



MAX ERNST



**M**<sup>AX</sup> **E**<sup>RNST</sup> might have painted the atomic mushroom several years before Hiroshima. All too often he has infallibly either pre-saged or post-de-nigrated the events of contemporary reality.

Given his prophetic visions of mushrooming holocausts the Scientists might have profited, discovering how to reverse the Ernstian phenomenon and thus how to unsplit the atom, returning it to what really matters.

Ernst's seriousness operates in the domain of make-believe and this operation is always either too soon or too late for our quotidian practise of disbelief. But in this way M.E. (Max Ernst) is creating an *M.E.Scape*, unlike the daily landscape of yours and mine. A combination of child and ancient, he ignores the considerations of our adulterated middle ages.



The child-ancient, in the guise presented by Max Ernst, is innocence beyond ignorance, a pristime ultimate, natural and familiar of all naturals, identified with *Loplop, the Superior of the Birds*, unlocking the other familiars (not so much creatures of his imagination as phantoms released from their prisons of woodgrainrockformationsunsetstripesseedjacketenvelopes).

A child will break a clock to discover how it ticks. The child-ancient can make something more of the debris, something that may not tell the time, because it is timeless. A child must learn to say "I" through trial and pain (it is the chastened affirmation, "Aye") whereas the child-ancient proclaims the primordial, true joyous self . . . "Me".

Every poet and artist knows the formula: yesterday plus tomorrow equals M.E.

Ernst has always been a secret catalyst in the moving history unrealing in modern art from early Dada's shatter to late Expressionist splatter and the next cryptograph. He developed certain inventions: collage, frottage, tache, "*à l' instant ou les fantômes se materialise*", to force inspiration; then proceeded, instantly, to forestall expiration, so that Madison Avenue advertisements may copy avidly his technique of collage, and Jackson Pollock and the "action painters" revel in the drips and gyrations of his *Planète Affolée*; but Ernst's good genius remains mindful of the true doctrine of the Leonardic Wall: "Although this stain serves to suggest some idea, it does not teach one how to finish any part of the painting" (Da Vinci). Beyond all accidents there is steadfast the eye of the Seer to re-introduce the poetic image, recognizing his affinities, that hallucinating conscience of new images in a paradox extraordinarily his own, recognizing with amazement, — "That's ME."

The interior eye activating the exterior puzzle, Max Ernst, Demiurge of inventions provoked by the less malevolent demons and the naughtier angels in their off-time when not preoccupied with the ponderous profession of saving or losing souls; awakens with his divining rod the images webbed in enchantments, the sus-



pendent sentients, the chimeras, phantoms, sleeping princesses, non-atomic explosions, benign cancers, lunatics, mathematicians, magi, and the Blind Swimmer, the sperm and the forces of magnetic fields, flight of birds, grain of wood and the bursting of frozen waters and fertilised seed.

"Leaves and their veins — a system of solar money".

In anticipation of the times when leisure becomes abundant and outer space seems the only dangerous adventure, Max Ernst returns us to our personal dimensions and indicates the hidden resources and frontiers of inner space for future conquest.

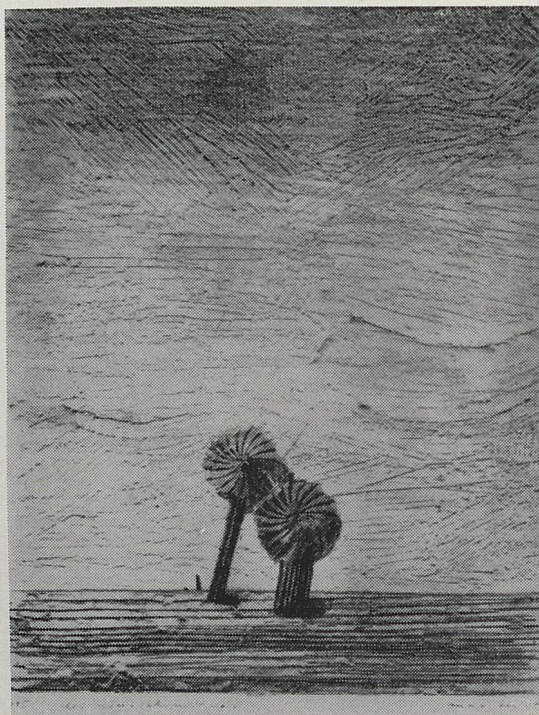
Did you know that there is another Pandora's Box that contains all the Benisons?

