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## **KURT SCHWITTERS AVANT-GARDE AND ADVERTISING**

2014

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KURT  
**SCHWITTERS**

AVANT-GARDE AND ADVERTISING

**EINGEFÜHRTER  
FIRMEN** IM IN- UND  
AUSLANDE

**MERZ**

ENTWÜRFE  
ZEICHNUNGEN  
KLISCHEES  
TEXTE  
TYPOGRAPHIE  
IDEEEN



**WERBEZENTRALE  
KURT SCHWITTERS**

HANNOVER, WALDHAUSENSTR. 5

WERBE-ZENT

E GUTE REKLAME IST BILLIG

MUSEU FUNDACIÓ JUAN MARCH  
PALMA

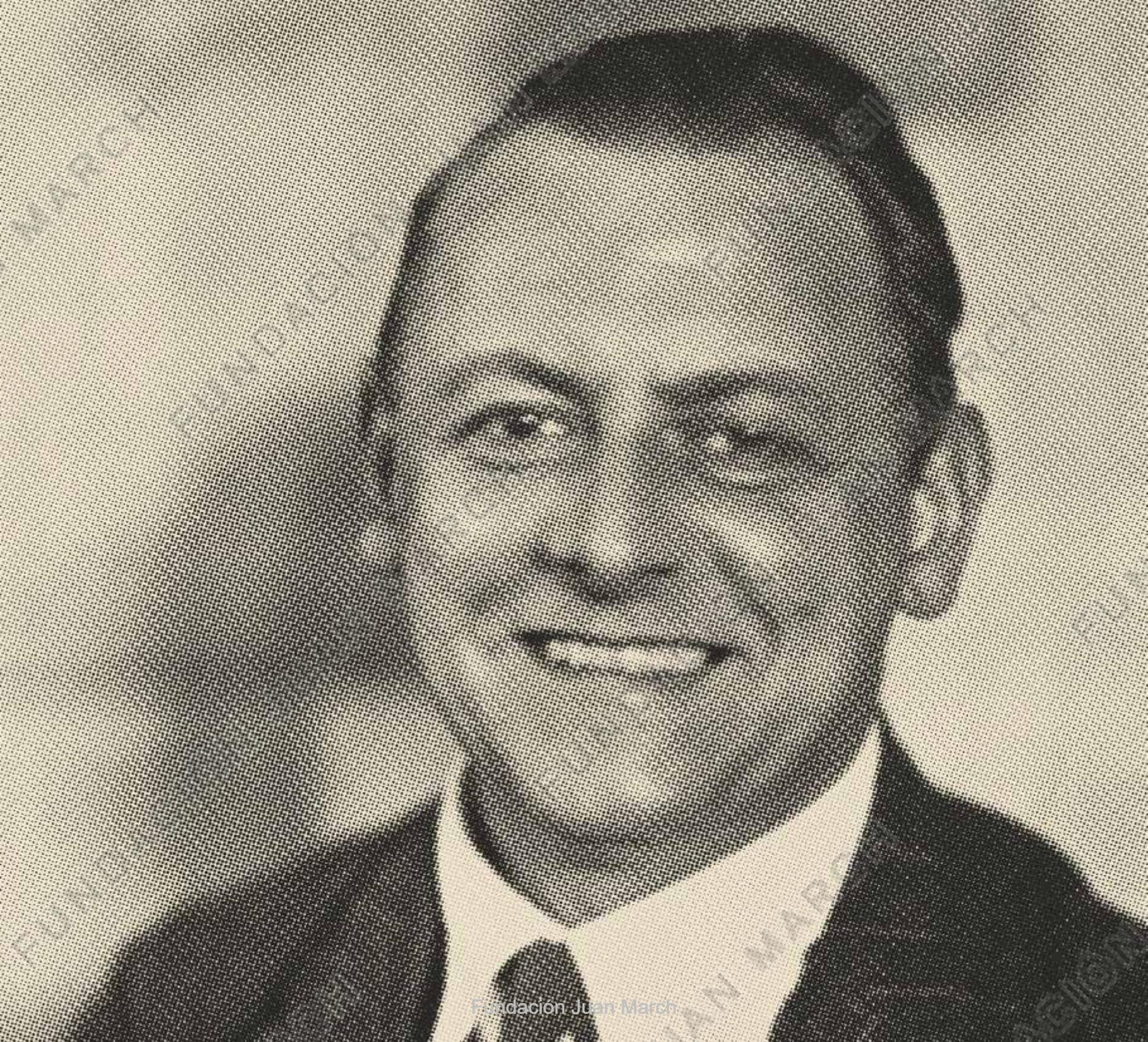
MUSEO DE ARTE ABSTRACTO ESPAÑOL  
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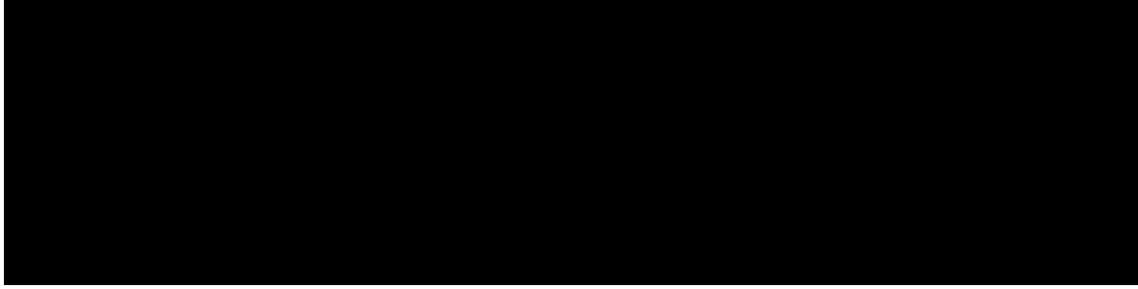












**KURT  
SCHWITTERS  
AVANT-GARDE AND ADVERTISING**

MUSEU FUNDACIÓN JUAN MARCH  
PALMA

MUSEO DE ARTE ABSTRACTO ESPAÑOL  
CUENCA

This catalogue and its Spanish edition  
are published on the occasion of the exhibition

**KURT SCHWITTERS**  
**AVANT-GARDE AND ADVERTISING**

MUSEU FUNDACIÓ JUAN MARCH, PALMA  
(July 16 – October 4, 2014)

MUSEO DE ARTE ABSTRACTO ESPAÑOL, CUENCA  
(October 15, 2014 – February 15, 2015)

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# Kurt Schwitters: Advertising the Avant-Garde at the Advance Guard of Advertising

## Foreword

The exhibition *Kurt Schwitters. Avant-Garde and Advertising* seeks to highlight jointly what at first glance would appear to be two divergent aspects of the work of Kurt Schwitters (1887–1948), one of the foremost figures of the European avant-garde in the last century: on the one hand, his collages—a technique of which he was a true master, along with Picasso, Hans Arp, László Moholy-Nagy and Hannah Höch—and, on the other, his graphic design, a facet of his legacy that is much less familiar to the general public. To this end, the exhibition presents several of his celebrated collages from the period spanning the 1920s and the 1940s alongside an uninterrupted string of his work in graphic design and typography, with numerous and varied examples, ranging from books, posters, advertising pamphlets, magazines, ads for the press, letterheads, and printed matter for banks and businesses or for the post.

The array of pieces presented here includes ten collages executed between 1922 and 1947 and nearly a hundred printed items, all of which are on loan from private collections in Spain and abroad. This selection serves to reveal Schwitters' work as a corpus of art as full of contrasts as it is meaningful. To begin with, we encounter examples of work that can be described as “artistically pure”: his collages and, in general, the entire universe of works that Schwitters referred to (in his peculiar turn of phrase) as *Merz*, a world that he created and re-created over the course of his life. At the same time, however, the exhibition offers a well-rounded assessment of his work in the advertising business and as a graphic designer—work whose evident utilitarian function served to promote certain products and commercial enterprises and which likewise provided for

the artist's own economic necessities. And yet, making Schwitters' case all the more interesting, he did not only earn his keep as a graphic designer. As is well known, throughout his career he also painted landscapes and still lifes in a traditional style—that is, “art” in a pre-modernist sense—in order to procure a regular income. One might thus say that his work was markedly bifurcated, both formally and economically, into two activities: those with which he earned *no* money (avant-garde collages, objects, and sculptural constructions) and those with which he *did* earn an income (oils and graphic design).

This formal and economic duality that is so fundamental to his oeuvre is the point of departure for *Kurt Schwitters. Avant-Garde and Advertising*. But it has been chosen as our starting point precisely in order to question the habit of imposing too strict a division between his art and his graphic design (though the difference between them might seem perfectly clear), as if Schwitters' graphic work played a merely secondary role alongside his “principal” work, his extraordinarily novel experiments with form.

For this reason, *Kurt Schwitters. Avant-Garde and Advertising* presents both aspects of his oeuvre, that of the artist and that of the designer, intermingling them in order to delve into their common roots. Indeed, the “economic” or “business” model of Schwitters' work as a graphic designer was not at all unrelated to his self-awareness as an artist. An indication of the degree to which art and design—or, avant-garde and publicity—are interwoven in Schwitters' oeuvre lies in the term he invented to identify his work: *Merz*. Not only did it arise, according to Schwitters, from his having come across fragments of printed matter from a bank in which he

found the word *Kommerz*, “commerce,” torn in half; but he also applied it indiscriminately to paintings (*Merzbilder*), constructions (*Merzbauten*), sculptural objects (*Merzobjekte*), and exhibitions (*Merzausstellungen*), and, at the same time, to his unusual advertising agency, the Merzwerbezentrale. In fact, the duality in Schwitters’ work between the order and communicative efficacy that must prevail in graphic design and the surprising, baffling effects of the inherently spontaneous technique of collage is not an irreconcilable dichotomy; on the contrary, it is marked by the same consistency as the equilibrium that Schwitters managed to establish between his activities as an artist and as a poet. Indeed, significantly, Schwitters’ enormous poetic sensibility that is quite evident in his collages also appears in his work as an ad designer, in which he often applied his uncommon ingenuity to the creation of effective slogans and phrases, some of which became very popular.

*Kurt Schwitters. Avant-Garde and Advertising* aims to present Schwitters’ artistic, poetic, and advertising work visually as a comprehensible whole, governed by an idiosyncratic internal logic. Collages allowed him to reestablish and recompose an order—the order of art and poetry—for those “things” from daily life (theater tickets, used and torn wrappers, newspapers, pieces of cloth, wires, and nails, but also texts, unconnected words, expressions, poems, phrases, and syllables) that use and the passage of time had stripped of their original function and, therefore, of their meaning in its entirety. It is the work of the collagist, the assemblages built out of those fragments, that gives them new meaning: the meaning of artistic creation. Through the order of art, collage recomposes the order of events (and of language) when

their obsolescence or disuse has supervened. This act of creation, which implies a kind of resurrection, a second chance provided by art for life’s objects and things, was for Schwitters also inseparable from a certain tension and anguish: In his *Merz* one can sense an echo of the word *Schmerz* (suffering, grief), whose first three letters in turn point to the first letters of the artist’s last name.

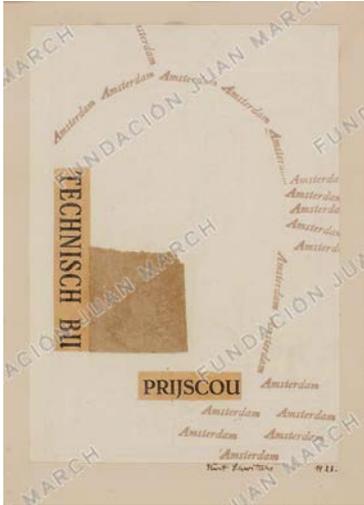
In short, the novelty of the avant-garde artist’s experimentation with form meshed, in Schwitters’ case, with his work as a graphic artist, in such a way that his oeuvre can be presented as a true, mutually productive symbiosis between two realities in modern art, as apparently at odds as they are intimately connected: the avant-garde and advertising.

The Fundación Juan March wishes to express its gratitude to all those who have helped make this exhibition a reality. We should like to draw particular attention to the generous loans from Merrill C. Berman and José María Lafuente, who have once again enabled us to bring to fruition what was at first only an idea. We should also like to thank Leandro Navarro, Guillermo de Osma, and the other collectors for having contributed to the exhibition with loans from their collections, as well as Íñigo Navarro and José Ignacio Abejón for their assistance. We are extremely grateful, finally, to Javier Maderuelo and Adrian Sudhalter, who, with their knowledge and enthusiasm for Schwitters’ work, have accompanied the project with two essays that offer a broad overview and, at the same time, a detailed analysis of each of the two poles that give this show, and the entire oeuvre of Kurt Schwitters, their magnetic charge.



# KURT SCHWITTERS: (SCH)MERZ; OR, THE SUFFERING OF ART

Javier Maderuelo



**Fig. 1**  
Kurt Schwitters, *Untitled (Amsterdam)*, 1923  
Stamp drawing and collage  
8 ¼ x 5 ¾ in. (20.9 x 14.6 cm)  
Merrill C. Berman collection  
[CAT. 12]

Kurt Schwitters (1887–1948) had two apparently contradictory passions: typography and collage. Typography led him to the field of graphic design, in which order and legibility are perforce the norm, whereas with collage, everything seems to arise spontaneously, unexpectedly, by chance—to the extent that its dominant perceptual mechanism (one that is indeed sometimes abused) is surprise.

It all started with letters or, if you will, when the artist began to grasp the inherent plasticity of alphabetic signs, when he began to take an interest in their formal and also their expressive qualities. At this juncture another duality in Schwitters comes to the fore: on the one hand, his activity as a painter, as a plastic artist who appreciates form, color, and texture; and, on the other, his activity as a poet, as a writer who works by linking meanings together through the medium of words [fig. 1].

Every word has at least one meaning and, at the same time, a graphic form that, on paper, produces a series of specific, characteristic marks that we recognize in the act of reading. In the hands of Schwitters the poet and typographer, those characters (the letters) acquire freedom—or, in other words, the poet-typographer is able to free words from their prison of meaning through the process of ripping and tearing. The fragments with which Schwitters composes his collages are from pieces of paper that have been torn, cut, or worn down by use or by the passage of time.

Schwitters trained as a painter at the Kunstakademie in Dresden, together with Otto Dix and George Grosz, and he began his career, like every artist from his era, following the path of Postimpressionism and Cubo-Futurism before

settling on Expressionism, which led him to the Der Sturm gallery in Berlin, the Expressionist group's headquarters, where he began to exhibit his works in 1918 [cat. 1].<sup>1</sup> At the end of the First World War, for the last two months of 1918, Hans Arp returned to Berlin. During his brief sojourn there, at the Café des Westens he met Kurt Schwitters, who was showing his work at the Der Sturm gallery at the time, an institution with which Arp was also involved. From that point forward both artists maintained a close friendship and exerted mutual influence, which proved particularly important in Schwitters' decision to devote himself fundamentally to collages as an expressive form. In fact, one of these first collages is titled *Zeichnung A2: Hansi (Drawing A2: Hansi)* [fig. 2]. Making use of a wrapper from one of the products manufactured by the Dresden chocolate company Hansi, Schwitters incorporated the word *Hansi* in the work—the German diminutive of the given name of his friend Arp, to whom he dedicated this collage.

Collage is a technique that grants new life and new meanings to otherwise now useless fragments—that is, elements that have lost their initial utility or their primordial meaning—through a process of recomposition, by juxtaposing them with other fragments that have likewise lost their meaning or purpose. A good collagist is one who senses the dissonances between these fragments and who can perceive their potential to gravitate towards each

<sup>1</sup> The gallery was also represented by the journal *Der Sturm*, to which Kurt Schwitters was a contributor.



**Fig. 2**

Kurt Schwitters, *Zeichnung A2: Hansi* (Drawing A2: Hansi), 1918

Collage of cut-and-pasted colored paper and wrapper on printed paper with cardstock border

14 1/2 x 11 5/8 in. (36.8 x 29.5 cm)

The Museum of Modern Art,  
New York

other and reorient one another—like the effect of a magnet on iron filings or the movement of a compass needle as it seeks the magnetic pole—thereby arriving at the ideal way to join certain fragments with others.

As soon as collage appeared on the scene as an artistic medium, its enormous possibilities became self-evident, as did the great variety of related techniques that it spawned. Of course, different artists did not employ collage in the same way, as is apparent in the work of Pablo Picasso, Hans Arp, László Moholy-Nagy, Hannah Höch, and Schwitters himself, to mention only a handful who were friends or who appeared together in publications and exhibitions. For Picasso, collage became an eminently pictorial technique, and he mixed these fragments of paper with oils, immersing them, so to speak, in the material of his painting. Hans Arp joined together flat elements in relief or, if you will, elements with a certain volume: rounded, irregular geometric forms that he then painted with flat colors, producing works that approach what would be sculptures according to traditional categories. Hannah Höch used photographs painstakingly cut from illustrated magazines that she would then combine to achieve grotesque effects whose visual force is astonishing. Moholy-Nagy, meanwhile, gave a Constructivist orientation to completely abstract compositions that he would in turn photograph, creating what came to be known as photcollages. I cite these four artists here but could have mentioned any number of others, for these techniques immediately became widely disseminated, and each artist that took them up contributed something to the medium, with new variations and new combinations, as a result of which collage provoked great interest, enriching the arts to the extent that it became an independent genre with its distinct variants: papier collé, photcollage, photomontage, assemblage, and so forth.

Schwitters did not invent collage, but his friendship with several of its first innovators, like Arp, Moholy-Nagy, Höch, and El Lissitzky, familiarized him with the technique and allowed him to intervene directly in its development, resulting in one of the avant-garde's most extensive, coherent, and original groups of such works. As the story goes (and it has all the appearance of truth), Schwitters

discovered the value of the fragments with which one constructs a collage when he tore up a page of printed matter from a financial institution, the Kommerz- und Privatbank. On one of those fragments the syllable *MERZ* appeared before his eyes, four letters that together in isolation signify nothing specific but in which Schwitters the poet was able to discover meaning in a moment of illumination. He used this four-letter syllable for the first time in a collage (now lost) that was exhibited in the Der Sturm gallery in 1919.

At that point Schwitters adopted that fragment of a word as an emblem, and he decided that his entire oeuvre should be designated with that syllable—*Merz*—such that each of his paintings is a *Merzbild*, and each of his constructions is a *Merzbau*, following the principle of German morphology that allows for the formation of new compound words according to one's needs in conveying an idea. With such words as these, Schwitters aimed to distance himself from the concepts of painting, sculpture, drawing, architecture, or of any other traditional artistic discipline, as well as from the tyranny of styles. Schwitters himself explains his decision thus:

I sought [...] a collective name for this new genre, since I could not classify my works according to old concepts like Expressionism, Cubism, Futurism, or otherwise. So, I named all my pictures generically "MERZ pictures," after that characteristic picture.<sup>2</sup>

Schwitters found that collage provided him with a way to create works without falling back onto the conventions of "styles." In his collages we thus encounter extraordinary freedom, whose basis lies in his resolute anti-stylism and in his uninhibited attitude towards the materials and elements he used to concoct them—a stance that follows on the heels of Dadaist anti-art.

While he was in Berlin in late 1918, Schwitters learned of Club Dada's activities, and he introduced himself for the first time to one of its members, Raoul Hausmann.

## 2

*Merz*, no. 20 (March 1927): 99–100; repr. in Kurt Schwitters, *Das literarische Werk*, ed. Friedhelm Lach, 5 vols. (Cologne: DuMont Buchverlag, 1981), 5:252; quoted in Hanne Bergius, "The Creation of Something New from Derelict Objects," in *Kurt Schwitters*, exh. cat. (Valencia: IVAM-Centre Julio González, 1995), 58.

**Fig. 3**  
Kurt Schwitters, *Merzbild 1A*  
(The psychiatrist), 1919  
Oil, assemblage and collage of  
various objects on canvas  
19 1/16 x 15 3/16 in. (48.5 x 38.5 cm)  
Museo Thyssen-Bornemisza,  
Madrid



**3** \_\_\_\_\_  
Hans Richter, *Dada Art and Anti-Art*, trans. David  
Britt (London: Thames and Hudson, 1965), 137.

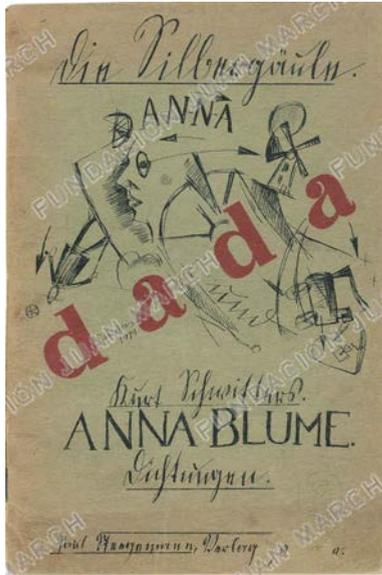
**4** \_\_\_\_\_  
Kurt Schwitters, *Anna Blume: Dichtungen*  
(Hanover: Paul Steegemann Verlag, 1919).  
English translations of many of the poems in the  
collection appear in Kurt Schwitters, *PPPPPP:  
Poems, Performance Pieces, Proses, Plays,  
Poetics*, ed. and trans. Jerome Rothenberg and  
Pierre Joris (Cambridge, Mass.: Exact Change,  
2002); for “An Anna Blume,” see pp. 15–17.

