

14.11.  
2009  
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2010

SURREALISMUS  
PARIS-PRAG

GEGEN JEDE

*Vernunft*

WILHELM-HACK-MUSEUM UND  
KUNSTVEREIN LUDWIGSHAFEN AM RHEIN  
WWW.SURREALISMUS-LUDWIGSHAFEN.DE

## Against All Reason Surrealism Paris - Prague

Wilhelm-Hack-Museum and Kunstverein Ludwigshafen am Rhein  
14.11.2009 – 14.02.2010



Bacchanal (Stage curtain), 1939, Oil / Canvas,  
890 x 1480 cm, private collection,  
Cofinluxe Parfums Salvador Dalí,  
© Salvador Dalí, Fundatió Gala – Salvador Dalí / VG Bild-  
Kunst, Bonn 2009

### Against All Reason. Surrealism Paris – Prague: An Exhibition Project of the City of Ludwigshafen am Rhein

One of the most momentous artistic movements of the twentieth century – Surrealism – is now the focus of a comprehensive exhibition project encompassing not only works of the fine arts but also photography and film. Surrealism was concerned with the terrain on the far side of reason, inner states, the sub-conscious and all that lies concealed beneath the surface.

In addition to such artists as Salvador Dalí, Max Ernst, René Magritte, Giorgio de Chirico, Brassai and Man Ray, a number of Czech artists including Jindřich Štyrský, Karel Teige and Toyen will be featured prominently in the show for the first time.

Under the patronage of the author Pavel Kohout, more than three hundred works from all over the world will be on view in the Wilhelm Hack Museum and – with a special limelight on photography – at the Kunstverein Ludwigshafen. At the same time, the collection Sammlung Prinzhorn will present the exhibition “Surrealismus und Wahnsinn / Surrealism and Insanity”. The psychiatric patients’ works collected by the physician and art historian Hans Prinzhorn served the Surrealists as an important source of inspiration.

The exhibition will be accompanied by a comprehensive programme of events and activities. Readings, films, concerts, lectures and workshops will convey a lively and multifaceted picture of Surrealism.

Following the retrospectives on Marc Chagall (1990), Victor Vasarely (1997) and Joan Miró (2000) and the exhibition “Der Blaue Reiter” (2003), “Against All Reason” is the fifth show to be carried out jointly by the City of Ludwigshafen and BASF SE.



**Wilhelm Hack Museum  
Ludwigshafen/Rhine  
Paintings – Objects – Sculptures – Films**

**Rediscovering Forgotten Surrealists**

André Breton, the leading figure of the Surrealist movement, described Prague as “Europe’s magic metropolis”. Czech Surrealism is nevertheless largely unknown in Germany. For the first time, the Wilhelm Hack Museum is now presenting those wrongfully forgotten artists of Prague who so eagerly latched on to Surrealist ideas and forms, which they continued to develop in a unique manner until well into the 1970s. Works dating from the years 1919 to 1969 paint a lively picture of the exchange between countries and artistic genres. At the Wilhelm Hack Museum, paintings, objects, sculptures and films as well as a number of graphic works will be on view. The exhibition addresses core themes such as surreal landscapes, the dream and eroticism. It reflects on the role of the artist and his perception, while also documenting the pronounced predilection for experimentation which led to the development of new techniques.

**Spectacular Stagings**

An approach well suited to the spirit of Surrealism, the “emotional staging” allows this important current in art to be apprehended as a sensual spatial experience. Here we have taken as our orientation the major Surrealist exhibitions of the 1930s and ’40s, whose aim was the artistic/artificial creation of “atmospheres”. In addition to the unusual method of installing the works, the faithful reconstruction of the main gallery in the legendary Parisian Surrealism exhibition of 1938 is a special attraction of the Hack Museum show.

