

Galerie Thomas
at
TEFAF New York Fall

November 1 - 5, 2019, Booth 308



Marc Chagall
Le peintre à la Tour Eiffel, 1965-70



Alexej von Jawlensky
Abstract Head: Slanted Eyes, 1930

As one of the leading international galleries for Classic Modern and German Expressionism, at this year's TEFAF New York Fall, Galerie Thomas is presenting selected highlights by Marc Chagall, Max Ernst, Chaim Soutine, Paul Klee and Marianne von Werefkin.

GALERIE THOMAS

Expressionism & Classic Modern

Tuerkenstrasse 16 · 80333 Munich · Germany · Phone +49-89-29 000 80
Fax +49-89-29 000 888 · info@galerie-thomas.de · www.galerie-thomas.de

Max Ernst – The Story behind the Picture

In 1938 Max Ernst left the Surrealist group and fled from Paris to Saint-Martin d'Ardèche, a small village in southern France near Avignon, with his new lover, the artist Leonora Carrington. The disputes with the Surrealists and with his wife Marie-Berthe Aurenche prompted Ernst to seek a hideaway. In the old farmhouse the couple bought there, they created an entire work of art adorned with sculptures and paintings, where they worked together and entertained their artist friends.

In 1939, a year marked by extreme events, Max Ernst painted *Les peupliers*. The direct association of two poplars against the blue background of the sky, as evoked by the title of the picture, is only taken in with the first look at the work. This perception is soon shattered and overturned by the bizarre, strange and confusing forms in which the paint winds, curls and forms signs and symbols. Nowhere does the eye succeed in focussing on a familiar shape: profiles and faces, zoomorphic figures and cloud-like formations materialise, only to disappear again. Max Ernst achieved this surface effect through the technique of decalcomania, a transfer process, in which the paint is manipulated in such a way that the streaks, bubbles and curves that are typical of Ernst's paintings of this period are formed on the surface in an unplanned manner. The artists' idyll was cut short by the outbreak of war in 1939. Max Ernst was interned in the notorious camp Les Milles, was released and then detained again; he escaped twice and finally fled to the USA via Marseille, Madrid and Lisbon during 1941 and 1942.



Max Ernst
Les peupliers, 1939

The present work is one of a whole group of paintings in Ernst's oeuvre that contain rather similar stele-shaped structures and forms, created using the technique of decalcomania. "Les Peupliers" stands for the short reprieve, maybe even happiness, which Ernst found in southern France.

For detailed press information, as well as high resolution images, please contact:
Vera Daume +49 89 29 000 835 / v.daume@galerie-thomas.de
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