



MAN RAY

WORKING TITLE

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PAN Art Connections and Contemporanea Progetti are pleased to announce that they have joined forces, bringing their experience and expertise to the organization of a new and dynamic exhibition dedicated to the American visionary artist, **Man Ray**, in collaboration with an extraordinary private collection.

PAN ART CONNECTIONS INC.

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PAN ART
CONNECTIONS, INC.



ABOUT THE EXHIBITION AND COLLECTION

Without doubt, Man Ray was a charismatic, iconic and international protagonist of the modern art scene that emerged in the 20th century. Famous as an important exponent of the Dada and Surrealist movements, he was tied to neither. From New York, Paris, Los Angeles and back to Paris, he experimented with many mediums and techniques. Although he considered himself foremost a painter, he dabbled in sculpture, drawing, film and is perhaps best known for his photography.

This exhibition of +120 works explores the creative genius of Man Ray, a man who fully embraced his own life, a visionary artist who once provocatively declared “I never painted a recent painting.” The exhibition draws upon a superb European private collection and presents an evocative overview of this eclectic artist’s life, career, a multitude of his passions and in particular his love for chess. It includes iconic works of painting and sculpture as well as drawings, photogravures, “rayographs,” vintage photography, other objects and documents of his own collecting and six of his treasured chess sets. It includes the masterpiece *Pandora*, *Portrait of Ava Gardner* and a focus on the years Man Ray spent in Hollywood, his relationship with Albert Lewin and his involvement in the 1951 Surrealistic film classic, *Pandora and the Flying Dutchman*.

This very unique and comprehensive collection reflects the intense scholarship, dedication and passion of a very private collector. Rarely have works of this collection been on public display, and only at very prestigious venues such as the Tate Modern, London, MNAC, Barcelona, Museum Boymans van Beuningen, Rotterdam, Musée National d’Art Moderne, Paris, to name a few, and as a collection, at the Kaohsiung Fine Art Museum, Taiwan. Provenance is well-documented as are records of previous exhibitions and catalogue publications. The 6 different chess sets constitute the largest, existing collection of Man Ray chess sets.

Eye with Tears
Man Ray
Printed work on paper; duotone-heliogravure, wove paper
1933, printed for the 1934 edition

EXHIBITION SUMMARY & SPECIFICATIONS

Exhibition Highlights

Pandora, Portrait of Ava Gardner, oil on canvas (1950)

Largest, existing collection of Man Ray-signed chess sets

Heliogravure prints for the 1934 1st edition of *Photographs by Man Ray 1920 -1934*, printing personally supervised by Man Ray

Summary of Contents:

- 4 original paintings dating from 1916 - 1950
- 5 original drawings dating from 1929 - 1954
- 6 signed chess sets dating from 1926 – 1973
- 7 sculptural or 3-dimensional objects dating from 1931 – 1974
- 11 original photographs from *The Milky Way* series (1973) + 2 original photographs
- 12 Lithographs, signed and numbered (1971), *The Origin of the Species by Way of Irrational Selection*
- 22 Heliogravures, Rayographs, solarizations printed for 1934 edition of *Photographs of Man Ray 1920-1934*
- Ca. 25 B&W Vintage photography from Hollywood and film set of *Pandora and the Flying Dutchman*
- Ca. 25 associated printed materials

Additional Exhibition Materials:

- High resolution images, files for captions, object labels and wall texts

General Display Requirements:

- Museum-quality environment
- 350 - 400 ft. of linear display space

Other Characteristics of the Collection:

- Geographical location of the collection: Europe (Italy).
- All hanging works are shipped framed as per international museum standards.
- Collection includes shipping crates and packing materials, fabricated to international standards, to ensure safe 'nail-to-nail' transport.
- Collection is comprehensive, covering a substantial representation of the artist's body of work making it capable of serving as a stand-alone exhibition.
- Museum curators are provided with extensive information and may curate the exhibition to their audiences, subject to review.
- Appropriate artworks from the borrowing institution's collections may be added to the exhibition.

"Nothing Said Will Be Held Against You!"
from *The Milky Way Series*
Man Ray
Original Photograph
1973, published in 1974



Self-Portrait
Man Ray
Printed work on paper; duotone-heliogravure, wove paper
1934

ABOUT MAN RAY

Man Ray (1890 – 1976) was born Emanuel Radnitzky in Philadelphia on August 27, 1890. By the time of his death in Paris on November 18, 1976, Man Ray was well-known as an enigmatic and experimental visual artist who still today defies definition or classification. He created major works of art in a variety of mediums. His artistic career can somewhat be divided into four stages and geographical locations: his early life and career in New York City; 1921 – 1940 in Paris; 1940 – 1951 in Los Angeles, 1951 – 1976 and his return to Paris.

Early life and career in New York City

“I never painted a recent painting.” – Man Ray

Man Ray was the eldest child of Russian Jewish immigrants. His father was a tailor by profession, and remnants and references to the tailoring influences of his childhood would appear in much of the artist’s later work. Sometime in 1897, the family moved to Brooklyn, and Man Ray attended the Boy’s High School from 1904 to 1909. His education there supported his natural artistic and mechanical inclinations and provided him with basic skills in drafting and other techniques. After graduation, he declined a scholarship to study architecture and instead decided to pursue an artistic career, aspiring to be a painter. Although his decision was a disappointment, his parents supported his decision by arranging their modest home to provide for him a studio. During his own lifetime, Man Ray preferred to keep the details of his family background shrouded in obscurity, however, in 1912, the family changed their surname to Ray, and Emmanuel began to use Man (instead of the nickname Manny) as his first name.

Also in 1912, Man Ray enrolled in the Ferrer School, abandoning conventional painting and initiating an intense period of artistic growth influenced by contemporary avant-garde artists such as the photographer Alfred Stieglitz and movements such as Dada. In particular, his friendship and artistic collaboration with Marcel Duchamp which was formed during this early period would have a lifelong impact on Man Ray. Influenced by Duchamp, Man Ray developed his interest in the elaboration and modification of ordinary objects. Two iconic pieces from this period were the *Gift* (1921), a flatiron with metal tacks, and the famous *Enigma of Isidore Ducasse* (1920) a sewing machine wrapped in cloth and tied by a cord. It was also Duchamp who fostered Man Ray’s lifelong passion for chess by encouraging him to join the Marshall Chess Club in 1915.