**5** \_\_\_\_\_  
Quoted in Leah Dickerman, ed., *Dada: Zurich,  
Berlin, Hannover, Cologne, New York, Paris*, exh.  
cat. (Washington, DC: National Gallery of Art,  
2005), 160; originally in Richard Huelsenbeck,  
*Dada Almanach* (Berlin: Reiss, 1920).

When Hausmann asked him who he was, Schwitters replied, “I am a painter, and I nail my pictures together.”<sup>3</sup> Contemplating some of his oils from this period, one can understand what he meant by nailing his pictures together instead of painting them [fig. 3]. In these works we find, together with the traditional medium of oil paint, pieces of wood and cardboard affixed to the support by means of nails (the heads of which remain visible) as well as pieces of wire mesh, small objects, coins, and other fragments that are difficult to identify, all of which the artist has nailed down.

The idea of the nail and hammer—in contrast to the delicate work of stroking the canvas with a feather-light paintbrush—implies a degree of violence that is also inherent in the act of cutting, tearing, folding, or crumpling, all of which require the use of some force and give the work a sense of tension that is absent in the smooth, varnished surfaces of academic painting. Perhaps this violent manner of “nailing” his pictures encouraged Schwitters to consider joining the Berlin Dada group, which in turn led him to place the word *dada* in bold red letters across the cover of his book of poetry, *Anna Blume: Dichtungen* (1919) [fig. 4].<sup>4</sup> His appropriation of the term must not have been to the liking of the group’s leader, Richard Huelsenbeck (1892–1974), who publicly declared the poem to be firmly rooted in Romanticism. (The poem’s success—several editions quickly appeared one after the other—undoubtedly contributed to Huelsenbeck’s repudiation of it.)

Owing to circumstances that have never been entirely clear, for competing versions of the story persist to this day, Schwitters was rejected as a member of Dada Berlin. In the introduction to the *Dada Almanach*, published at the behest of the central committee of the German Dada movement, Huelsenbeck affirms that “Dada rejects emphatically and as a matter of principle works like the famous ‘Anna Blume’ of Kurt Schwitters.”<sup>5</sup> As a result, Schwitters went on to found a one-man Dada group in his hometown and place of residence, Hanover. He called his *Ein-Mann-Dadaismus* the “Merz Movement,” of which he was the sole member. It was at that point that the painter and poet, playing with the tools of typography,



**Fig. 4**  
Kurt Schwitters, cover for Schwitters,  
*Anna Blume: Dichtungen* [Anna Flower:  
Literary works], *Die Silbergäule* 39–40  
(Hanover: Paul Steegeman, 1919)  
Lithograph on paper  
8  $\frac{5}{8}$  x 5  $\frac{1}{16}$  in. (21.9 x 14.4 cm)  
Lafuente archive  
[CAT. 2]

**Fig. 5**  
*Gebrochenes grosses U für dada*  
[Broken large U for dada], 1928  
Collage on paper  
12  $\frac{5}{8}$  x 9  $\frac{7}{16}$  in. (32 x 24 cm)  
Private collection  
[CAT. 47]

fused his name together with that of his movement and identified himself fully with it. By joining the first sound of his last name, represented by *sch*, with the name of his movement, *Merz*, he produced the word *Schmerz*, meaning “pain,” “suffering,” or “sorrow” [fig. 5]

No matter how happy an event it may be, every creative act, like any parturition, entails pain and suffering. Thus, when Schwitters added the nouns *Bild* (picture) or *Bau* (construction) to the syllable *Merz*, he was emphasizing what is painful in the act of creation, in bringing works to light, in giving birth, as if he were advising us that creating art is not the product of happy coincidences but rather a process of gestation in which one suffers. In Schwitters’ hands, collage is not a technical procedure for creating works of art but rather the most direct expression of his creative suffering—as well as of his relationship with the world through fragments, through its physical and moral decline.

The traumatic experiences of the war had undeniably changed everything. It maimed people, destroyed cities, and led to a loss of faith in the values that had sustained culture and art. Once the conflict was over, Europe had to start from scratch, constructing out of the rubble. The Berlin Dadaists understood this, and their effort to place art in the service of the political ideals of the revolutionary left surely motivated Huelsenbeck’s rebuff to Schwitters, the son of a bourgeois rentier and the author of love poems to a certain Anna whom he identified, following in the footsteps of the Symbolists, with a flower.

Schwitters was certainly no Bolshevik, and up to this point in his life he had lived off his own private income, but this did not imply that his way of understanding the reconstruction of that world ravaged by war was not revolutionary. His devotion to collage offers us clear evidence. The destruction and misery that war brought in its wake is patently clear in the materials Schwitters

**6** \_\_\_\_\_

Werner Schmalenbach, "Arte y política," in *Kurt Schwitters*, exh. cat. (Madrid: Fundación Juan March, 1982), digital edition available in *All Our Art Catalogues since 1973* (Madrid: Fundación Juan March, 2014), p. 13, <http://digital.march.es/catalogos/fedora/repository/cat:44/PDF>.

**7** \_\_\_\_\_

Kurt Schwitters, "Kurt Schwitters," in *Gefesselter Blick*, ed. Heinz Rasch and Bodo Rasch (Stuttgart: Wissenschaftlicher Verlag Dr. Zaugg & Co., 1930), 88; repr. in Schwitters, *Das literarische Werk*, 5:335. Quoted in Werner Schmalenbach: "Vida de Kurt Schwitters," in *Kurt Schwitters*, exh. cat. (Madrid: Fundación Juan March, Madrid, 1982), digital edition (Madrid: Fundación Juan March, 2014), p. 18, under "La Academia," <http://digital.march.es/catalogos/fedora/repository/cat:44/PDF>.

**8** \_\_\_\_\_

Schwitters went to Weimar for a Dada meeting also attended by Hans Arp, Tristan Tzara, Theo and Nelly van Doesburg, László Moholy-Nagy, El Lissitzky, Cornelis van Esteren, and Hans Richter—that is, a group that included both Dadaists and figures connected to the Bauhaus.

**9** \_\_\_\_\_

Contributors of texts or graphic work included Hans Arp, Theo van Doesburg, Raoul Hausmann, Hannah Höch, Vilmos Huszár, El Lissitzky, László Moholy-Nagy, Otto Nebel, Francis Picabia, Pablo Picasso, Man Ray, Georges Ribemont-Dessaignes, Gerrit Rietveld, Christof Spengemann, Tristan Tzara, and others, in addition to Schwitters himself.

**10** \_\_\_\_\_

Regarding the importance of this network of journals, see Maurizio Scudiero, "A Transverse Reading of Typography and the Graphic Avant-Gardes," in *The Avant-Garde Applied (1890–1950)*, exh. cat. (Madrid: Fundación Juan March, 2012), 163–210.

used and in his approach to composition in his works, though to our contemporary eyes they might seem delicate and meticulous. Indeed, that sensibility originating in the spirit of the avant-gardes leads us today, a hundred years later, to contemplate his collages with aesthetic devotion, though at the time of their genesis they were extraordinarily provocative. While other artists turned to explicit images in order to express their criticism of society or to manifest their political allegiances, Schwitters, who professed apolitical pacifism, seems to delight in working, artisan-like, with his materials, in arranging the fragments, in suitably combining textures and colors, as if art served no other purpose than the artist's own enjoyment. And yet, behind those collages lies a teleological aspiration that Werner Schmalenbach has recognized in affirming that "[Schwitters'] provocation consisted in his way of making art."<sup>6</sup>

In one of his texts, Schwitters clarifies for us what that "way of making art" entailed: "For me, art means to create and not to imitate—be it imitation of nature or of a better colleague, as is so commonly the case."<sup>7</sup> This act of absolute, non-referential creation is explicit in the originality displayed in the thousands of collages that Schwitters executed throughout his life. Each and every one of them may be considered works of "pure art" that require no explanation beyond themselves.

An understanding of how Schwitters contributed to the revolution in typography in the 1920s tends to be less readily apparent, however. Yet it suffices to pick up a book or any newspaper published in the early part of the century in Germany to discern the enormity of the challenge in any effort to overcome the weight of typographic tradition: one grounded in Gutenberg's press that still employed blackletter (or "Gothic" typefaces, now stylized according to nineteenth-century neo-medievalist taste), and that composed pages following models established with Luther's Bible.

Schwitters in this regard was obviously not alone, and his work in typography, as with the plastic arts, is comparable to efforts by a host of avant-garde artists and designers ranging from the Dutchmen Paul Schuitema and César Domela, whom Schwitters knew personally, to the modernizing work of the Bauhaus, an institution he visited in 1922 at the behest of Theo van Doesburg, who had been hired there as a teacher, when it was based in Weimar.<sup>8</sup>

After the First World War, Schwitters earned a livelihood to provide for his family by working as a technical draftsman at a steel manufacturer until he managed to create his own ad agency, the Merzwerbezentrale, where he created designs for major industrial firms in Hanover and Karlsruhe. His paintings and collages never earned him an income sufficient to survive, yet the success of his typographic work not only allowed him to support his family but after 1923 also enabled him to finance the publication of his journal, *Merz*, in which he experimented with typography, poetry, and the graphic arts [cat. 14–18, 21–27, 29, 40–43]. *Merz* appeared irregularly between 1923 and 1932, twenty-four issues in the end, in varying formats and with a diverse range of contents.<sup>9</sup>

*Merz* was an important publication from various standpoints. At a personal level, it permitted Schwitters to expand his geographic territory and to disseminate his ideas beyond the somewhat provincial confines of Hanover by means of the efficient network in which avant-garde journals circulated in Europe at that time, establishing connections with those artists who, like him, were attentive to the innovations of those movements.<sup>10</sup> From the perspective of art more generally, Schwitters' journal published the work of artists from throughout Europe and, in turn, he was able to publish in other journals like, for example, two issues of *Mécano* (1922–23), published by Theo van Doesburg, and in the journal *De Stijl*, where he published three sound poems in 1926.<sup>11</sup>

I mention these two journals from among the many others to which he contributed because his connection with Van Doesburg was fundamental in Schwitters' development as a typographer and graphic designer.

**Fig. 6**

“Holland Dada” issue, *Merz*,  
no. 1 (January 1923)  
Letterpress on paper  
8 11/16 x 5 9/16 in. (22.1 x 14.1 cm)  
Merrill C. Berman collection  
[CAT. 14]



**Fig. 7**

Theo van Doesburg  
Receipt for subscription to  
the journal *De Stijl*, 1924–25,  
made out to Bauhaus student  
Alma Buscher by Kurt Schwitters  
Ink and pencil, and letterpress  
on paper  
4 1/4 x 11 1/16 in. (10.8 x 29.7 cm)  
Merrill C. Berman collection  
[CAT. 32]



**11** \_\_\_\_\_

In 1931, Schwitters also published a heartfelt obituary for his friend Theo van Doesburg, in *De Stijl* (January 1931): col. 55–57, repr. in Schwitters, *Das literarische Werk*, 350–51. Later translated into English by Robert Motherwell as “Theo van Doesburg and Dada,” in *The Dada Painters and Poets: An Anthology*, ed. R. Motherwell (New York: Wittenborn, Schulz, [1951]), 275–76.

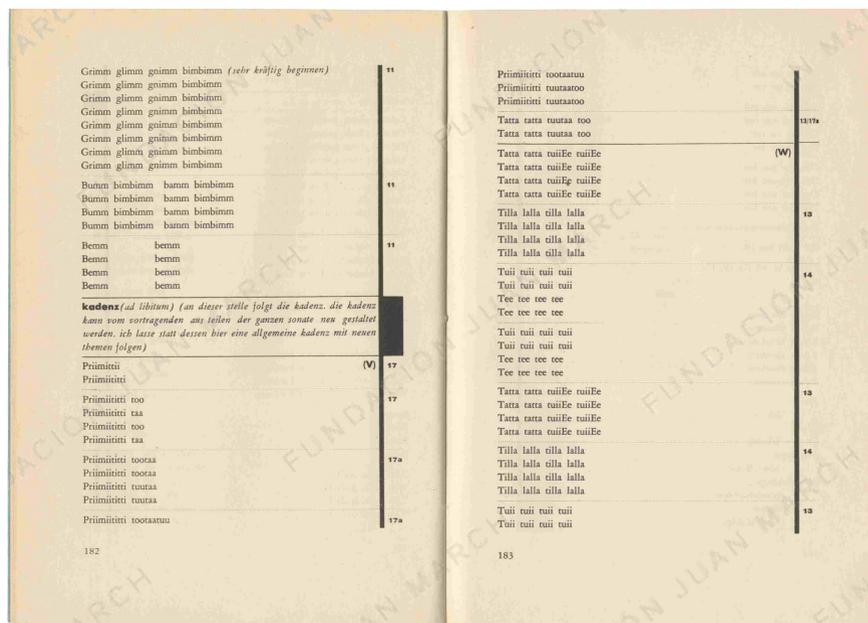
From the autumn of 1922 to the spring of 1923, in the company of Theo and Nelly van Doesburg and the artist Vilmos Huszár, likewise a Neoplasticist, Schwitters took part in a “Dada Campaign” through Holland, which became the subject of the first issue of *Merz* [fig. 6]. In addition to the Dadaist agitation soirées, announced as lectures and held in The Hague, Haarlem, Amsterdam, Rotterdam, ’s-Hertogenbosch, Utrecht, Drachten, and Leiden [cat. 11], Schwitters had the opportunity to familiarize himself not only with innovations in typography but also with the major creative minds who were working during those years in Holland.

His relationship with Van Doesburg and his acquaintance with the artists associated with the *De Stijl* group led him to distance himself from his initial Expressionism, which he had eagerly imbibed during his affiliation with *Der Sturm* in Berlin, in favor of the geometric and Constructivist approaches of the group of Dutch Neoplasticists. Schwitters never ceased to be a Merz-Dadaist, but his Dadaism, his collages, and his paintings from the mid-twenties reflect a certain geometrical order with the occasional presence of a grid of vaguely orthogonal lines or of elements arranged parallel to each other [fig. 7].

Another interesting figure related to Schwitters’ devotion to typography and graphic design was his friend Christof Spengemann, who before the war, between 1912 and 1914, had been the director of advertising for the Günther Wagner firm, which manufactured Pelikan inks. This business in Hanover, which had ties to the *Deutscher Werkbund*, understood graphic art’s importance commercially for the purpose of advertising and in the 1920s hired Schwitters and El Lissitzky as graphic artists. This circumstance was not, of course, accidental. Schwitters was an advertising consultant for major companies like the cookie maker Hermann Bahlsen [cat. 61–64], the wallpaper manufacturer Norta, and the manufacturer of centrifugal pumps Weise Söhne Halle an der Saale, and, through the mediation of his friends in Holland, he worked for the Dutch manufacturer of electrical products Philips (which also employed the typographer Paul Schuitema).



**Fig. 8**  
Kurt Schwitters, MZ 347 Gaahden, 1922  
Collage on paper  
7 <sup>7</sup>/<sub>16</sub> x 5 <sup>3</sup>/<sub>16</sub> in. (19.2 x 13.1 cm)  
Galería Leandro Navarro,  
Navarro-Valero collection  
[CAT. 10]



**Fig. 9**  
Kurt Schwitters (text) and  
Jan Tschichold (typography)  
"Ursonate" issue, Merz, no. 24 (1932).  
Letterpress on paper  
8 <sup>3</sup>/<sub>16</sub> x 5 <sup>7</sup>/<sub>16</sub> in. (21.1 x 14.9 cm)  
Lafuente archive  
[CAT. 43]

Schwitters' professional activity was in no way unrelated to his work as an artist and poet, as the impact of his journal *Merz* makes clear. Every issue of *Merz* featured particularly meticulous and modern layouts and typography. Especially noteworthy from a typographical perspective, however, was the publication of an important declaration by Lissitzky, titled "Topographie der Typographie" (Topography of typography), in which, with an eight-point scheme, he presents the most revolutionary ideas regarding Constructivist typography [cat. 16].<sup>12</sup> Schwitters and Lissitzky had met in 1922 and became friends and collaborators. Following the publication of Lissitzky's typographic manifesto in the fourth issue of *Merz*, Schwitters invited his friend to design and edit the double issue titled "Nasci" (nos. 8–9) [cat. 22–24], in which they forged a programmatic alliance between Constructivist and Dadaist ideas.<sup>13</sup> Though the two principles, Constructivism and Dadaism, might seem antagonistic, in fact the artists' shared ideas about typography helped both gradually transform the way in which they worked and, above all, the way in which they conceived of space.



One might well note, before concluding here, that Schwitters' qualities as a collagist and as an adman shared common roots in his poetic capacity to play with words and semantics. While other artists working in collage, like Hannah Höch or Max Ernst, employed only images, in virtually every collage by Schwitters words or fragments of words appear. I have already remarked that Schwitters chose the materials for his collages in response to the fragments' form, color, texture, and other plastic qualities. From the very beginning, however, he was particularly interested in the presence of words in them, which allowed him to articulate something that is linguistic and, if you will, poetic [fig. 8].

Various scholars have analyzed the meaning of some of these fragments and some have gone so far as to

perceive coded messages of a political nature in them. Every time that these pieces of paper with which he produced his collages came from the everyday world, the word from headlines in newspapers and magazines reappeared fragmented and mutilated in his collages, and yet that did not mean that the presence of words like, for example, "work" implied an incitement to raise awareness of the problems of the proletariat. Nevertheless, the scraps of text that appear in his collages are not fortuitous. In accordance with the teachings of his friend Raoul Hausmann, these groups of letters have an "optophonetic" and onomatopoeic sense. That is to say, they have been chosen for their typographic qualities (the forms of letters, their size, their proportions, their visual impact) and also for the phonetic synesthesia they can engender: chosen, in other words, for the possibility that the text presents for transforming the viewer of a work of plastic art into a reader of a poetic text.

To a large extent, it would seem that part of Schwitters' success as an ad designer was owing not only to the attractiveness of his modern graphic compositions but also to his demonstrable ability to create phrases and arrange words within advertisements, showing off his unusual skills with language. One example is the enormously popular slogans that he developed for the users of public transportation in Hanover [cat. 65–68]. The technique of collage, however, went beyond the selection of physical fragments of paper and other materials glued down to a surface in order to construct a work of art. The poetic and linguistic component of Schwitters' work led him to proceed as he had done with *Sch-merz* and with countless other joinings and combinations of syllables and morphemes until he composed one of the great works of the avant-garde: the *Ursonate* [fig. 9], a long poem to be recited aloud, composed of variations of syllabic fragments taken from an optophonetic poem by Hausmann. This musical-poetic collage also has its own graphic expression—one that is radically modern, Constructivist, and diagrammatic—which Schwitters published in 1932 in the twenty-fourth and final issue of his journal, *Merz*.<sup>14</sup>

**12** \_\_\_\_\_  
"Banalitäten" (Banalities) issue, *Merz*, no. 4 (July 1923): 47.

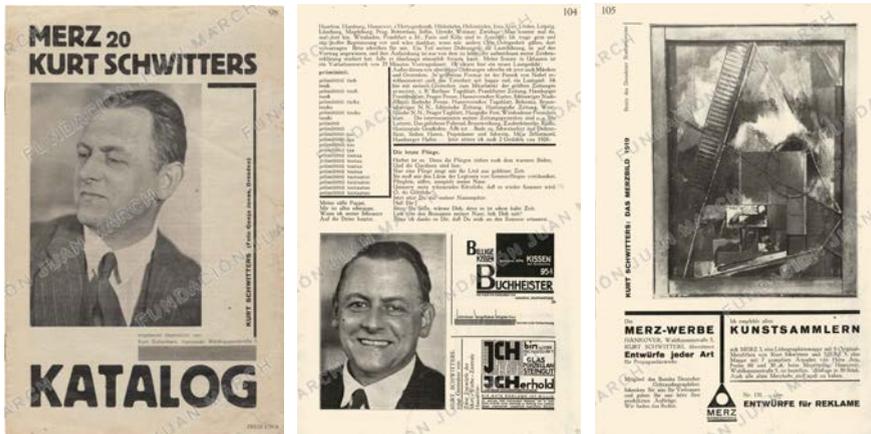
**13** \_\_\_\_\_  
"Nasci" (Lat., To come into being) issue, *Merz*, nos. 8–9 (April–July 1924).

**14** \_\_\_\_\_  
Fragments of the *Ursonate* were published previously in the journals *Mécano*, nos. 4–5 (1922–23), *Transition*, no. 23 (1927), *Documents internationaux de l'Esprit Nouveau*, no. 1 (1927), and *i10*, no. 11 (1927). The definitive version was published in *Merz*, no. 24 (1932). The complete text, titled "Ur Sonata," is also included in Schwitters, *PPPPPP*, 52–80.



# MERZ, KOMMERZ AND THE MERZWERBEZENTRALE

Adrian Sudhalter



**Fig. 1**  
Kurt Schwitters, *Katalog der Grossen Merzausstellung* (Catalogue of the great Merz exhibition), *Merz*, no. 20 (March 1927): front cover, p. 104, and back cover Letterpress on paper 9 9/16 x 6 5/8 in. (24.3 x 16.8 cm) Merrill C. Berman collection [CAT. 40]

**1** \_\_\_\_\_  
*Merz*, no. 20 (March 1927): 99. The text has been reprinted as “Kurt Schwitters” in Kurt Schwitters, *Das literarische Werk*, ed. Friedhelm Lach, 5 vols. (Cologne: DuMont Buchverlag, 1981), 5:250–54.