It is imperative that the prophecies of such a Seer fail to be apprehended before it is too late.

JULIEN LEVY

Bridgewater, Connecticut

January, 1961





## WORKS FROM THE NINETEEN-TWENTIES

- 1 **Landscape 1923**  
gouache 24½ x 18½"
- 2 **The Earth Opens 1925**  
drawing 8¾ x 6¾"
- 3 **The Dream Wedding 1925**  
pencil drawing 9¼ x 7½"
- 4 **Age of Trees 1926**  
oil on canvas 36 x 23¼"
- 5 **Composition ca. 1927**  
oil on canvas 17¾ x 14⅞"
- 6 **Project for a Stage Set**  
oil 25 x 20¼"  
Serge Lifar Collection of Designs for the Russian Ballet  
Wadsworth Atheneum, Hartford, Connecticut
- 7 **Forest ca. 1928**  
oil on paper 12¼ x 9"
- 8 **Anthropomorphic Figure 1928**  
oil on cardboard 10¼ x 8¼"













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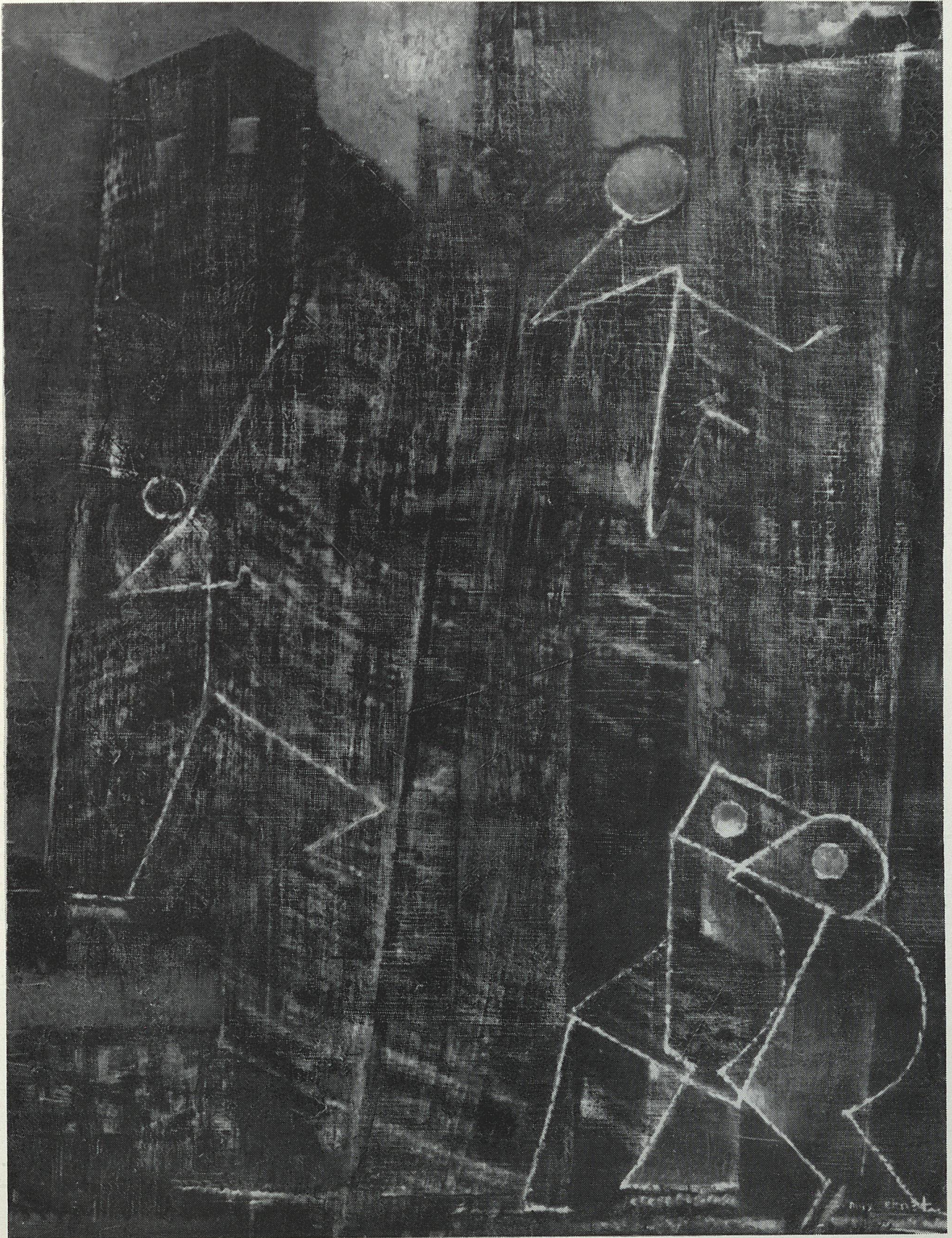
## WORKS FROM THE NINETEEN-FIFTIES

