <https://surrealismstudies.org/virtual-conference-2021>

CULTURAL PROGRAMME & EVENTS

WORKSHOPS AND EVENTS (SELECTION)

Saturday, 30 Oct. 2021 | 3 – 7 p.m.

Halloween Spooky Special: Beastly and creepy! Ages 8 and up

At the »Fantasie Labor«, we will design spooky lanterns that remind us of wild animals. When we parade to the museum afterwards, the lanterns are sure to scare all the spectators.

15 € per child, including materials, lantern stick and flashlight tour

Limited number of participants | Registration required up to five days in advance

Saturday, 6 Nov. 2021 | 7:30 p.m.

READING with Actress and »Tatort«-Inspector Anna Schudt and Actor Moritz Führmann

Surreal/Animal

Music: Anikó Kanthak

In their search for the unconscious, the Surrealists created fantastical, sometimes scary and monstrous creatures, who worked their mischief in Surrealist texts. For the reading, these Surrealistic fantasies will be vividly performed in all of their ruthlessness and accompanied by music from the voice of Anikó Kanthak.

Ticket 1: Exhibition visit (6 p.m.) and reading 29 € adults, reduced rate 24 €

Ticket 2: Reading 20 € adults, reduced rate 16 €

Sunday, 9 Jan. 2022 | 11 a.m.–12:30 p.m.

The Special New Year's Concert: »Dialogo animal« with the »talking horns«

The »talking horns« tell entertaining stories from the past, present and future with their instruments (tuba, trombone, saxophone and bass clarinet). They delve into the musical world of surreal beasts and even produce some of their own.

Tickets: Exhibition visit with concert 19 € adults, reduced rate 16 €; children and teens up to age 18 cost 8 €. Drinks not included.

MOVIE SERIES »SURREALISTIC CREATURES«

ZOOM Kino (Brühl) in cooperation with the museum

Your movie ticket is valid as a voucher for visiting the exhibition at a reduced rate.

NOTICE

For each offer, it is necessary to book a ticket via the museum webshop or at kulturinfo rheinland. Kindly receive up-to-date information at the time of your museum visit regarding the entrance regulations that apply concerning the Corona protection ordinance from our homepage as well as from our social media channels.

PRESS IMAGES

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*The image of Philippe Halsman, *Salvador Dalí with rhinoceros* is managed online by VG Bild-Kunst, Bonn: please add and notice the second copyright notice: © VG Bild-Kunst, Bonn 2021.

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Here you can download the press images, please send us an E-Mail to get the password for the link: <https://infokomcloud.lvr.de/owncloud/index.php/s/JzhdKMFmoRITs1v>

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Press image 1 Leonora Carrington, *Pastoral*, 1950, Oil on Canvas, Private Collection © VG Bild-Kunst, Bonn 2021, Photo: Mary-Anne Martin Fine Art, New York

Press image 2 Meret Oppenheim, *Squirrel*, 1969, Beer glass, foam and fur, LEVY Galerie, Hamburg, © VG Bild-Kunst, Bonn 2021, Photo: LEVY Galerie, Hamburg



Press image 3 Karel Teige, *Untitled*, Photo collage on cardboard, © 1941, bpk / Sprengel Museum Hannover, on loan from the State of Lower Saxony, Photo: Stefan Behrens



Press image 4* Philippe Halsman, *Salvador Dalí with Rhinoceros*, 1956, Photography, Private Collection, Courtesy Heinz Joachim Kummer-Stiftung, © VG Bild-Kunst, Bonn 2021, Photo: Jürgen Vogel for Max Ernst Museum

Press image 5a Jean Benoît, *Le bouledogue de Maldoror* (The Bulldog of Maldoror), 1965, wood, leather, mirror glass, bottle glass and metal, © Pinault Collection, Paris, Photo: Michel Monteaux



Press image 5b Jean Benoît, *Le bouledogue de Maldoror* (The Bulldog of Maldoror), Detail, 1965, wood, leather, mirror glass, bottle glass and metal, © Pinault Collection, Paris, Photo: Michel Monteaux





Press image 6 Léonor Fini, *Sphinx*, around 1950, Oil on Canvas, Musei Statali della città di Roma – Museo Mario Praz, © VG Bild-Kunst, Bonn 2021, Photo: Maximiliano Massaroni

Press image 7 Jane Graverol, *Le cortège d'Orphée* (The procession of Orpheus), 1948, Oil on Canvas, Collection of the Wallonia-Brussels Federation, © VG Bild-Kunst, Bonn 2021, Photo: Luc Schrobiltgen



Press image 8 Friedrich Schröder-Sonnenstern, *The magic frog has a bright spot*, 1955, Color pencils on cardboard, Collection Kraft, Cologne © VG Bild-Kunst, Bonn 2021, Photo: Eberhard Hahne, Cologne





Press image 9 Wolfgang Wesener, *Dorothea Tanning with her Work 'Primitive Seating'* from 1982, New York, 1989, Photography, Max Ernst Museum Brühl des LVR, © Photo: Wolfgang Wesener

Press image 10 Conroy Maddox, *Passage de l'Opéra* (Opera passage), 1970/71, Oil on Canvas, Tate, © The estate of Conroy Maddox, Photo: ©Tate





Press image 11 Pablo Picasso, *Minotaure aveugle guidé par une fillette dans la nuit* (Blind Minotaur, led through the night by a girl), November 1934, Sheet 97 from the Suite Vollard Aquatint, mezzotint and etching on Vergé de Montval, Sprengel Museum Hannover, Donation Sprengel Collection (1969), © bpk | Sprengel Museum Hannover | Michael Herling | Aline Gwose, © Succession Picasso / VG Bild-Kunst, Bonn 2021

Poster: Meret Oppenheim, *Squirrel*, 1969, Beer glass, foam and fur, LEVY Galerie, Hamburg, © VG Bild-Kunst, Bonn 2021, Photo: LEVY Galerie, Hamburg



INFO SERVICE

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Museumsverwaltung / Fantasie Labor*

Schloßstraße 21, 50321 Brühl

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

Permanent Collection

MAX ERNST – LIVE AND WORKS – 70 YEARS OF WORK

Temporary Exhibition

SURREALISTIC CREATURES

3.10.2021 – 6.2.2022

Opening hours

Tuesday – Sunday 11 a.m. – 6 p.m.

Closed: Monday as well as 24 Dec., 25 Dec., 31 Dec., 1 Jan. 2022

Admission Fees

Adults 11 € (Combination Ticket Exhibition and Collection) | reduced rate 7 €

Children and teenagers up to 18 years: Free admission

Further Information: www.maxernstmuseum.lvr.de

TICKETS available at the webshop or from the museum cashier

www.shop.maxernstmuseum.lvr.de

Info Service | Booking

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