In 1927, at forty years of age, Kurt Schwitters organized a major retrospective of his work, the only one during his lifetime. The *Grosse Merzausstellung* (Great Merz exhibition) included some one hundred fifty works—paintings and drawings from 1913 up to the date of the exhibition—and traveled to venues throughout Germany. The twentieth issue of *Merz*, the artist’s self-published journal (1923–32), served as the show’s catalogue [fig. 1]. It included a checklist of exhibited works and was prefaced by an artist’s statement in which he defined Merz and explained the origin of the term:

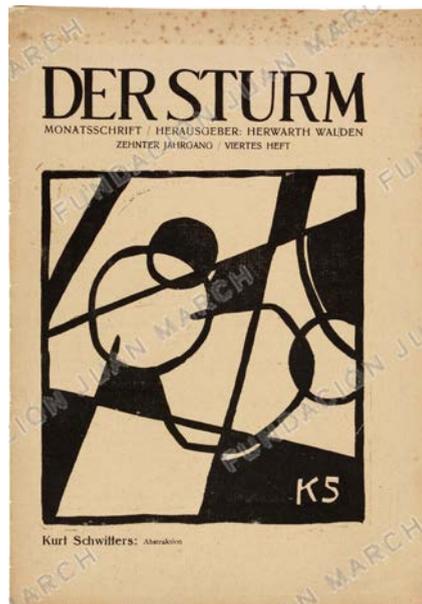
I did not understand why materials such as old tramway tickets, washed-up pieces of wood, cloakroom numbers, bits of string, wheel parts, buttons, and old junk from attics and garbage piles, were not materials equally as suitable for painting as factory-produced paint. [...] I called my new designs [...] MERZ. This is the second syllable of *Kommerz* [commerce]. It appeared in *Das Merzbild*, a picture onto which the word MERZ, legible among the abstract forms, was pasted down, having been cut out of an advertisement for the KOMMERZ UND PRIVATBANK.<sup>1</sup>

The ur-artwork Schwitters refers to in this statement—*Das Merzbild* (The Merzpicture) of 1919—was reproduced on the back cover of the catalogue, “MERZ” clearly legible in the large reproduction. With the inclusion of this reproduction, the story of the genesis of the “brand name” that distinguished this art movement from others within the economy of the avant-garde was rendered satisfyingly complete.

Looking back at eight years of production, Schwitters’ mid-career retrospective was concerned with tracing the



**Fig. 2**  
*Sturm Künstler-Postkarte* (Der Sturm artist postcard), no. 22: Kurt Schwitters, as reproduced in Georg Brühl, *Herwarth Walden und "Der Sturm"* (Cologne: Dumont, 1983), 271. Original in Herwarth Walden/Sturm-Archiv, Staatsbibliothek zu Berlin, Stiftung Preußischer Kulturbesitz. Photo courtesy of the Kurt Schwitters archive at the Sprengel Museum Hannover



**Fig. 3**  
 Kurt Schwitters, cover for *Der Sturm* 10, no. 4 (1919) Letterpress on paper, 11 7/8 x 8 1/8 in. (30.2 x 20.6 cm) Merrill C. Berman collection [CAT. 1]

**2** \_\_\_\_\_  
 The cover photograph carries the following credit: "Foto Genja Jonas, Dresden." A vintage print of the inside image, preserved at the Archives of American Art, confirms that he wears the same pin-striped, three-piece suit, white shirt, and dark tie.

**3** \_\_\_\_\_  
*Merz*, no. 20 (March 1927): 105.

**4** \_\_\_\_\_  
 Christoph Zeller, "Aus Müll Gold gesponnen: Kurt Schwitters' Merzkunst und die Inflation," *German Studies Review* 31, no. 2 (2008): 345–67. Prior to the publication of this story and the reproduction of *Das Merzbild* in *Merz* no. 20, Schwitters had written in the

development of Merz for the historical record. But it was also an act of outright self-promotion. In addition to presenting Schwitters' statement, the catalogue was an inventory of stock, a listing of one hundred fifty items for sale: Merz paintings ranged from 400 to 2,500 marks; drawings from 50 to 600 marks. The cover of the catalogue featured a photograph of the artist rather than one of his artworks. With close-cropped hair, pin-striped three-piece suit and tie, Schwitters bears none of the traditional characteristics of an artist, but presents himself rather as a businessman, a man of affairs. A second photograph of Schwitters, from the same shoot, appears within the catalogue.<sup>2</sup> Here, the artist goes a step further. Making eye-contact with the viewer and grinning broadly, he looks every part the salesman—an American-style adman with a sparkle in his eye and gleaming teeth. After sections devoted to *Merzgemälde* (Merz paintings), *Merzzeichnungen* (Merz drawings), *Merzbühne* (Merz theater), and *Merzdictung* (Merz poetry), the grinning portrait appears in the section corresponding to *Merzwerke* (Merz advertising), a branch of the artist's activity that provided "Designs for advertising" and "Designs of every sort for the purpose of propaganda."<sup>3</sup> With a wink to the reader, the pairing of this photograph with the one on the cover proclaims the *Grosse Merzausstellung* catalogue a product of the Merzwerbezentrale (Merz advertising agency): a sales catalogue for the various product lines of the Merz label. It is an exemplary piece of printed propaganda in both its graphic form—the bold, clean arrangement of image and text, the use of sans-serif typeface, the heavy rules, and the varied asymmetries—and in its content—the clear branding of Merz, as distinguished from its market competitors (Cubism, Futurism, Expressionism, Dada) by textual and photographic means.

pages of *Merz* in 1923, “Believe it or not, the word MERZ is nothing more than the second syllable of *Kommerz* [sic],” and he reproduced *Das Merzbild* as the centerfold (p. 56): “Watch Your Step!” *Merz*, no. 6 (October 1923): 57, repr. in Schwitters, *Das literarische Werk*, 5:167. Hanover’s formerly separate *Kommerz* Bank and *Privat* Bank only merged in 1920, so Schwitters’ earlier statement may be more accurate and his later embellishment an indication of his interest in underscoring the term’s monetary origins. In both reproductions of *Das Merzbild*, the word “Merz” appears to have been touched up for legibility, much as it does on the sheet of paper from which Schwitters reads in the photograph of him performing poetry reproduced in *G: Zeitschrift für elementare Gestaltung*, no. 3 (June 1924): 47.

**5** —————  
Schwitters, “Herkunft, Werden und Entfaltung,” in *Kurt Schwitters, Sturm-Bilderbuch 4* (Berlin: Der Sturm, 1921), 2; quoted here according to the translation in John Elderfield, *Kurt Schwitters* (New York: Thames and Hudson, 1985), 49. Reprinted in Schwitters, *Das literarische Werk*, 5:82–84.

**6** —————  
These figures come from Schwitters’ letters of May 1, 1923, to Hannah Höch and of July 22, 1924, to Rolf Meyer, respectively. Schwitters’ letter to Höch quoted here is dated July 17, 1923. See Hannah Höch, *Eine Lebenscollage*, vol. 21, 1921–1945 (Ostfildern-Ruit: Verlag Gerd Hatje, 1995), 120, 124; and Kurt Schwitters, *Wir spielen, bis uns der Tod abholt: Briefe aus fünf Jahrzehnten*, ed. Ernst Nündel (Frankfurt: Ullstein, 1974), 85. On Schwitters’ economic situation more generally, see Werner Schmalenbach, *Kurt Schwitters* (New York: H. N. Abrams, 1967), 27–28, and Gwendolen Webster, “Advertising and Adversity, 1923–24,” chapter 9 of *Kurt Merz Schwitters: A Biographical Study* (Cardiff: University of Wales Press, 1997), 142–160.

**7** —————  
Schwitters to Rolf Meyer, July 22, 1924, in Schwitters, *Wir spielen*, 85.

**8** —————  
Kurt Schwitters, “Kurt Schwitters,” in Heinz Rasch and Bodo Rasch, eds., *Gefesselter Blick* (Stuttgart: Wissenschaftlicher Verlag Dr. Zauigg & Co., 1930), 88; and in Schwitters, *Das literarische Werk*, 5:336.

## Merz as client

Although only officially founded in 1924, the Merzwerbezentrale had, in effect, functioned since 1919, creating the “brand” Merz and, from 1923, producing promotional materials for it, most notably Schwitters’ eponymous journal [cat. 14–18, 21–27, 29, 40–43], but also posters, flyers, and postcards advertising related lectures, readings, publications, and exhibitions [cat. 13, 19, 20, 31, and 39]. In wedding avant-garde artistic production with the promotional strategies of modern commercial advertising, Schwitters followed the precedent of *Der Sturm* (The Storm), Herwarth Walden’s remarkable enterprise that, since 1910, had brilliantly adopted the strategies of modern advertising to promote the efforts of Germany’s avant-garde on an international stage. *Der Sturm* branded participants *Sturm*künstler (Storm artists) and distributed their images and works on *Sturmpostkarten* (Storm postcards) and in the journal *Der Sturm* [figs. 2 and 3]. Where Merz differed from *Der Sturm* in its use of such advertising techniques was in its unmistakable infusion of humor and irony. In the 1927 *Grosse Merzausstellung* catalogue, Schwitters the serious *Sturm*künstler has become Schwitters the Merz salesman. The whole enterprise of brand creation and promotion is gently satirized, presented, in effect, in quotation marks. By employing modern day promotional strategies, yet emphasizing their transparency through distancing techniques such as exaggeration and parody, Schwitters aligned himself with Dada, creating a space for critical discourse. One might even go so far as to say that Schwitters’ position on the periphery of advertising, marketing, and promotion—the machinery of the capitalist economy—was the domain of Merz.

Christoph Zeller has brilliantly argued that Schwitters’ choice to extract the fragment *Merz* from *Kommerz und Privatbank* and the artist’s reiteration of this origin story indicate the centrality of commerce and a broader engagement with the functioning of economies in Schwitters’ intellectual and artistic project.<sup>4</sup> In the midst of German postwar hyperinflation, Zeller argues,

Schwitters, the son of upwardly mobile, petit bourgeois businesspeople, was struck by the arbitrary, even irrational, nature of monetary “value.” In this climate, Schwitters embarked upon his mission to form a separate, parallel economy in which the “worthless” refuse of capitalist consumer culture (“old junk from attics and garbage piles”) was “revalued” according to the artist’s own subjective criteria. Zeller proposes that Merz was something more specific than a worldview: Merz was an economy, with its own rules and circumscribed value system. “I realized,” wrote Schwitters in 1921, “that all values only exist in relationship to each other.”<sup>5</sup> By severing the syllable *-merz* from *Kommerz*, Schwitters, according to Zeller, offered a semantic demonstration of the arbitrary nature of signs rendered meaningless when severed from a particular system, whether linguistic (as here) or monetary, as well as the possibility of revaluing them within an alternate one. Within Schwitters’ alternate Merz economy there was little question that the Merzwerbezentrale could brilliantly promote *Merzgemälde*, *Merzzeichnungen*, *Merzbühne*, and *Merzdictung*. But Merz, I would add, never had the luxury or, in fact, the inclination to exist in complete isolation from the machinery of Weimar Germany’s capitalist economy. At the same time that the *Grosse Merzausstellung* catalogue spoofed strategies of mainstream advertising, it also employed them. With humor and intelligence, in other words, Merz cut both ways. Schwitters sold subscriptions to *Merz* magazine (7,500 marks yearly in May 1923 in the midst of inflation; 4 marks yearly by July 1924), charged for Merz performances (400 marks for a single performance in 1924), and sold works at exhibition, but in July 1923 he confided to his friend Hannah Höch, “I have significant debt.”<sup>6</sup> In 1924, the year he founded Merzwerbezentrale, Schwitters lamented to Rolf Meyer, “I may even have to impose a surcharge on contributors, for the company *Zeitschrift Merz* [*Merz* journal], as you can imagine, is running at a loss.”<sup>7</sup> Looking back in 1930, Schwitters recalled: “One must also live, so I sought the closest related career. This time it was advertising and design of printed matter.”<sup>8</sup>

**Fig. 4**  
Kurt Schwitters, "Typoreklame / Pelikan-Nummer"  
(Typographic advertising / Pelikan issue), *Merz*, no. 11  
(November 1924), complete issue. Letterpress on paper,  
11 ½ x 8 ¾ in. (29.2 x 22.2 cm) closed; 11 ½ x 17 ½ in.  
(29.2 x 44.5 cm), open. Merrill C. Berman collection  
[CAT. 25 and 26]



**Fig. 5**  
Kurt Schwitters, "Thesen  
über Typographie" (Theses  
on typography), *Merz*, no. 11  
(November 1924): 91  
[CAT. 26]

### Theses on Typography

Countless rules are written about typography. The most important one is: Never do it the way someone else has done it before you. Or, one might also say: Always do it differently than others do it. So, to begin with, some general theses on typography:

- I. Typography can, under certain circumstances, be art.
- II. Fundamentally there is no parallelism between the content of the text and its typographic form.
- III. Configuration [*Gestaltung*] is the essence of all art; typographic configuration is not a copying of the text's content.
- IV. Typographic configuration is the expression of the tensions (compressive stress and tensile stress) in the content of the text (Lissitzky).
- V. The text-negative parts—the unprinted spaces of the printed page—are also typographically positive values. Any unit of the material is a typographic value: a letter, a word, a section of text, a number, a punctuation mark, a line, a trademark, an illustration, a gap or space between elements, or the overall space.
- VI. From the standpoint of artistic typography, the relationship among typographic values is important; contrariwise, the quality of the type itself, of the typographic value, is unimportant.
- VII. From the standpoint of type itself, the quality of the type is the principal requirement.
- VIII. Quality, with regards to type, means simplicity and beauty. Simplicity entails clarity; straightforward, appropriate forms; and renunciation of all excess baggage like decorative flourishes and any form that is unnecessary for the fundamental essence of the type. Beauty implies well-balanced relationships. Photographic illustration is clearer and therefore better than hand-drawn illustration.
- IX. An advertisement or poster created from available typefaces is in principle simpler and therefore better than a hand-lettered poster. Likewise, impersonal printer's type is better than an artist's highly personal handwriting.
- X. What the content of the text demands of typography is that it give emphasis to that purpose for which the text is to be printed.



**Fig. 6**  
Kurt Schwitters, logos  
for the Merzwerbezentrale,  
1924–27  
[details of CAT. 28, 38,  
and 36]

### Advertising advertising

Appearing in November 1924, the eleventh issue of *Merz* was devoted to “Typoreklame” (typographical advertising). The issue was prefaced by Schwitters’ “Thesen über Typographie” (Theses on typography), a response of sorts to El Lissitzky’s eight-point “Topographie der Typographie” (Topography of typography) published in the July 1923 issue of *Merz*.<sup>9</sup> This was followed by examples of Schwitters’ graphic design work that demonstrated his theory in practice: five pages of advertisements printed in black and orange for Pelikan products—typewriter ribbon, ink, paint, pencils, and erasers—manufactured by the local Hanover firm Günther Wagner [fig. 4; for the text, see fig. 5]. The Günther Wagner firm not only subsidized this issue of *Merz*, but apparently provided the incentive and capital to launch the Merzwerbezentrale.<sup>10</sup> The first advertisement for the Merzwerbezentrale appeared on the back cover of *Merz* no. 11: “If you wish to design your advertising, address yourself with confidence to the Merzwerbezentrale. [...] Modern posters, picture advertising, typographical logos, logos, typographical layout, packaging, catalogues, pricelists, advertisements, blurbs, electric signs, etc.”

Schwitters created at least three logos for the Merzwerbezentrale—MERZ in capitals nestled above a

large “WZ”; a triangle with a circle inside; and the word MERZ accompanied by a thick double line at lower right [fig. 6]—and printed official stationery for the newly established firm [cat. 28]. Despite its auspicious start, however, it took some time before the firm obtained major clients. Prior to 1927, in fact, the main efforts of the Merzwerbezentrale seem to have been on its own behalf [cat. 36–38]. This is not to say that Schwitters’ efforts went unnoticed. In the spring of 1925, an article by the now obscure critic H. H. Leonhardt (of Hanover) on the subject of “Abstract’ Painting and Typography” appeared in a special issue of the trade journal *Archiv für Buchgewerbe und Gebrauchsgraphik* (Archive for book craft and applied graphic art), published to coincide with the annual Leipzig Book Fair.<sup>11</sup> Leonhardt focuses almost exclusively on Schwitters and the “Typoreklame” issue of *Merz*, even devoting over a half page to an unabridged reprinting of Schwitters’ “Thesen über Typographie.” Leonhardt declared that he took no issue with Schwitters’ principles, or with those of abstraction, but felt that the implementation of Schwitters’ theses into practice in the Pelikan pages was an utter failure:

The eight arrows on the four Pelikan spreads are intended to catch the eye, but they exhibit very little fantasy. The effect of the planes is only satisfying on page 93. It’s questionable if there’s a connection between the facing pages—their aesthetic unity is only implied through color areas and through large typefaces. [...] For a book that one

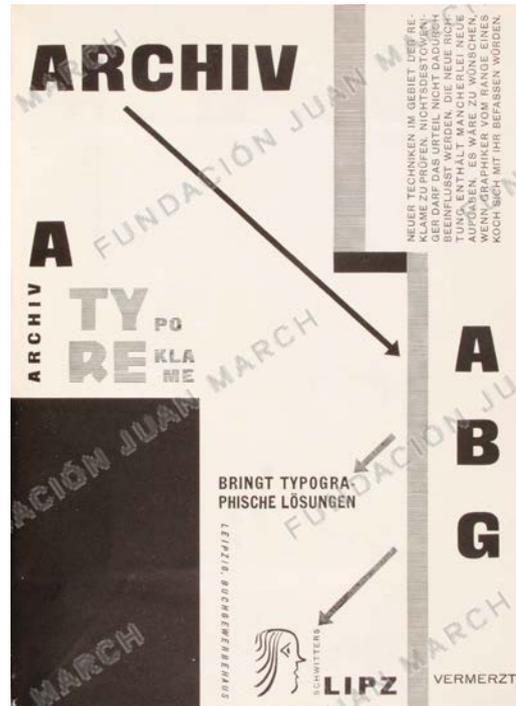
<sup>9</sup> Kurt Schwitters, “Thesen über Typographie,” *Merz*, no. 11 (November 1924): 91, repr. in Schwitters *Das literarische Werk*, 5: 192; El Lissitzky “Topographie der Typographie,” *Merz*, no. 4 (July 1923): 47. For a comparison of these texts, see Megan Luke, *Kurt Schwitters: Space, Image, Exile* (Chicago: University of Chicago Press, 2014), 43–44.

<sup>10</sup> Webster, *Kurt Merz*, 158.

<sup>11</sup> H. H. Leonhardt, “Abstrakte’ Malerei und Typographie,” *Archiv für Buchgewerbe und Gebrauchsgraphik* 62, nos. 1–2 (Spring 1925): 19–24. Passages cited here are on pp. 23–24.

**Fig. 7**

Kurt Schwitters, demonstration of principles of graphic design in "Bugra-Messe," special issue, *Archiv für Buchgewerbe und Gebrauchsgraphik* (Archive for book craft and applied graphic art) 62, nos. 1–2 (Spring 1925): 24 (opposite)  
Lithograph on paper  
12 3/8 x 9 3/8 in. (31.4 x 23.8 cm)  
Merrill C. Berman collection  
[CAT. 34]



views from twenty centimeters away, the main lines are far too huge and the secondary lines are illegibly tiny. [...] The single, giant letters, incorporated like ornaments, are confusing. All of this is very impractical and time-consuming for the reader who doesn't want to solve a picture-puzzle but needs to work rationally. [...] Schwitters' eighth thesis recommends that the choice of the typeface be based on simplicity and beauty and the eschewal of weight and embellishment, but in his composition there's neither simplicity nor beauty, but a lot of weight and embellishment.