**The Exhibition Highlights**

Numerous well-known Surrealist works usher visitors into the fascinating pictorial cosmos which left an unparalleled mark on the art of the twentieth century. The exhibition assembles major works by René Magritte, André Masson, Yves Tanguy, Salvador Dalí, Max Ernst, Hans Bellmer, Meret Oppenheim and many other Surrealists in the circle around Breton. One of the show’s highlights is the stage curtain measuring 9 by 14 metres, designed by Salvador Dalí for the ballet *Bacchanal (Venusberg)*, which was premiered by the Ballet Russe de Monte Carlo at New York’s Metropolitan Opera House in 1939. The monumental work on canvas is now on exhibit in Europe for the very first time.

At the same time, the show is introducing entirely new accents with its inclusion of the troika Karel Teige, Jindřich Štyrský and Toyen. Toyen’s unbroken creative energy is impressively demonstrated with more than twenty works from the early stage of his career to his late phase in the 1960s. Artists little known in this part of the world – Josef Istler, František Janoušek, Vincenc Makovský, Mikuláš Medek, Alois Wachsmann, Josef Šíma, Jan Švankmajer and others – likewise guarantee splendid new discoveries.

**Loans from Far and Wide**

Superb loans from Paris, London, Prague, Stockholm, Madrid, Karlovy Vary (Carlsbad), Houston and elsewhere afford multifarious access to Surrealist art. Numerous museums, galleries and private collections of Germany, Austria and Switzerland are also represented. Close cooperation with several Czech institutions has enabled us to present a substantial number of Surrealist artworks virtually unknown in Western Europe.



### Works by

Eileen Agar, Hans Bellmer, Victor Brauner, **André Breton**, **Giorgio de Chirico**, **Salvador Dalí**, Paul Delvaux, Óscar Domínguez, **Max Ernst**, Leonor Fini, Wilhelm Freddie, Jane Graverol, František Gross, Jindřich Heisler, **František Hudeček**, Josef Istler, František Janoušek, Marcel Jean, Konrad Klapheck, Bohdan Lacina, Vincenc Makovský, **René Magritte**, André Masson, Roberto Matta, Mikuláš Medek, Richard Oelze, Meret Oppenheim, Roland Penrose, Wolfgang Paalen, Francis Picabia, **Man Ray**, Kay Sage, Kurt Seligmann, Josef Šíma, **Jindřich Štyrský**, **Jan Švankmaer**, Yves Tanguy, Dorothea Tanning, **Karel Teige**, Václav Tikal, **Toyen**, Alois Wachsmann, Ladislav Zívr, Unica Zürn, Václav Zykmond

### Kunstverein Ludwigshafen/Rhine Photography

#### Surrealist Photography in Paris and Prague

The exhibition at the Kunstverein Ludwigshafen is devoted exclusively to Surrealist photography in Paris and Prague. The photographic medium played a major role within the Surrealist movement in both cities, and was included in the respective exhibitions, publications and magazines from the very beginning. Already the first issue of *La Révolution surréaliste* featured photographic works by Man Ray.

If at this time in history photography primarily served the purpose of illustrating reality and was attributed above all documentary value, the Surrealists were the first to appropriate it for the exploration of the world's mysteries and the magically enigmatic facets of everyday life. The exhibition shows how the artists advanced as pioneers on virgin territory, producing a vast abundance of works of the most varied kinds, full of cryptic and unexpected elements. The photographs on display here testify to the great pleasure these artists took in experimentation, while also documenting their development of innovative photographic techniques. These new techniques aimed toward steeping the everyday world in mystery and magic, estranging things familiar, discovering things hidden beneath the surface and offering ambiguous interpretations of them. Works by artists such as Dora Maar, Claude Cahun and Lee Miller will also be on view: they made enthusiastic use of the new scope for activity and development offered by the young medium of photography outside traditionally male-occupied domains.

