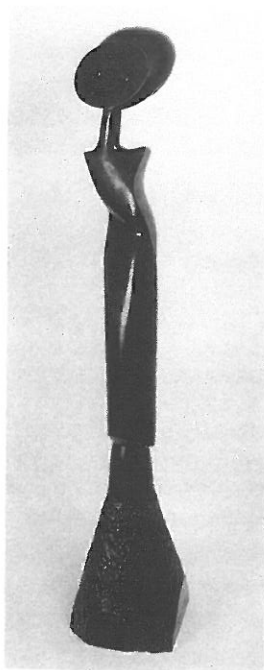


the piece draws on diverse 'primitive' and mythical sources associating the work with rebirth, fertility and metamorphosis. A later work, *The Spirit of the Bastille* (1960) a totemic column formed by precariously stacked wicker, eel baskets and crowned by a 'bird-like' creature,



*The Most Beautiful*, 1967

testifies to Ernst's consistent approach to technique and demonstrates the totality of his artistic vision.

This major historical survey is one of the most comprehensive exhibitions of the artist's work in bronze and precious metals ever mounted. It has been originated by the Fruitmarket Gallery with the assistance of The Capricorn Trust, New York.

**Catalogue** A 56 page catalogue with 113 duotone plates and text by Alain Jouffroy has been published by the Fruitmarket Gallery to accompany the exhibition. It is priced at £4.95. (Also available by mail order.)

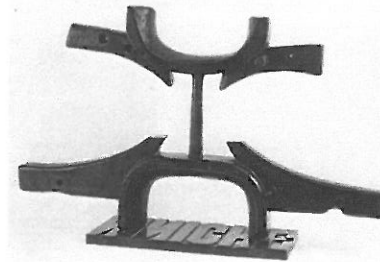
**Admission** Adults: £2  
Children 11-16, students, UB40 card holders,

OAP's and groups of 10 or more booked in advance: £1

Children under 11, pre-arranged school and community groups are free

Season tickets: £5. Free access to the gallery and Cafe Bistro throughout the exhibition. (Price includes one Audio Time Tour and poster.)

*Free Admission* on Tuesday 4, 11, 18 September 2-5.30



*Are you Niche?*, 1955-56

**Acknowledgements** The exhibition has received generous financial support from **The Dunard Fund USA** and **The Henry Moore Foundation** for which we are deeply grateful.

## EVENTS

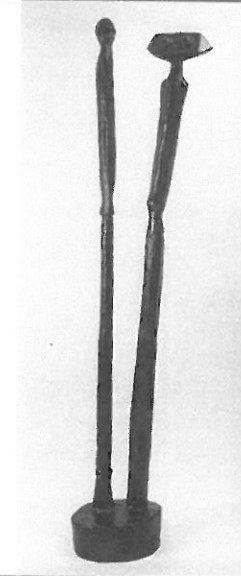
### EXHIBITION TOURS

Informal tours led by the gallery staff and lasting approximately 45 minutes, will run throughout the exhibition. They are scheduled to be conducted at these times on the days listed below. Please assemble at the front desk.

**August** Saturdays and Sundays: 2pm, Mondays: 12pm and 3pm, Thursdays: 3pm and 7pm.  
**September** Thursdays: 3pm, Saturdays: 2pm.

**Time Machine Audio Tours** of the exhibition are available from the front desk.

# FRUITMARKET GALLERY



**MAX ERNST**  
*The Sculpture*

11 AUGUST - 23 SEPTEMBER, 1990

## GALLERIES

### MAX ERNST: The Sculpture

Lower, Upper  
and Projects  
Galleries

One of Max Ernst's principal concerns was to depict the shifting, dream-like zone that lies on the frontier between the inner and outer worlds. A member of the Parisian surrealist circle in the twenties and well versed in Freudian theory, Ernst's work is a complex amalgam of 'real' everyday objects; of myths and 'primitive' art forms; of imagery culled from his unconscious, his dreams and childhood memories. He was one of the most technically innovative and diverse artists of this century. Internationally acclaimed as a painter and graphic artist, Max Ernst was also a sculptor. The work in three dimensions has however, to a large extent, remained a lesser known aspect of his prolific output, despite it being integral to his pursuits in other media.