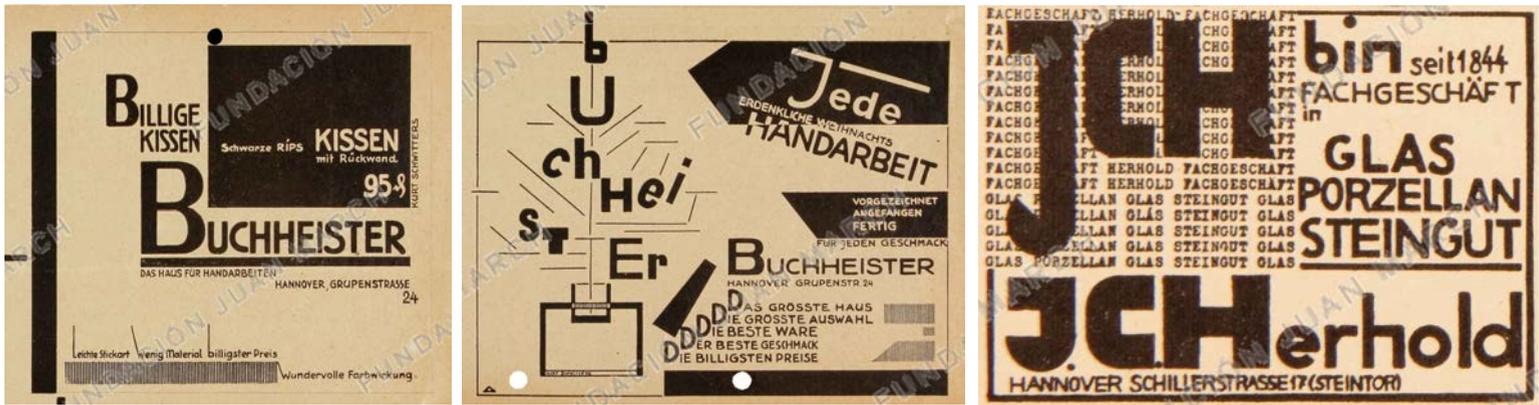
Leonhardt conceded that "as long as this type of advertising design is still new and remains perplexing, it makes a deep impression" but he questioned its effectiveness for advertising. "As long as this high seriousness in Schwitters' works is not completely clear, you can't avoid the impression that you're dealing with pranks." Leonhardt concluded on a moralistic note:

Germany's newly developing economy won't find friends with shock effects and sensationalism nor will such methods renew the moral strength it requires. Posters and advertising, with which the Germans are bombarded every day, have an instructive potential for the people that no advertising executive should overlook. They have a great responsibility. (23)

A page especially designed for the journal by Schwitters followed Leonhardt's article [fig. 7].<sup>12</sup> With its free mix of fonts, borders, arrows, and rotated text, as well as areas of emphatic (white) emptiness and (black) fill, this eye-catching composition effectively declares its own "printed character" (thesis 8) but underscores many of Leonhardt's misgivings. It fails to convey a clear hierarchy of information and, instead, functions as something of a visual puzzle. Because the words are nowhere spelled out, it takes the reader time to realize that the initials "ABG" stand for *Archiv für Buchgewerbe und Gebrauchsgraphik* and to understand that the design is, in fact, a proposal for an advertisement or redesign of the cover of the current issue. Its all-over, non-hierarchical aesthetic might, in fact, be said to retain vestiges of Dada's solipsism (to use Leah Dickerman's rich term), its introversion and resistance

**12** \_\_\_\_\_

The most complete study of Schwitters graphic design work to date is "Typographie kann unter Umständen Kunst sein": Kurt Schwitters, *Typographie und Werbegestaltung*, exh. cat. (Wiesbaden: Das Museum, 1990), which includes catalogue raisonné-like entries on individual pieces. In the years since the publication of this catalogue, a number of designs by Schwitters, including this one, have come to light that do not appear there.



**Fig. 8**  
Kurt Schwitters, advertisements for Buchheister Billige Kissen (“cheap pillows”), Buchheister Weihnachts-Handarbeit (“handmade Christmas crafts”), and I. C. Herold Glas Porzellan, Steingut (“glass, porcelain, and stoneware”), 1925–26 [details of CAT. 38 and 37]

**13** \_\_\_\_\_  
Leah Dickerman, “Dada’s Solipsism,” *Documents*, no. 19 (Fall 2000): 16–19.

**14** \_\_\_\_\_  
These advertisements also appeared in *Merz*, no. 20 (1927) [fig. 1] and in Schwitters’ article, “Gestaltende Typographie,” in “Moderne Typographie und Reklame,” special issue, *Der Sturm* 19, no. 6 (September 1928): 268–69; repr. in Schwitters, *Das literarische Werk*, 5:311–15 (images, on pp. 314–15); and trans. as “Designed Typography,” *Design Issues* 9, no. 2 (Fall 1993): 66–68.

to clear, forthright communication.<sup>13</sup> Schwitters’ ABG page shares this lingering aesthetic with examples of his graphic design work that he chose to reproduce on the promotional materials for the Merzwerbezentrale at this time, namely the eye-catching but confusing ads for Buchheister (Billige Kissen and Weihnachts-Handarbeit) and I. C. Herold [fig. 8].<sup>14</sup> As in all else, however, Schwitters did not remain static as a graphic designer but evolved, taking lessons, one might say, from “professionals” like Leonhardt, from his avant-garde colleagues, and, no doubt, from clients.

Schwitters revised his brand. By the latter half of the 1920s, he dispensed with his initial logos, revised his terminology, and even went so far as to purge “Merz” from the name of the firm. The Merzwerbezentrale became Werbe-Gestaltung Kurt Schwitters. The term *Gestaltung*—translatable as “shaping,” “formation,” or “configuration” or, more conventionally, as “design”—had particular significance and currency among the avant-garde of the day. It implied an essentializing or abstraction of form that, in its theoretical basis, went far beyond traditional *Gebrauchsgrafik* (applied graphic arts). Schwitters based the new logo for the Werbe-Gestaltung Kurt Schwitters on the form “M” but without an overt reference to Merz [fig. 9]. These shifts in the presentation of his design practice coincided with the founding of Der Ring “neue Werbegestalter” (The

## 15

For a comprehensive study of this organization, see: “*Typographie kann unter Umständen Kunst sein*”: Ring “neue Werbegestalter”, die *Amsterdamer Ausstellung 1931*, exh. cat. (Wiesbaden: Das Museum, 1990). The most important manifesto by Ring members is Heinz Rasch and Bodo Rasch, eds., *Gefesselter Blick* (Stuttgart: Wissenschaftlicher Verlag Dr. Zaugg & Co., 1930).

## 16

See especially the following: “Gestaltende Typographie,” (cited above); “Moderne Werbung,” *Typographische Mitteilungen* 25, no. 10 (1928): 239–40, trans. as “Modern Advertising,” *Design Issues* 9, no. 2 (Fall 1993): 69–71; “Ausgelaufene Handlungen,” *Der Sturm* 19, no. 8 (November 1928): 306–7, repr. in Schwitters, *Das literarische Werk*, 5:316–17; “Über einheitliche Gestaltung von Drucksachen,” *Papier-Zeitung*, no. 48 (1930): 1436, 1438, 1440 repr. in Schwitters, *Das literarische Werk*, 5:324–34; “Kurt Schwitters,” in *Gefesselter Blick*, 88–89, repr. in Schwitters, *Das literarische Werk*, 5:335–36; and “Ich und meine Ziele,” *Merz*, no. 21 (1931): 116–17, repr. in Schwitters, *Das literarische Werk*, 5:340–49. On Schwitters’ lectures, see Carola Schelle, “Anmerkungen zu den verschiedenen Lichtbildvorträgen von Kurt Schwitters,” in “*Typographie kann unter Umständen Kunst sein*”: Kurt Schwitters, *Typographie und Werbegestaltung*, exh. cat. (Wiesbaden: Das Museum, 1990), 108–17, and Luke, *Kurt Schwitters*, 37, 253n4, and 56.

## 17

“Anregungen zur Erlangung einer Systemschrift,” appeared in *i10*, vol. 1, nos. 8–9 (August–September 1927): 312–15 and (slightly revised) in *Der Sturm* 19, no. 1 (April 1928): 196, and nos. 2–3 (May–June 1928): 203–6; repr. in Schwitters, *Das literarische Werk*, 5:274–78. This quotation is from the article “Modern Advertising” (1928), according to the translation

Circle of New Advertising Designers), a promotional organization spearheaded by Schwitters in mid-June 1927.<sup>15</sup> The organization’s name paid homage to, and implied continuity with, Der Ring, an association of architects founded the previous year to promote the Neues Bauen (New Construction). The goal of Der Ring “neue Werbegestalter”, like that of its architectural namesake, was to give voice to and promote the work of like-minded, forward-thinking, artist-designers as a unified front, in publications and in exhibitions.

Both under the auspices of Der Ring “neue Werbegestalter” and independently of it, Schwitters lectured and published extensively on the topic of graphic design in the late 1920s, offering a theoretical counterpart to his practical work.<sup>16</sup> In 1927 and 1928 he published articles detailing the development of his own “Systemschrift” (system writing)—a new typeface that unlike “our historically evolved script,” offered visual signs that are “as distinct as tones sound.”<sup>17</sup> Schwitters employed his Systemschrift in a few realized designs, including his *Opel-Tag* poster [cat. 44], which retains something of the Dada aesthetic—extreme shifts in scale, all-over composition—but in which the size and position of elements now respect hierarchy, allowing the reader to glean information with greater efficiency. Schwitters’ revised theory of graphic design of the late 1920s emphasized legibility and split second comprehensibility: “The tempo of [today’s] commerce requires clarity and the rapid legibility of the text employed.”<sup>18</sup> It also extolled the virtues of standardization: “The supreme achievement of quality is obtained through precision, the ideal of simplicity through standardization and normalization.” It even argued for the responsibility of modern aesthetics in terms of a moral imperative:

The sum total of all the best efforts to rise above the age, to advance and enlighten these times on which the future will build, that is timely [...]. Consistency from the present times toward the goal of future construction, rather than individual striving, is timely. Advertising, which in this sense is modern, is up-to-date and certainly conquers time.<sup>19</sup>

Schwitters’ 1930 booklet *Die neue Gestaltung in der Typographie* (The new formation in typography) [fig. 10] offered an austere, elegant, textual-visual graphic summation of these evolved theses. It was a pedagogical handbook of clear, demonstrative principles that, in the tradition of the Bauhausbücher (Bauhaus Books), served pedagogical and promotional ends, the two inexorably entwined.<sup>20</sup>

## Clients

The active years of Der Ring “neue Werbegestalter” (1928–31) were also Schwitters’ most productive as a graphic designer. His base of operations was his hometown Hanover, where he secured contracts with both private business and with the public administration. As had been the case with the Günther Wagner firm, many of these private clients—the cookie manufacturer Bahlsen [cat. 61–64, 69–71]; the printer Edler & Krische [cat. 45 and 46]; the maker of tubular steel furniture Celler Volks-Möbel [cat. 55 and 56]; and the exhibiting societies the Kunstverein Hanover and Kestner-Gesellschaft [cat. 48 and 81]—grew from personal connections.<sup>21</sup> Work for these organizations allowed Schwitters to put his theory into practice, to refine it, to dispel the Dada-prankster image, and to prove himself a serious, responsible, and effective designer. Schwitters’ designs of this period, such as his poster for the 97. *Grosse Kunstausstellung* (97th Great art exhibition) [cat. 48], combine principles of abstraction with the mechanical properties of the printing press to produce visually striking compositions in which information is clearly and rapidly transmitted. In the *Neue Gestaltung* brochure Schwitters argued (with the assistance of diagrams) that the two-dimensional plane, divided irregularly and asymmetrically according to the orthogonal law of the picture plane, is stable and “quiet” and has the positive, desired potential to orient the viewer [fig. 10, left]. The cover of *Merz* no. 20 exemplifies this approach and, with its large-scale,

in *Design Issues* 9, no. 2 (1993): 70. Schwitters was not alone among avant-garde artists of the time in engaging the challenge of creating new, systematic typefaces. See Ellen Lupton's incisive discussion of Herbert Bayer's "Universal" lettering (1925, 1927) and Joseph Albers' "Kombinations-Schrift" (1926) in Barry Bergdoll and Leah Dickerman, eds., *Bauhaus 1919-1933: Workshops for Modernity*, exh. cat. (New York: The Museum of Modern Art, 2009), 200-3.

**18** \_\_\_\_\_  
Schwitters, "Modern Advertising," 70.  
**19** \_\_\_\_\_  
Both passages quoted here are in Schwitters, "Modern Advertising," 69.

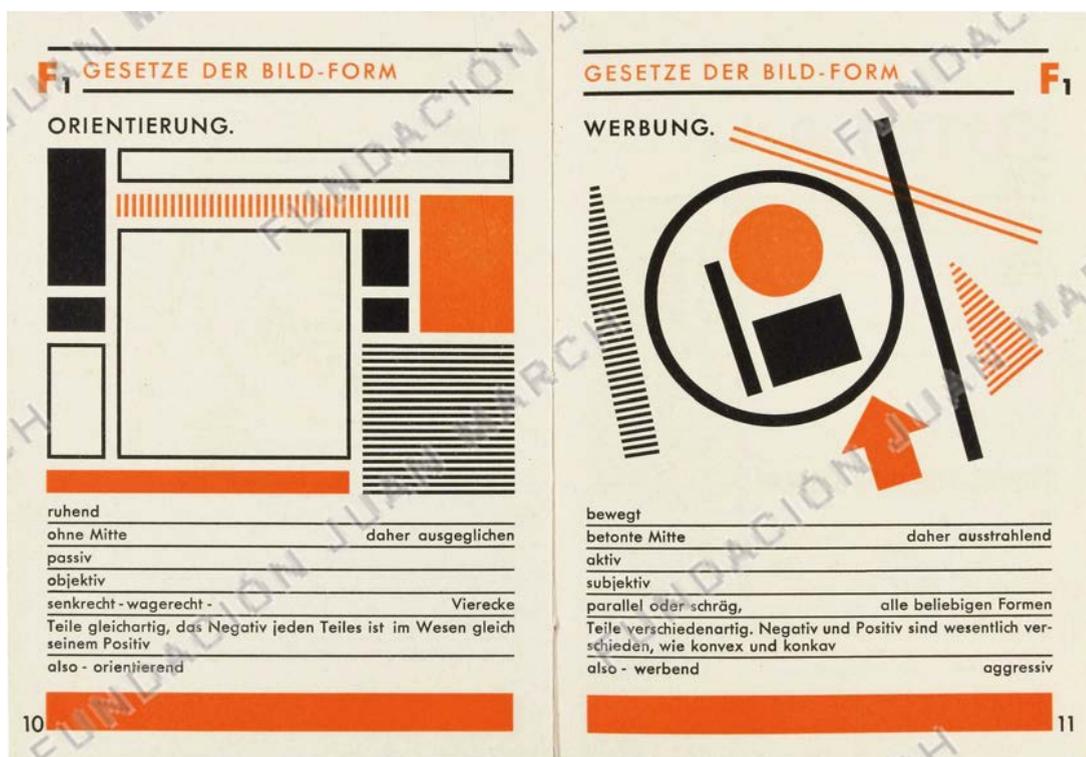
**20** \_\_\_\_\_  
Schwitters had been invited by Walter Gropius and László Moholy-Nagy to prepare a book for the Bauhausbücher series. His "Merz-Buch" was announced in the series' promotional materials in 1924, 1925, and 1926 and was intended by Schwitters to also function as the tenth issue of *Merz* magazine, but it was never realized. Jan Tschichold's landmark pedagogical treatise *Die neue Typographie: Ein Handbuch für zeitgemäss Schaffende* (Berlin: Bildungsverband der deutschen Buchdrucker, 1928) served as the immediate precedent for Schwitters' *Die neue Gestaltung*.

**21** \_\_\_\_\_  
Fritz Beindorff (of Günther Wagner) and Hermann Bahlsen, for example, were Hanover collectors of modern art; Edler & Krische was a printer of books including Schwitters' own *Anna Blume* (1919), and Schwitters had been exhibiting with the Kunstverein Hannover and Kestner-Gesellschaft since 1913 and 1916, respectively. These and other relationships are detailed in Schmalenbach, *Kurt Schwitters*, and Webster, *Kurt Merz*.



**Fig. 9**  
Kurt Schwitters, logo for the Werbe-Gestaltung Kurt Schwitters, 1930 [detail of CAT. 76]

**Fig. 10**  
Kurt Schwitters, *Die neue Gestaltung in der Typographie* (The new formation in typography) (Hanover, 1930), 10-11  
Letterpress on paper  
5 7/8 x 4 1/4 in. (14,9 x 21,6 cm), open  
Merrill C. Berman collection  
[CAT. 73]





**Fig. 11**  
Kurt Schwitters, covers of Merz no. 20 (March 1927), Celler Volks-Möbel (Celle “People’s Furniture”) brochure (ca. 1929), and Edler & Krische brochure (ca. 1927–28) Merrill C. Berman collection [CAT. 40, 55, and 46]

off-center photograph, established a kind of prototype or formula suitable for a range of clients including Celler Volks-Möbel and Edler & Krische [fig. 11].

Schwitters could no longer be accused of trafficking in “picture-puzzles,” “shock effects,” or “sensationalism.” His success in creating eye-catching designs that foregrounded a product or established what we would today call corporate identities (or that served both ends simultaneously) [cat. 60, 69–71] recommended him to the heart of the establishment itself, a client beholden not to the bottom line, but to the public trust: the Stadt Hannover (Hanover City Council). Werner Heine, an archivist at the Stadtarchiv Hanover uniquely privy to the full scope of this work, tallies over a hundred pieces of stationery that Schwitters created for the Hanover City Council during his period of employment from 1929 to 1934.<sup>22</sup> These included letterheads, questionnaires, certificates, and receipts for its various branches, including the hospital, welfare office, and sanatorium [cat. 57–59 and 77], all of which were unified by the consistent use of Futura typeface, functional graphic rules, and Schwitters’ adaptation of the traditional clover leaf symbol of Hanover. Heine’s remarkable study

places this body of work within the context of Germany’s standardization of DIN norms (Deutsche Industrie-Norm), offering a powerful visual demonstration of the alignment of industry, government, and the avant-garde in their enthusiasm for Taylorism and standardization at this historical juncture.

In the late 1920s, Schwitters’ work for the city of Hanover also extended to instructive signage for the riders of Üstra (Überlandwerke und Straßenbahnen Hannover), the city’s public street car company [cat. 65–68], as well as to posters, brochures, and other materials for the Städtische Bühnen Hannover (Hanover Municipal Theaters). Intended to appear in the bustling streetcars themselves, thus in the center of the maelstrom of urban life, the Üstra signage both reflected its surroundings and fought for attention within them through a combination of bold graphic elements, syncopated typographical spacing, and sharp photos —“photographic illustration is clearer and therefore better than hand-drawn illustration”—of an attractive, fashionable, young woman (for “a great deal of advertising design cleverly takes advantage of the characteristic that men gladly observe beautiful women”)<sup>23</sup>. By contrast, Schwitters’ work for

## 22

Werner Heine, “Futura’ without a Future: Kurt Schwitters’ Typography for Hanover Town Council, 1929–1934,” *Journal of Design History* 7, no. 2 (1994): 127–40. This article originally appeared in “*Typographie kann unter Umständen Kunst sein*”: Kurt Schwitters *Typographie und Werbegestaltung*, exh. cat. (Wiesbaden: Das Museum, 1990), 92–96.



**Fig. 12**  
Kurt Schwitters, letterhead for Städtisches Fürsorgeamt Karlsruhe (Karlsruhe Municipal Welfare Office) as reproduced in *Die neue Gestaltung in der Typographie* (The new formation in typography) (Hannover, 1930), 14 [CAT. 73]

the Hanover Municipal Theaters exemplifies some of his purest use of abstraction for advertising [cat. 78, 82–85], as well as playful typography reminiscent of Pelikan [cat. 79], whose “agitated,” off-kilter composition, according to the *Neue Gestaltung* brochure, was “aggressive” and unresolved and thus well-suited for advertising [fig. 10, right].<sup>24</sup>

Though the bulk of Schwitters’ clients were Hanover-based, he also received commissions for design work elsewhere. Among his most successful campaigns was the publicity material for the Dammerstock-Siedlung (Dammerstock Housing Estate), an exhibition of functional modern housing for the city of Karlsruhe overseen by his long-time friend Walter Gropius and the architect Otto Haesler, designer of the Celler Volks-Möbel furniture [cat. 49–54]. The striking logo for Dammerstock consisted of a flat, black, almost-trapezoidal shape based on the estate’s ground plan. This distinctive form was topped with the word “dammerstock,” the outsized *d* (almost an exact inversion of Schwitters’ distinctive *p* for Pelikan) precariously perched at the ground plan’s upper left corner, creating a compositional pivot-point with the tension of a high-wire balancing act. Whether it

appeared on the red catalogue cover, the white ground of stationary, or the textured and modulated color field of the poster “as if it were a rising sun in a new world,”<sup>25</sup> this elegant device linking name and terrain always appeared in isolation, set off against the flat ground of the printed matter. As a verbal/visual calling card, the Dammerstock logo exemplified the *Neue Gestaltung* at its most eye-catching, conceptually succinct, and communicative. Its success led to Schwitters’ subsequent employment by the municipality of Karlsruhe redesigning its stationery and city emblem [fig. 12].

## Revaluation

Just as advertisements, tramway tickets, chocolate wrappers, and other once-active, once-functional fragments of contemporary existence were salvaged from the garbage heap and reactivated within the economy of Merz, so too were the discards of Schwitters’ own contributions to the surfeit of modern advertising that bombarded (to use Leonhardt’s term) German city dwellers in the 1920s. Instances of Schwitters’ inserting his own advertising and promotional materials for Bahlsen, Pelikan, and other clients in his Merz collages abound. According to the artists’ account, even one of the grottoes of his Merzbau (Braunschweig-Lüneburg) contained “houses from Weimar by Feininger, Persil advertising, and the heraldic sign of Karlsruhe designed by me” [fig. 12].<sup>26</sup> When salvaged fragments were inserted into the context of Merz, they were subject to both loss and gain: their use-value—as advertisements, tickets, wrappers, etc.—was traded for what we might call their formal- or aesthetic-value—color, pattern, texture. But this transaction, I would suggest, was not clean. It left a kind of residue or trace; an afterimage or palimpsest of each object’s lost value. One might even say that this residue constitutes the source of the Merz’s poetic complexity and depth. Like the invalidated streetcar ticket at the center of Schwitters’ *Karlsruhe*

**23** \_\_\_\_\_  
The first passage quoted here is from Schwitters, “Thesen,” 91, thesis 8 [see fig. 5]; the second, from Schwitters, “Designed Typography,” 67.

**24** \_\_\_\_\_  
As had been the case in 1934, when reactionary forces reinstated the traditional Fraktur-Schrift (Gothic typeface) in Schwitters’ modern Hanover Town Council stationery—to bizarre, hybrid effect (see Heine, “Futura,” 138)—by 1937 the Hanover Municipal Theaters similarly reinstated Fraktur-Schrift in their publicity materials. Compare the “before” and “after” in cat. 86 and 87.