#### Photographic Experimentation

One of the leading figures in this medium in Paris was Man Ray. With the means of staged photography he had developed – Rayography – and solarization, he produced sensational images while at the same time making a decisive contribution to the advancement and recognition of Surrealist photography. His Rayographs, exhibited in Prague as early as 1923, drew substantial attention. The Czech artists Jindřich Štyrský, Toyen and Karel Teige sojourned in Paris repeatedly in the 1920s and were in close contact with André Breton. There is no question but that one of the most original brands of Surrealist photography developed in Prague. In this context, photocollage and photomontage were highly significant. Particularly Jindřich Štyrský, Karel Teige and František Vobecký were virtuosos in these techniques, which they used to create incomparable imagery.



### **The Concept of the Kunstverein Exhibition**

The exhibition at the Kunstverein Ludwigshafen will present more than 180 photographs as well as numerous magazines and books. The superb loans consist primarily of vintage photographs from renowned private and public collections in Germany and abroad. The first juxtaposition ever of the Paris and Prague strains of Surrealist photography reveals surprising similarities and interrelationships as well as specific differences once again clearly testifying to the vitality and innovativeness of both Surrealist movements. The show will moreover shed light on how Surrealist photography influenced the artistic oeuvre of Erwin Blumenfeld, a fashion photographer who attained great success in the U.S. of the 1940s and '50s with his unusual scenes.

Many connections can be drawn between the objects on view at the Wilhelm Hack Museum and at the Kunstverein. A significant number of artists (among them René Magritte, Hans Bellmer, Toyen and Jindřich Štyrský) discovered photography for their artistic work. In addition to painting and sculpture, they worked intensively with what was at the time a relatively “new” medium, and placed it on a par with traditional means of artistic expression.

### **Works by**

Eugène Atget, Herbert Bayer, **Hans Bellmer**, Erwin Blumenfeld, Jacques-André Boiffard, **Brassaï**, André Breton, **Claude Cahun**, **Jaromír Funke**, Miroslav Hák, **Jindřich Heisler**, Georges Hugnet, Herbert List, Éli Lotar, **Dora Maar**, René Magritte, **Man Ray**, **Emila Medková**, Lee Miller, Jean Painlevé, Roger Parry, Vilém Reichmann, **Jindřich Štyrský**, Hugo Tábořský, **Karel Teige**, **Raoul Ubac**, František Vobecký, Václav Zykmond

### **Sammlung Prinzhorn Surrealism and Insanity**

A Special Exhibition at the Sammlung Prinzhorn Heidelberg, “Surrealismus und Wahnsinn / Surrealism and Insanity” will take place from 26 November 2009 to 14 February 2010. The exhibition will show some 120 paintings, drawings, prints and writings. Surrealist works will be juxtaposed with works from the collection Sammlung Prinzhorn.

### **The Sammlung Prinzhorn as a Source of Inspiration for the Surrealists**

The Sammlung Prinzhorn housed in the psychiatric clinic of Heidelberg University has its origins in a collection project carried out by the art historian and physician Hans Prinzhorn (1886–1933). In the years 1919 to 1921 he assembled some 4,500 works by psychiatric patients in mental hospitals all over Germany. The project culminated in Prinzhorn’s book *Bildnerie der Geisteskranken* (title of the later English translation: *Artistry of the Mentally Ill*), published in 1922. Max Ernst acquired the book before the year was out, took it to Paris and introduced it to the Surrealist circle there.

It became the “Surrealists’ Bible”, serving many artists as a source of inspiration. The exhibition will be set up in such a way as to allow comparison thanks to juxtapositions of works by (for example) August Natterer and Max Ernst, August Klett and Hans Bellmer or Salvador Dalí and Carl Lange.



### **Comparison of Formative Techniques**

The formative approaches exhibit conspicuous analogies, whether we take as an example the automatic drawings by André Masson already anticipated in the ciphers and characters found in mental hospital art, or the paranoiac-critical method employed by Dalí to generate double and multiple meanings of the kind also found in works in the Sammlung Prinzhorn. Max Ernst was particularly interested in combining heterogeneous elements, a procedure Prinzhorn describes in his *Bildneri der Geisteskranken* as characteristic of imagery created by mental patients. The appeal of the Surrealists' collective drawings (cadaver exquis) likewise lies in the chance combination of incongruous imagery.

