

REVOLVING DOORS

Seven tapestries by Man Ray

OPENING ON WEDNESDAY 18 SEPTEMBER FROM 6PM TO 9PM
EXHIBITION FROM SEPTEMBER 12 TO NOVEMBER 10, 2024

CURATOR : JONAS TEBIB



Man Ray, *Revolving Doors, Orchestra*, 1973
© Man Ray Trust, ADAGP / Courtesy Atelier 3 / Les Douches la Galerie, Paris

Revolving Doors

PRESS RELEASE

Revolving Doors is a series of works created by Man Ray early in his career in the United States around 1916-1917, before he moved to Paris in 1921 and became a central figure in the Dada and Surrealist movements.

This series accompanied Man Ray throughout his long career: initially created as a series of colored paper collages around 1916, it was exhibited in New York at the Daniel Gallery in 1919 and later featured in the 1935 edition of the Surrealist magazine *Minotaure*. The series was reproduced using stencils and published as lithographs in 1926 by Surrealist editions, and again in 1972 by publisher Luciano Anselmino, which served as inspiration for tapestries created in 1973 by Frédérique Bachellerie and Peter Schönwald.

Revolving Doors perfectly illustrates Man Ray's avant-garde and experimental spirit, known for his significant contributions to the Dada and Surrealist movements. Created within the context of the Dada movement, which rejected the artistic and social conventions of the time, *Revolving Doors* embodies this spirit of rebellion in search of modernism, challenging traditional notions of art and beauty.

The series is characterized by abstract geometric shapes and dynamic compositions. Each piece presents a complex interaction between elements such as circles, straight lines, and angles, evoking both a sense of stability and movement and transformation. These works are not merely aesthetic compositions but also embody deeper ideas about perception and temporality.

By using abstract geometric forms, Man Ray departs from traditional figurative representation. This abstraction invites viewers to freely interpret the works, allowing for a multitude of symbolic meanings.

Revolving Doors was influential in the development of abstract art and foreshadowed some of Man Ray's later explorations in photography and cinema. It showcases the artist's ability to capture movement and change through abstract and dynamic forms, marking an important milestone in the evolution of modern art in the early 20th century.

Man Ray continues to be celebrated for his boldness and originality, and *Revolving Doors* remains a key work for understanding his artistic approach. This series perfectly illustrates how Man Ray transcended the boundaries of mediums and artistic movements to create works that continue to resonate and inspire today.

Jonas Tebib
Curator

Man Ray

BIOGRAPHY

- 1890** Born Emmanuel Rudnitzky in Philadelphia.
- 1897** Lives in New York and begins to paint.
- 1908** Claims to be 'a coal merchant, chairman of the chewing gum trust, modern architect and banjo player.'
- 1911** First abstract work. Frequents Steglitz's Gallery 291.
- 1913** Moves to Ridgefield, New Jersey. Takes the name Man Ray.
- 1913 - 1919** Works in advertising.
- 1915** Première exposition de peinture à New York. Achète un appareil photo pour reproduire ses peintures. Rencontre Marcel Duchamp, début de leur amitié.
- 1916** Co-founder of the Society of Independent Artists, Inc.
- 1916 - 1917** Collages *Revolving Doors*.
- 1917** Collaborates with *The Blind Man* and *Rongwrong* magazines.
- 1918** Begins to work on a series of aerographs.
- 1920** Co-founder of the Société Anonyme, the first organization in the United States to collect and exhibit modern art.
- 1921** Marcel Duchamp publishes the only Dada issue in New York, *New York Dada*. Comes to Paris. Joins the Dadaist group. Exhibits at the Six bookshop, run by Mick Verneuil, Philippe Soupault's first wife.
- 1922** First rayograms. Fashion photographs for couturier Paul Poiret. Publishes his photograms in *Champs délicieux*, in reference to Soupault and Breton's book *Les Champs magnétiques* (1920). Man Ray earns his living as a portrait painter and also takes portraits of his artist friends, including the Surrealists.
- 1922 - 1928** Friendship with Kiki de Montparnasse.