It was also in this early period that Man Ray met and married his first wife, Donna Lecoœur, although they separated in 1919 and divorced in 1937.

1921 – 1940 in Paris

In 1921, Man Ray moved to Paris and settled in the artist quartiere of Montparnasse. The artistic, surrealist and bohemian circles of Paris between the wars teemed with celebrity characters – Pablo Picasso, Salvador Dali, Peggy Guggenheim, James Joyce, Gertrude Stein, Ernest Hemingway – to name but a few. During these decades, much of his work involved photography – he worked as a fashion and portrait photographer, but also as an experimental photographer. During this period, he pioneered several techniques such as solarization and he created his famed type of photogram that he called a rayograph. In 1925, he was represented in the first Surrealist exhibition at the Galerie Pierre along with artists such as Jean Arp, Max Ernst, Joan Mirò and Picasso. One of his iconic works from this period was a metronome with an eye. His friendship and collaboration with Duchamp and Francis Picabia continued; all three connected by experimental art. He also dabbled in film and directed several avant-garde short films.

Personally, he was involved in several love affairs. Soon after arriving in Paris, he became involved with Kiki Montparnasse who became the model for many of his famous photographs of the 1920s. In 1929, he began an affair with his assistant at that time, Lee Miller who would become a leading Surrealist photographer. Their affair ended in 1932.

1940 – 1951 in Los Angeles

“There was more surrealism rampant in Hollywood than all the surrealists could invent in a lifetime.” – Man Ray

Man Ray fled his beloved Paris in 1940, now occupied by troops from Nazi Germany. Like many of the Surrealist circle which left Europe, he initially returned to New York, but soon afterwards, literally caught a lift with a travelling salesman to Los Angeles. He would spend the next eleven years in California, an unusual choice for a rather well-known Surrealist artist and fashion photographer, but perhaps it was the climate or cinematic ambitions that attracted him to southern California.

Soon after his arrival, he met Juliet Browner at a jazz club. She was a model, a dancer and aspiring actress who would become his muse, and second wife in 1946. They moved into an apartment on Vine Street; he set up a studio and bought a car, later saying, “Now I have everything – a woman, a studio, a car.”

While living in Hollywood, Man Ray also formed an unexpected friendship with another creative eccentric, the writer, director and producer Albert Lewin. Lewin was a successful producer and director who owned a beachside home in the Pacific Palisades at that time. During celebrity dinner parties or soirees with stars at hotspots such as the Brown Derby, the two men bonded over their mutual appreciation of modern

art, radical politics and frustration with Hollywood’s preference for profit over artistic merit. Although, Lewin tried to find Man Ray work, the independent spirit of the artist wasn’t interested in collaboration, or the teamwork aspect of filmmaking. So, to make ends meet, Man Ray was compelled to continue his portrait and fashion photography, commercial activities that afforded him a livelihood, but conflicted with his experimental artistic soul. He also designed and fabricated chess sets, signed and numbered on the white king, and organized several solo exhibitions.

About the Film, Pandora and the Flying Dutchman

Lewin finally convinced Man Ray to collaborate with him during the making of *Pandora and the Flying Dutchman*. Lewin wrote, directed and co-produced this surreal romantic fantasy starring Ava Gardner as an American nightclub singer named Pandora Reynolds. Like her mythical namesake, Pandora unleashes pandemonium on a small Spanish fishing village where her provocative beauty inspires men to sacrifice their dreams in order to win her affection. Despite many suitors, Pandora remains cold and aloof until a mysterious Dutchman named Hendrick van der Zee (James Mason) sails into her life and captures her fickle heart. During production, Man Ray was given the job of the still photographer and taking portrait photographs of Ava Gardner. He also designed the magnificent modern-style chess set used by actor Harold Warrender in one scene.



Man Ray, Juliet, Bill Copley, G. di Herrera
Vintage Photograph
1951

1951 – 1976 Return to Paris

Man Ray returned to Paris in 1951 with his wife Juliet. They settled into the St. Germain-des-Pres neighborhood near the Luxembourg Gardens. Man Ray opened a studio and resumed painting and sculpture as an artistic focus. He also revisited a number of his iconic works from earlier periods, reproducing them in new forms and managing the production of limited edition replicas of several of his artworks. It would take 10 years to complete, but he also published his autobiography, *Self Portrait*, in 1963. In his final years, he also continued to exhibit his works with shows in many major cities. He was 86 years old when he died from complications of a lung infection. He was interred at the cemetery of Montparnasse with the epitaph “unconcerned, but not indifferent.”





*Pierre Roché and Marcel Duchamp playing chess
with Man Ray's 1926 silver chess-set
Reprint of Man Ray original photograph
Photograph
1980s*

ABOUT MAN RAY & CHESS

*le Roi est à moi – la Reine est la tienne
la Tour fait un four – le Fou est comme vous
le Cavalier déraile – le Pion fait l'espion
comme toute canaille .. Fait de toutes pièces*

Man Ray 1962

*the King is mine – the Queen is yours
the Rook is a fiasco – the Bishop is like you
the Knight is off the rails – the Pawn is a spy
like every scoundrel .. Made out of thin air*

Man Ray 1962

Chess was a popular pastime with Surrealist artists. Although it seems that Man Ray taught himself how to play chess as a boy, his lifelong passion for the game began in 1915 when he joined the Marshall Chess Club in New York City, encouraged by his friend and fellow Dadist, Marcel Duchamp. For Duchamp, “chess was art; art was chess,” but it was Man Ray who was the foremost maker of chess sets among 20th century artists. The geometric pattern of the chessboard appeared as a key image in Man Ray’s work since as far back as 1911. Although chess with its strict set of rules might seem at odds with his artistic temperament, he is quoted as saying that the chessboard is “a field for clear thinking, impromptu imagination, surprise, planning for the abstract.”

His earliest-known chess set was made in 1920 out of simple, geometric shapes mostly found among the odds and ends in his studio. The King was a pyramid, the Queen represented by a cone, the Rook by a cube, the Bishop by a bottle-shaped form while a sphere glued to a button was used for the pawn. The Knight was formed from a piece of a violin.

