

Education Box

08 Oct 2022- 02 Apr 2023

# Face-à-Face

**Moderne Galerie/Mudam Luxembourg:  
Two collections in dialogue**

**Cover**

Nan Goldin, *Jimmy Paulette and Tabboo! undressing, NYC*, 1991

Color photograph, 101,6 x 69,5 cm

Collection Mudam Luxembourg

László Moholy-Nagy, *Ohne Titel* (Blatt 2 der Mappe: 6 Konstruktionen), 1923, 60 x 44 cm,  
complete set of six lithographs, 1922-23 on cream wove paper, with print receipt page and original artist-designed  
cardboard folder each lithograph signed in pencil, numbered 49. in purple pencil in receipt  
set from the signed and numbered edition of 50 copies

printed by Rob. Leunis & Chapman, Hannover

published by Eckart von Sydow at Ludwig Ey Verlag, Hannover, 1923

Sheets and images: 60 x 44 cm

NI 3183(c)

# EduBox

## Educational folder

Foreword and instructions for use

**Dear teachers,**

The EduBox is a folder created by Mudam Publics (the museum's educational team) that offers secondary school teachers the possibility of linking their lessons to contemporary art and giving students access to the artworks in the ongoing exhibition *Face-à-Face. Moderne Galerie/Mudam Luxembourg: Two collections in dialogue*.

Through this approach, teachers have the opportunity to prepare their visit to the museum and to deepen the impressions and experiences of the students afterwards in the classroom and, if necessary, to expand them via corresponding practical activities.

The content of the folder includes a detailed analysis of a selection of the exhibited works from the collections of the Saarlandmuseum and Mudam and offers possible themes and starting points for reflection, exchange and discussion. Additional tasks and activities invite active, creative participation and creation.

The difficulty of each task varies, but they are adaptable for all levels of secondary education as they follow Ministry of Education guidelines.

We would be pleased if you would send us reactions or results of the practical activities in the form of photos or texts (indicating the class, school and students) to [workshop@mudam.com](mailto:workshop@mudam.com) as feedback.

For more information on Mudam's activities and workshops, visit [www.mudam.com](http://www.mudam.com).

To be informed about current offers and activities for schools in the future, you can subscribe to our newsletter for teachers.

We are looking forward to your visit,

Mudam Publics

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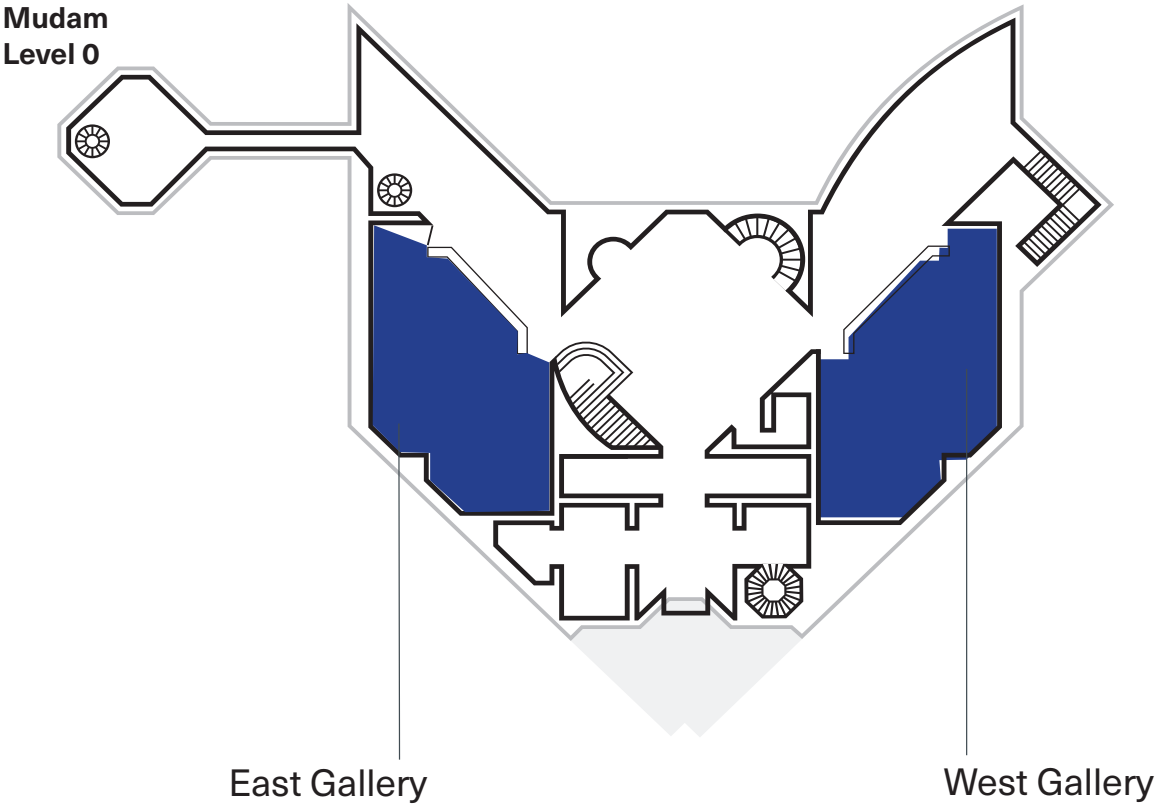
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# Face-à-Face

## Moderne Galerie & Mudam Luxembourg: Two collections in dialogue

*Face-à-Face* (Face to Face) is the result of a collaboration between the Moderne Galerie – Saarlandmuseum Saarbrücken and Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean, two major museums in the Grande Région and the European scene. The fruitful dialogue between the museum's collections highlights the particularities of each institution, whose histories go back to the 1920s and 1990s respectively.

### Two collections, two institutional histories

In 1924, in Saarbrücken, the Staatliches Museum put together its first modern art collection, whose administrative status would shift over time until it took on its current name of Moderne Galerie in 1952. Its location on a geopolitical border means its collection has a distinctive focus on the French and German avant-gardes of the late nineteenth century and the first half of the twentieth century.

