



MAX ERNST
MUSEUM BRÜHL
DES LVR



MAX ERNST IN PHOTOGRAPHS 15.01. – 23.04.23

Photo credits: John Kasnetsis, Dorothea Tanning and Max Ernst with the sculpture "Capricorn", Sedona, Arizona, 1948, photography: Max Ernst Museum Brühl des LVR, Max Ernst Foundation, © V&E Bild-Kunst, Bonn 2022 for Max Ernst

Press Kit

The Max Ernst Museum Brühl of the LVR is supported by:



Information and tickets at:

www.maxernstmuseum.lvr.de



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PRESS RELEASE

Image. Max Ernst in Photographs January 15 – April 23, 2023

Next to Pablo Picasso and Andy Warhol, Max Ernst (1891–1976) is one of the most photographed artist personalities of the 20th century. He was portrayed under various circumstances and in a variety of contexts. Private snapshots, classic portraits and posed arrangements with artist friends tell of his multifaceted personality and his colourful artist life.

The spectrum of the around 150 selected images, which originated at various times and occasions, provide a photographic perspective on his life, which was marked by his personal experience of two world wars and historical upheavals, by changes of location and his involvement with the group of Dadaists and Surrealists, first in the Rhineland, then in Paris, later in exile in the USA, as well as in Europe.

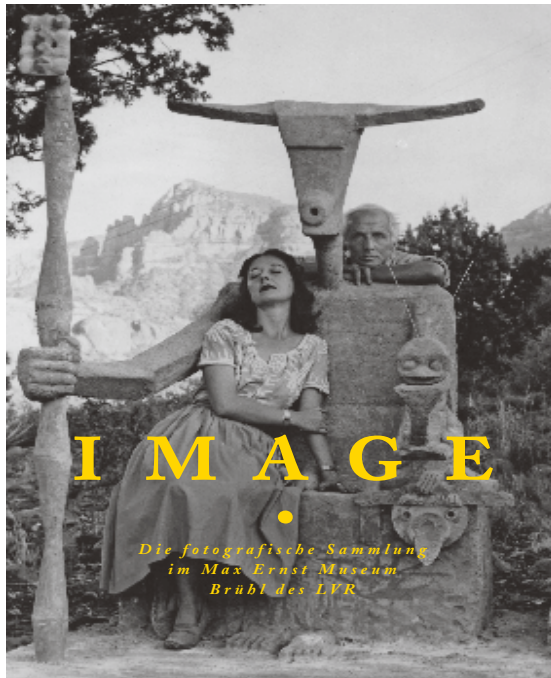
The exhibition presents the extensive collection holdings of the museum, for the first time including an endowment of the artist Dorothea Tanning, the fourth wife of Max Ernst. With photographs from, among others, Berenice Abbott, Henri Cartier-Bresson, Yousuf Karsh, Robert Lebeck, Lee Miller, Arnold Newman, Irving Penn, Edward Quinn and Man Ray the show is dedicated to the question of the artist's image. The image evolves through both, the own way of depicting oneself as well as, and above all, by the gaze of others through the camera lens.

A comprehensive catalogue of the museum's photography collection is published in occasion of the exhibition. The collection of art and documentary photographs comprises around 900 works from various thematic fields, which are represented exemplarily within the exhibition: photographic portraits and reportages, Max Ernst in the studio, his artistic environment, his private life and public events.

The exhibition »Image. Max Ernst in Photographs« at the Max Ernst Museum Brühl des LVR is on display from January 15 until April 23, 2023.

Hashtags of the Show: #ImageMaxErnst #MaxErnstMuseum #LVR #Gästegalerie

The comprehensive catalogue of the museum's photography collection with 296 pages and more than 220 illustrations is published. It contains articles by Clara Märtterer, Achim Sommer, Friederike Voßkamp and Jürgen Wilhelm and is available for € 39,90 (Soft Cover) and as bound edition for € 49,90 in the museum shop.



(Cover of the collection's catalogue)

Museum Guests in Photographs

The exhibition is accompanied by a variety of education offerings, such as the interactive photo action »Museum Guests in the Photo«. With this photo shoot, visitors can have themselves photographed in the museum. The portraits are digitally distorted and presented as part of the guest gallery.