When he moved to Paris in 1921, Man Ray took his chess set with him, and in 1926 was commissioned by the Maharajah of Indore to create a larger version in silver. When living in Hollywood in the 1940s, however, he began to seriously and consistently design and fabricate new sets in wood and modern materials such as anodized aluminum, each new design evolving from the original 1920 set consisting of objects found and reconstructed in his studio. Each set allowed the artist to balance art and design without compromising his principles about either, and still today, each set is an eloquent expression of the intersection between art, geometry, poetry and games.

**SELECTION OF WORKS
FROM EXHIBITION CHECKLIST**





*Monsieur and Madame, the Viscontes of Noailles
Masked As 'Fantom of Action' at the Château du Dé*
Man Ray
Oil on canvas applied on cardboard
1929



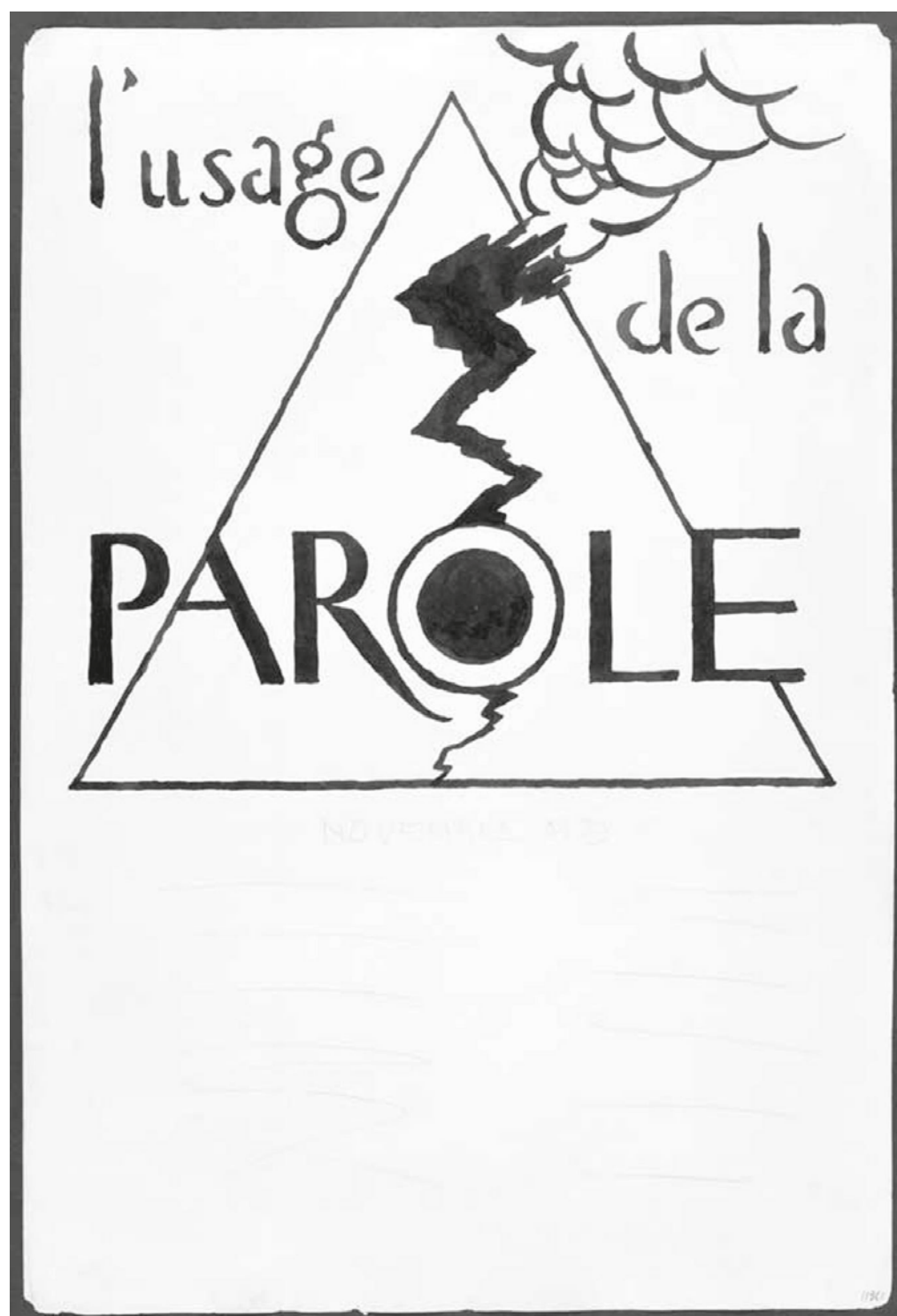
*Couple Rest in a Living
Marble Rug*
Man Ray
Oil on canvas
1938



