

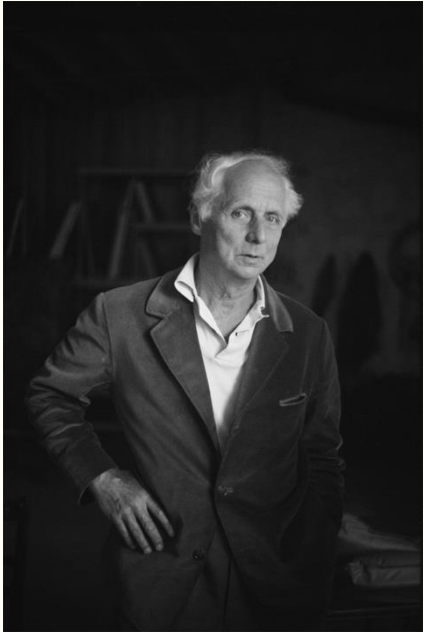
Artist Resources – Max Ernst (German, 1891-1976)

[Ernst at MoMA](#)

[Ernst at the Guggenheim](#)

[Ernst at the Tate](#)

[Ernst at the National Gallery of Art](#)



Ernst, c. 1955
Photograph: Michael Ochs Archives

Listen to an [interview](#) with Diane Waldman and Mimi Poser, both staff at the Guggenheim Museum, reflecting upon the legacy of Ernst when the museum was hosting an exhibition of the artist's work in 1975.

In 2005, the Metropolitan Museum of Art organized [Max Ernst: A Retrospective](#) as the first major survey of the artist's work in 30 years. Read reviews in the [Brooklyn Rail](#) by Valery Oisteanu and in [New York Magazine](#) by Mark Stevens.

[Max Ernst: Paramyths, Sculpture 1934-1967](#) was at Kasmin Gallery in 2015. The exhibition featured sculptures spanning 40 years of the artist's career and was the first major solo presentation of the artist's sculptures in North America since 1993. Read an [essay](#) published alongside the exhibition by curator Michele Wijegoonaratna.

The Museum of Modern Art in New York installed [Max Ernst: Beyond Painting](#) in 2017. The exhibition was organized by the Department of Drawings and Prints to examine his work "beyond painting"—including printed reproductions, frottages, illustrated books, collage novels, sculptures, and prints—that helped the artist articulate his response to the World Wars. Read a review of the exhibition in [The New Criterion](#) by Roger Kimball.

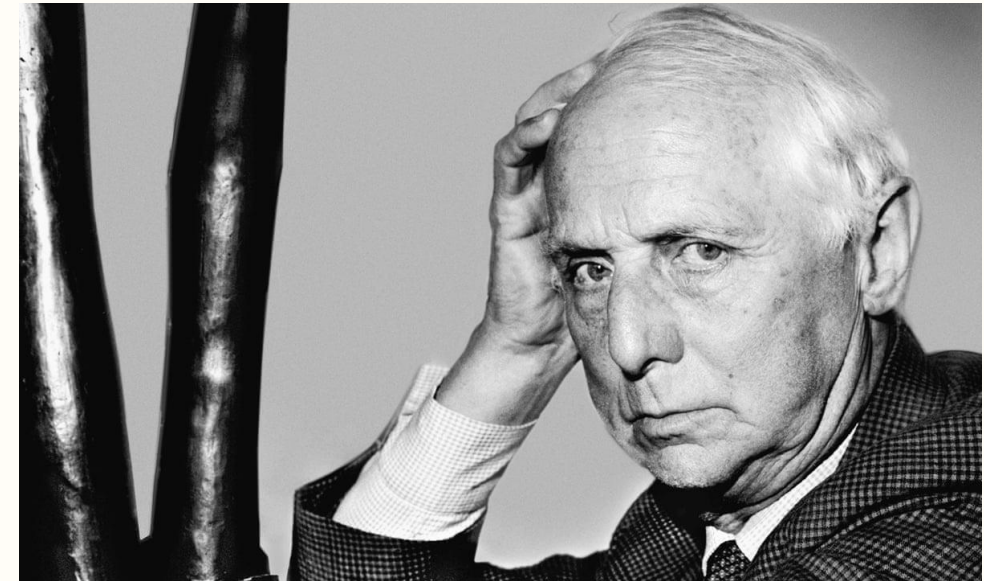
[Max Ernst: Collages](#) was at Kasmin Gallery in 2020. The exhibition included 40 collages on paper that spanned from 1920 to 1975, many of which had never been exhibited. Read a review of the exhibition in [The Paris Review](#).

In 2023, [Max Ernst: mondes magiques, mondes libérés](#) was at Caumont Centre d'Art, featuring 120 works that traced the artist's career.

Staatliche Museen zu Berlin installed [Max Ernst to Dorothea Tanning: Networks of Surrealism](#) in 2025, celebrating the one hundredth anniversary of the Surrealist Manifesto (1924) by highlighting some of the most important artworks and artists to define the movement.

[Max Ernst: Paris, 1922-1928](#) was at Bilbao Museoa in 2025. The exhibition featured 54 works that explore Ernst's role in the development of Surrealism.

In 2025, Gallery Wendi Norris in San Francisco organized [Max Ernst at Transamerica Pyramid Center](#) with an installation of 12 sculptures by the artist that had never been exhibited together. [Watch a conversation](#) with Eric Ernst (Max Ernst's grandson) and Claudia Schmuckli (Chief Curator of Modern and Contemporary Art at the Fine Arts Museums of San Francisco) moderated by Wendi Norris about the installation.



Ernst in 1962
Photograph: Dpa Picture Alliance

Max Ernst (German, 1891-1976)

Le roi jouant avec la reine, conceived 1944, cast 1961

Bronze with dark brown patina

Private Collection; L2026:41.1

Max Ernst was living in Paris during WWII when he was labeled an “undesirable foreigner” by the Gestapo and escaped to the United States. In 1944, he rented a beach house in Long Island and spent the summer with his partner, the surrealist artist Dorothea Tanning, his gallerist, Julien Levy, and the artist Muriel Streeter. The friends spent their summer designing and playing chess sets. **Le roi jouant avec la reine (The King Playing with the Queen)** was conceived during that summer and sparked an exhibition at Levy’s gallery of artist-made chess sets. It became one of Ernst’s most significant sculptures, examining the strategy and power dynamics that define both chess and world politics.

On view May 20 – August 23, 2026





Max Ernst (German, 1891-1976)
Untitled, 1926
Oil on canvas in artist's frame

The Bluff Collection; L2025:110.2

Max Ernst initially studied art in Germany before serving on both the Western and Eastern Fronts of World War I. After the war, Ernst moved to Paris and continued to explore Dada and Surrealist philosophies of experimental artmaking. **Untitled** was painted shortly after he developed the “grattage” technique of scraping paint across canvases to reveal an imprint of objects placed beneath. Like his other works that explore randomness, automatism, and the subconscious, this painting is mysteriously abstract and evokes a mythology that only the artist fully understands.

On view January 28 – May 3, 2026