- 9 Birds and Oceans Arizona, 1949 - Paris, 1954**  
oil on canvas 53 x 60"
- 10 Rare Bird ca. 1950**  
oil on canvas 36 x 28½"
- 11 The Three Cypresses 1951**  
oil on canvas 40 x 40"
- 12 Rock 'n Ruin 1954**  
oil on canvas 23¾ x 17 ¾"
- 13 Galapagos 1955**  
oil on canvas 31¾ x 39½"
- 14 Yellow Mosaic 1957**  
oil on canvas 63¾ x 51"
- 15 The Joker 1957**  
oil on masonite 21½ x 18¼"
- 16 Gaiety of Heart ca. 1957**  
oil on board 13⅞ x 10⅞"
- 17 For a School of Pirates 1958**  
oil on board 12¾ x 9½"
- 18 Cloud, Head and Sun 1958**  
oil on board 10½ x 8½"



- 19 Pink People 1958**  
oil on board 10½ x 13¾"
- 20 School for an Equilibrist ca. 1958**  
oil on canvas 17½ x 14½"
- 21 Mother and Daughter 1959**  
bronze sculpture 18½" high 2/6
- 22 Bust of a Revived Swimmer 1959**  
bronze sculpture 19¾" high 3/6
- 23 Dream Rose 1959**  
bronze sculpture 11¾" high 2/6
- 24 Mountain Standard Time ca. 1959**  
oil on linen, mounted on board 4½ x 15"
- 25 Little Girl and Pink Doll ca. 1959**  
oil on board 6¼ x 4½"