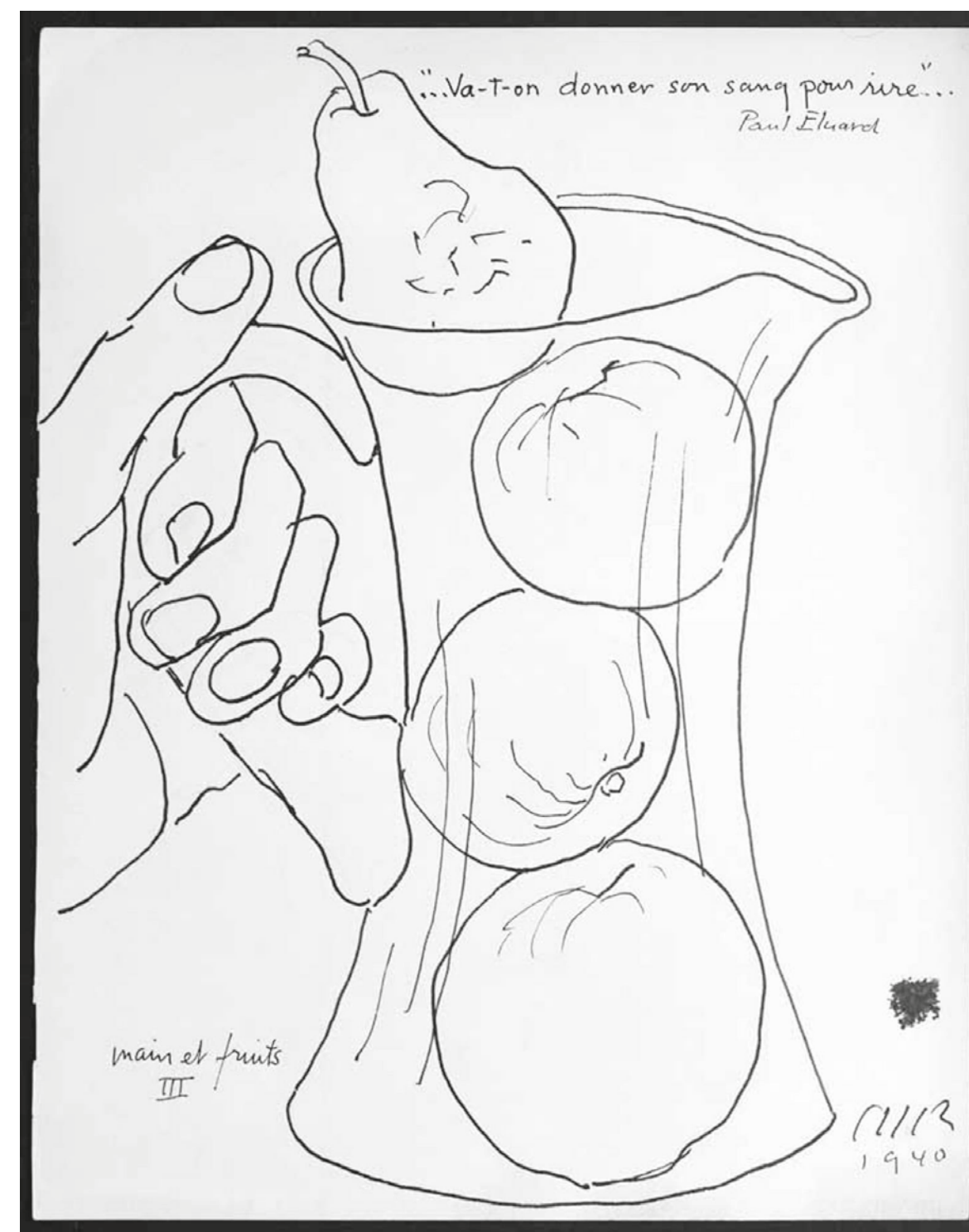
Pandora
 Man Ray ?
 Vintage B&W Photograph
 1950



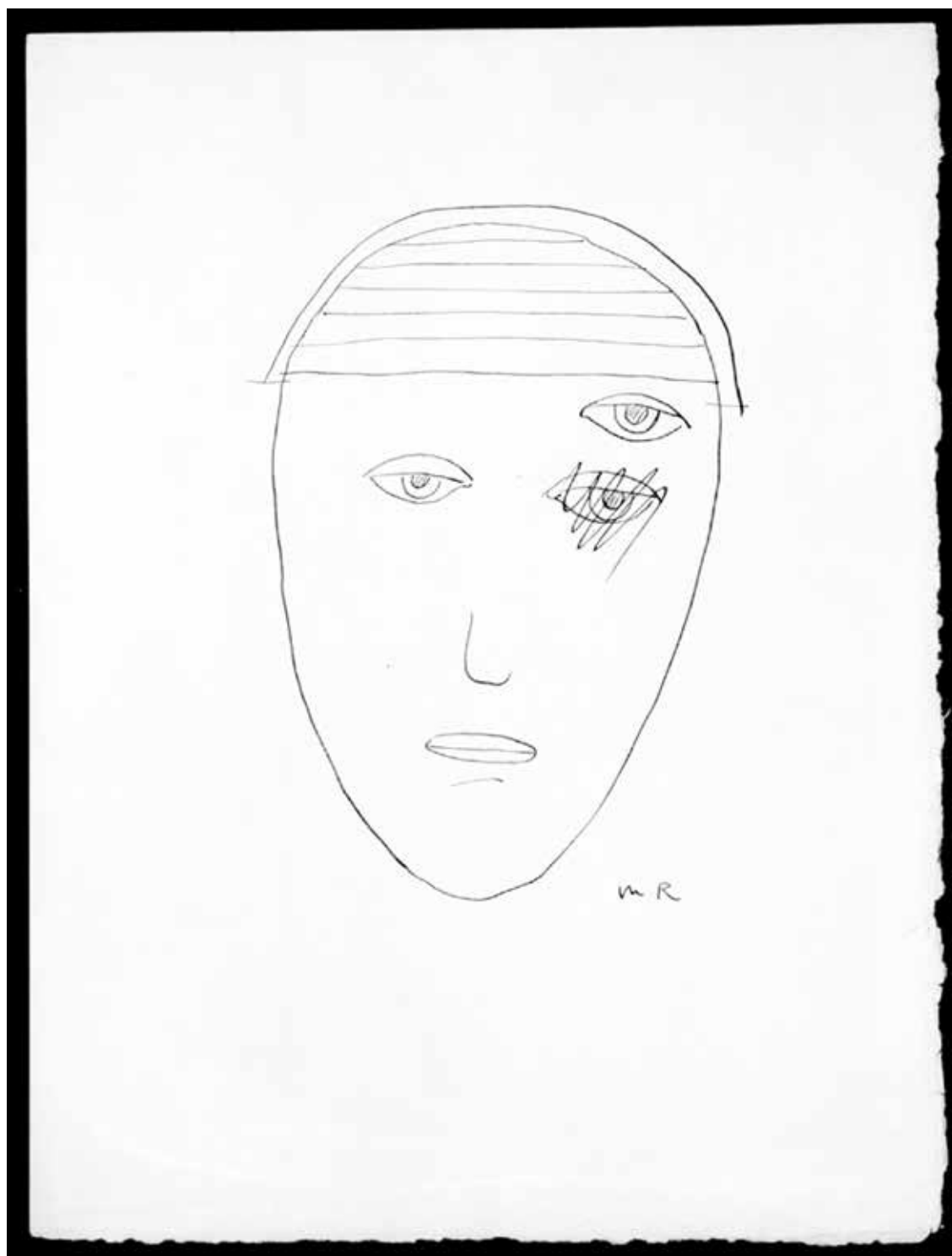
Pandora, Portrait of Ava Gardner
 Man Ray
 Oil on canvas
 1950