It is by design that none but one of the works borrowed from the Moderne Galerie's collection are dated later than the 1960s: the selection is representative of the essential role played by avant-garde movements. From a chronological point of view, Auguste Rodin's 1888 sculpture *Polyphème* (Polyphemus) is the oldest piece in the exhibition. This exception aside, all other artworks selected are from the twentieth century and come from various artistic movements characteristic of the first half of the 1900s – expressionism, surrealism, constructivism – all the way to the end of the 1950s with the ZERO group. The existence of a major photographic endowment created thanks to Otto Steinert, a key figure in subjective photography, and the presence of Alexander Archipenko's bequest are also noticeable throughout the exhibition.

Acting as a counterpoint to this rich historical ensemble, Mudam's collection is resolutely rooted in more recent decades. It offers a broad and diverse array of contemporary creation, from the media represented – with the prominence of moving image works, for instance – to a greater number of artists who are women or come from different parts of the world.

### A constellation of works

Through an exhibition circuit that comprises approximately ninety works produced by over fifty artists, *Face-à-Face* moves between modern and contemporary art. The exhibition highlights how artists, from the end of the nineteenth century to the present day, have never ceased to question modes of representation and experiment with new ways of creating, all while reflecting on the historical events and societal issues of their time. Unfolding in the two main floor galleries, it does not follow a single or chronological path, but was designed to reflect the idea of a constellation. It foregrounds the formal parallels that exist between eras as well as similarities in the creative approaches of some artists whose work, despite these similarities, nevertheless emerged from a diversity of artistic and historical contexts.

Curator of the exhibition at Mudam:  
Marie-Noëlle Farcy, assisted by Vanessa Lecomte

Curators of the exhibition at the Saarlandmuseum:  
Andrea Jahn (Director), Kathrin Elvers-Švamberk (Deputy Director)

## Foreword

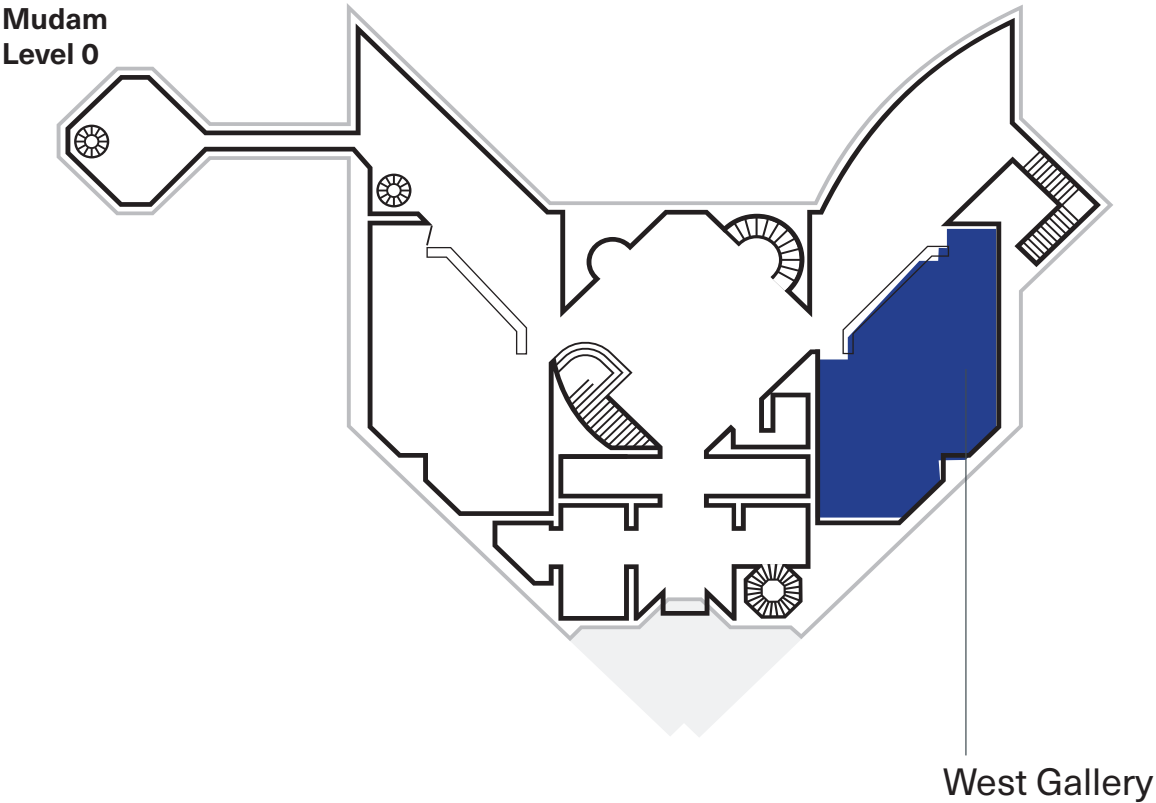
The *Face-à-Face* exhibition is about a new type of dialogue between the collections of two museums. It creates connections between works of art by important German and French representatives of the avant-garde of modern art and the works of contemporary artists from all parts of the world. Themes such as metamorphosis, the transformation of matter, optical phenomena or the perception of space determine the presentation in the East gallery. They not only show a variety of formal experiments, but also the urge of many artists to examine society with regard to its social and political structures.

In Europe, the artistic heyday of the 1920s was often articulated in joint ventures. Artists such as Lyonel Feininger and László Moholy-Nagy were part of the innovative Bauhaus movement, which was founded in Weimar in 1919 and aimed to unite art, architecture, and handicrafts. Their works, in which they examine the simplification or isolation of geometric-figurative and abstract motifs, are similar to the photographic experiments of Albert Renger-Patzsch, who was close to the New Objectivity movement that flourished between 1918 and 1933. Their understanding of the perception of space and its breaking up finds an echo in the contemporary works of Lee Bul or Alicja Kwade.

Emily Bates' preoccupation with the spiritual dimension of the forest or Germaine Hoffmann's dreamlike landscapes form a distant echo of Surrealism, which is present here with works by its important representatives Hans Bellmer and Max Ernst. Although this movement extended far beyond Europe, it found its origins in France, where André Breton published the *Manifesto of Surrealism* in 1924. Freed from the constraints of reason, the subconscious, the dream and the strange occupy a special place in it. The world of surrealism is full of hybrid organic forms that also exist in contemporary art, such as that of Michel Paysant, Tobias Putrih or François Roche.

