

Max Ernst, Künstler/-in (*2.4.1891 Brühl, +1.4.1976 Paris)



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Title	Pétales et jardin de la nymphe Ancolie
Also known as	Blütenblätter und Garten der Nymphe Akelei (Wandbild aus der Corso-Bar) Petals and the Garden of the Nymph Ancolie
Date	1934
Medium	Oil on plaster, transferred to panels
Dimensions	image: 415 x 531 cm
Signature	inscr. b. r.: max ernst 1934
Inscription	-
Catalogue raisonné	-
Edition / number	-
Edition	-
Inv. No.	1965/0023
Credit line	Kunsthau Zürich, 1965, The restoration was made possible with the support of the Hans Imholz-Foundation
Accession year	1965
Object type	painting
Classification	D 1[2] art 20th century worldwide
Description	<p>In 1934, the surrealist artist Max Ernst created a large mural for the Mascotte Bar in the Corso building on Bellevue in Zurich. He had received the commission through the mediation of the Zurich architectural historian Sigfried Giedion. When the painting no longer matched the interior of the bar in the late 1950s, it was removed. The monumental painting was detached from the background and transferred to 18 wooden panels, which were then given on loan to the Kunsthau. In 1965, the painting was acquired by the museum with private support. In 2007-2009, the retouching was removed, the surface was cleaned and consolidated once again in preparation for its placement in the Chipperfield building. Here it is not displayed in a museum gallery, but like in its original setting of a bar. Here, the flower heads of the columbine (also called 'aquilegia', in German 'Akelei' or 'Ancolie', a type of flower to which an aphrodisiac effect has been attributed since the Middle Ages) and other animated creatures between animal and plant welcome visitors on their tour of the New Kunsthau to a surrealistic refreshment and enchantment.</p>

KUNSTHAUS ZÜRICH

Provenance	Max Ernst (*1891 Brühl, +1976 Paris) (Künstler/-in) o.D. – 1965, Bruno Séquin (Sammler/-in), Besitzer des Corso, Zürich, Kauf ab 1965, Zürcher Kunstgesellschaft Kunsthaus Zürich (Museum), Zürich, Kauf mit Beiträgen von Kunstfreunden
Provenance category	-
About the provenance	(State of research 01.01.2007)
Literature	<ul style="list-style-type: none">- Die Meisterwerke, hrsg. von Zürcher Kunstgesellschaft/Christian Klemm, Sammlungskatalog Kunsthaus Zürich, Ostfildern: Hatje Cantz, 2007, S. 236 (ill.).- Kunsthaus Zürich. Gesamtkatalog der Gemälde und Skulpturen, hrsg. von Zürcher Kunstgesellschaft et al., Sammlungskatalog, Ostfildern: Hatje Cantz, 2007, S. 648.- Arnold Böcklin, Giorgio de Chirico, Max Ernst. Eine Reise ins Ungewisse, hrsg. von Guido Magnaguagno et al., Ausst.-Kat. Kunsthaus Zürich/Haus der Kunst München/Nationalgalerie Berlin, Bern: Benteli, 1997, No. 197 (ill.).- Christoph Bignens: Corso. Ein Zürcher Theaterbau 1900 und 1934, Teufen: Verlag Niggli, 1985, S. 61-64.- Um 1930 in Zürich. Neues Denken. Neues Wohnen. Neues Bauen, Ausst.-Kat. Kunstgewerbemuseum der Stadt Zürich, Zürich, 1977, S. 189-211 [Dokumentation des Corso-Umbaus].- Surreal Things. Surrealism and Design, hrsg. von Ghislaine Wood, Ausst.-Kat. Victoria & Albert Museum, London, 2007, No. 21, S. 294 f. (ill.).- Max Ernst - Sculptures, maisons, paysages, hrsg. von Werner Spies, Ausst.-Kat. Centre National d'Art et de Culture Georges Pompidou, Paris/Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Köln: DuMont, 1998, No. 33.- Werner Spies/Sigrid und Günter Metken: Max Ernst, Bd. IV: Werke 1929-1938, Bd. 4, Köln: Menil Foundation, 1979, No. 2136.