### **A Reconstruction of a 1929 Exhibition at the Max Bine Gallery in Paris**

A further section of the exhibition is devoted to the partial reconstruction of an exhibition taking place in 1929 at the Max Bine Gallery in Paris, where works from various French psychiatrists' collections were shown along with examples from the Sammlung Prinzhorn. The reconstruction conveys an impression of the works known by the Surrealist not only from Prinzhorn's publication, but also in the original. The Parisian gallery show met with keen interest at the time, the press provocatively describing the works by the "crazy people" as the "true avant-garde".

### **The *Bildneri der Geisteskranken* as the Artistic Avant-Garde?**

These circumstances were only one of the reasons why the public began to suspect the Surrealists of literally envying the liberties taken by the "crazy people" and the experiences these mental patients had with psychological borderline situations. In his writings and manifestos, André Breton – the leading figure of French Surrealism – repeatedly made explicit reference to clinical insanity as a source of artistic inspiration. In the exhibition catalogue, various texts on this subject will be published in English translation for the first time and thus put up for discussion.

### **Unica Zürn in the Kabinett**

Yet another section of the exhibition will take a closer look at the Hospital de Ste. Anne and the "real" experience of insanity by many Surrealists. One small gallery – the "Kabinett" – will present a kind of nutshell retrospective of the artistic development of Unica Zürn, the life partner of Hans Bellmer who was in psychiatric treatment repeatedly from the early 1960s onward and who took her own life in 1970.

The exhibition will present works by Aloïse, Meta Anderes, Hermann Behle, Hans Bellmer, Else Blankenhorn, Salvador Dalí, Max Ernst, Albert G., Karl Genzel, Miguel Hernandez, Oscar Herzberg, Jacob Hürtter, Regina Klein, August Klett, Carl Lange, Le Numismate, Le Voyageur Français, Edouard Lucien, Heinrich M., André Masson, P. Auguste Merle, Peter Meyer, Heinrich Anton Müller, August Natterer, Clemens von Oertzen, Guillaume Pujolle, Joseph Schneller, Malvine Schnorr von Carolsfeld, Otto Stuß, Yves Tanguy, Marcel Duhamel, Max Morice, André Breton, Oskar Voll, Hyacinth Freiherr von Wieser, Ludwig Wilde, Adolf Wölfli, Unica Zürn



## General information

All information about the exhibition is available from the Ludwigshafen Tourist Information Bureau:

### Tourist-Information Ludwigshafen

Info-Center at Berliner Platz  
Berliner Platz 1  
D-67059 Ludwigshafen  
Tel: +49 (0)621 512036  
Fax: +49 (0)621 624295  
E-Mail: [tourist-info \[at\] lukom \[dot\] com](mailto:tourist-info@lukom.com)  
Internet: [www.lukom.com](http://www.lukom.com)

### Wilhelm-Hack-Museum and Kunstverein Ludwigshafen a. Rhein

#### Wilhelm-Hack-Museum

Berliner Strasse 23  
D-67059 Ludwigshafen am Rhein  
Tel: +49 (0)621 504-3045 / 504-3411  
Fax: +49 (0)621 504-3780  
E-Mail: [hackmuseum \[at\] ludwigshafen \[dot\] de](mailto:hackmuseum@ludwigshafen.de)  
Internet: [www.wilhelm-hack-museum.de](http://www.wilhelm-hack-museum.de)

#### Kunstverein Ludwigshafen am Rhein e.V.

Bismarckstrasse 44-48  
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E-Mail: [kunstverein-ludwigshafen \[at\] t-online \[dot\] de](mailto:kunstverein-ludwigshafen@t-online.de)  
Internet: [www.kunstverein-ludwigshafen.de](http://www.kunstverein-ludwigshafen.de)