The Usage of Word
Man Ray
Ink drawing on paper
1939



Hand and Fruit III
Man Ray
Ink drawing on paper
1940



*A Third Eye For Bunuel's L'age D'or
(The Golden Age)*
Man Ray
Pen drawing on paper
1929-1930



Composition of Arches
Man Ray
Ink drawing on paper
1954



Perpetual Motive
Man Ray
Wood, metal and stereoscopic photograph
1970



Cadeau (Gift)
Man Ray
Metal, iron with spikes
1921/1972



Café Man Ray
Man Ray
Bronze, wood
1948/1974



Pomme à Vis (Apple and Screw)
Man Ray
3-Dimensional object in a cylindrical case
1931/1973



Chess Sets
Signed by Man Ray
Wood, anodized aluminum
1946



Chess Pieces
Man Ray
Anodized aluminum
1946



Film Still From The Set Of The Movie
'Pandora And The Flying Dutchman'
Attributed to Man Ray
Original Vintage Photograph
1950



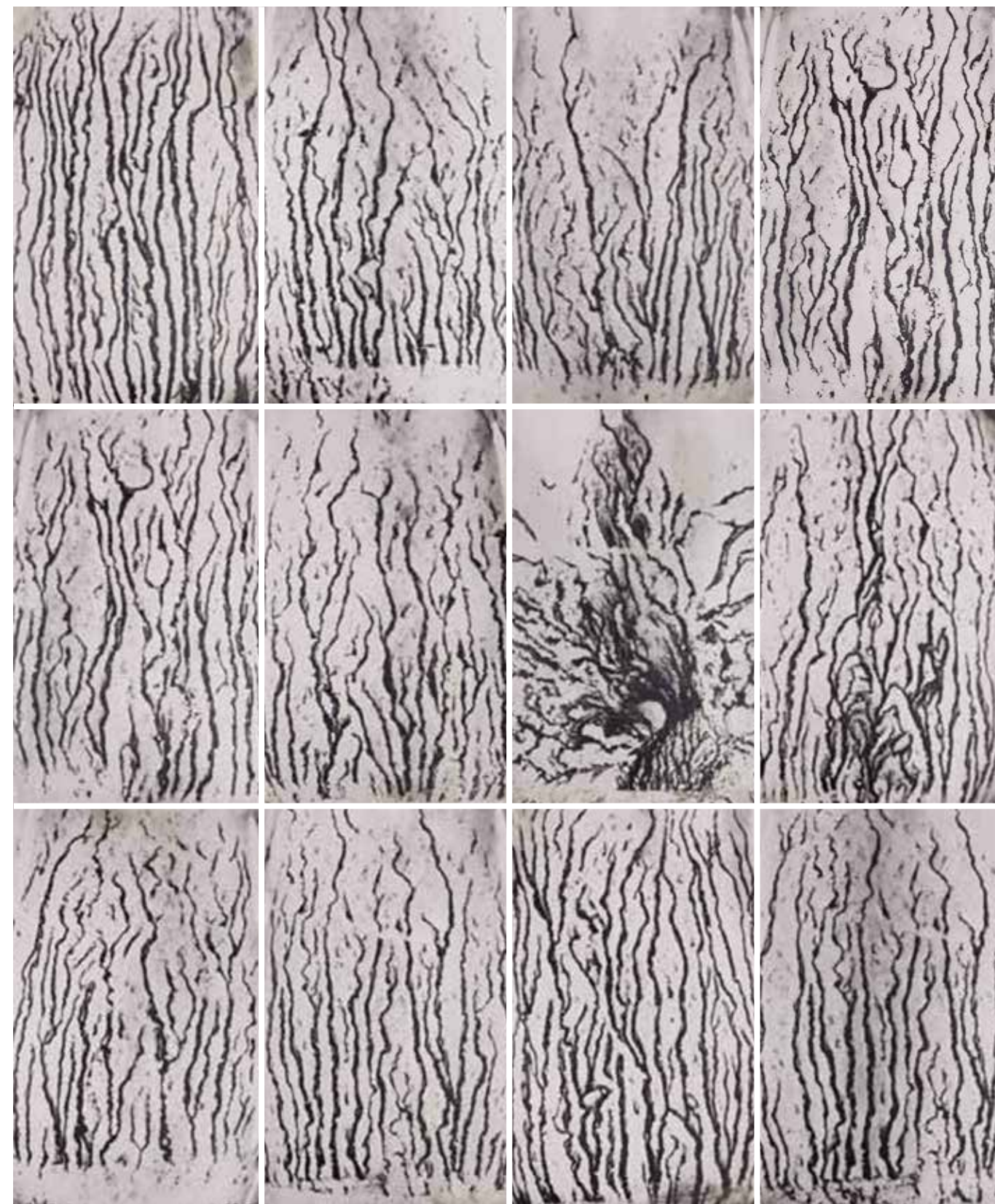
*Bill Copley And G.de Herrera Playing Chess on the
Patio Behind The Copley Gallery
Man Ray ?
From Original Photo Transparency
1948/49*



*Chess Pieces
Man Ray
Silver and gold- plated silver, Limited Edition
1971*



The Medici Venus before the Restoration
Unknown, possibly Man Ray
Vintage B&W Photograph
1973



The Milky Way
Man Ray
Original photographs
1973, published in 1974



Pomme a Vis (Apple and Screw)
 Man Ray
 Printed work on paper; duotone-heliogravure,
 wove paper
 1931, printed for the 1934 edition



Blanche et Noir (White and Black)
 Man Ray
 Printed work on paper; duotone-heliogravure,
 wove paper
 1928, printed for the 1934 edition



Marcel Duchamp
Man Ray
Printed work on paper; duotone-heliogravure, wove paper
Ca. 1922, printed for the 1934 edition

André Breton
Man Ray
Printed work on paper; duotone-heliogravure, wove paper
Ca. 1932, printed for the 1934 edition