**25** \_\_\_\_\_  
Maud Lavin, “Advertising Utopia: Schwitters as Commercial Designer,” *Art in America* 73, no. 10 (October 1985): 137.

**26** \_\_\_\_\_  
Schwitters, “Ich und meine Ziele,” *Merz*, no. 21 (1931): 115, as translated in *Transition*, no. 24 (June 1936): 92.



**Fig. 13**  
 Kurt Schwitters, *Karlsruhe*, 1929  
 Cut-and-pasted printed papers  
 and crayon on printed board  
 16 5/8 x 11 5/8 in. (42.3 x 29.6 cm)  
 The Museum of Modern Art,  
 New York. The Riklis Collection  
 of McCrory Corporation, 953.1983

**Fig. 14**  
 Kurt Schwitters, untitled (*dam*),  
 1929. Collage, dimensions  
 unknown. Current location  
 unknown. Photo courtesy of the  
 Kurt Schwitters archive at the  
 Sprengel Museum Hannover



collage [fig. 13] stricken through with the conductor's nullifying mark, the once vital, once functional material components of the Merz collages, formerly vibrant and possessed of an imbued power—monetary, functional, or otherwise—have been rendered impotent, mere vestiges of their former selves. In the Dammerstock collages [figs. 13 and 14], Schwitters' efficient, communicative logo retains its visual power and its material properties but, cropped, fragmented, rotated, and partially concealed, it has been violated, rendered mute. Legal tender removed from circulation is not just paper, it is a material manifestation of absence and loss. Schwitters' collages lay bare what Walter Benjamin described as the magical, faith-based, irrational nature of economics, in which "value" is just as arbitrarily bestowed as it is withdrawn.<sup>27</sup>

Early Schwitters scholarship tended to relegate the artist's graphic design work as peripheral to his main achievement. It was work for hire, a means to make a living. In the worst case, it was work that not only lacked a critical edge, but seamlessly instrumentalized "critical, self-reflexive artistic modalities in the service of capital and technological rationality," signified "consent to the status quo rather than a demand for its transformation," or served as "outright propaganda for the capitalist system."<sup>28</sup> Maud Lavin was the first to seriously consider Schwitters' graphic design work as integral to his oeuvre and to grapple with its apparent ideological betrayal. Advertising, Lavin argued, was a natural outgrowth of Schwitters' "serious and prolonged engagement with mass culture," which had been integral to Merz from its inception.<sup>29</sup> Working within the system allowed Schwitters "to contribute to mass culture, to sway it toward functionalism, rationality, and a glorifying of production."<sup>30</sup> These astute observations might be further framed within Zeller's paradigm of multiple economies: the German economy, which, as a result of the Dawes Plan, stabilized in late 1924, providing a healthy environment for Schwitters' business to prosper; and Schwitters' alternative Merz economy, which drew inspiration from close, critical observation of the former. Schwitters approached his graphic design work

with seriousness and even, as Lavin has noted, with true conviction. It provided him with a stable income, to be sure, but beyond that, it transformed him from a canny observer to a participant; from a successful entrepreneur on the circumscribed stage of the avant-garde to a professional, testing his skills and theories on a broader public. The experience of serving clients, commanding split-second attention, and communicating with unerring pitch and efficiency could not help but feed Schwitters' complex, contradictory musings on modernity—the discursive terrain of Merz.

**27**

See Walter Benjamin, "Kapitalismus als Religion," translated by Chad Kautzer as "Fragment 74: Capitalism as Religion" in *Religion as Critique: The Frankfurt School's Critique of Religion*, ed. Eduardo Mendieta (New York: Routledge, 2005), 259–62. Also cited in Zeller, "Aus Müll," 367n69.

**28**

Luke, *Kurt Schwitters*, 56; Lavin, "Advertising," 139; and Alfred Kemény, writing on César Domela under the pseudonym Durus, "Fotomontage, Fotogramm," *Der Arbeiter-Fotograf* 5, no. 7 (1931): 166–68, quoted in Maud Lavin, "Photomontage, Mass Culture, and Modernity: Utopianism in the Circle of New Advertising Designers," in *Montage and Modern Life, 1919–1942*, ed. Matthew Teitelbaum (Cambridge, Mass.: MIT Press and Boston: Institute of Contemporary Art, 1992), 51, and in Lavin, *Clean New World: Culture, Politics, and Graphic Design* (Cambridge, Mass.: MIT Press, 2001), 38.

**29**

Lavin, *Clean New World*, 45.

**30**

Lavin, "Photomontage," 53.



# **WORKS ON DISPLAY**

## **1919 - 1947**

Except where otherwise indicated, all works are by Kurt Schwitters



# DER STURM

MONATSSCHRIFT / HERAUSGEBER: HERWARTH WALDEN  
ZEHNTER JAHRGANG / VIERTES HEFT



Kurt Schwitters: Abstraktion

1.

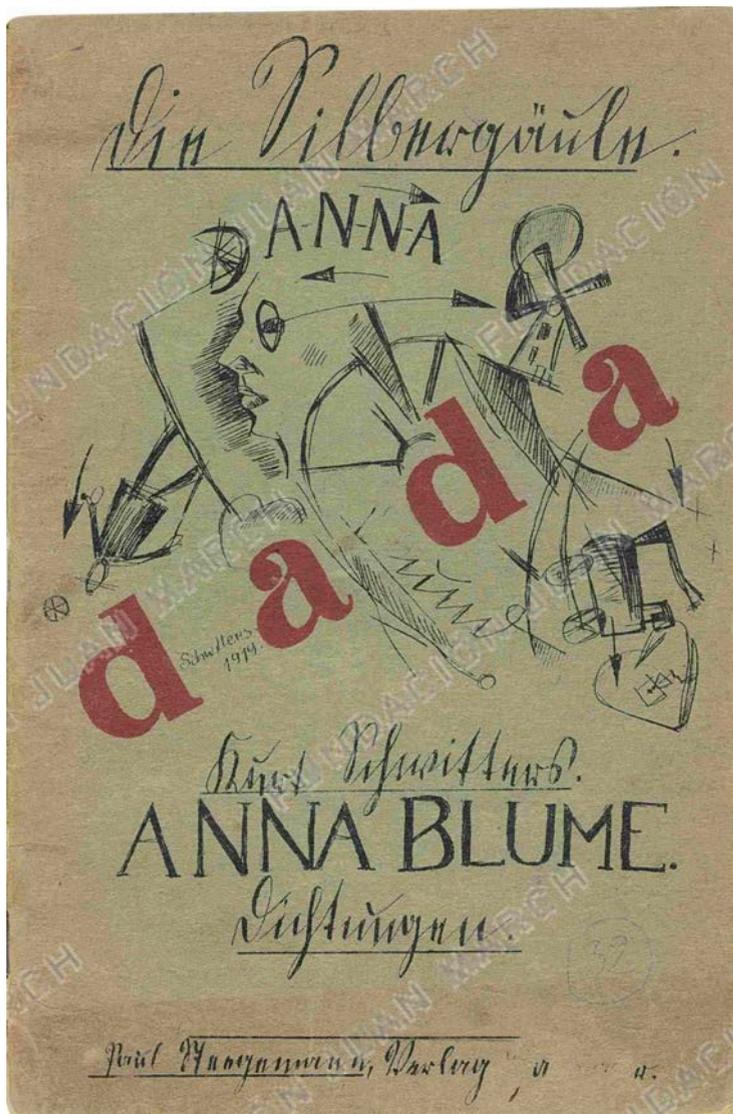
Cover for *Der Sturm*

[*The storm*] 10, no. 4 (1919)

Letterpress on paper

11 7/8 x 8 1/8 in. (30.2 x 20.6 cm)

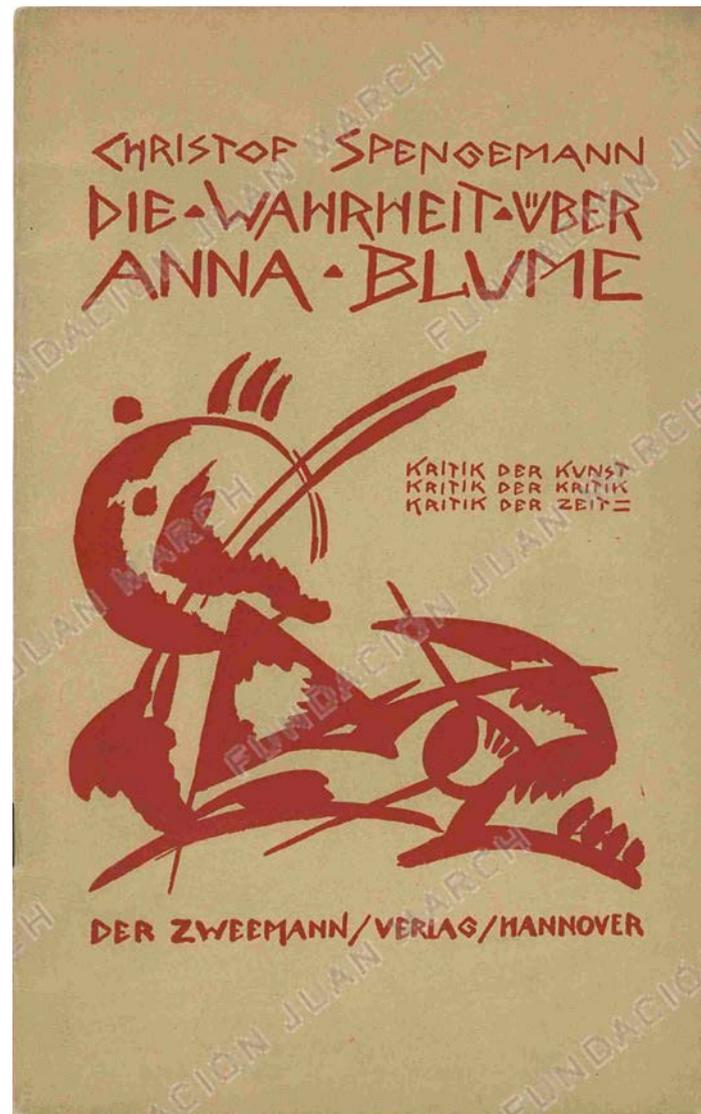
Merrill C. Berman collection



2.

Cover for Kurt Schwitters, *Anna Blume: Dichtungen*  
[Anna Flower: Literary works], Die Silbergäule 39–40  
(Hanover: Paul Steegeman, 1919)

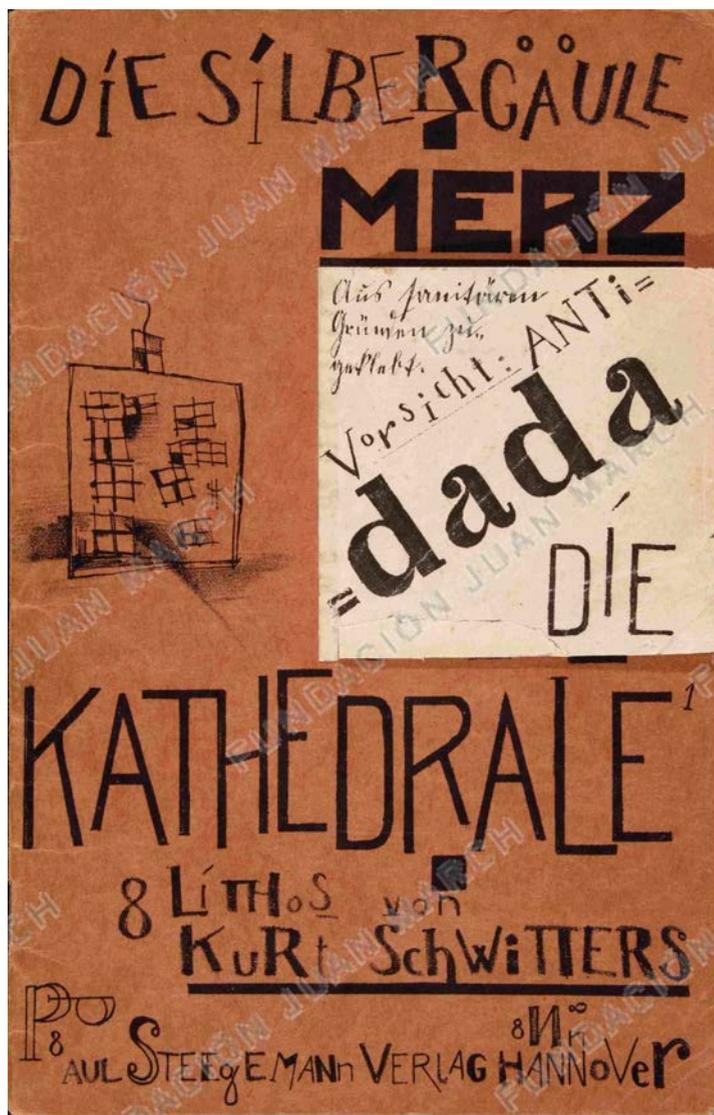
Lithograph on paper  
8 3/8 x 5 11/16 in. (21.9 x 14.4 cm)  
Lafuente archive



3.

Cover for Christof Spengemann, *Die Wahrheit über Anna Blume: Kritik der Kunst; Kritik der Kritik; Kritik der Zeit* [The truth about Anna Blume: Critique of art; critique of criticism; critique of the times] (Hanover: Der Zweemann Verlag, 1920)

Lithograph on paper  
8 11/16 x 5 1/2 in. (22 x 14 cm)  
Lafuente archive



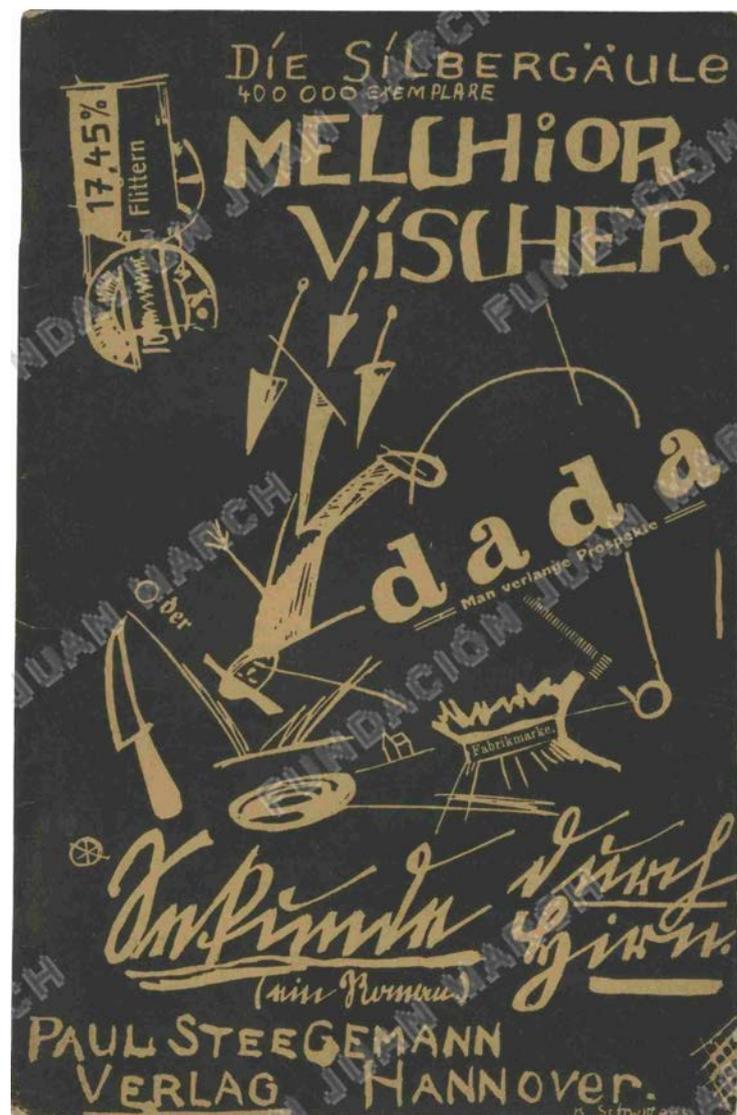
4.

*Die Kathedrale: 8 Lithos von Kurt Schwitters* [The cathedral: 8 lithographs by Kurt Schwitters], Die Silbergäule 41-42 (Hanover: Paul Steegemann Verlag, 1920)

Lithograph and collage (cover) on paper

8 13/16 x 5 5/8 in. (22.4 x 14.3 cm)

Merrill C. Berman collection



5.

Cover for Melchior Vischer, *Sekunde durch Hirn, Ein unheimlich schnell rotierender Roman* [Seconds through the brain: An uncannily fast-rotating novel], Die Silbergäule 59-61 (Hanover: Paul Steegemann Verlag, 1920)

Lithograph on paper

8 7/8 x 5 3/4 in. (22.5 x 14.6 cm)

Merrill C. Berman collection



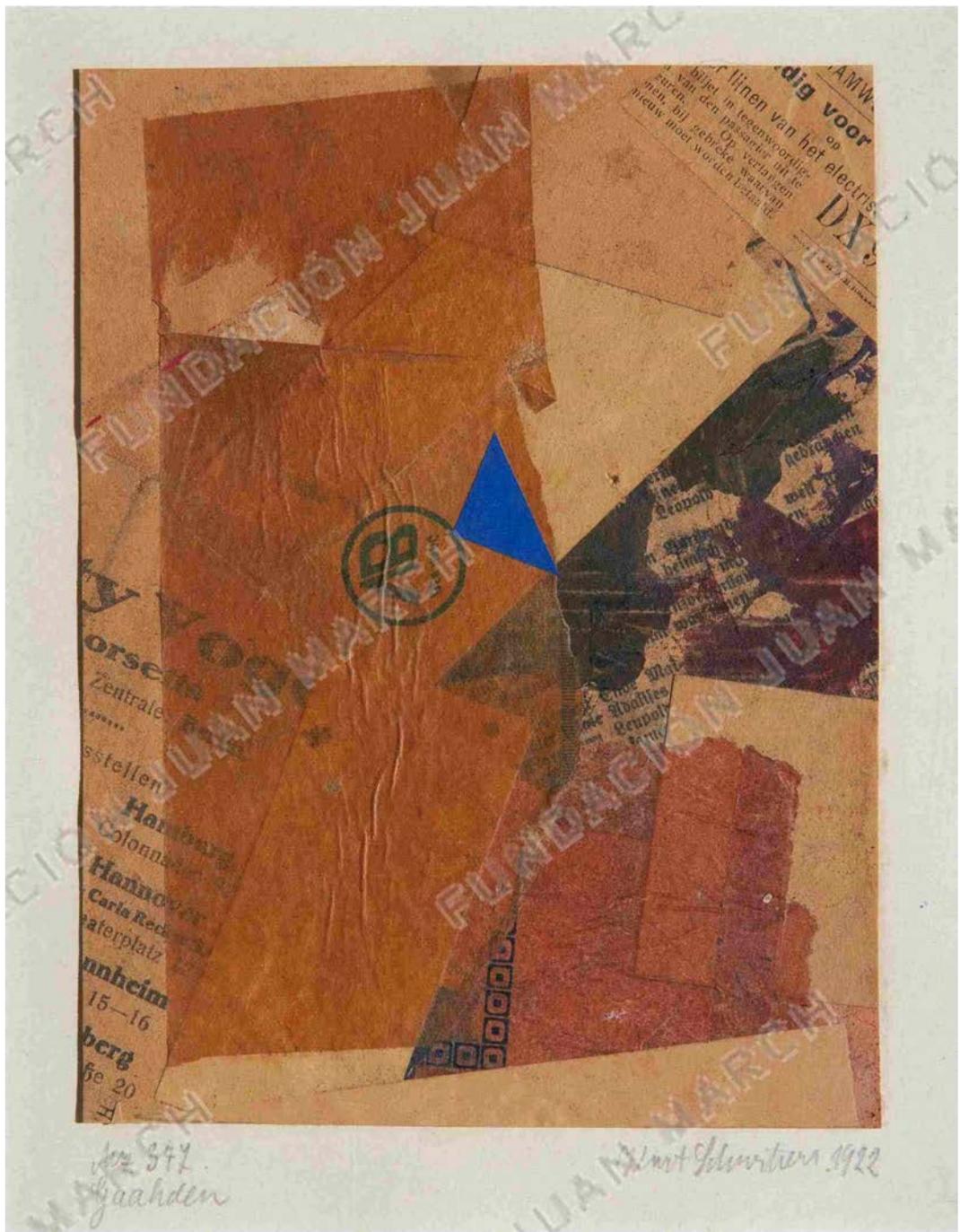
7.

**MZ 192, 1921**

Collage and watercolor with newspaper,  
gilt paper, and cloth

4 <sup>13</sup>/<sub>16</sub> x 3 <sup>3</sup>/<sub>4</sub> in. (12.2 x 9.5 cm)

Private collection



10.