The post-war period in Germany was also particularly fruitful from an artistic point of view. In the 1950s, under the leadership of Otto Steinert, subjective photography took up the modernism of the 1920s, which the National Socialists had silenced. Without claiming to want to reproduce reality, the photographers found their own perspective and countless motifs, which they gave the power of abstraction. This can also be felt in the photolithographs by Lutz & Guggisberg or in the video by Yazid Oulab.

When artists like Heinz Mack and Otto Piene then founded the ZERO group, a liberal, iconoclastic and utopian project in the 1960s in the age of space conquest, it became clear that they were striving for a completely new beginning and had the desire to leave the materiality of the canvas behind them. They resorted to new industrial materials that impressed them with their optical or mobile quality. This emphasis on movement, space and light can be found today in Janaina Tschäpe's paintings.



# West Gallery

## Artists from the collection of the Saarland Museum

Alexander Archipenko (1887, Kyiv – 1964, New York)  
 Rudolf Belling (1886, Berlin – 1972, Krailling, Germany)  
 Giorgio de Chirico (1888, Volos, Greece – 1978, Rome)  
 Otto Dix (1891, Gera, Germany – 1969, Singen, Germany)  
 Henri Laurens (1885, Paris – 1954, Paris)  
 Georg Grosz (1893, Berlin – 1959, Berlin)  
 Fernand Léger (1881, Argentan, France – 1955, Gif-sur-Yvette, France)  
 Henri Matisse (1869, Le Cateau-Cambresis, France – 1954, Nice)  
 Ludwig Meidner (1884, Bierutów, Poland – 1966, Darmstadt, Germany)  
 Auguste Renoir (1841, Limoges, France – 1919, Cagnes-sur-Mer, France)  
 Auguste Rodin (1840, Paris – 1917, Meudon)  
 Josef Scharl (1896, Munich – 1954, New York)

## Artists from the Mudam's collection

Miguel Branco (1963, Castelo Branco, Portugal)  
 Katinka Bock (1976, Frankfurt am Main)  
 Pascal Convert (1957, Mont-de-Marsan, France)  
 Helmut Federle (1944, Solothurn, Switzerland)  
 Roland Fischer (1958, Saarbrücken, Germany)  
 Nan Goldin (1953, Washington)  
 Kathia St. Hilaire (1995, Palm Beach, USA)  
 Sven Johné (1976, Bergen auf Rügen, Germany)  
 Edward Lipski (1966, London)  
 Little Warsaw (founded in 1996)  
 Andrea Mastrovito (1978, Bergamo)  
 Isabelle Marmann (1975, Luxembourg)  
 Rui Moreira (1971, Porto)  
 Silke Otto-Knapp (1970, Osnabrück, Germany)  
 Nedko Solakov (1957, Cherven Bryag, Bulgaria)  
 Beaurin & Domercq (1960, France / 1965, France)

# Memory

## Construction of history

Pascal Convert, Otto Dix, Ludwig Meidner



**Pascal Convert**  
*Pietà du Kosovo, 1999-2000*  
 Wax, resin, copper  
 Collection Mudam Luxembourg

The symbolic weight of the images is expressed in the large reliefs by **Pascal Convert** in the bodies. The artist questions their cultural and political dimension as well as their influence on the construction of memory and history. The scene shown is based on a photograph taken in Kosovo in 1990.

The work is located opposite the painting of the *Jewish cemetery in Randegg in Winter with Hohenstoffeln* (1935) by **Otto Dix** and the drawing by **Ludwig Meidner** - works in which the two approaching world wars are depicted.

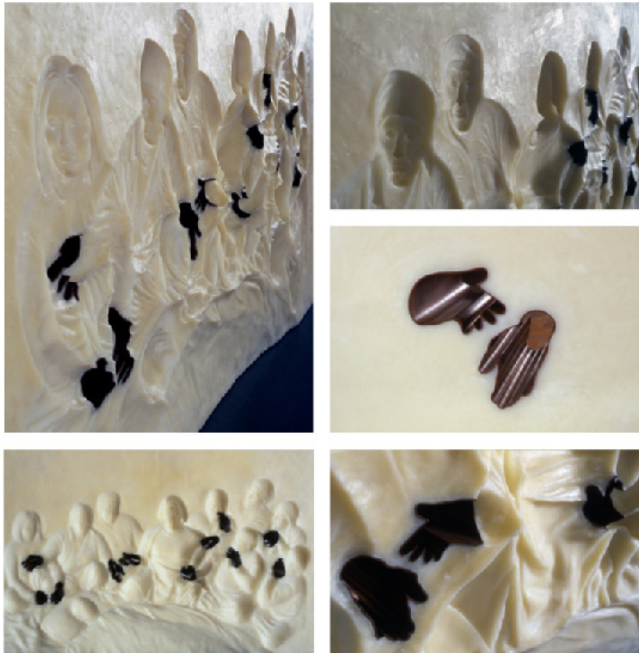
**Meidner's** expressionist paintings and drawings address the dynamics of the big city as well as catastrophes and the end of the world. With the beginning of the First World War, when the imagined catastrophes of his so-called "apocalyptic landscapes" seemed to become a terrible reality, Meidner increasingly dealt with religious themes.



**Otto Dix**  
*Jewish cemetery in Randegg in winter with Hohenstoffeln, 1935*  
 Oil on wood  
 Collection Moderne Galerie - Saarlandmuseum



**Ludwig Meidner**  
*Mond über der Brücke Berlin Stadtbahn, 1913*  
 Collection Moderne Galerie - Saarlandmuseum



**Pascal Convert**  
*Pietà du Kosovo, 1999-2000* (Details)  
 Wax, resin, copper  
 Collection Mudam Luxembourg



**Georges Méryllon**  
*Veillée Funèbre au Kosovo, 1990*  
 Photograph, World Press Prize/Gamma

## Memory and forgetting

Pascal Convert works with highly explosive material, namely images from the daily news in the press and on television.

Based on images he chose for their strong expressiveness and the importance of the event depicted, Convert created his monumental wax sculptures. For *Pietà du Kosovo* he took a photo by Georges Méryllon as a starting point. This photo was awarded the World Press Prize and shows the wake of a young Albanian, Nasimi Elshani, in 1990. The scene with the mourning women of the family is very reminiscent of Western *Pietà* depictions, although it actually shows a Muslim ritual. Therefore, aesthetic, political and cultural questions are also raised by this photo and its media distribution.