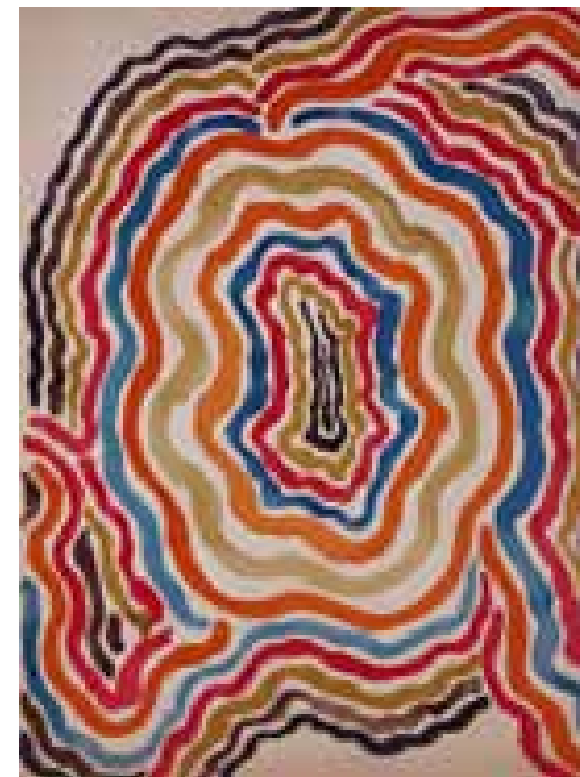
Lee Miller
Man Ray
Solarization, printed work on paper;
duotone-heliogravure, wove paper
1930, printed for the 1934 edition



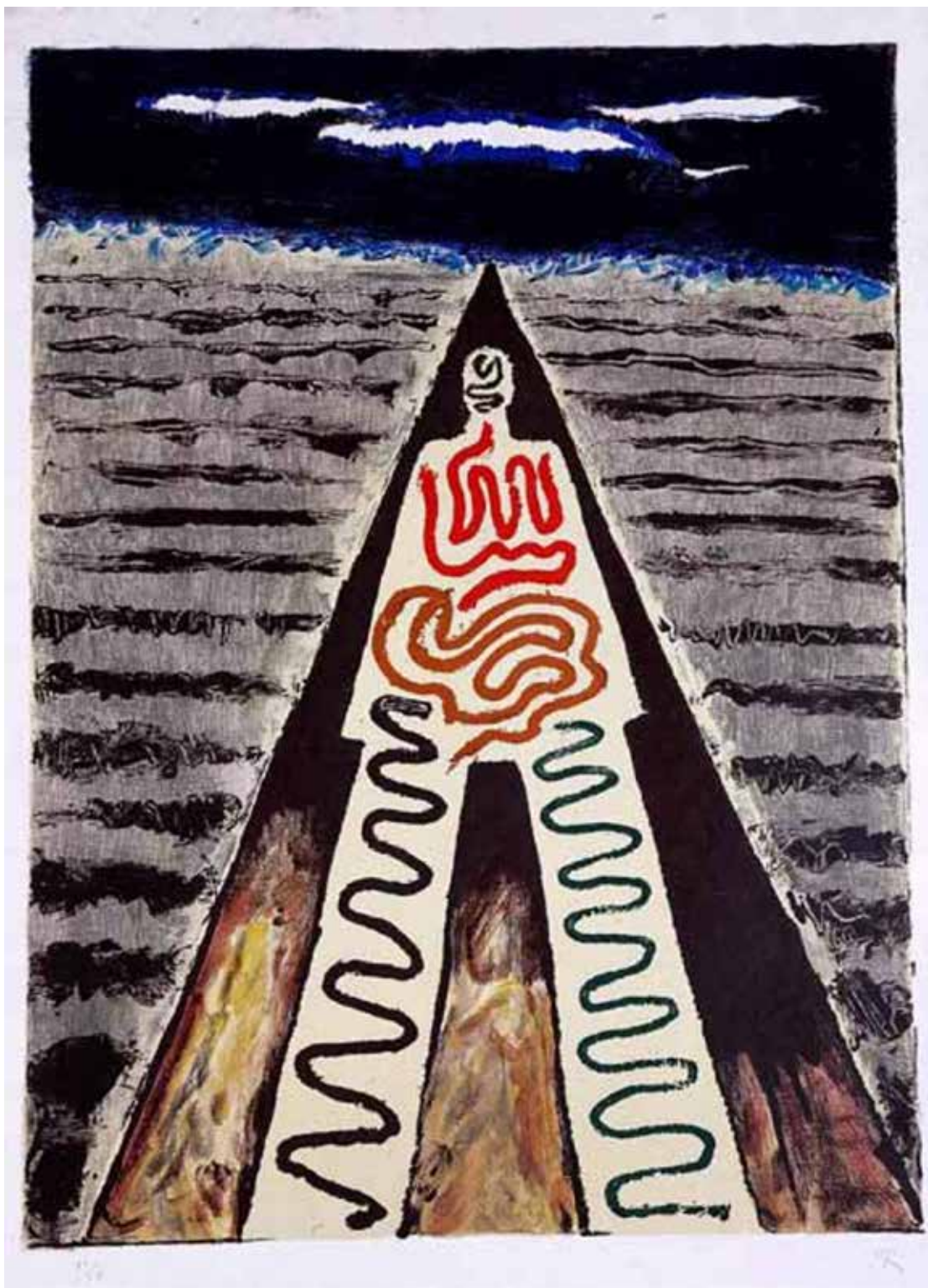
Unknown Title
 Man Ray
 Solarization, printed work on paper;
 duotone-heliogravure, wove paper
 Ca. 1931, printed for the 1934 edition



Face Mirror Lamp
 Man Ray
 Printed work on paper; duotone-
 heliogravure, wove paper
 1932, printed for the 1934 edition



The Origins of the Species by Way of Irrational Selection
 Printed by Mourlot
 Lithographs
 1971



