



NEW RELEASE

Kunstforum Wien *Man Ray*

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Designed by Christian Schienerl, SCHIENERL D/AD

Hardcover, 20 x 26 cm

240 pages

76 color and 163 b/w ill.

GERMAN

ISBN 978-3-86828-812-4

Euro 35,00 / US\$ 40.00 / GBP 30.00

This comprehensive overview presents Man Ray as an universal artist

Man Ray (born as Emmanuel Radnitzky in 1890 in Philadelphia, died in 1976 in Paris) has always been primarily received as a photographer. He achieved worldwide renown for his portraits of artists and his rayographs of the 1920s, produced without the use of a camera.

However, Man Ray painted, drew, designed, made films and objects, wrote, invested his talents enthusiastically in typography, book and magazine design, and pursued a veritable career as experimental fashion photographer for Harper's Bazaar and Vogue – thus providing enviable scope for Kunstforum to visualise all this in its exhibition. Man Ray exploited countless artistic media and techniques in an inventive and playful manner. In his autobiography, appearing in 1963, he wrote:

»... the instrument did not matter – one could always reconcile the subject with the means and get a result that would be interesting (...) One should be superior to his limited means, use imagination, be inventive.«

While Man Ray's photography is omnipresent in every overview on Dadaism and Surrealism, until now only few people in the German-speaking regions have been aware of him as a universal artist. His artistic brinkmanship relates not only to very diverse media, but also the two art capitals of the twentieth century – Paris and New York, where Man Ray alternately lived.

Kunstforum's exhibition and this accompanying publication are devoted to »the universal Man Ray« and critically address dis-

courses that mark his oeuvre in general, such as the closeness and distance between male and female physicality and creativity and their enactment in his oeuvre; it also shows Man Ray as »friend to everyone who was anyone«, who associated in the most glamorous circles of society and thus as prototype of the artistic networker and catalyst.

A selection of 150 keywords from all over the world, including painting, photography, objects, works on paper, collages and assemblages and experimental film, helps to map the outline of an enigmatic and complex artist personality who paved the way for modern and contemporary art, and – in congenial artistic complicity with Marcel Duchamp – laid groundwork for how and what we see as art today.

The academic essays in the book are complemented by artist statements by Hans Kupelwieser, Bruce Nauman, and James Welling and a chronological compilation of quotes from Man Ray's autobiography in lieu of a conventional biography.

Exhibition

Kunstforum Wien, Vienna

14.02. – 24.06.2018

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<http://http://presse.leisuregroup.at/kunstforum/manray/>

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Fon ++49 (0)6221/649 20-25, Fax ++49 (0)6221/64920-20

www.kehrerverlag.com