Convert's work is an exploration of the power of images. He questions its political and aesthetic dimension as well as its influence on the construction, memory and forgetting of history.

### ACTIVITY:

In cultural studies and media studies, images that are prominent in the media are referred to as *media icons*. They are permanently inscribed in the collective visual memory and have the power to make and write history.

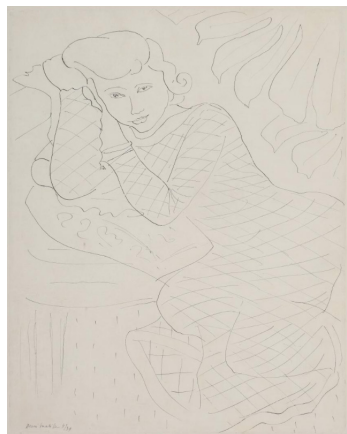
### TASK : WRITE HISTORY

Look for images or image sequences that shape the historical process (images "make" history) or form the process of remembering this very history (images "write" history).

# Figure and space

## Graphic fusion

Henri Matisse, Roland Fischer, Isabelle Marmann, Josef Scharl, Katinka Bock



**Henri Matisse**  
*Jeune femme en robe à carreaux*, 1939  
Ink on paper  
Collection Moderne Galerie -  
Saarlandmuseum



**Roland Fischer**  
*Mann im gelben Mantel*, 1929  
Oil on canvas  
Collection Moderne Galerie -  
Saarlandmuseum

In the line drawn by **Henri Matisse**, the body blends harmoniously into its surroundings. In the clear lines of his drawing, the artist succeeds in capturing the essence of the models close to him.

**Roland Fischer's** half-length portrait, **Isabelle Marmann's** drawings or **Josef Scharl's** *Mann im gelben Mantel* (1929) share this graphic restraint and permit a direct relationship to the depicted model.

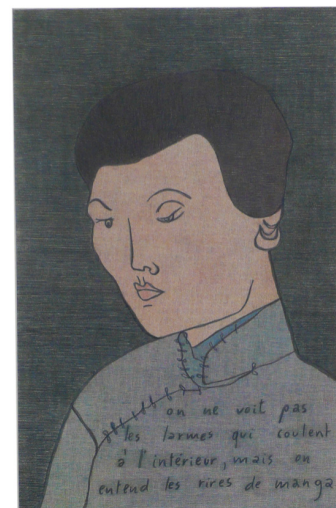
This feeling of closeness also runs through **Katinka Bock's** installation. However, it is balanced by the romantic feeling emanating from the silhouette of a simple plank, which in turn embeds the human presence in the infinity of the horizon.



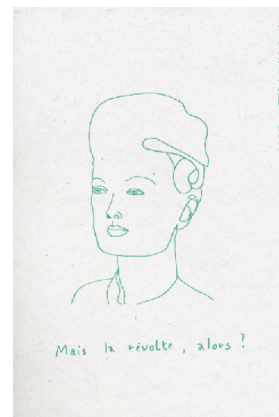
**Katinka Bock**  
*Atlantic, Personne*, 2016  
Oak wood, Sand  
Collection Mudam Luxembourg



**Roland Fischer**  
*O.T., Los Angeles Portraits*, 1991  
C-print photograph  
Collection Mudam Luxembourg



**Isabelle Marmann**  
*Sans Titre*, 2008  
Series of six drawings, colored pencil on paper  
Collection Mudam Luxembourg



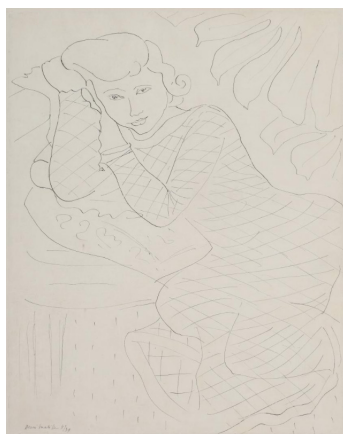
**Isabelle Marmann**  
***Sans Titre*, 2008**

Series of postcards, offset printing on recycled paper  
Production Mudam Luxembourg



## Flowing images

Isabelle Marmann's drawings are poetic narratives, between text and illustration, through which the viewer enters the world of childish imagination. Inspired by the *ukiyo-e*, the Japanese imagery of the "floating world," which has always fascinated the artist, her work revolves around questions of drawing, such as the search for the clear and simple line, or everyday things. They are illustrations, unrelated to a specific story, fluid images.



**Henri Matisse**  
***Jeune femme en robe à carreaux*, 1939**  
Ink on paper  
Collection Moderne Galerie -  
Saarlandmuseum

### ACTIVITY:

For artists like Henri Matisse, drawing, which he practiced every day, plays an important role in his work. With the medium of drawing he was able to immediately translate his feelings onto the paper, modeling the light with a more or less strong line.

### TASK : GRAPHIC PORTRAIT

Starting from several photos, the students try to draw a stylized image of themselves. Simplified line drawing requires a keen eye for important detail and a good sense of composition.

Series in postcard format, pencil, charcoal, pen or ink drawing.

# Metaphysics

## Surreal pictorial spaces and abstract spheres

Giorgio de Chirico, Little Warsaw, Helmut Federle



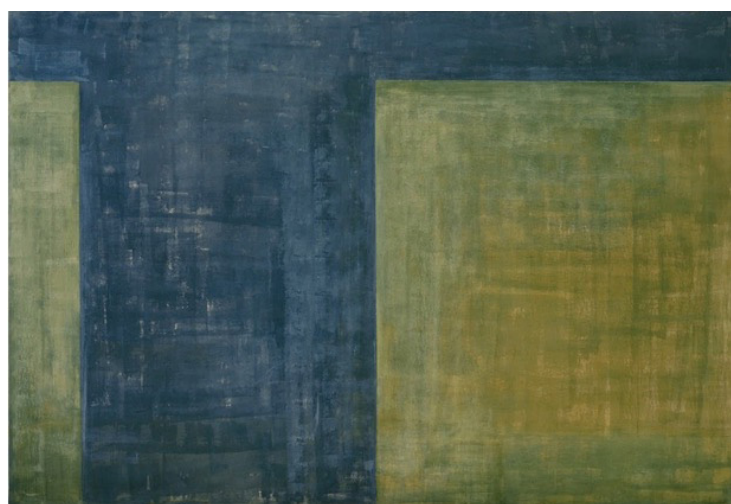
**Giorgio de Chirico**  
***Melancholia*, 1955**  
 Oil on canvas  
 Collection Moderne Galerie -  
 Saarlandmuseum

The mood in **Giorgio de Chirico's** painting *Malinconia* (Melancholy) seems frozen with its empty squares against ancient architectural backdrops to focus entirely on the presence of a sculpture depicting the mythological figure of Ariane, a frequent motif in de Chirico's "metaphysical painting".