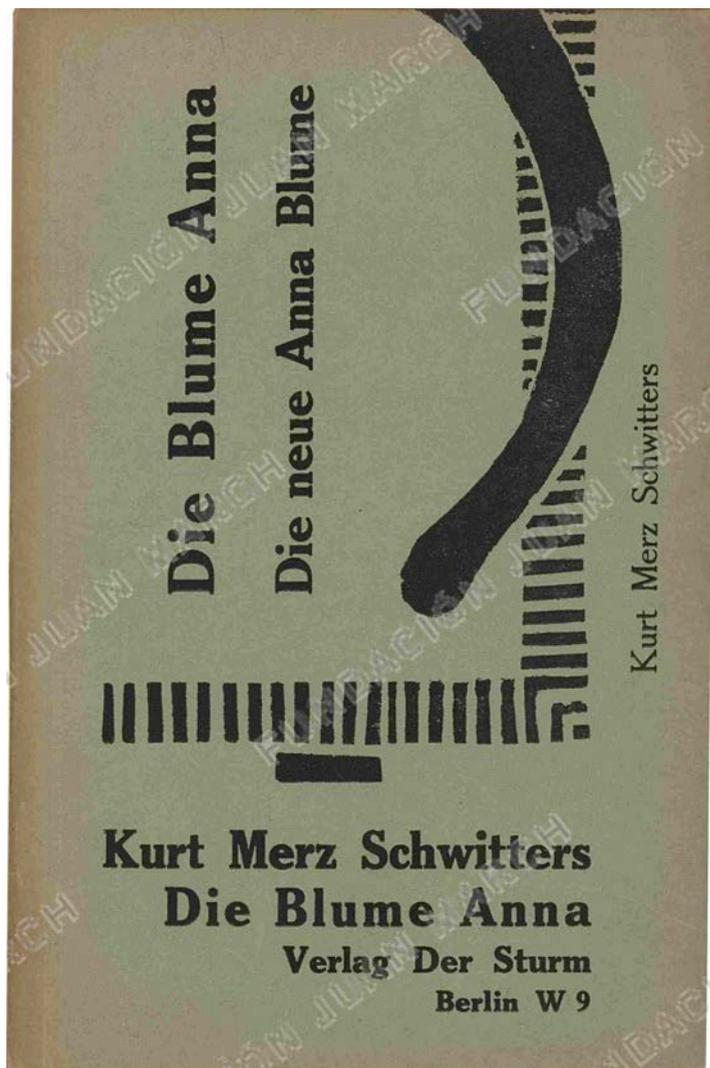
**MZ 347 Gaahden, 1922**

Collage on paper

7 7/16 x 5 3/16 in. (19.2 x 13.1 cm)

Galería Leandro Navarro,

Navarro-Valero collection



8.

Cover for Kurt Merz Schwitters, *Die Blume Anna: Die neue Anna Blume; eine Gedichtsammlung aus den Jahren 1918–1922* [The flower Anna: The new Anna Flower; a collection of poems from the years 1918–1922] (Berlin: Verlag Der Sturm, 1922)

Letterpress on paper

9 13/16 x 6 11/16 in. (25 x 17 cm)

Merrill C. Berman collection

11.

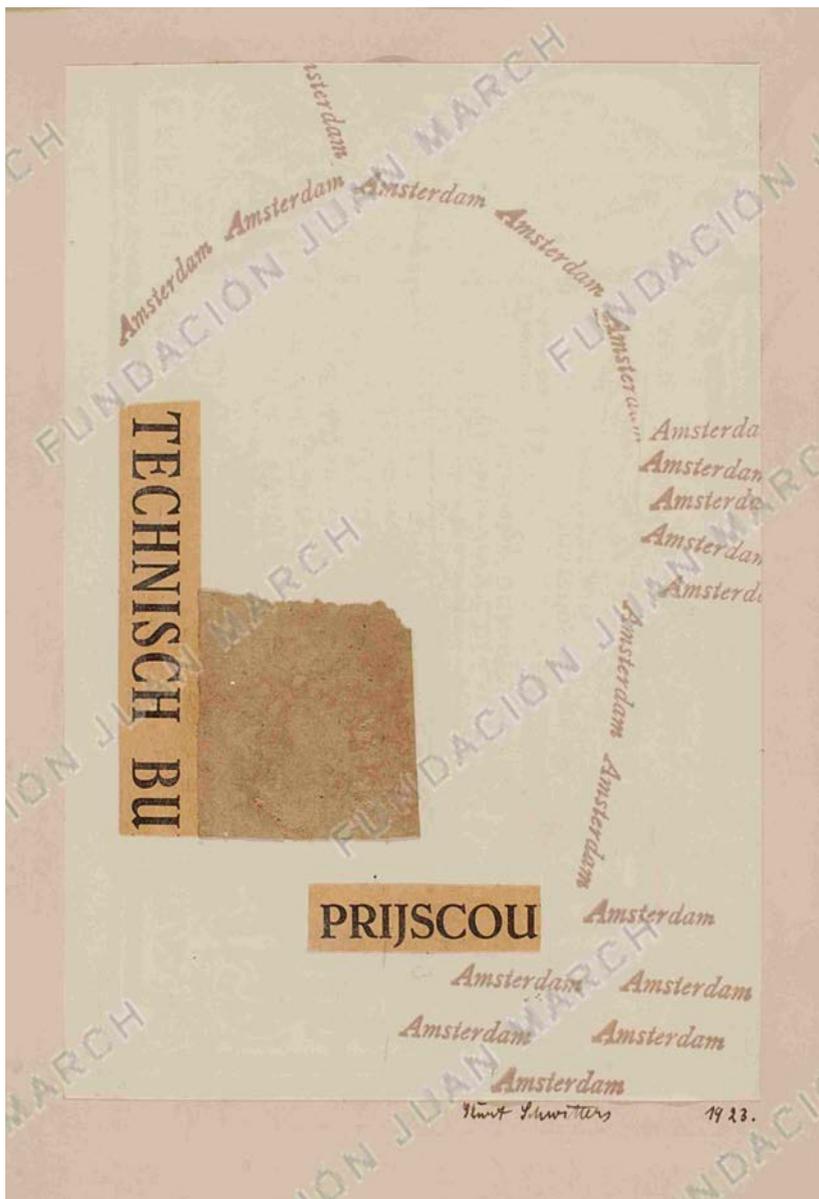
Kurt Schwitters and Theo van Doesburg  
Poster for *Kleine Dada Soirée*  
[Little Dada soirée], 1922–23

Lithograph on paper

11 7/8 x 11 3/4 in. (30.2 x 29.8 cm)

Merrill C. Berman collection

**KLEIN FEEST**  
**PROGRAMME**  
**HAAGSCHE**  
**1923**  
**DADA SOIRÉE**  
**TOUS LES MATINS**  
**J'ENFILE MES BOTTINES**  
**PIEDS**  
**BINNEN**  
**8 NOVEMBER**  
**DADA SOIRÉE**  
**INLEIDING DOOR THO VAN DOESBURG**  
**GRÖSSEN GELOR REICHER REVOLUTION**  
**BEI RHEUMATISCHEN ZAHNENSCHMERZEN UND KOPFWEH GENÜGEN MEIST 2-3 AUFDEN BAUCH.**  
**IN A'EVON DOOR KURT SCHWITTERS**  
**GEPAUZE**  
**DADA EXISTE DEPUIS TOUJOURS LA SAINTE VIERGE DE M'AM FUT DADA FISTE**  
**DICHTE VAN ABSTRACTE LYRIK bij ZUMURLAUF DOOR KURT SCHWITTERS**  
**UND ALS SIE IN DIETÜTE SAH DA WAREN ROTE KIRSCHENDRIM DA MACHTE SIE DIETÜTE ZU DA WARDIETÜTE ZU.**  
**BANALITÄTEN**  
**SIMULTANEÏSTISCH-MECHANISCH**  
**door HUSZAR**  
**TRE MARCHE PE LA BÊTE dans VAN RIETI KLAVIER**



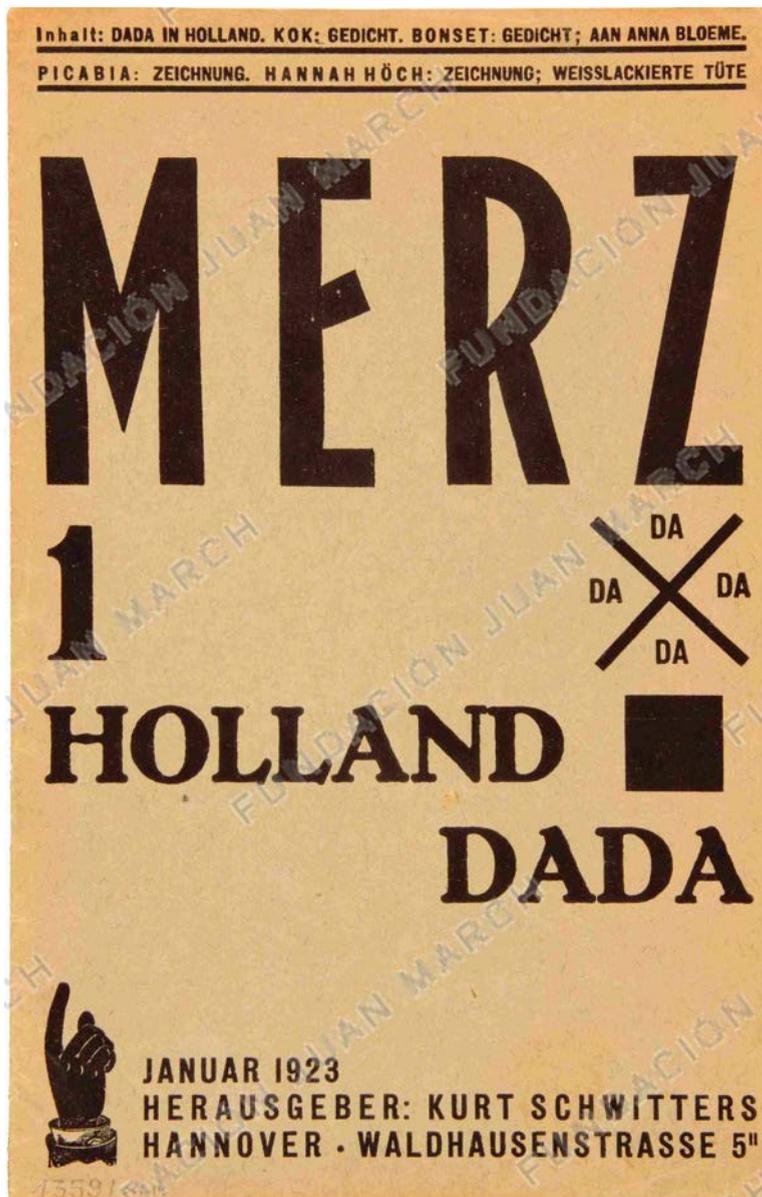
12.

Untitled (Amsterdam), 1923

Stamp drawing and collage

8 ¼ x 5 ¾ in. (20.9 x 14.6 cm)

Merrill C. Berman collection



14.

"Holland Dada" issue, *Merz*, no. 1 (January 1923)

Letterpress on paper

8 1/16 x 5 5/16 in. (22.1 x 14.1 cm)

Merrill C. Berman collection



15.

"Nummer i" [*i* issue], *Merz*, no. 2 (April 1923)

Letterpress on paper

8 3/4 x 5 5/16 in. (22.2 x 14.1 cm)

Merrill C. Berman collection

16.

"Banalitäten" [Banalities] issue,  
Merz, no. 4 (July 1923)

Letterpress on paper  
9 7/8 x 5 3/4 in. (23.2 x 14.6 cm)  
Merrill C. Berman collection



13.

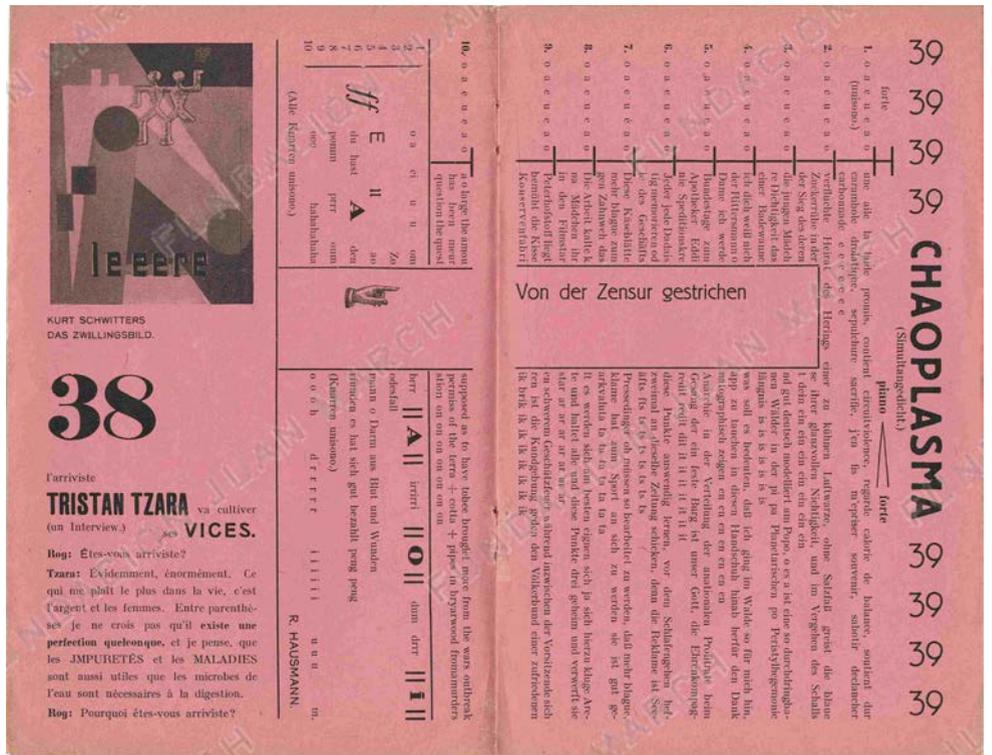
Flyer for "Banalitäten" [Banalities] issue,  
Merz, no. 4 (July 1923), ca. 1920-23

Letterpress on paper  
5 7/8 x 3 3/8 in. (14.1 x 9.1 cm)  
Merrill C. Berman collection  
Text declares, "Merz klebt, leimt, kittet alles und Merz kämpft gegen Extremes!" [Merz sticks, glues, and cements everything, and Merz fights against extremes!]

17.

"Banalitäten" [Banalities] issue,  
Merz, no. 4 (July 1923): 38-39

Letterpress on paper  
9 7/8 x 5 3/4 in. (23 x 14.6 cm)  
Lafuente archive



da  
da  
da

  
MERZ

# MERZ =

VON **KURT SCHWITTERS**

## ANNA BLUME

O du, Geliebte meiner siebendruszig Sinne, ich liebe dir! — Du deiner dich dir, ich dir, du mir, — Wir?

Das gehört (heißt) nicht hierher.

Wer bist du, ungezähltes Frauenzimmer? Du bist — bist da? — Die Leute sagen, du wärest, — laß sie sagen, sie wissen nicht, wie der Kirchturm steht. Du trägt den Hut auf deinem Füllen und wanderst auf die Hände, auf den Händen wanderst du.

Hallo, deine roten Kleider, in weille Falten zersigt. Rot liebe ich Anna Blume, rot liebe ich dir! — Du deiner dich dir, ich dir, du mir, — Wir?

Das gehört (heißt) in die kalte Glut.

Rote Blume, rote Anna Blume, wie sagen die Leute!

Preisfrage: 1.) Anna Blume hat ein Vogel.

2.) Anna Blume ist rot.

3.) Welche Farbe hat der Vogel?

Blau ist die Farbe deines gelben Haares.

Rot ist das Gittern deines grünen Vogels.

Das schüchtern Mädchen im Alltagskleid, du liebes grünes Tier, ich liebe dir! — Du deiner dich dir, ich dir, du mir, — Wir?

Das gehört (heißt) in die Glastrunkiste.

Anna Blume! Anna, a-a-a-a, ich trüfle deinen Namen, Dein Name tropft wie weiches Rindertalg.

Weißt du es, Anna, weißt du es schon?

Man kann dich auch vom hinten lesen, und du, du Herrliche von allen, du bist vom hinten wie von vorne: „a-a-a-a“.

Rindertalg trüfelt streicheln über meinen Rücken. Anna Blume, du tropfes Tier, ich liebe dir!

KURT SCHWITTERS



DAS WEIB ENTZÜCKT DURCH SEINE BEINE  
ICH BIN EIN MANN, ICH HABE KEINE.  
KURT SCHWITTERS



KIRSCHBILD

KURT SCHWITTERS

LESEN SIE DIE ZEITSCHRIFT MERZ. REDAKTION HANNOVER, WALDHAUSENSTRASSE 5

19.

Advertising poster for Merz, including the artist's poem  
"Anna Blume" and collage *Kirschbild* [Cherry picture], ca. 1923

Letterpress on paper

18 1/8 x 23 in. (46 x 58.4 cm)

Merrill C. Berman collection



18.

"Imitatoren watch step!" [Imitators, watch step!]  
 issue, *Merz*, no. 6 (October 1923)

Letterpress on paper

8 3/4 x 5 1/16 in. (22.2 x 14.4 cm)

Merrill C. Berman collection

Alternate issue title on back cover, "Arp no. 1:

Propaganda und Arp" [Arp no. 1: Propaganda and Arp]



20.

Advertising flyer for *Allgemeines Merz*  
 Programm [General Merz program], 1923

Letterpress on paper

12 x 8 3/8 in. (30.5 x 21.3 cm)

Merrill C. Berman collection



21.

**Merz, no. 7 (January 1924)**

Letterpress on paper

12 3/8 x 9 1/4 in. (31.4 x 23.5 cm)

Merrill C. Berman collection

Text on cover reads, "Merz ist Form. Formen heißt entformeln" [Merz is Form. Form means metamorphosis] (for the neologism *entformeln*, see Elderfield, *Kurt Schwitters* [New York, 1985], 163)



22.

**Kurt Schwitters and El Lissitzky**

**"Nasci" issue, ed. Schwitters and Lissitzky, *Merz*, nos. 8-9 (April-July 1924)**

Letterpress on paper

12 x 9 1/4 in. (30.5 x 23.5 cm)

Merrill C. Berman collection

Text on cover reads, "Natur von Lat. *nasci* d.i. werden oder entstehen heisst alles, was sich aus sich selbst durch eigene Kraft entwickelt gestaltet und bewegt" [*Nature*—from Latin *nasci*, i.e., to become or to come into being—signifies everything that by itself, of its own power, develops, takes shape, and moves.]

90

**DIE GUTE REKLAME IST BILLIG.**  
 Ein geringes Maß hochwertiger Reklame, die in jeder Weise Qualität verleiht, übersteigt an Wirkung eine vielfache Menge ungelegener, ungeschickt organisierter Reklame.  
 Max Burchartz.

**MERZ**

**11**

**TYPO**

**REKLAME**

RED. MERZ, HANNOVER, WALDHAUSENSTR. 51L.

**EINIGE THESEN ZUR GESTALTUNG DER REKLAME VON MAX BURCHARTZ.**  
 Die Reklame ist die Handschrift des Unternehmers. Wie die Handschrift ihren Urheber, so verleiht die Reklame Art, Kraft und Fähigkeit einer Unternehmung. Das Maß der Leistungsfähigkeit, Qualitätspflege, Solidität, Energie und Großzügigkeit eines Unternehmens spiegelt sich in Sachlichkeit, Klarheit, Form und Umfang seiner Reklame. Hochwertige Qualität der Ware ist erste Bedingung des Erfolges. Die zweite: Geeignete Absatzorganisation; deren unentbehrlicher Faktor ist gute Reklame. Die gute Reklame verwendet moderne Mittel. Wer reist heute in einer Kutsche? Gute Reklame bedient sich neuester, zeitgemäßer Erfindungen als neuer Werkzeuge der Mitteilung. Wesentlich ist die Neuartigkeit der Formengestaltung. Abgelebte, bunte Formen der Sprache und künstlerischen Gestaltung müssen vermieden werden.  
 Zitiert aus Gestaltung der Reklame, Bochum, Bongardstrasse 15.

**DIE GUTE REKLAME**  
 ist sachlich, ist klar und knapp, verwendet moderne Mittel, hat Schlagkraft der Form, ist billig.  
 MAX BURCHARTZ.

WERBEN SIE BITTE FÜR MERZ. *Pelikan*-Nummer.

**REKLAMERELIEF**  
 von Kurt Schwitters

25.

"Typoreklame: Pelikan-Nummer"  
 [Typographic advertising: Pelikan issue],  
 Merz, no. 11 (November 1924)  
 Letterpress on paper  
 11 1/2 x 8 3/4 in. (29.2 x 22.2 cm)  
 Merrill C. Berman collection

ES IST BEI JEDER PROPAGANDA WICHTIG, DASS SIE DEN EINDRUCK ERWECKT, DASS ES SICH HIER UM EINE FIRMA HANDELT, DIE WEITERARBEITET AN WARE, AUFMACHUNG UND ANGEBOOTSFORM.