Night of Saint Jean de Luz
 Man Ray
 Lithograph, artist's proof
 1968

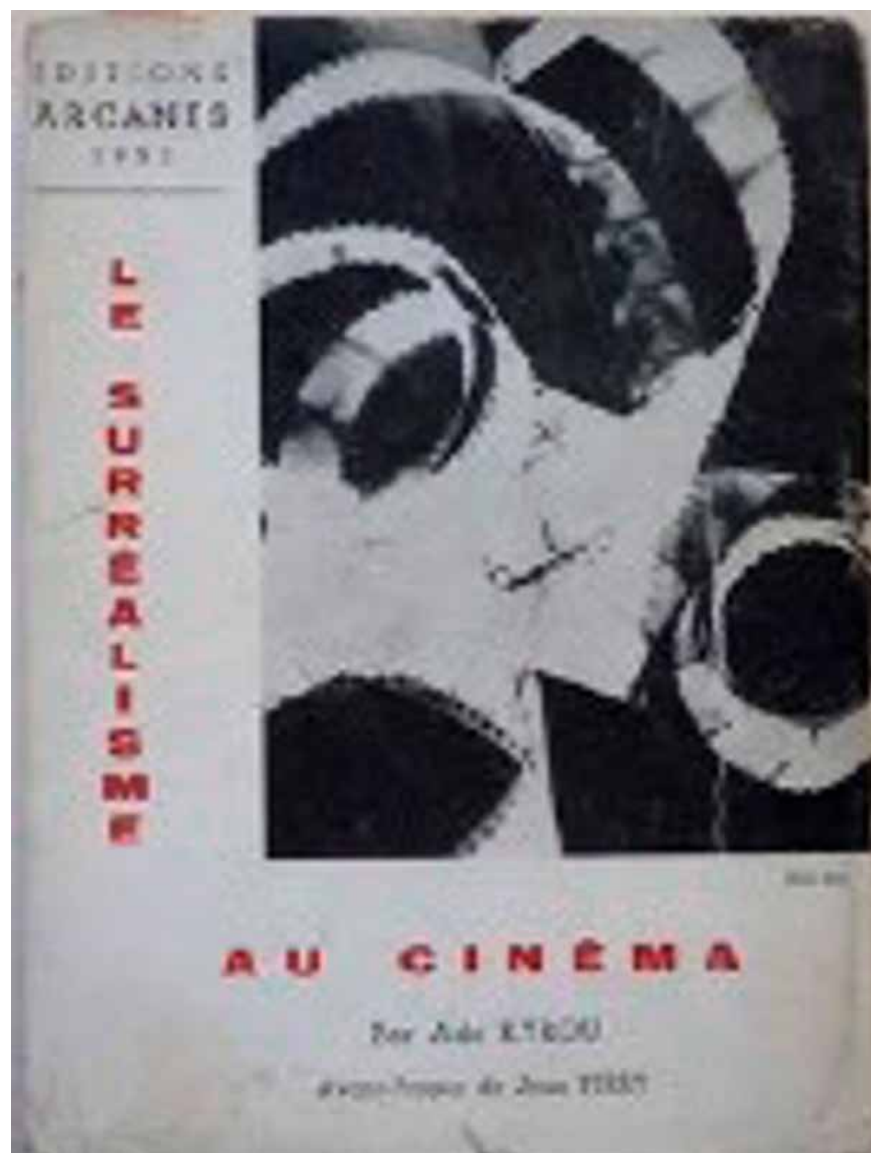


Misunderstood
 Man Ray
 Lithograph, artist's proof
 1962

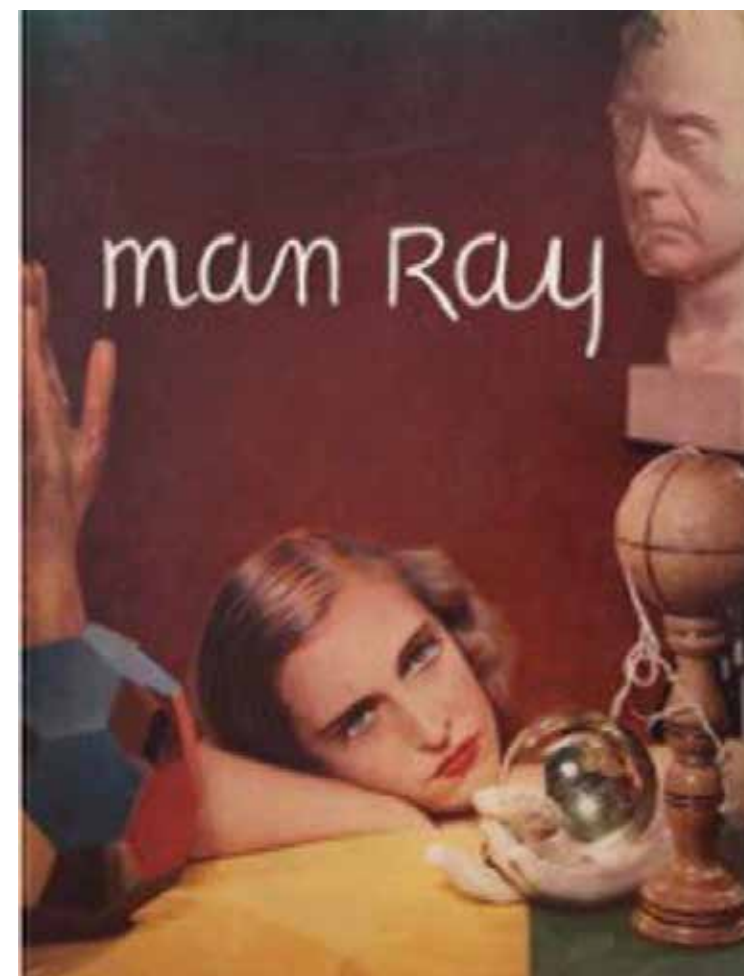


*Film Still From The Set Of The
Movie 'Pandora And The Flying
Dutchman'
Vintage Photographs
1950*





Le Surréalisme Au Cinema
Man Ray
Print of rayograph on cover;
paper, magazine
1953