Man Ray

BIOGRAPHIE

- 1923** Shoots his first film, *Retour à la raison*; first rayogram published in the February/March issue of *Littérature*.
- 1924** Publication of his first monograph in Gallimard's 'Peintres nouveaux' collection. In this book, under 'Pensées d'artistes', he states: 'Cinema is a superior art that is worth all the others put together'. Collaborates with Vogue France and USA.
- 1926** Directs his second film, *Emak Bakia*
- 1928** Third film, *L'étoile de mer*. Jean Gallotti reports that Man Ray 'began to pay attention only to those photographs that gave him a sense of freedom from reality'. Many of these were taken from the film *L'étoile de mer*. He is represented at the 1st Salon International de la Photographie, known as the Salon de l'Escalier, with Atget, Abbott, Albin Guillot, Hoyningen-Huene, Kertész, Krull, Nadar, D'Ora, Outerbridge.
- 1929** Films *Le Mystère du château de Dé*. Takes part in the Essen touring exhibition, *Fotografie der Gegenwart*, followed by *Film und Foto* in Stuttgart.
- 1931** At the Galerie d'Art Contemporain, part of the exhibition *La Publicité par la photographie*.
- 1932** Takes part into two exhibitions at the Julien Levy Gallery in New York, Surrealism and Modern European Photography. Exhibits in Brussels at the Internationale de la photographie where he mainly shows his portraits; the following year at the 2nd Internationale de la photographie et du cinéma.
- 1933** Meets with Duchamp in Cadaqués.
- 1934** Solo exhibition in London.
Donates works for sale at Galerie Vignon for the release of Ernst Thälmann and anti-fascists prisoners.
- 1936** Shows his photographs at the Exposition contemporaine de la photographie, including *Portrait de moi-même*.
- 1937** Group exhibition at Galerie de la Pléiade, *Portraits d'écrivains*.
- 1939** Takes part into the Exposition de l'école française de photographie in Copenhagen, where it is stated below his name that 'photographic research only represented a phase in the evolution of Man Ray's pictorial work, which is now returning to painting.'

Man Ray

- 1935** Numerous exhibitions around the world, takes part into the Galerie de la Pléiade exhibition, *La Publicité par la photographie*.
- 1940** Closes his studio before the Germans occupy Paris, flees to Lisbon and returns New York.
- 1951** Returns to Paris.
- 1963** Publication of his autobiography *Selfportrait*.
- 1976** Dies in Paris.

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INTERVIEW WITH FRÉDÉRIQUE BACHELLERIE AND PETER SCHÖNWALD

Made in 1973 by Frédérique Bachellerie and Peter Schönwald, the tapestries in the Revolving Doors series were inspired by the series of lithographs created in 1972 by publisher Luciano Anselmino.

Born of a Hungarian father and French mother, Frédérique Bachellerie has lived in Paris since 1968. A graduate of the School of Applied Arts at the University of Santiago de Chile in the art and textile section, she joined the Marais studio upon her arrival in France, then joined the Saint-Cyr studio under the direction of Pierre Daquin.

In 1972, she founded her own studio, Atelier 3, with Peter Schönwald, whom she had met in Budapest in 1965, and Michel Slaghenauffi. Since then, Atelier 3 has worked with over 100 artists and produced some 800 tapestries.

How did Peter and Frédérique meet?

Frédérique Bachellerie. In Budapest, in 1965. My father was Hungarian and my mother French. But I studied in South America, in Santiago de Chile. I learned to weave all kinds of Indian fabrics at the School of Applied Arts. I returned to Hungary, where they wouldn't accept my diploma. So I was asked to make ten tapestries to judge whether I was suitable. But I decided to go to France. I looked for a tapestry workshop and met Pierre Daquin, who had just graduated from the Gobelins school. He knew a lot of abstract painters. I worked for him for three years and learned a lot from him. In the meantime, I had met Peter in Hungary.