Two Assistants, 1967

Ernst (1891-1976) was born in Brühl, near Cologne. His interest in the visual arts developed whilst studying philosophy at Bonn University, where his foremost activity was painting. Through his close friendship with the painter August Macke, Ernst was introduced to vanguard artistic circles in Cologne. The heroic optimism of the pre-1914 artistic movements was sharply curtailed and dissipated as a result of the carnage and destruction experienced during the First World War. Ernst was a committed member of the 'anti-art' movement, Dada, born partly out of the postwar sentiment of nihilism. It is in these Dadaist activities that the origins of Ernst's

sculptural activity lie, in the 'Dada object'.

With the advent of Surrealism in the twenties, the found object was to become an essential part of the creative process. Following the Surrealist canon of 'psychic automatism', the role of the artist's consciousness was to be minimised thus gaining access to the activity of the unconscious mind in order to create a new reality, a 'Surreality'. As in his collages, Ernst's sculpture originates in the juxtaposition of everyday images and objects which fuse and are metamorphosed to create astonishing new hybrids. In the mid thirties in Paris, Ernst undertook his first phase of sculpture activity, producing, amongst others, *Oedipus I* and *Oedipus II*, *Lunar Asparagus* and *Bird Head*. A notable feature of those early works is Ernst's



The Table is Set, 1944

complicated process of assemblage, which entailed the casting and recasting in plaster of everyday objects (bowls, pails, milk bottles etc.) to form fantastic entities, rich in psychological associations and open to a multiplicity of readings which are often playful, but in the same moment, challenging and disquieting.

The outbreak of World War II forced Ernst to leave Europe for the United States where, in the summer of 1944, he produced a series of sculptures which include *Moonmad*, *Young Man with Beating Heart* and *The King Playing with the Queen*. As in the later wall reliefs and sculptures produced in Sedona, Arizona, Ernst's expansive knowledge of 'primitive' art is apparent in the forms of the horned, emblematic figures. The monumental family portrait which stood as a guardian group to Ernst's house in Sedona can be viewed as the culmination of Ernst's sculptural concerns. Encompassed by the broader symbolism of the title, *Capricorn* (1948),

## INFORMATION

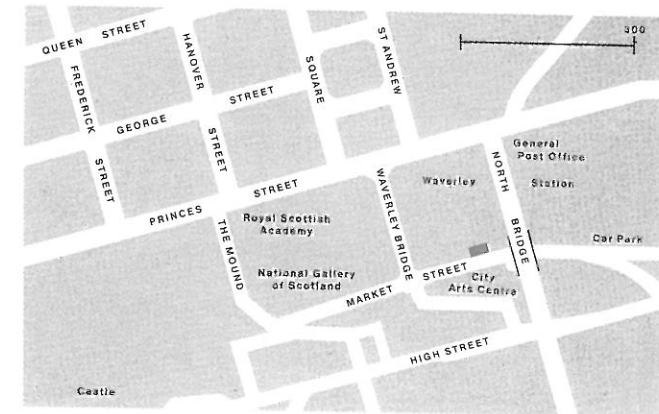
**Fruitmarket Gallery**  
29 Market Street, Edinburgh EH1 1DF  
Telephone: 031-225 2383  
Fax: 031-220 3130

**Opening Hours** Tuesday to Saturday 10.00-5.30, Thursday-7.00, Sunday 12.00-5.00, Closed Monday.

During Edinburgh Festival  
Monday to Saturday 10.00-10.00  
Sunday 12.00-5.00

**Cafe Bistro** The Cafe Bistro is open during gallery hours for coffees, teas, lunches, beers and wines. During the Edinburgh Festival for pre-show dinner.

**Bookshop** Fruitmarket Gallery Bookshop has a range of books specialising in contemporary art, art criticism, art history, artists' books, design, cinema and photography. It also stocks magazines, posters, cards and artists' prints.



The Fruitmarket Gallery is subsidised by the Scottish Arts Council.

Cover: *Lunar Asparagus*, 1935