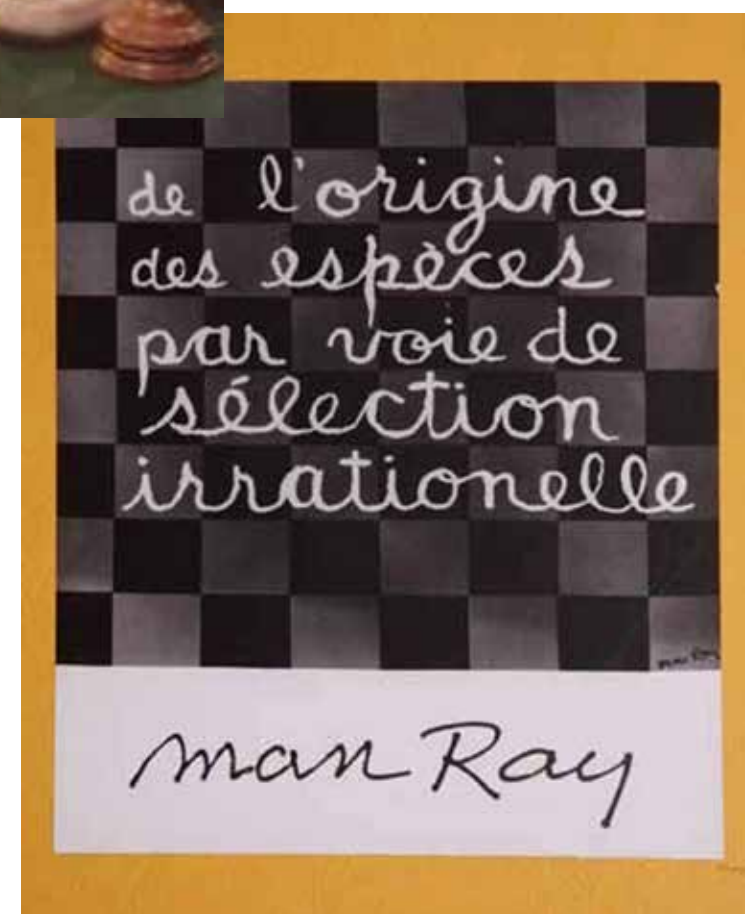


*Cover of First Edition of
'Photographs By Man Ray
1920-1934'*
Man Ray
Paper
1934



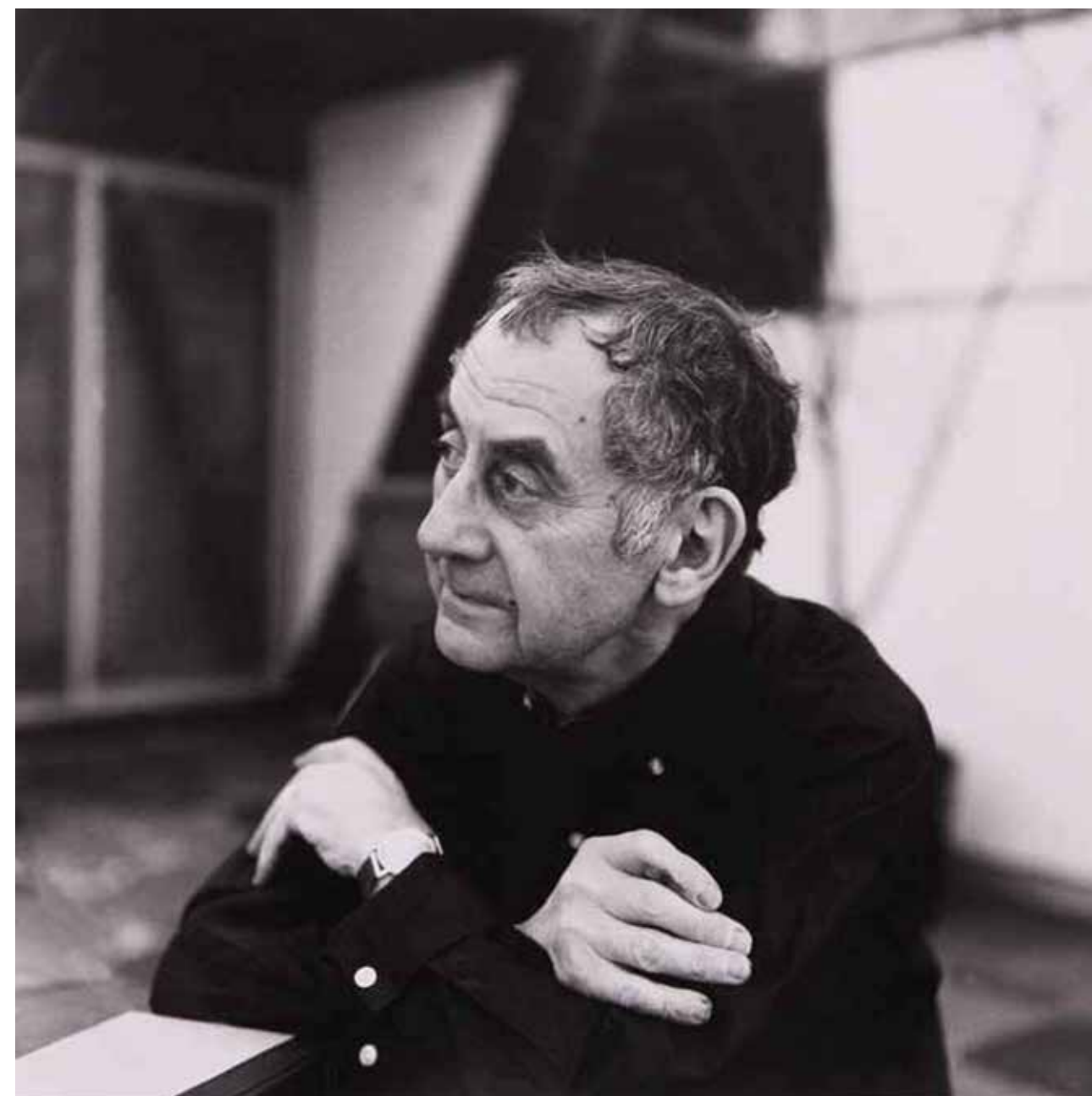
*Book Of Diverse Writings
With Man Ray Drawings*
Limited edition reprint of
the original version of 1915
Illustrations, paper, book
1976

*Cover Photograph of a Chessboard
for the Portfolio Of Lithographs, 'The
Origins of the Species by Way of
Irrational Selection'*
Man Ray
Paper
1971





Man Ray With Another Man
Naomi Savage
Vintage Photograph
End of 1950s



Man Ray
Naomi Savage
Vintage Photograph
End of 1950s

Past Exhibition Photography





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←————→
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