Dates:

Sundays from 2:00–5:00 p.m.

15.1., 29.1., 12.2., 26.2. 12.3., 26.3., 16.4. and Easter Monday, 10.4.2023

WALL TEXTS

»IDENTITY BECOMES CONVULSIVE OR IT WILL NOT COME TO BE.«

MAX ERNST

**»EVERYTHING CAN BE TRANSFORMED, DEFORMED, AND OBLITERATED BY LIGHT.
ITS FLEXIBILITY IS PRECISELY THE SAME AS THE SUPPLENESS OF THE BRUSH.«**

MAN RAY

WALL TEXTS

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The photographs illustrate his artistic processes, but also focus on the personality of Max Ernst or they reflect his relationships with women artists such as Leonora Carrington and Dorothea Tanning. The technical possibilities of the medium and the individual perspectives of the respective photographers reveal not only the pure physical appearance, but also convey much of the artist's character as well as his desire for self-representation and self-dramatization.

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WALL TEXTS

AU RENDEZ-VOUS DES AMIS

The photographs of Max Ernst in the circle of his artist friends extend from informal snapshots to representative group portraits and often reflect the character of the gatherings. In seemingly spontaneous views during holidays from the Dada period and carefully composed arrangements, the conditions of the medium are played with, sometimes in an ironic way. On the other hand, classic portraits like a group photo on the occasion of the New York exhibition *Artists in Exile* visualise the sense of community and solidarity among the artists who had recently found themselves in American exile. The assured, self-confident posture assumed by each of the individuals at the same time conveys the challenge and the wish to renegotiate and establish their own positions in the art metropolis following the drastic upheavals of the 1940s.

PHOTOGRAPHIC ENCOUNTERS

Distinctive profile views, objective and sober images and self-confident stagings – the representation of Max Ernst from the perspective of various photographers influences the perception of the artist in various ways. Not only the will to self-styling of Max Ernst is expressed in the images but also the expert and experimental approaches of the photographers to the possibilities of the medium. Thus, the theatrical light direction in an image of Berenice Abbott or the solarisation technique of Man Ray lend the artist his very own, highly expressive aura. The images of Man Ray, which are also repeatedly shown in other contexts, occupy a special position among the portraits of Max Ernst. Thus, for example, a photograph from 1929 was integrated into Man Ray's later photo collage *Surrealist Chessboard*, a programmatic group photo of the Surrealists.

IN THE STUDIO

The studio as a mysterious place for creative work offers insights into the work methods, the materials and the interaction of the artist with his works. Yousuf Karsh, one of the most trend-setting portrait photographers of the 20th century, and Lord Snowdon created poignant images in the 1960s that adopt the theme of the proximity between the work and the artist. Other photographers like Karlheinz Bauer, Robert Lebeck, Alexander Liberman or Edward Quinn developed portrait sequences and documentary images during their visits to Huismes, Paris and Seillans that couldn't present Max Ernst more differently: sometimes shown almost inconspicuous in his spacious studio, sometimes as a self-confident presence in his smock or working dynamically, the creative potential and creativity of the artist are emphasised. Other images in turn clearly show the many literary and cultural sources of inspiration that influenced his work.

WALL TEXTS

IN PUBLIC

Public occasions like exhibitions, receptions, tributes to the artist or presentations of his works outdoors drew the attention of many photographers and journalists to Max Ernst with his growing recognition as of the 1950s. In 1971, images from the perspectives of Willi Frommberger, Anita Kloten and Helmut Weingarten originated during his visit to the Rhineland, for example, on the occasion of the dedication of a fountain and the presentation of the first Max Ernst Scholarship in Brühl, the town in which he was born, or at the ceremonial unveiling of the large Habakkuk sculpture in front of the Kunsthalle Düsseldorf. Photographs by Ingeborg Sello, Digne Meller Marcovicz or Anita Kloten paid special attention to the facial expressions and gestures of the artist. The presentation of an honorary doctorate of the University of Bonn to Max Ernst in 1972 was also photographically documented. Mostly surrounded by prominent personages from the cultural and political realms, such as the German Chancellor of the time, Willy Brandt, or the German President Gustav Heinemann, the images demonstrate the status of the artist, who was already internationally renowned within his lifetime.

