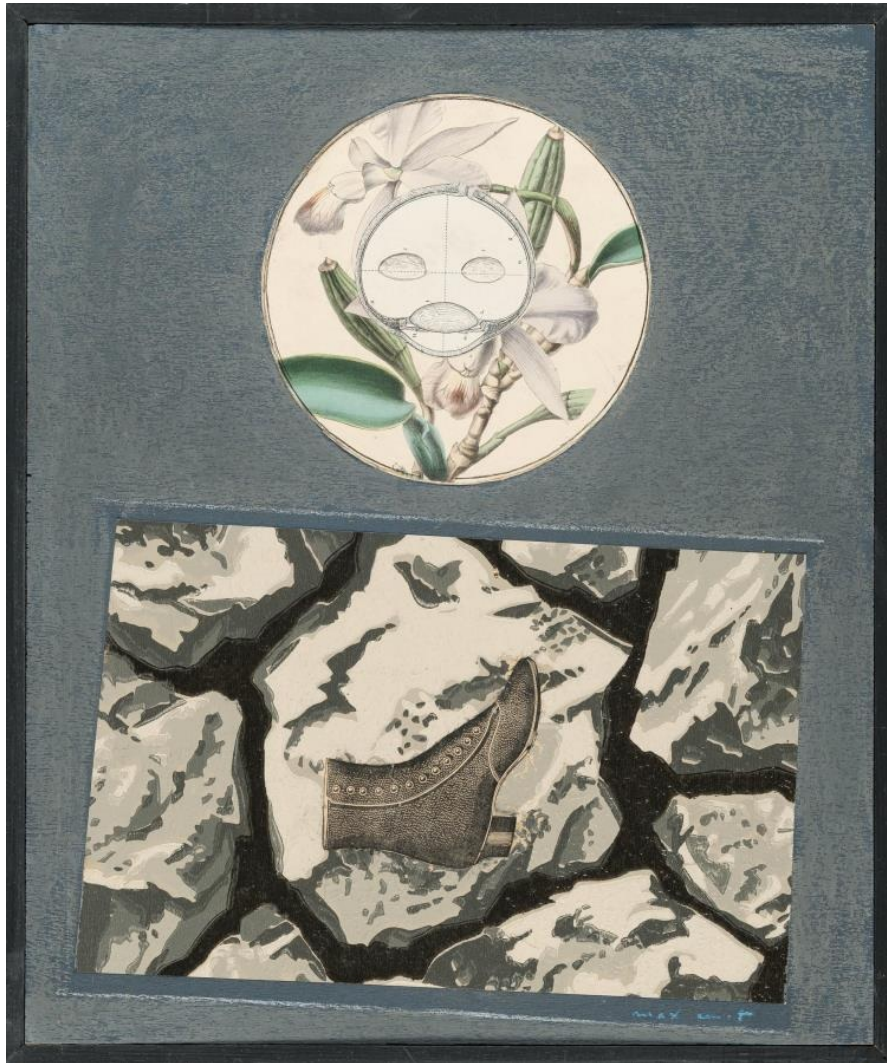


KARL&FABER

Max Ernst

Lot 557

Déchets d'oeuvres („Abfälle vom Werk“)



Low estimate :

EUR 25,000.00

High estimate :

EUR 35,000.00

Buyers premium incl. VAT :

32 %

Artist

Max Ernst

Additional description

Ölkreide, Grafit und Collage mit verschiedenen, bedruckten Papieren auf Holz, mit Atelierleisten auf leinenkaschierter Holzplatte montiert. (1968). Ca.47 x 39 cm. Signiert unten rechts. Verso abweichend datiert „1967“ sowie betitelt.

Period

(1891 Brühl bei Köln - Paris 1976)

Technique

Arbeiten auf Papier

Provenance

Galerie Alphonse Chave, Vence, verso mit dem Etikett; Sammlung Peter Schamoni, München, von Vorgenannter erworben; Sammlung, Österreich.

- Max Ernst uses collage to develop surreal moments
- Template for a poster for an Ernst exhibition
- From the collection of the famous film producer Peter Schamoni

Is this art or can it go?

In the case of Max Ernst's work, there is a clear answer to this well-known joke: It's waste, and that's exactly why it's art!

Because "Déchètets d'oeuvres" means nothing other than "art waste" and thus refers directly to the way the work is made. What we see here is a collage in which Ernst brings various found paper prints, such as botanical illustrations or advertisements, into a new surrealist context. In 1968, the great age of Surrealism was already over, but Ernst once again collected what he could find to create a poster for his major exhibition. What we see here is therefore a self-reference and poster template in one.

We can puzzle over the content in a surreal manner: Below, a woman's shoe on a slanted field of stone chunks. Above, the longitudinal section of a long-forgotten object in front of the flower stems of a plant illustration.

The work comes from the collection of the famous German film producer Peter Schamoni. From the late 1960s onwards, he shot numerous portraits of artists. Schamoni had more than just a professional relationship with Max Ernst; the two were friends for decades, which is why five of his artist portrait films are dedicated to Max Ernst. Schamoni thus played a decisive role in shaping the public image of the artist in Germany, and his films about Ernst were celebrated by critics - his greatest commercial success, however, remained "Zur Sache Schätzchen" with Uschi Glas.

The work was the template for a photolithograph that served as a poster for the 1968 exhibition "Déchets d'Atelier - Lueurs de Génie" at the Galerie Alphonse Chave in Vence (cf. WVZ Spies/Leppien A 16).

Spies/Metken/Pech 4368.