#### Opening hours

Tue-Wed, Fri-Sun 10 am – 6 pm  
Thu 10 am – 8 pm  
Closed Mondays

#### Admission

- 13 EUR, reduced 9 EUR
- > Covers admission to both venues of the exhibition: Wilhelm-Hack-Museum and Kunstverein
  - > Covers admission to permanent displays at the Wilhelm-Hack-Museum
  - > On day of validity, ticket holders may use the entire Verkehrsverbund Rhein-Neckar public transport network free of charge.
  - > Admission ticket holders pay reduced admission fees for accompanying events.

#### Advance ticket sales

Tickets are on sale at the Tourist-Information Ludwigshafen, the Wilhelm-Hack-Museum, the Kunstverein Ludwigshafen and can be ordered online. The tickets are valid all day on a selected date.  
On day of validity, ticket holders may use the entire Verkehrsverbund Rhein-Neckar public transport network free of charge.  
Online booking is possible at [www.regiotix.de](http://www.regiotix.de). For processing and postage, an additional fee of 2.50 EUR minimum will be charged.

#### Public guided tours (in German)

Thu 4 pm and Sun 2 pm at the Kunstverein  
Thu 6 pm and Sun 3:30 pm at the Wilhelm-Hack-Museum



**Guided tour reservation (in German and English; other languages on request)**

Tel: +49 (0)621 504-3492  
Fax: +49 (0)621 504-3780  
E-Mail: [fuehrungen \[at\] ludwigshafen \[dot\] de](mailto:fuehrungen[at]ludwigshafen[dot]de)

**Catalogue**

Encompassing more than 300 works of painting and photography, the official exhibition catalogue ranks as the new standard work on Surrealism. Czech Surrealism is presented here comprehensively for the first time. The book is richly illustrated and contains essays by Reinhard Spieler, Didier Ottinger, Karel Srp, Antonín Dufek, Barbara Auer and others. Published by Belser Verlag, sales price 29.90 EUR.

**How to get to Wilhelm-Hack-Museum**

**Public transportation**

Approx. a ten-minute walk from Ludwigshafen Main Station and Ludwigshafen Mitte S-Bahn Station (Berliner Platz).

From Mannheim Main Station: Tram No. 4 (direction Oggersheim or Bad Dürkheim) to "Pfalzbau/Wilhelm-Hack-Museum"

The Kunstverein is a five-minute walk from the Wilhelm-Hack Museum.

**Coming by car**

A map is shown on the german website-version, "Besucherinfo >> Anfahrt".

**Sammlung Prinzhorn Heidelberg**

**Sammlung Prinzhorn**

Vossstrasse 2  
D-69115 Heidelberg  
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Fax: +49 (0)6221 56-1723  
E-Mail: [prinzhorn \[at\] uni-heidelberg \[dot\] de](mailto:prinzhorn[at]uni-heidelberg[dot]de)  
Internet: [www.prinzhorn.uni-hd.de](http://www.prinzhorn.uni-hd.de)

**Opening hours**

Tue, Thu-Sun 11 am – 5 pm  
Wed 11 am – 8 pm  
Closed Mondays

**Admission**

5 EUR, reduced 3 EUR

**Public guided tours**

Sun 2 pm and Wed 8 pm

**Catalogue**

The exhibition catalogue is available in German and English and contains essays by Peter Bürger, Peter Gorsen and others. Publisher: "Das Wunderhorn" of Heidelberg, sales price 29.90 EUR.

**How to get to Sammlung Prinzhorn**

**Public transportation**

In Heidelberg Bus-/Tram No. 5, 22, 32, 35 to "Thibautstraße"

**Coming by car**

A map is shown on the german website of Sammlung Prinzhorn, <http://prinzhorn.uni-hd.de/> ("Allgemeine Info")  
The car park nearby is "P 15, Thibautstraße"