91

**Thesen über Typographie**

Über Typographie lassen sich unzählige Gesetze schreiben. Das Wichtigste ist: Mach es niemals so, wie es jemand vor Dir gemacht hat. Oder man kann auch sagen: mach es stets anders, als es die anderen machen. Zunächst einige allgemeine Thesen über Typographie: I. Typographie kann unter Umständen dem Inhalt des Textes und seiner typographischen Form. III. Gestaltung ist Wesen aller Kunst, die typographische Gestaltung ist nicht Abmatten des textlichen Inhalts. IV. Die typographische Gestaltung ist Ausdruck von Druck- und Zugspannungen des textlichen Inhaltes (Lissitzky). V. Auch die textlich negativen Teile, die nicht bedruckten Stellen des bedruckten Papiers, sind typographisch positive Werte. Typographischer Wert ist jedes Teilchen des Materials, also: Buchstabe, Wort, Textteil, Zahl, Satzzeichen, Linie, Signet, Abbildung, Zwischenraum, Gesamttraum. VI. Vom Standpunkt der künstlerischen Typographie ist das Verhältnis der typographischen Werte wichtig, hingegen die Qualität der Type selbst, des typographischen Wertes gleichgültig. VII. Vom Standpunkt der Type selbst ist die Qualität der Type Hauptforderung. VIII. Qualität der Type bedeutet Einfachheit und Schönheit. Die Einfachheit schließt in sich Klarheit, eindeutige, zweckentsprechende Form, Verzicht auf allen entbehrlichen Ballast, wie Schnörkel und alle für den notwendigen Kern der Type entbehrlichen Formen. Schönheit bedeutet gutes Ausbalancieren der Verhältnisse. Die photographische Abbildung ist klarer und deshalb besser als die gezeichnete. IX. Anzeige oder Plakat aus vorhandenen Buchstaben konstruiert ist prinzipiell einfacher und deshalb besser als ein gezeichnetes Schriftplakat. Auch die unpersonliche Drucktype ist besser als die individuelle Schrift eines Künstlers. X. Die Forderung des Inhaltes in der Typographie ist, daß der Zweck betont wird, zu dem der Inhalt gedruckt werden soll. — Das typographische Plakat ist also das Resultat aus den Forderungen der Typographie und den Forderungen des textlichen Inhaltes. Es ist unbegreiflich, daß man bislang die Forderungen der Typographie so vernachlässigt hat, indem man allein die Forderungen des textlichen Inhaltes berücksichtigte. So wird heute noch die qualitativste Ware durch barbarische Anzeigen angeköndigt. Und noch unglaublicher ist es, daß fast alle älteren Kunstzeitschriften von Typographie ebenso wenig verstehen wie von Kunst. Umgekehrt bedienen sich die führenden neuzeitlichen Kunstzeitschriften der Typographie als eines ihrer Hauptwerbemittel. Ich erwähne hier besonders die Zeitschrift „G“, Redakteur Hans Richter, Berlin-Friedenau, Eschenstraße 7, „Gestaltung der Reklame“, Herausgeber Max Burchartz, Bochum, die Zeitschrift „ABC“, Zürich, und ich könnte noch einige wenige andere nennen. Die Reklame hat schon längst die Wichtigkeit der Gestaltung von Anzeige und Plakat für den Eindruck der angepriesenen Ware erkannt und hat schon längst Individualisten und hatten keine Ahnung von konsequenter Gestaltung der Gesamtanzeige und von Typographie. Sie gestalteten mit mehr oder weniger Geschick Einzelheiten, strebten nach extravaganter Aufbau, zeichneten verschnörkelte oder sonst unlesbare Buchstaben, malten auffällige und verborgene Abbildungen, indem sie dadurch die angepriesene Ware vor sachlich denkenden Menschen kompromittierten. Es ist hier gleichgültig, daß von ihrem Standpunkt aus betrachtet gute Leistungen entstanden, wenn der Standpunkt falsch war. Heute beginnt die Reklame ihren Irrtum der Wahl von Individualisten einzusehen und bedient sich statt der Künstler für ihre Reklamazwecke der Kunst, oder deutlicher gesagt: DER TYPOGRAPHIE. Besser keine Reklame, als minderwertige; denn der Leser schließt aus dem Eindruck der Reklame und nicht aus dem textlichen Inhalt auf die Ware.

Unter dem Namen **APOSS**-Verlag wurde in Hannover, Waldhausenstr. 51L, ein neuer Verlag gegründet, der das gute wohlfeile Buch herausgibt. Als Aposs 2 erscheint demnächst eine wohlfeile Ausgabe der ersten 3 Hahnepetermärchen. Als Aposs 3 erscheint die Aposotgeschichte, ein Märchen.

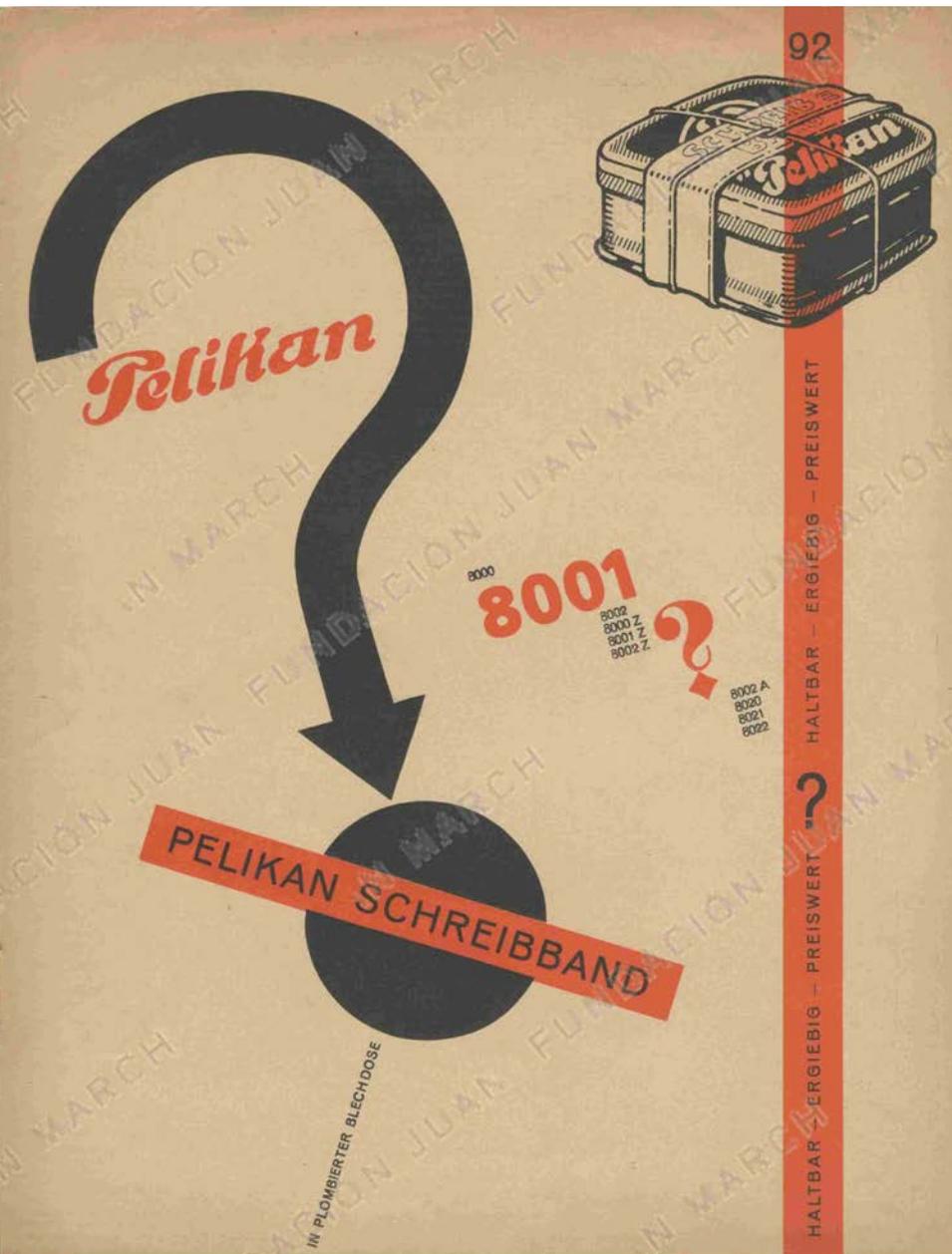
Das **MERZRELIEF** VON SEITE 90 IST MIT ZAHLREICHEN MERZBILDERN, MERZZEICHNUNGEN, ENTWURFEN, TYPOGRAPHISCHEN ARBEITEN, KÄSTEN, PACKUNGEN AUSGESTELLT AUF DEN BEIDEN GROSSEN MERZSAUSSTELLUNGEN NOVEMBER 1924, HANNOVER, KESTNERGESELLSCHAFT, FEBRUAR 1925 BERLIN, STURM, POTSDAMERSTRASSE 134a, UND ANDEREN. Besuchen Sie die großen Merzsaustellungen.

**DIE NORMALE BÜHNE MERZ IST EINE NORMALE, NOTHIERBÜHNE. SIE VERWENDET NUR NORMALE FORMEN UND FARBEN ALS BELEUTUNG UND HINTERGRUND FÜR TYPISCHE UND INDIVIDUELLE FORMEN UND FARBEN. DIE NORMALE BÜHNE MERZ IST EINFACH UND ZEITMÄSSIG, BILLIG, STÖRT NICHT DIE HANDLUNG, IST LEICHT ZU VERÄNDERN, UNTERSTÜTZT DIE HANDLUNG DURCH UNTERSTRICHEN DER BEABSICHTIGTEN WIRKUNG, KANN MITSPIELEN SICH GEWENEN, PASST FÜR JEDES STÜCK**

SIEHE THEATERAUSSTELLUNG WIEN, SEPTEMBER-OCTOBER 1924.

NORMALEBÜHNE MERZ. K. SCHWITTERS.

Merrillrelief von Kurt Schwitters siehe Seite 90



26.

“Typoreklame: Pelikan-Nummer”  
[Typographic advertising: Pelikan issue],  
*Merz*, no. 11 (November 1924): 91-92

Letterpress on paper  
11 ½ x 8 ¾ in. (29 x 22.2 cm)  
Lafuente archive



27.

Kurt Schwitters and Käthe Steinitz  
*Die Märchen vom Paradies* [The fairy tales from  
Paradise] (Hanover: APOSSverlag, 1924)

Letterpress on paper  
10 <sup>1</sup>/<sub>16</sub> x 8 <sup>3</sup>/<sub>16</sub> in. (27.2 x 21.2 cm)

Lafuente archive

Reprinted as *Merz*, nos. 16–17 (1925)

29.

Kurt Schwitters, Käte Steinitz,  
and Theo van Doesburg  
“Die Scheuche” [The scarecrow]  
issue, *Merz*, nos. 14–15 (1925)  
Letterpress on paper  
8 1/8 x 9 5/8 in. (20.6 x 24.4 cm)  
Merrill C. Berman collection



30.

Kurt Schwitters, Käte Steinitz,  
and Theo van Doesburg  
*Die Scheuche: Märchen*  
[The scarecrow: Fairy tale]  
(Hanover: APOSSverlag, 1925)  
Lithograph on paper  
6 1/8 x 4 1/8 in. (20.3 x 24.5 cm)  
Lafuente archive



28.

**Envelope for Merz Werbezentrale**

[Merz Advertising Agency]

Letterpress on paper

8 7/8 x 11 5/8 in. (22.5 x 29.5 cm)

Merrill C. Berman collection



31.

**Postcard, "Einladung zum Merzabend"**

[Invitation to Merz evening], 1925

Letterpress on card

6 7/8 x 4 1/8 in. (15.6 x 10.5 cm)

Merrill C. Berman collection

Filled in, in Schwitters' hand, specifying date and location:

November 21, 1925, at the artist's home (Waldhausenstraße 5)



32.

**Theo van Doesburg**

Receipt for subscription to the journal *De Stijl*, 1924-25

Ink and pencil, and letterpress on paper

4 1/4 x 11 1/16 in. (10.8 x 29.7 cm)

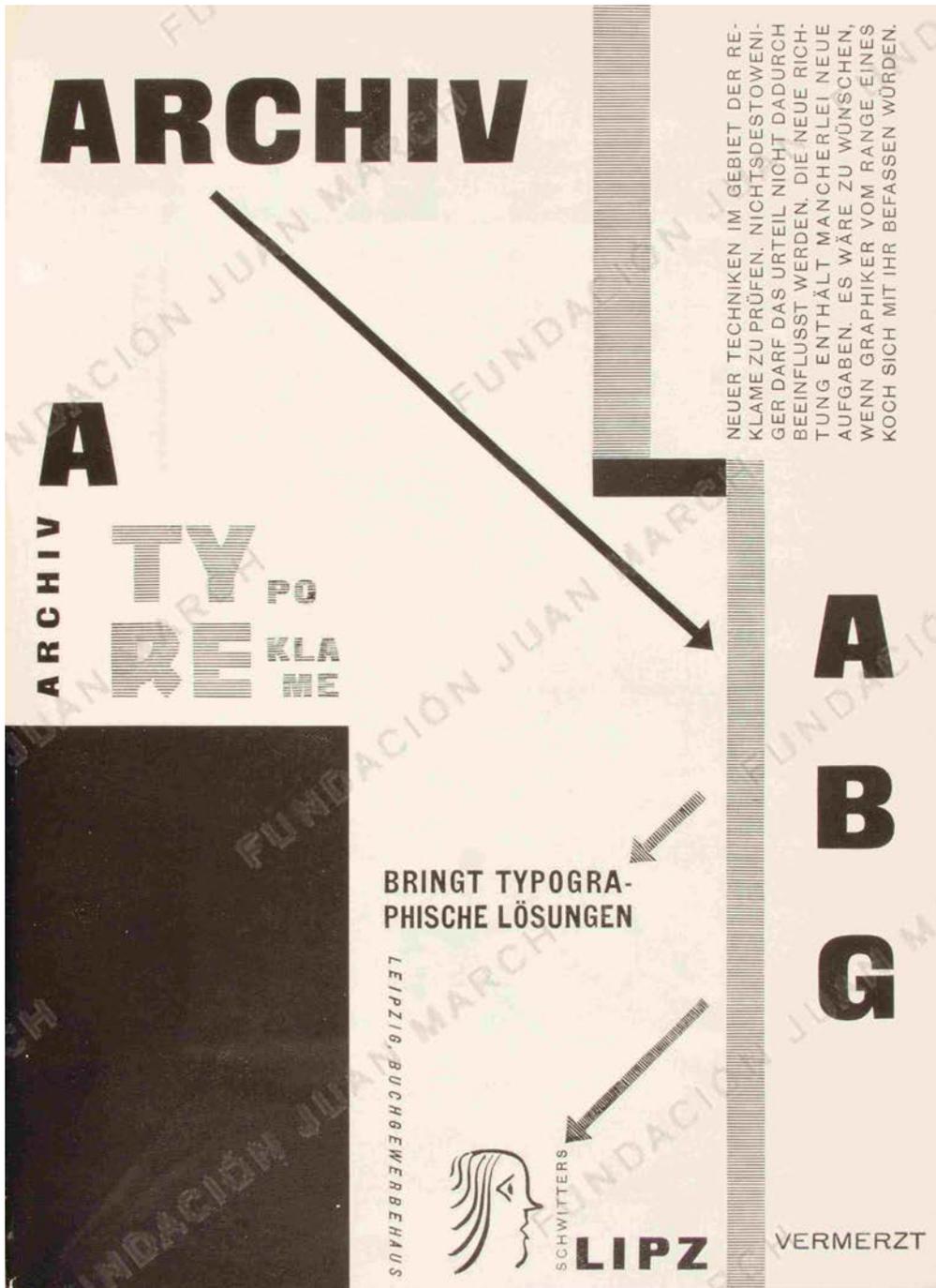
Merrill C. Berman collection

Made out to Bauhaus student

Alma Buscher by Kurt Schwitters







34.

Demonstration of principles of graphic design, in issue titled "Bugra-Messe," i.e., Buchgewerblich-graphische Mustermesse des Deutschen Buchgewerbevereins [Book and Graphic Arts Fair of the German Book Trade Association], *Archiv für Buchgewerbe und Gebrauchsgraphik* [Archive for book craft and applied graphic art], 62, nos. 1-2 (Spring 1925): opp. p. 24

Lithograph on paper  
 12 3/8 x 9 3/8 in. (31.4 x 23.8 cm)  
 Merrill C. Berman collection

35.

Order card for publications of the APOSS-Verlag from the series Neue Architektur [New architecture] and Märchen unserer Zeit [Fairy tales of our time], 1925  
Letterpress on paper  
5 7/8 x 8 1/2 in. (14.9 x 21.6 cm)  
Merrill C. Berman collection

36.

Postcard for Merz Werbezentrale [Merz Advertising Agency], 1925-27  
Letterpress on card  
4 1/8 x 6 in. (10.5 x 15.2 cm)  
Merrill C. Berman collection  
Slogan reads, "Die gute Reklame ist billig"  
[Good advertising is cheap]

37.

Postcard for Merz Werbezentrale [Merz Advertising Agency], ca. 1926  
Letterpress on card  
4 1/8 x 5 3/4 in. (10.5 x 14.6 cm)  
Merrill C. Berman collection

# APOSS-VERLAG

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Heft 1, Hilberseimer: Großstadtbauten Mk. 2.00  
Heft 2, Mahlberg u. Kosina: Verkehrs-  
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**SERIE 2: MÄRCHEN UNSERER ZEIT**

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vom Paradiese ..... Mk. 3.20  
Heft 2, Schwitters-Steinitz-Doesburg: Die  
Scheuche ..... Mk. 1.50

"Die Scheuche ist grandioseste  
typographische Neuheit."  
Dr. Rohrbach, Ludwigshafen

## DIE NEUE ARCHITEKTUR

ist das brennende Problem unserer Zeit, von dessen Lösung zuletzt unsere ganze Kultur abhängt. Unsere Architekturbücher sind knapp, sachlich, allgemein verständlich, geben dem Laien Aufklärung, dem Fachmann Anregung. Das Heft „Großstadtbauten“ enthält 31 Abbildungen

*Heft der Bitte um Besprechung im  
Auftrage des Herausgebers K. Schwitters*

Aus den Kritiken über „Die Märchen vom Paradiese“:  
„Eigener, noch nie gehörter Märchentön.“ — „Echte Märchen-  
stimung.“ — „Ganz neue Form des Märchens, ganz aus der  
Phantasie des Kindes geboren.“ — „Voll wirklichem Kinder-  
humor, Kinderpsychologie.“ — „Die Märchen unserer Zeit.“

**APOSS-VERLAG HANNOVER GEORGSTR. 34**  
Auslieferung für den Buchhandel nur durch Carl Fr. Fleischer, Leipzig

Aufheften

Name:

Adresse:

Bitte deutliche Schrift!

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Hiermit bestelle ich vom Aposs-Verlag, Hannover  
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Hilberseimer: Großstadtbauten	à	Mk. 2.00
Mahlberg u. K.: Verkehrsbauten	à	Mk. 3.00
Die Märchen vom Paradiese	à	Mk. 3.20
Die Scheuche	à	Mk. 1.50

**Wir geben RABATT bei Bestellung auf:**

fest 35 Prz.  
bar 40 Prz.  
mind. 5 St. bar 45 Prz.  
Partie 11-10 bar 45 Prz.

signed by K.S.W. / 1.25.02

REKLAMEZEICHNER  
EINGEFÜHRTER  
FIRMEN IM IN- UND  
AUSLANDE

# MERZ

ENTWURFE  
ZEICHNUNGEN  
KLISCHEES  
TEXTE  
TYPOGRAPHIE  
IDEEN

**WERBEZENTRALE  
KURT SCHWITTERS**

HANNOVER, WALDHAUSENSTR. 5

WERBE-ZENTRALE

**DIE GUTE REKLAME IST BILLIG**

ist sachlich, klar und knapp, verwendet moderne Mittel, hat Schlagkraft der Form. Ein geringes Mass hochwertiger Reklame übersteigt an Wirkung eine vielfache Menge ungeeigneter.

**DIE GUTE REKLAME**  
ist sachlich, klar und knapp, verwendet moderne Mittel, hat Schlagkraft der Form, geringes Mass hochwertiger Reklame übersteigt an Wirkung eine vielfache Menge ungeeigneter.

**BILLIGE KISSEN**

Schwarze Ripps  
**KISSEN**  
mit Auskleide  
**95%**

**BUCHHEISTER**  
DAS HAUS FÜR HANDARBEITEN  
HANNOVER, GÜPFENSTRASSE 24

Leite Sichert wenig Material, billiger Preis  
Wundervolle Farbwerke

**JCH** seit 1884  
FACHGESCHÄFT  
GLAS  
PORZELLAN  
STEINGUT

**JCH** erhold  
HANNOVER SCHLEIERWANGENSTRASSE

**DIE GUTE REKLAME IST BILLIG**  
ist geringes Mass hochwertiger Reklame, aus in jeder Weise Qualität verleiht, übersteigt an Wirkung eine vielfache Menge ungeeigneter, ungeschickter, ungeschickter Reklame.

2 Entwürfe von Kurt Schwitters:

Sehr geehrter Herr!

# BISMARCK

pflege zu sagen: „Das Bier verfehlt seinen Zweck, wenn es nicht getrunken wird“. Und so kann man sagen: „Die Reklame verfehlt ihren Zweck, wenn sie nicht gelesen wird“. Aber nur die wirkungsvolle Reklame wird gelesen und hat deshalb Existenzberechtigung. Die unterzeichnete Merz Werbe schafft Ihnen die wirkungsvollsten Anzeigen, textlich wie auch typographisch. Unsere Entwürfe sind künstlerisch und reklametechnisch bis ins Letzte durchdacht und dabei nicht teurer, als üblich. Ein Versuch wird Sie von unserer Leistungsfähigkeit restlos überzeugen. Schenken Sie uns Ihr Vertrauen und geben Sie uns zur Probe eine kleine Bestellung. Wir liefern unter anderem Entwürfe für Zeitungsanzeigen, Prospekte (Text und Inhalt), Schaufenstergehänge, Packungen, Briefumschläge und -Köpfe, Postkarten, Tüten, Propagandaschriften usw.