Peter Schönwald. I did all sorts of jobs before becoming a weaver. From the age of 18, I sold books and worked for the Hungarian television as an assistant producer. I was passionate about poetry and literature. It was Frédérique who introduced me to modern art, which was more or less obscured in Hungary. I first had to do my military service, which lasted two years in my country, before joining Frédérique in France. At some point, we decided to go into this business together, but to try and renew tapestry too, more in the figurative sense.

F.B. Right from the start, we thought we could make tapestries of all kinds, from photos, comics, paintings and drawings, and that's what we've been experimenting with for fifty years. If, personally, I made tapestries, it's because there was, in Hungary, a very interesting person: Noémie Ferenczi, who is totally unknown in France but very famous in Germany and the United States. She's one of the few people who wove her own tapestries. In general, painters create designs for weavers.

P.S. At first, I didn't know how to weave at all. I was in charge of finding artists, commercially speaking. And, very quickly, and to our great surprise, we got a lot of work and a lot of orders.

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F.B. When we founded Atelier 3 in 1972, we initially set up shop in an apartment on rue Saint-Honoré, near Les Halles. We then moved between Place de la Bastille and Nation.

How did you meet gallery owner Françoise Tournié ?

P.S. I simply walked into her gallery, which was in my neighborhood, one day in 1973. There was an exhibition of Man Ray lithographs. I asked her if she'd be interested in having a tapestry based on one of these lithographs. She immediately said yes.

F.B. One of my friends always told me that the reason we've had the career we've had is because we're from Central Europe. And I thought a lot about what that meant. It's true that everything was closed in Hungary and, all of a sudden, we arrived in France where everything is open. But we were very keen, we had a lot of energy.

Was it a visual shock when you first saw these Man Ray lithographs?

P.S. It's not the kind of work I prefer, but when I asked about the origin - collages he'd made in 1916 - I was stunned. In terms of geometry, Man Ray was very avant-garde.

Was it difficult to work from these lithographs?

P.S. No, not at all. Frédérique immediately had ideas about the kind of interpretation we could do to make sure we weren't too classical.

F.B. I worked for Pierre Daquin for three years, who had reused stitches of different thicknesses. He played a lot with his own tapestries on these large white surfaces that were more or less thick. I learned this technique. But when I saw what Man Ray was doing with three different colors - red, blue and yellow - the three primary colors that he superimposed to obtain violet, green or orange, I immediately said to myself that I could obtain thickness. It was quite natural. And as Man Ray had drawn a very thin pencil sketch, I didn't need to use wool, hemp or cotton, but a material that would sink into the white wool of the background, so I used a metal wire, which is very thin, to obtain the lithograph drawings.

P.S. When we presented the tapestry to Françoise Tournié, she immediately told us she wanted to publish the ten lithographs in an album entitled *Revolving Doors*. It took us a year and a half to make them. She first showed them in her gallery and then exhibited them at the first FIAC, in 1975, which she had co-organized. She sold them all, so we made two more series of ten. We can make six copies of each tapestry, numbered from 1 to 6, plus two artist's proofs. Man Ray had

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produced 80 lithographs, each with eight copies. And he signed all 80 labels. As we had difficulty in getting payment for the third series of tapestries, she gave us a series of ten Man Ray lithographs in exchange.

F.B. When we got this big order, we went to Saint-Tropez, where we had a small house, and we wove the Man Rays there. We stayed there for a year and a half... You should know that Françoise Tournié came to our studio on rue Saint-Honoré in Paris with Man Ray in 1973. We were in a seventeenth-century building with a grand staircase. At the bottom, Man Ray said he couldn't go up. He was 83 years old. Peter, who was 30 at the time, carried him at arm's length into our studio. Man Ray was a really nice guy.

After so many years, how do you see these tapestries now?

F.B. I see them differently than I did fifty years ago. It's a work that exists independently of us. There's an extraordinary balance in these drawings.

P.S. I'm quite happy with their freshness. They're in very good condition. We like to show them off when we have people in the workshop.

F.B. Artists taught us that art was made to travel, and their paintings were made to leave. So, too, our tapestries.