Time seems to stand still, as it does in the long moment that the artist duo **Little Warsaw** uses to place the bust of Egyptian Queen Nefertiti, an archaeological treasure over 3,000 years old, on a bronze body specially made for the occasion.



**Little Warsaw**  
***The Body of Nefretiti*, 2003**  
 Wax, metal  
 Collection Mudam Luxembourg



**Helmut Federle**  
***Untitled*, 1996**  
 Acrylic on canvas  
 Collection Mudam Luxembourg

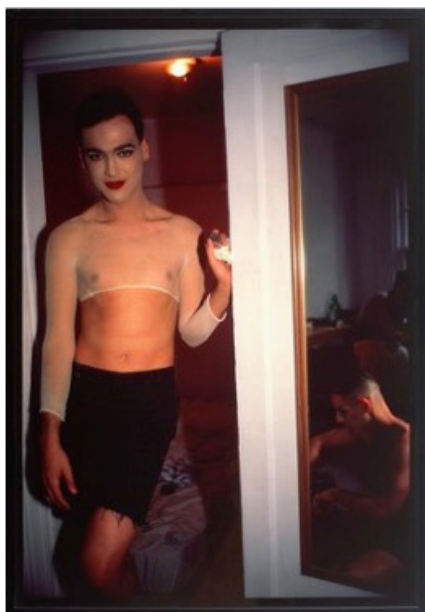
The large-scale painting *Untitled* by **Helmut Federle** shares the metaphysical dimension with De Chirico's painting, which was dear to both artists. The artist himself describes his art as an expression of an intensive spiritual search.

Formally, the pictures by the Swiss painter move between concrete art and color field painting. Federle's works, also known as "metaphysical abstraction," are exemplary in showing the richness of contemplating a "simple" form.

# Body

## Volume and spatial void

Alexander Archipenko, Nan Goldin



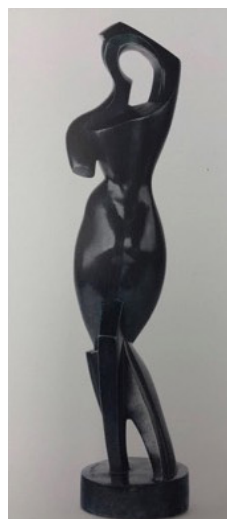
In **Alexander Archipenko's** sculptures, made between 1909 and 1959, the tension between physical volume and spatial emptiness is balanced in the curves. The artist orients himself towards the sculpture of antiquity and plays with simplification in his very own way.

The swing of the hips he references, which is typical of classical *contrapposto*, is reminiscent of the poses in **Nan Goldin's** photographs. The moments she spent with friends, captured with great sensitivity, not only paint a portrait of an underground community that is as strong as it is fragile, they also reflect the search for self in the eyes of others.

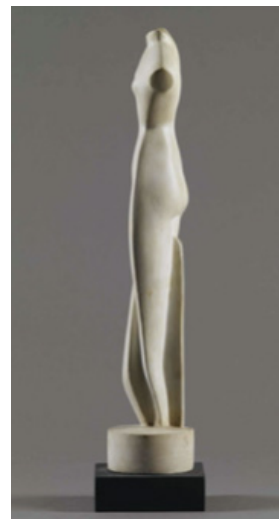
**Nan Goldin**  
*Jimmy Paulette et Tabboo! Undressing NYC, 1991*  
Photograph  
Collection Mudam Luxembourg



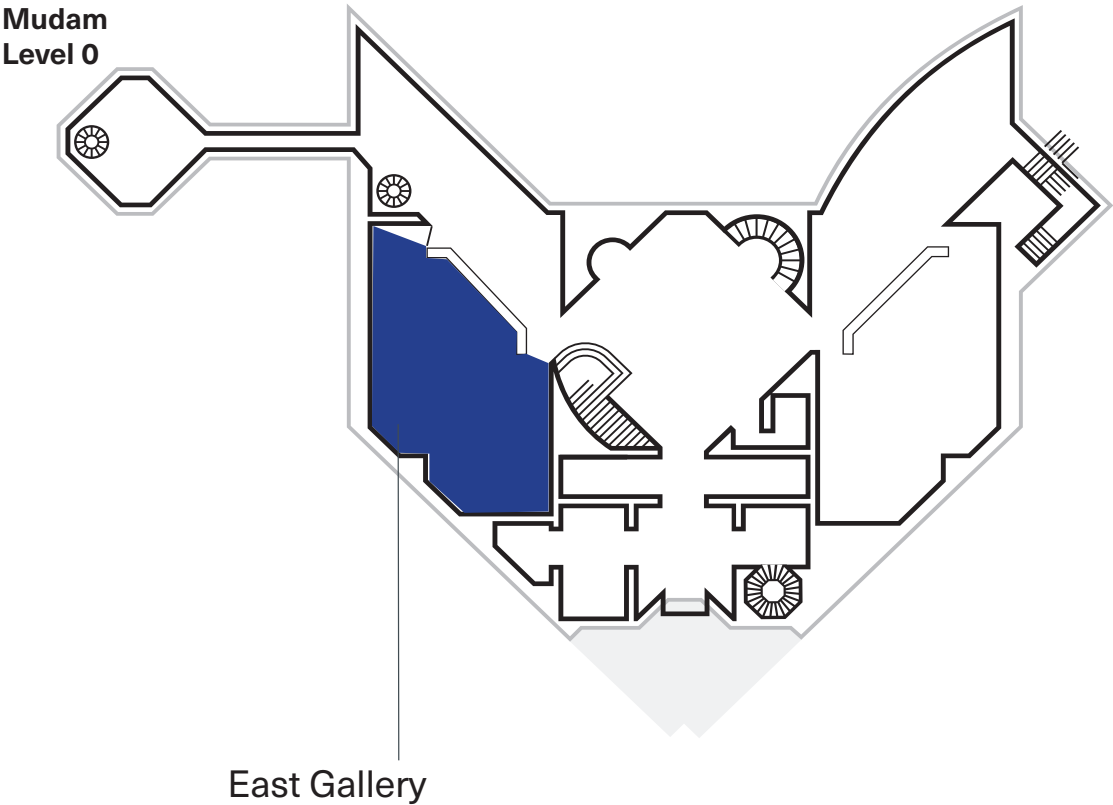
**Alexander Archipenko**  
*Seated Black Concave, 1916*  
Plaster cast  
Collection Moderne Galerie -  
Saarlandmuseum