RELATIONSHIPS

Images of Max Ernst with his partners and wives provide insight into the private life of the artist, which was characterised by historic upheavals and many changes of location. Many of his companions were themselves artistically active or networked with the art scene of the time. Thus, his first wife, Luise Straus, who held a doctorate in art history, introduced him to the Cologne Dada group. A cool, sober portrait by August Sander shows Luise Straus-Ernst in 1928 with their son Jimmy in the style of New Objectivity.

Images of the American photographer Lee Miller, with whom Max Ernst maintained a friendship of many years after 1929, have a personal character and provide insight into his (love) life, which was defined by creativity. Thanks to the personal selection, the photo album of the British artist Leonora Carrington offers alternative access to the time shared with Max Ernst in Saint-Martin-d'Ardèche in Southern France. As a result of the individual arrangement, childhood memories are iconoclastically interwoven with impressions from life in the circles of the artistic avant garde and her relationship with Max Ernst. Iconic dual portraits by John Kasnetsis or Irving Penn in turn effectively emphasise the artist couple of Max Ernst and Dorothea Tanning.

WALLTEXTS

SEDONA

In 1946, Dorothea Tanning and Max Ernst moved to Arizona and built their own home on a rise in the small desert town of Sedona. Max Ernst was fascinated by the landscape, with its red mesas and bizarre rock formations, as well as by the rites and cult objects of the Hopi and Zuni peoples living there. Amidst the rough nature of Arizona, which became his new main place of residence until 1951, impressive images were created by, among others, Lee Miller or Frederick Sommer, whose photographs play with the various modes of reality, entirely in keeping with the spirit of Surrealism. Dorothea Tanning also created a photo portrait of her husband, in which she made use of superimposition as an artistic medium. The canyon landscape of Sedona, the walls of the wooden house, the large Kwakiutl figure integrated into it and a mask frieze by Max Ernst thereby merge into a shadowy, unreal scenery.

HUISMES

Max Ernst and Dorothea Tanning moved to a country home in Huismes, not far from the Loire in Touraine, in 1955. They christened their new home "Le pin perdu". Max Ernst, who had acquired an international reputation, not least through being awarded the grand prize of the Biennale in Venice in 1954, was photographed several times there in the studio or in the garden over the course of the 1950s and 1960s. Young, up-and-coming photographers were also granted access to his place of residence in individual cases. The photographer, painter and textile artist Helmut Hahn thus visited him in 1957 at the intercession of the Cologne-based gallery owner couple Hein and Eva Stünke and entered into an inspiring, artistically influential exchange with him. The images, which were to serve as preparations for an ultimately unrealised documentary film about Max Ernst, expertly combine the work of the artist with elements of his everyday environment. The balls of a boules game are thus brought together with his bronze figure The King Playing with the Queen. Hahn's nature views, which he captured photographically around Huismes with a pronounced sense for the unique features of natural structures and textures, ultimately demonstrate interesting parallels with the pictorial worlds of Max Ernst.

QUOTE MAX ERNST: IDENTITÉ INSTANTANÉE (INSTANTANEOUS IDENTITY)

»INSTANTANEOUS IDENTITY«

If one is to believe the description of Max Ernst contained in his identity papers he would be only 45 years old at the moment of writing these lines. He would have an oval face, blue eyes and pale hair. His height would not be over average – or under, either. As for any particular marks the identity papers accord him none. Consequently he could, if pursued by the police, easily plunge into the crowd and disappear forever. The women, however, find his face young and framed with silky white hair which »makes him look distinguished.« They credit him with charm, a great deal of »reality« and seduction, a perfect physique and agreeable manners (the danger of pollution, according to his own confession, has become such an old habit with him that he is proudly pleased with it as a sign of urbanity) but a difficult character, hopelessly complex, obstinate and with an impenetrable mind (»he is a nest of contradictions,« they say) transparent and full of enigma at the same time.