Interview by Philippe Séclier

Revolving Doors

VISUELS PRESSE

Man Ray

Revolving Doors, Orchestra, 1973

Wool and cotton tapestry, weaved under the artist's supervision by Frédérique Bachellerie et Peter Schönwald from Atelier 3

© Man Ray Trust, ADAGP

Courtesy Atelier 3 / Les Douches la Galerie, Paris

Inventory number : MR2406006



Man Ray

Revolving Doors, The meeting, 1973

Wool and cotton tapestry, weaved under the artist's supervision by Frédérique Bachellerie et Peter Schönwald from Atelier 3

© Man Ray Trust, ADAGP

Courtesy Atelier 3 / Les Douches la Galerie, Paris

Inventory number : MR2406007



Man Ray

Revolving Doors, Long distance, 1973

Wool and cotton tapestry, weaved under the artist's supervision by Frédérique Bachellerie et Peter Schönwald from Atelier 3

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Courtesy Atelier 3 / Les Douches la Galerie, Paris

Inventory number : MR2406003



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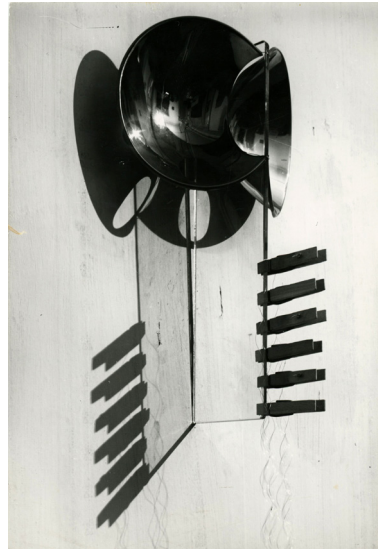
Shadows / Hombres, 1920

Gelatin silver print, printed later c. 1960

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Man Ray

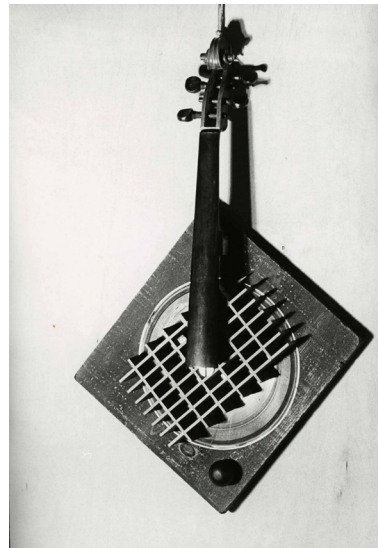
Silent Harp, 1944

Gelatin silver print, printed later c. 1960

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Inventory number : MR2406009



Man Ray

Boardwalk, 1917

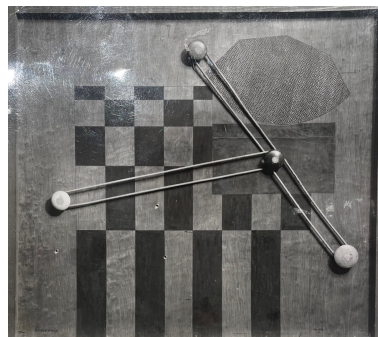
Gelatin silver print, printed later in 1957.

Original assemblage from 1917

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Courtesy Les Douches la Galerie, Paris

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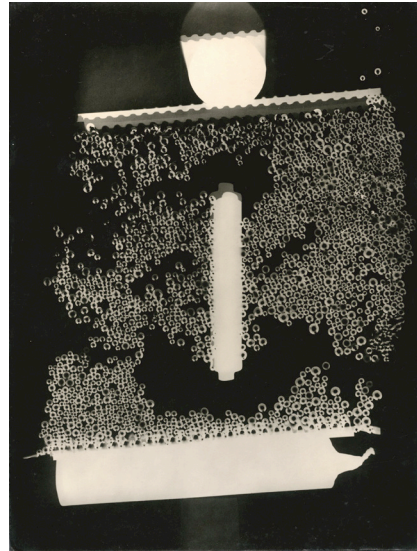
Rayogram, c. 1928

Gelatin silver print mounted on cardboard,
printed later c. 1958-60

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