**Alexander Archipenko**  
*Standing woman combing her hair, 1915*  
Cast around 1959  
Collection Moderne Galerie -  
Saarlandmuseum



**Alexander Archipenko**  
*White Torso, 1916*  
Plaster  
Collection Moderne Galerie -  
Saarlandmuseum



# East Gallery

## Artists from the collection of the Saarland Museum

Alexander Archipenko (1887, Kyiv – 1964, New York)  
 Hans Bellmer (1902, Katowice, Poland – 1975, Paris)  
 Monika von Boch (1915, Mettlach, Germany – 1993, Mettlach, Germany)  
 Max Ernst (1891, Brühl, Germany – 1976, Paris)  
 Lyonel Feininger (1871, New York – 1956, New York)  
 Norbert Kricke (1922, Düsseldorf – 1984, Düsseldorf)  
 Heinz Mack (1931, Lollar, Germany)  
 László Moholy-Nagy (1895, Bácsborsód, Hungary – 1946, Chicago)  
 Otto Piene (1928, Laasphe, Germany – 2014, Berlin)  
 Albert Renger-Patzsch (1897, Würzburg, Germany – 1966, Wamel, Netherlands)  
 Jan J. Schoonhoven (1914, Delft – 1994, Delft)  
 Otto Steinert (1915, Saarbrücken – 1978, Essen)

## Artists from the Mudam's collection

Emily Bates (1970, Basingstoke, UK)  
 Katinka Bock (1976, Frankfurt am Main)  
 Giulia Cenci (1988, Cortona)  
 Germaine Hoffmann (1930, Luxembourg)  
 Dom Sylvester Houédard (1924, Guernsey – 1992, Guernsey)  
 Alicja Kwade (1979, Katowice, Poland)  
 Lee Bul (1964, Seoul)  
 Mark Lewis (1958, Hamilton, Canada)  
 Andres Lutz & Anders Guggisberg (1968, Switzerland/1966, Switzerland)  
 Yazid Oulab (1958, Sedrata, Algeria)  
 Michel Paysant (1955, Bouzonville, France)  
 Tobias Putrih (1972, Kranj, Slovenia)  
 François Roche/R&Sie(n) (1961, Paris)  
 Janaina Tschäpe (1973, Munich)

# Optical phenomena

## Visual experiments

Otto Piene, Heinz Mack, Otto Steinert, Monika von Boch



**Otto Piene**

***Black Sun*, 1964**

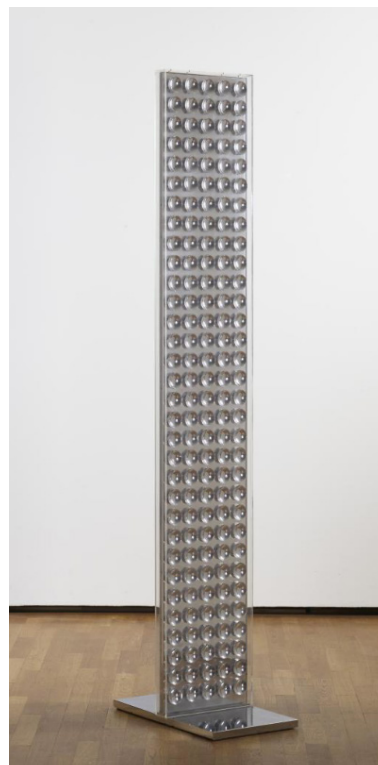
Oil on canvas, charcoal, fire, smoke, painted and burnt canvas  
Collection Moderne Galerie - Saarlandmuseum

**Otto Piene's** work *Black Sun* (Schwarze Sonne) (1964) is a black circle drawn by a flamethrower on a bright red background. With fire and sun, the artist conjured up two elemental and destructive forces whose visual impact extends beyond the limits of the canvas. With his special feeling for natural phenomena, he developed new artistic experiments, whereby he wanted to shake the order of things and put our relationship with the environment on a new basis.

Together with **Heinz Mack**, Piene founded the ZERO group and developed works such as the *Reflector Stele* (1966–1968), which deals with the reflection of sunlight.



Otto Piene working on one of his "fire paintings"



**Heinz Mack**

***Reflector Stele*, 1966-1968**

Anodized aluminum, plexiglass, glass  
Collection Moderne Galerie - Saarlandmuseum



**Otto Steinert**  
*Grand Palais I, 1955*  
 Gelatin silver print  
 Collection Moderne Galerie - Saarlandmuseum

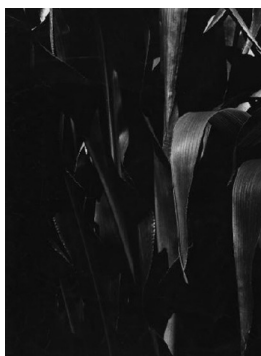
## Subjective Photography

An approach that was more interested in visual experimentation than in the precise reproduction of the subject can be found in the 1950s in the movement of *subjective photography*.

The intricate interweaving of architectural elements in *Grand Palais* (1955) by the movement's leader, **Otto Steinert**, demonstrates great sensitivity to framing and montage in the service of formal inventiveness.

The work of his student **Monika von Boch** tries in a similar way to emphasize the structures in the photographed industrial objects and natural elements in a play of contrast and repetition. The motif develops its own graphic language and frees itself from identification with the depicted subject. In the neighboring contemporary works, the photolithographs by **Lutz & Guggisberg** or the video by **Yazid Oulab**, in which clouds of incense form lettering, the motif is even taken to the limit of its disappearance.