It is hard for them to reconcile the gentleness and moderation of his expressions with the calm violence which is the essence of his thought. They readily compare him to a very light earthquake which gently displaces the furniture yet is in no hurry to change the position of things. What they find particularly disagreeable, even insupportable, is their almost total lack of success in discovering his IDENTITY in the flagrant contradictions (apparent) which exist between his spontaneous comportment and the dictates of his conscious thought. Regarding »nature« for example, one may discern in him two attitudes, in appearance irreconcilable: that of the god Pan and the man Papou who possesses all the mysteries and realizes the playful pleasure in his union with her (»He marries nature, he pursues the nymph Echo,« they say) and that of a conscious and organized Prometheus, thief of fire who, guided by thought, persecutes her with an implacable hatred and grossly injures her. »This monster is pleased only by the antipodes of the landscape, « they repeat. And a teasing little girl adds: »He is a brain and a vegetable at the same time. « Nevertheless, these two attitudes (contradictory in appearance but in reality simply in a state of conflict) that he displays in nearly every domain are convulsively fused into one each time he comes face to face with a fact (such as a tree, a stone, an eye, etc.) and this union is brought about in the same way as that other: when one brings two distant realities together on an apparently antipathetic plane (that which in simple language is called »collage«) an exchange of energy transpires, provoked by this very meeting. This exchange, which might be a broad flowing stream or a shattering stroke of lightning and thunder, I am tempted to consider the equivalent of that which, in classical philosophy, is called identity. I conclude, in transposing the thought of André Breton, that IDENTITY WILL BE CONVULSIVE OR WILL NOT EXIST.

From : Max Ernst, »Au-delà de la peinture«, in: Cahiers d'Art, vol. 11, Paris, 1936, pp. [149]–[182], here: »III. Identité instantanée«, p. [180-182]. English translation by Keneth Friend

SUPPORTING PROGRAM

The exhibition is accompanied by events, workshops for children, young people and adults as well as specific programs for kitas and schools. Please see the announcement of the dates on our homepage: www.maxernstmuseum.lvr.de as well as on Facebook and Instagram.

CURATOR TOURS

Friday, 27.1.2023 | 4:30–5:30 p.m.

»The Artist from the Camera Perspective«

Friederike Voßkamp, Curator and Head of collection

€5, reduced € 3 (plus admission)

Friday, 10.3.2023 | 4:30–5:30 p.m.

»Max Ernst – Photographed in all Facets«

Clara Märtterer M.A., Academic Trainee

€5, reduced € 3 (plus admission)

PUBLIC TOURS

Saturdays | 3:30– 4:30 p.m.

Sundays | 3:00– 4:00 p.m.

€5, reduced € 3 (plus admission)

FAMILY TOURS

Sundays, 22.1. and 19.3.2023 | 2:30 – 3 p.m.

adults €2.50, reduced €1.50 (plus admission),

children €1.50 (free admission)

WORKSHOPS AND EVENTS (SELECTION)

Saturday, 4.2.2023 | 3:00 –6:00 p.m.

Communication at Eye Level

Museum talk in the temporary exhibition and art workshop for hearing impaired persons and for the hearing 16 years and up

€15 (incl. admission and materials)

SUPPORTING PROGRAM

WORKSHOPS AND EVENTS (SELECTION)

Thursday, 2.3.2023 | 7:30 a.m.

Talk I: Image. Artistic Self-dramatization in Photography

Talk with Dr Kerstin Stremmel, curator and head of collection for photography and media,

Museum der Moderne Salzburg, and Albrecht Fuchs, portrait photographer.

Host: Friederike Voßkamp, curator and head of collection Max Ernst Museum.

The exhibition is open until 7:00 p.m.

€5 (plus admission for exhibition visit)

Friday, 17.3.2023 | 11:00 a.m.–12:30 p.m.

Baby Art Break: Families in the Photo

Experience art in a relaxed atmosphere with your baby during a tour through the temporary exhibition

€12 per parent (incl. admission)

Wednesday, 22.3.2023 | 3:30–4:30 p.m.

Sweet Art Treat

One-hour tour through the temporary exhibition with subsequent coffee break in the museum café

»Le Petit Max«

€18 (incl. tour and coffee)

Thursday, 30.3.2023 | 7:30 p.m.