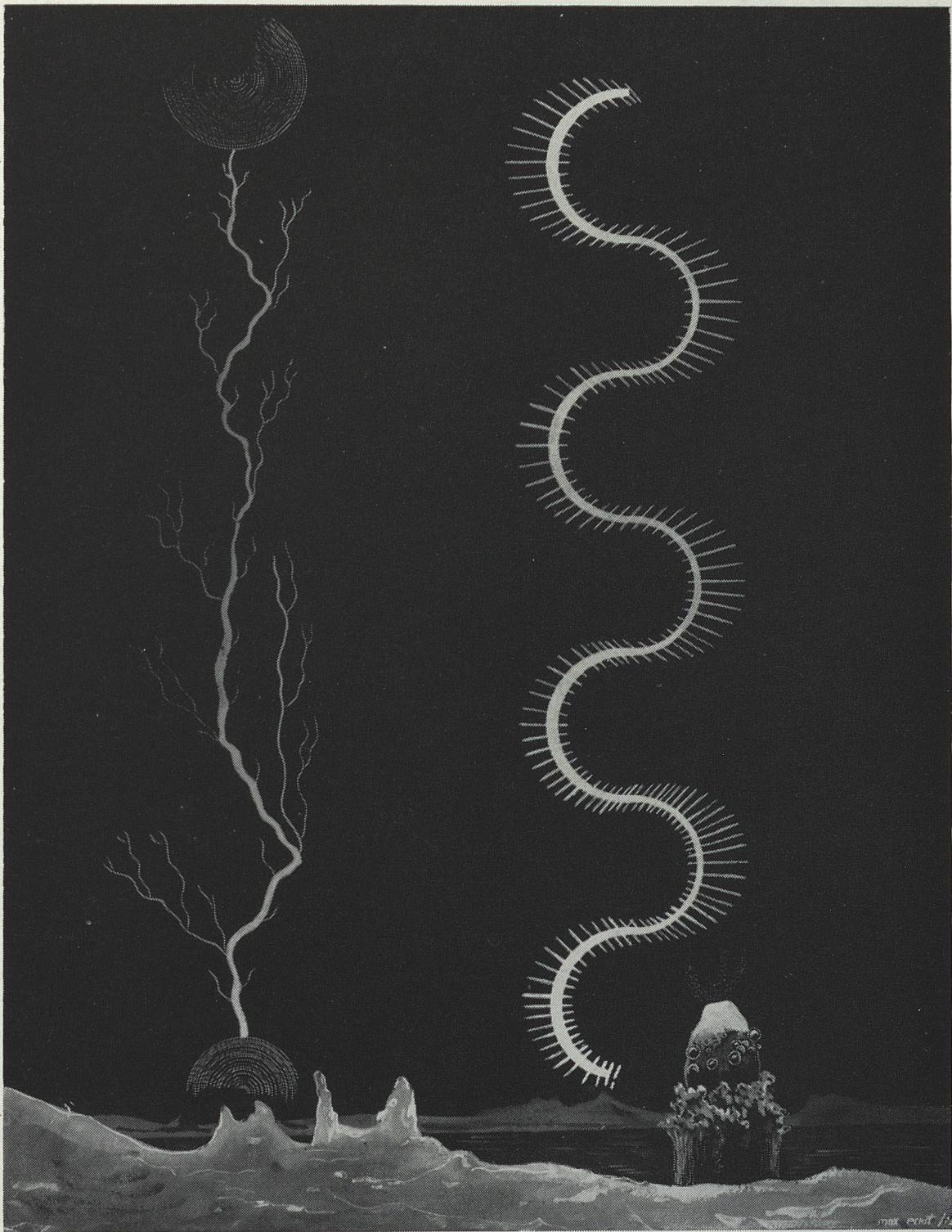














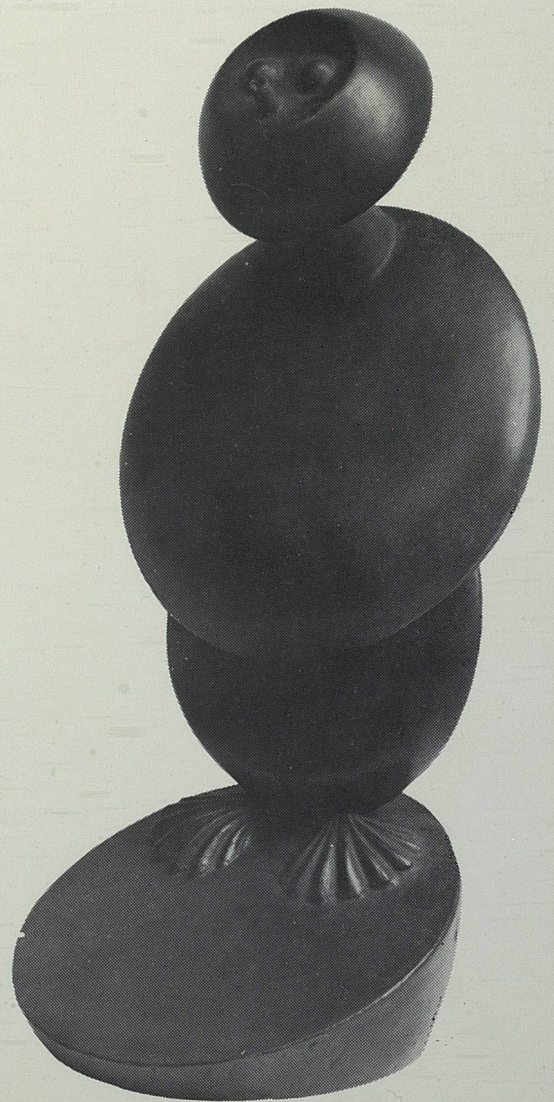


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