**Monika von Boch**  
*Maisblätter in Igel, schwarzgründig, 1959-62*  
 Gelatin silver print  
 Collection Moderne Galerie - Saarlandmuseum



**Monika von Boch**  
*Tassen, negativ, 1958*  
 Gelatin silver print  
 Collection Moderne Galerie - Saarlandmuseum



**Monika von Boch**  
*Zahnräder, 1955*  
 Gelatin silver print  
 Collection Moderne Galerie - Saarlandmuseum

# Constructions

## Perception of space

Lyonel Feininger, László Moholy-Nagy, Alicia Kwade



**Lyonel Feininger**  
***Lüneburg*, 1924**  
 Oil on canvas  
 Collection Moderne Galerie - Saarlandmuseum

Playing with the pictorial depth, which in **Lyonel Feininger's** painting *Lüneburg* results step by step through colored surfaces and angular shapes, clearly influences the perception of the architectural surroundings.

In turn, **László Moholy-Nagy** works in his series of constructions on the spatialization of the pictorial surface through a dynamic combination of planes, lines, surfaces and colors.

**Alicja Kwade's** assemblage, based on a fragile balance of seemingly opposing materials such as glass and stone, echoes these works.

**Alicja Kwade**  
***Untitled*, 2010**  
 Glass, rock, pedestal  
 Collection Mudam Luxembourg



**László Moholy-Nagy**  
***Sechste Kestner-Mappe: 6 Konstruktionen*, 1923**  
 Lithography on paper  
 Collection Moderne Galerie - Saarlandmuseum





**Alicja Kwade**  
*Untitled, 2010*  
 Glass, rock, pedestal  
 Collection Mudam Luxembourg

## Architecture and the Bauhaus

Artists such as **Lyonel Feininger** and **László Moholy-Nagy** were part of the innovative *Bauhaus movement*, which was founded in Weimar in 1919 and aimed to unite art, architecture and handicrafts. In their works, they examine the simplification or isolation of geometric-figurative and abstract motifs.

In 1923, Walter Gropius appointed László Moholy-Nagy as the youngest professor at the Bauhaus. His project for the Kestner Society allows him to explore the full potential of lithography, a technique he was previously unaware of. Under the influence of Dada and Constructivism, Moholy-Nagy developed six constructions of surfaces, shapes and transparent lines that are superimposed in the print using lithography. The works are not optical illusions and show a subtle play of shadow, light and space.

With Lyonel Feininger, too, the houses and facades appear crystalline, partly transparent and geometrically reduced. Partially overlapping, with background elements showing through, they condense into a bright yellow building at the center of the painting. This draws the viewer's gaze into the picture through the luminosity of the colors and the light-dark contrast to the darker, surrounding landscape.

The Bauhaus master and American-born Feininger only turned to painting at the age of 36. He quickly found a distinctive style, determined by cubist, crystalline, simplified forms. Above all, the principles of reduction and abstraction of pictorial motifs play a major role in his numerous architectural depictions.

## Infinite space

The Bauhaus artists' understanding of the perception of space and its breaking up finds an echo in the works of **Alicja Kwade**. Her works, which include sculptures and multimedia installations in particular, revolve around perception and constructed facts - but captivate with their elegance and timelessness. The artist repeatedly addresses scientific, philosophical, but also economic phenomena such as duplication, deformation, time or gravitation.

*Untitled* features a rock that appears to have been thrown through a pane of glass. In a fragile and absurd balance, the sculpture defies the laws of physics.

# Metamorphosis

## Merging in nature

Max Ernst, Hans Bellmer, Tobias Putrih,

Germaine Hoffmann, Emily Bates



**Germaine Hoffmann**  
*Cristal de feu*, 1984  
Collage  
Collection Mudam Luxembourg



**Max Ernst**  
*Ils sont restés trop longtemps dans la forêt*, 1928  
Oil on canvas, grattage  
Collection Moderne Galerie -  
Saarlandmuseum



**Hans Bellmer**  
*L'Homme se déshabillant de l'image d'une femme*, 1951  
Lithography  
Collection Moderne Galerie -  
Saarlandmuseum



**Tobias Putrih**  
*Macula Series B (n°9)*, 2007  
Cardboard, pedestal  
Collection Mudam Luxembourg

**Hans Bellmer** reproduced the intuitive nature of physical sexuality in his dream images with the precision of an old master. His late style shows lines that become filigree work; the eroticism multiplies through the confrontation of the aspect of death with lust.

The surrealist **Max Ernst**'s painting *Ils sont restés trop longtemps dans la forêt* (They've stayed too long in the forest) focuses on the unconscious and dreams. In the picture, mixed creatures with an unclear appearance between forest and wood appear as the central motif.

In their form, these beings are reminiscent of the vegetative morphology of **Tobias Putrih**'s sculpture or of **Germaine Hoffmann**'s inventive collage.

Transformed by the spirit of the place, they also refer to the dense tropical forests that **Emily Bates** photographed on the Japanese island of Amami Ōshima, where ancient shamanic traditions of great spirituality are kept alive by the old women.



**Emily Bates**  
*The sky is glowing with the setting sun*, 2012  
Photograph  
Collection Mudam Luxembourg

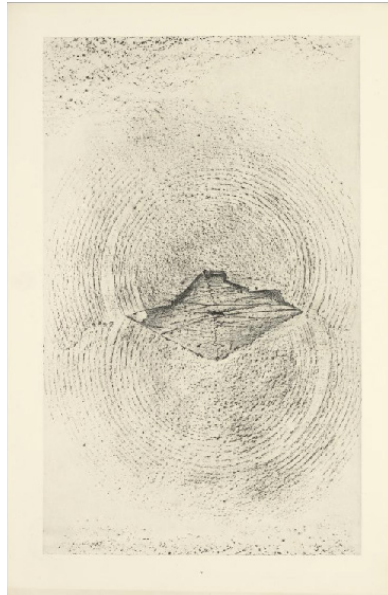
## Frottage

In 1926 **Max Ernst** published the *Histoire Naturelle* in Paris with 34 of his frottage in collotypes. In these works, the artist leads us into a mysterious world of strange plants and fantastic animals.