Talk II: Image. The Digital I. Self-dramatization and Authenticity

Talk with Johanna Reich, media artist and Andy Kassier, concept artist.

Host: Patrick Blümel, Max Ernst Museum.

The exhibition is open until 7:00 p.m.

€5 (plus admission for exhibition visit)

Friday, 31.3.2023 | 5:00–7:00 p.m.

Art-peritif

One-hour tour through the temporary exhibition with subsequent drinks

in the museum café »Le Petit Max«

€17 (incl. admission, tour and aperitif)

SAVE THE DATE!

Finissage on 23.4.2023 with extensive supporting program

Please, check our homepage for more information

www.maxernstmuseum.lvr.de

PRESS IMAGES

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https://maxernstmuseum.lvr.de/en/presse/download_2/download_3.html

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Press Image 1: John Kasnetsis, Dorothea Tanning and Max Ernst with the sculpture 'Capricorn', Sedona, Arizona, 1948, Photography, Max Ernst Museum Brühl des LVR, Max Ernst Foundation,
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Press Image 2: Lee Miller, Max Ernst, Sedona, Arizona, USA, 1946, Photography, Max Ernst Museum Brühl des LVR, Max Ernst Foundation,
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Press Image 3: Alexander Liberman, Max Ernst, 1959, Photography, Max Ernst Museum Brühl des LVR, Max Ernst Foundation, © The J. Paul Getty Trust



Press Image 4: Man Ray: Marie-Berthe Aurenche, Max Ernst, Lee Miller and Man Ray, 1929, Photography, Max Ernst Museum Brühl des LVR, Max Ernst Foundation, © Man Ray 2015 Trust / VG Bild-Kunst, Bonn 2023

Press Image 5: Man Ray, Max Ernst, 1934, Photography, Max Ernst Museum Brühl des LVR, Max Ernst Foundation, © Man Ray 2015 Trust / VG Bild-Kunst, Bonn 2023



Press Image 6: Berenice Abbott, Max Ernst, 1942, Photography, Max Ernst Museum Brühl des LVR, Max Ernst Foundation, © 2023 Estate of Berenice Abbott / Getty Images



Press Image 7: Irving Penn, Max Ernst and Dorothea, 1947, Photography, Max Ernst Museum Brühl des LVR, Max Ernst Foundation, © The Irving Penn Foundation

Press Image 8: Victor Schamoni, for the movie ‚Entdeckungsfahrten ins Unbewußte‘, Max Ernst demonstrates his frottage-technique, 1963, Photography, Max Ernst Museum Brühl des LVR, Max Ernst Foundation, © Victor Schamoni (Schamoni Film)



Press Image 9: Dorothea Tanning, Max Ernst, 1951, Photography, Max Ernst Museum Brühl des LVR, Max Ernst Foundation, © The Estate of Dorothea Tanning / VG Bild-Kunst, Bonn 2023



Press Image 10: Helmut Weingarten, Cancellor Willy Brandt and Max Ernst in Schloss Augustusburg, 1971, Photography, Max Ernst Museum Brühl des LVR, Max Ernst Foundation, © Rhein-Erft-Kreis

Press Image 11: Unknown, Max Ernst with rocking horse, 1938, Photography, Max Ernst Museum Brühl des LVR, Max Ernst Foundation



Press Image 12: Unknown, Max Ernst as a painter, 1909, Photography, Max Ernst Museum Brühl des LVR, Max Ernst Foundation

INFO SERVICE

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Schloßstraße 21, 50321 Brühl (near Cologne), Germany

* 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

Image. Max Ernst in Photographs

15.1.– 23.4.2023

Opening hours

Tuesday – Sunday 11 a.m. – 6 p.m. Easter Friday and Easter Monday |

Closed on Mondays

Admission Fees

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

Children and teenagers up to 18 years: Free admission

Last Thursday of each month: free admission to the collection

Further information: www.maxernstmuseum.lvr.de

Tickets available at the webshop or from the museum cashier

www.shop.maxernstmuseum.lvr.de

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