He reports on the origin of frottage in his work that in August 1925 he was inspired by the furrows in the floorboards in a hotel room on the Atlantic. He laid paper over it and traced the structures with a pencil. Ernst quickly developed this process further and no longer used only grained wood, but also twine, straw mesh, wire mesh, rough canvas, grained leather, shells, leaves, bread and other things, from which the anthropomorphic structures then resulted.



**Max Ernst**  
*les confidences*  
(*Histoire Naturelle*, Blatt 17)  
Paper, collotype of a pencil frottage  
Collection Moderne Galerie - Saarlandmuseum



**Max Ernst**  
*le tremblement de terre*  
(*Histoire Naturelle*, Blatt 5)  
Paper, collotype of a pencil frottage  
Collection Moderne Galerie - Saarlandmuseum



**Max Ernst**  
*le tilleul est docile*  
(*Histoire Naturelle*, Blatt 16)  
Paper, collotype of a pencil frottage  
Collection Moderne Galerie - Saarlandmuseum

### ACTIVITY:

Frottage allows you to combine structures and textures from a wide variety of materials (metal, wood, plastic, earth, concrete, ...) into high-contrast compositions.

### TASK : PLANT MORPHOLOGY

Use different drawing utensils (charcoal, pencils, ...) to create monochrome works. Try to create new plant forms.

# Reflecting

## Follow-up and deepening

Different methods of reflection and feedback for securing learning and experience after the museum visit

### Reflecting and Feedback

The newly captured impulses can be deepened and continued in class after the museum visit.

The focus here is on fixing personal impressions and insights, i.e. the newly developed art and image content can be linked and expanded with one's own personal interests, insights and learning outcomes or with current topics.



### Possible activities at the end of the museum visit

#### ACTIVITY 1: DURATION 10-20 MIN

##### TASK : THE EXPERTS

In the plenum, the students give feedback on the museum visit and in turn name a term or a concise aspect that is related to the exhibition they have visited. This should result in an open discussion round in which each student expresses his personal view and individual preferences for the exhibitions.

#### ACTIVITY 2: DURATION 5-10 MIN

##### TASK : MY FAVORITE ARTWORK

The students look for and present an artwork from the exhibition that they liked best and explain why the work touches them individually.

**Variation:** The favorite artwork is selected for another person (e.g. mother, sister, art teacher) and reasoned.

**ACTIVITY 3: DURATION 20-30 MIN****TASK : A LETTER TO THE ARTIST**

After dealing with their favorite work from the exhibition, the students write a letter to the artist in which they ask questions, describe their personal opinion or rate the work. The letter can act as a basis for a final discussion of individual learning outcomes or open questions, which will be commented on and, if possible, answered.

**Variation:** The letter can also be written to the curatorial team or the mediators.

**ACTIVITY 4: DURATION 20-30 MIN****TASK : ART CRITIC**

The students write a review or an article about the visit to the museum they experienced. The article can, for example, be published in a school newspaper or commented on as an Instagram post with suitable photos and/or hashtags related to the work and exhibition.

**ACTIVITY 5: DURATION 20-30 MIN****TASK : UNEQUAL PAIRS FACE-À-FACE**

The students look for “unequal pairs” of works from the plethora of the exhibited artists and the works of the art class related to their current school year. Two works are sought that have one or more similarities in terms of content or form and thus form “unequal pairs”.

**Variation:** The unequal pairs of images can then also be examined with regard to their differences.



## Practical information

Mudam invites all school classes to discover the exhibitions with or without a guide. Admission is free, but we ask that you register in advance.

### Arrival

Tram stop : Philharmonie/Mudam

Bus 1, 16 & Eurobus – Stop : Rout Bréck / Pafendall

The Mudam can be reached via the “Place de l’Europe”.

All gallery spaces, with the exception of the basement of the pavilion, can be reached by wheelchair.

### Opening hours

Opening hours for free tours:

Thursday - Monday 10am - 6pm

Wednesday 10am - 9pm

24.12. & 31.12.: 10am - 3pm

Mudam is closed on Tuesdays and December 25th.

Mudam opens its doors to school groups before opening hours, Mondays, Wednesdays, Thursdays and Fridays from 9am, only on reservation of a guided tour or workshop.

### Book guided tours

Please book guided tours and workshops via the e-mail address [visites@mudam.com](mailto:visites@mudam.com). The responsible teacher is asked to provide the following information:

- Date and time of visit
- grade level
- Number of students
- Desired language of the guided tour
- Contact details of the teacher

Each tour can be adapted to the level and time frame of the class. Please also state your wishes in this regard.

### Offers

- Guided tour (60 or 90 minutes): free or €30 for Luxembourg schools
- Guided tour with activity (90 or 120 minutes) : 30€ or 60€ for Luxembourg schools
- Guided tour with drawing (60 or 90 minutes) : free or 30€ for Luxembourg schools

### Contact

[visites@mudam.com](mailto:visites@mudam.com) | t +352 453785-531

## Cancellations

A guided tour should be canceled at least 48 hours before the agreed date. If this deadline is exceeded or if there is no cancellation at all, we will have to charge the full price of the tour.

We believe we can guarantee your tours, however last minute cancellations due to xxx circumstances may occur.

## Delays

In case of delays, the museum should be informed immediately. The visit may need to be shortened. If the art mediator is able to keep to the agreed duration, his waiting time will be remunerated according to the guide tariffs.

A few rules must be observed:

- Teachers are asked to inform their students about the generally applicable rules of conduct before the tour. To protect the works of art, it is forbidden to touch them. The walls of the exhibition rooms must also not be touched. Racing in the museum is forbidden!
- Teachers are responsible for your group, an accompanying person must be present throughout the tour.
- It is permitted to make sketches or drawings in the halls, but not with oil and water techniques. We ask the responsible teachers to ensure that the classes stay together and that access to the exhibition rooms and the artworks is not restricted for other visitors.
- Non-flash photography and non-tripod photography is permitted inside the museum, but film and video recording is not.
- It is not permitted to bring food and drinks into the museum. If time and weather permit, you are welcome to have a picnic in the park.

The complete visitor regulations are available on [www.mudam.com/plan-your-visit](http://www.mudam.com/plan-your-visit) under the heading "Practical infos".

The educational program can be found at: <https://www.mudam.com/de/groups-schools>