Bitte senden Sie Ihre Antwort an **Merz Werbe, Hannover, Waldhausenstr. 5 II** und beachten Sie unseren Rat, uns gleich zu schreiben, damit Sie es im Drange der Arbeit nicht wieder vergessen.

Hochachtungsvoll

*Kurt Schwitters*

Telefon 3504 Nord, Neben-  
anschluß Fischer. Adresse  
für Dresden: M. v. Plato,  
Eisenstuckstr. 54p.  
Telefon 42963

**MERZ  
WERBEZENTRALE**

REKLAMEZEICHNER  
EINGEFÜHRTER  
FIRMEN IM IN- UND  
AUSLANDE

# MERZ

ENTWÜRFE  
ZEICHNUNGEN  
KLISCHEES  
TEXTE  
TYPOGRAPHIE  
IDEEN

WERBEZENTRALE  
KURT SCHWITTERS

HANNOVER, WALDHAUSENSTR. 5

# BILLIGE KISSEN

Schwarze RIPS

# KISSEN

mit Rückwand.

95.8

KURT SCHWITTERS

# BUCHHEISTER

DAS HAUS FÜR HANDARBEITEN

HANNOVER, GRUPENSTRASSE  
24

Leichte Stickart    Wenig Material    billigster Preis

Wundervolle Farbwirkung.

Verlangen Sie unverbindlich meinen Rat in Propaganda-Angelegenheiten

**Jede**  
ERDENKLICHE WEIHNACHTS  
**HANDARBEIT**

VORGEZEICHNET  
ANGEFANGEN  
FERTIG

FÜR JEDEN GESCHMACK

**BUCHHEISTER**  
HANNOVER GRUPENSTR. 24

DAS GRÖSSTE HAUS  
DIE GRÖSSTE AUSWAHL  
DIE BESTE WARE  
DER BESTE GESCHMACK  
DIE BILLIGSTEN PREISE

**st**  
**ch**  
**Hei**  
**Er**

MERZ  
WERBEZENTRALE

38.

Flyer for Merzwerbezentrale [Merz Advertising Agency], 1926-27

Letterpress on paper

11 x 11 in. (27.9 x 27.9 cm)

Merrill C. Berman collection



39.

**Postcard, "Einladung zum Merz Vortragsabend"**  
**[Invitation to Merz lecture evening], 1926**

Letterpress on card

5 <sup>13</sup>/<sub>16</sub> x 4 <sup>3</sup>/<sub>16</sub> in. (14,8 x 10,6 cm)

Merrill C. Berman collection

Featuring "Dichtungen: Grotteske, Satire, Lyrik, Epik, dada, Urlautdichtungen" [poems: grotesque, satire, lyric, epic, Dada, and primal sound poetry] by Kurt Schwitters

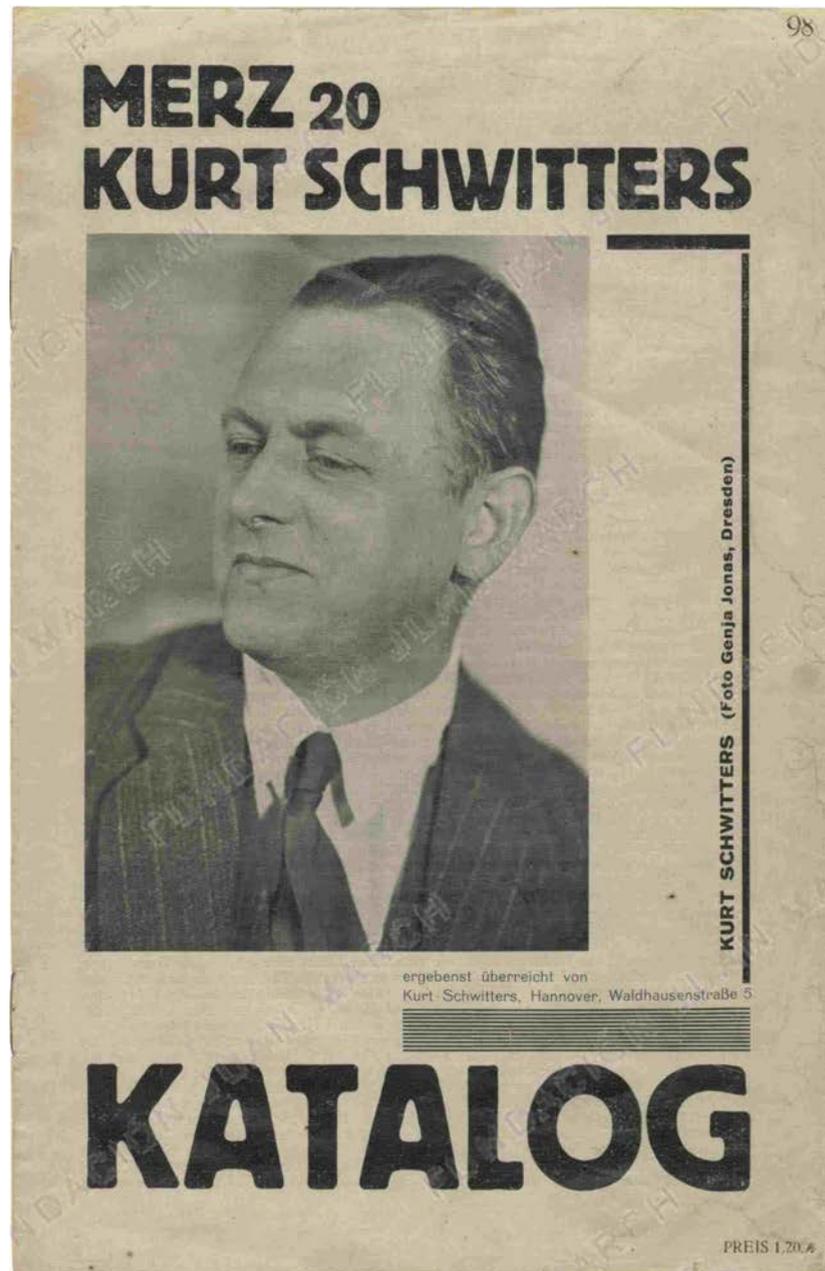
40.

**"Katalog der Grossen Merzausstellung" [Catalogue of the Great Merz Exhibition] issue, *Merz*, no. 20 (March 1927)**

Letterpress on paper

9 <sup>9</sup>/<sub>16</sub> x 6 <sup>5</sup>/<sub>16</sub> in. (24,3 x 16,8 cm)

Merrill C. Berman collection





# OPPEL-TAG 24 JULI

## GROSSER AUTO BLUMEN KORSO

ABFAHRT 10 UHR VON DEN OPEL WERKSTÄTTEN, MAINZER LANDSTRASSE ÜBER BAHNHOF, KAJSERSTR., ZEIL, ANLAGE, BOCKENH. LDSTR., VIKTORJA-ALLEE ZUM AUSSTELLUNGSGELÄNDE.

ANKUNFT 11:30 UHR.

## PRÄMIERUNG DER AM SCHÖNSTEN DEKORJERTEN WAGEN.

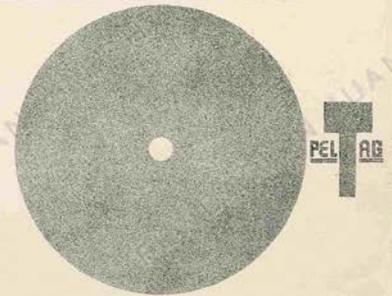
AB 16 UHR FESTKONZERT DER OPEL-KAPELLE.

UM 23 UHR VERLOSUNG VON EINEM OPEL-WAGEN UND

20 OPEL-FAHRRÄDERN.

KONZERT DES AUSSTELLUNGS-ORCHESTERS.

SOZIALISMUS



EINTRITT 1M.

MIT JEDER EINTRITTSKARTE WIRD EIN FREILOS AUSGEGEBEN

44.

Poster for *Opel-Tag: Grosser Auto Blumen Korso* [Opel Day: Great car and flower parade], 1927

Lithograph on paper

33 ½ x 23 ¾ in. (85.1 x 60.3 cm)

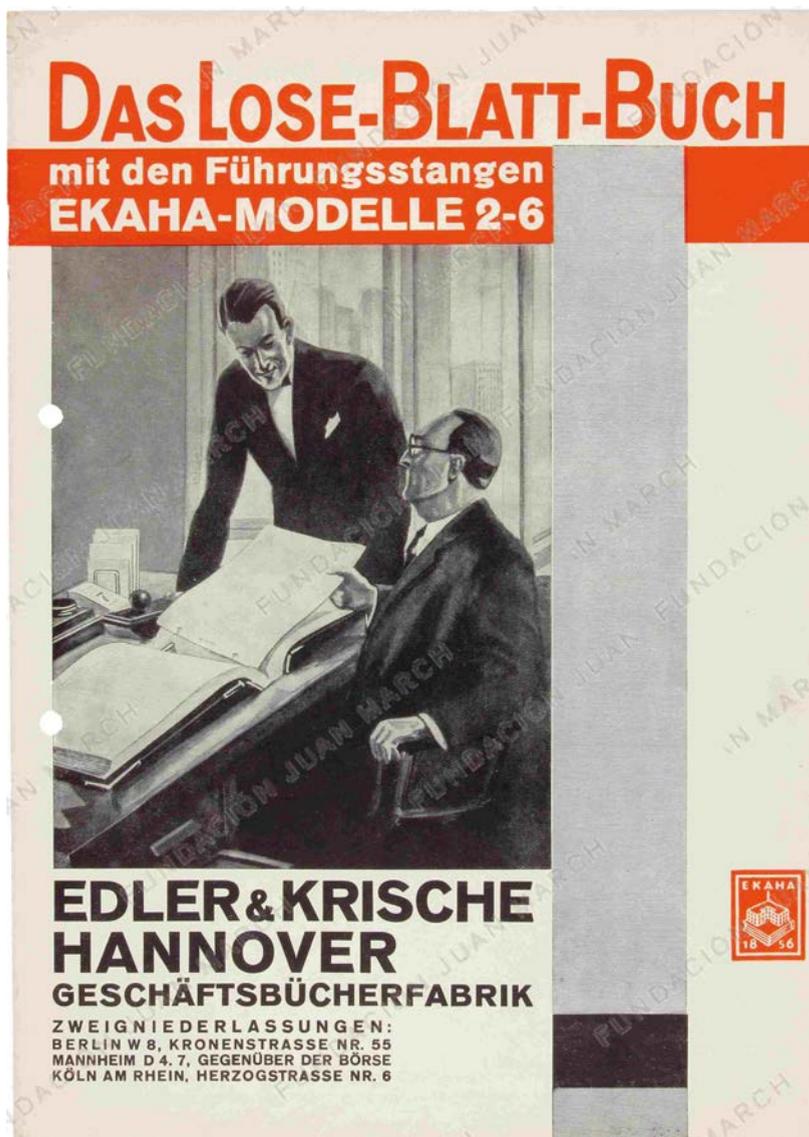
Merrill C. Berman collection

Large text at center reads, "Prämierung der am schönsten dekorierten Wagen"

[A prize for the most beautifully decorated car]; poster printed in Schwitters' own "Systemschrift" typeface

WUSTEN & CO. FRANKFURT A.M.

SYSTEMSCHRIFT. K. SCHWITTERS. F.



46.

*Das Lose-Blatt-Buch* [The loose-leaf book],  
brochure for Edler & Krische Hannover,  
Geschäftsbücherfabrik [business ledger  
and book manufacturer], ca. 1927–28

Letterpress on paper

11 ¾ x 8 ¼ in. (29.8 x 21 cm)

Merrill C. Berman collection



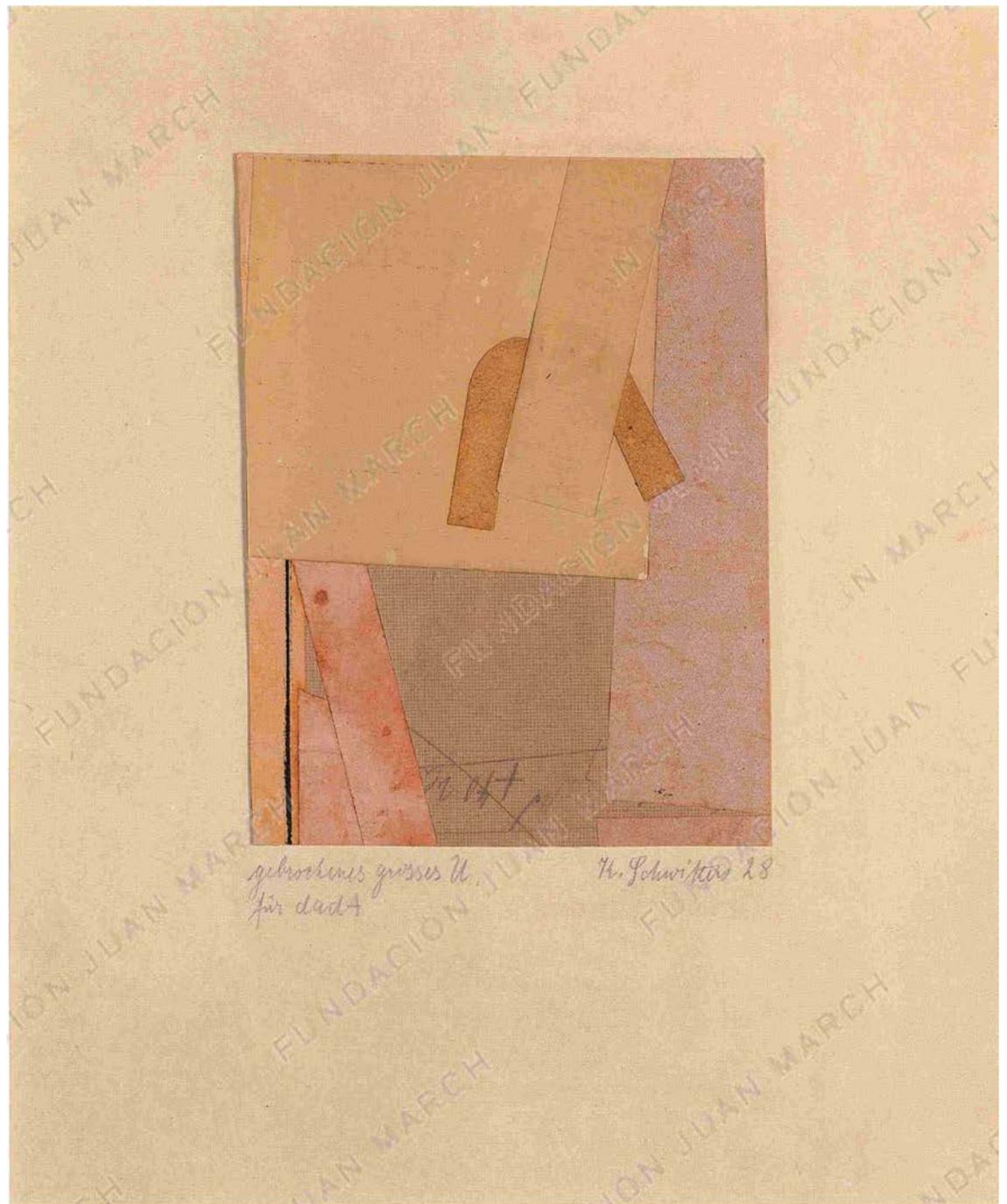
45.

*Kleines Liniaturen Musterbuch* [Small sample  
brochure of ruled books] for Edler & Krische  
Hannover, Geschäftsbücherfabrik [business  
ledger and book manufacturer], ca. 1927–28

Letterpress on paper

5 ⅞ x 8 ⅜ in. (14.9 x 21.3 cm)

Merrill C. Berman collection



47.

**Gebrochenes grosses U für dadA**

[Broken large U for dadA], 1928

Collage on paper

12 5/8 x 9 7/16 in. (32 x 24 cm)

Private collection



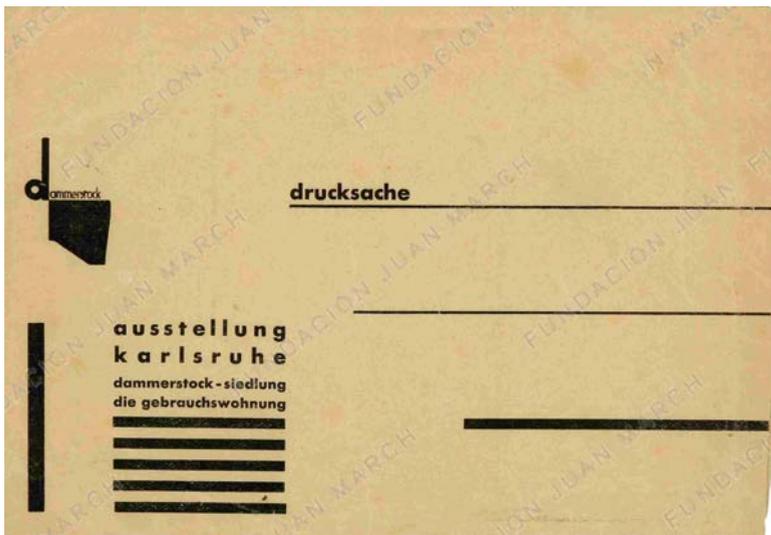
48.

Poster for 97. *Grosse Kunstausstellung*  
[97th great art exhibition], Künstlerhaus,  
Hanover (February 24–April 14, 1929), 1929

Lithograph on board

13 3/8 x 18 7/8 in. (38 x 48 cm)

Merrill C. Berman collection



52.

Envelope for the exhibition *Dammerstock-Siedlung: Die Gebrauchswohnung* [Dammerstock housing estate: The functional dwelling], 1929

Letterpress on paper  
5 1/16 x 6 3/8 in. (14.5 x 16.2 cm)  
Merrill C. Berman collection

53.

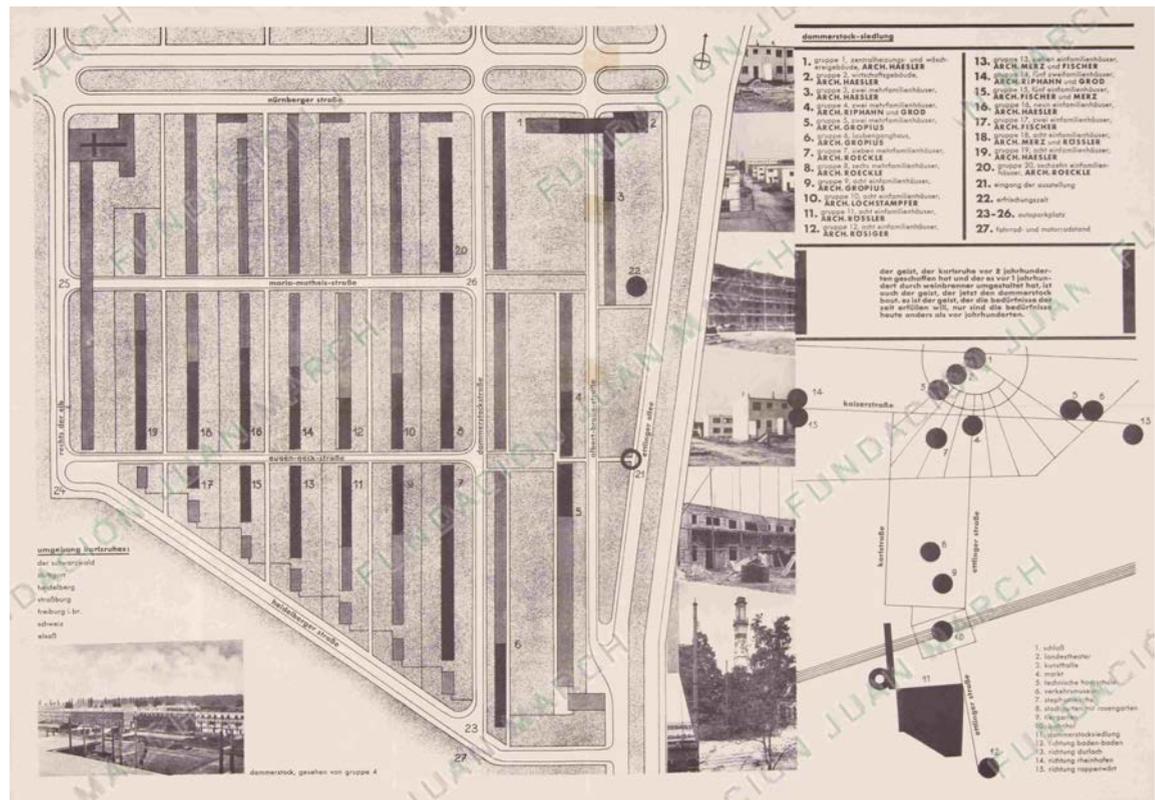
Postcard for the exhibition *Dammerstock-Siedlung: Die Gebrauchswohnung* [Dammerstock housing estate: The functional dwelling], 1929

Letterpress on paper  
4 1/8 x 5 7/8 in. (10.5 x 14.9 cm)  
Merrill C. Berman collection  
Addressed to Hannes Meyer, Walter Gropius's successor as director of the Bauhaus

54.

Brochure with ground plan of the exhibition *Dammerstock-Siedlung: Die Gebrauchswohnung* [Dammerstock housing estate: The functional dwelling], 1929

Letterpress on paper  
8 3/8 x 11 3/4 in. (21.3 x 29.8 cm)  
Merrill C. Berman collection





50.

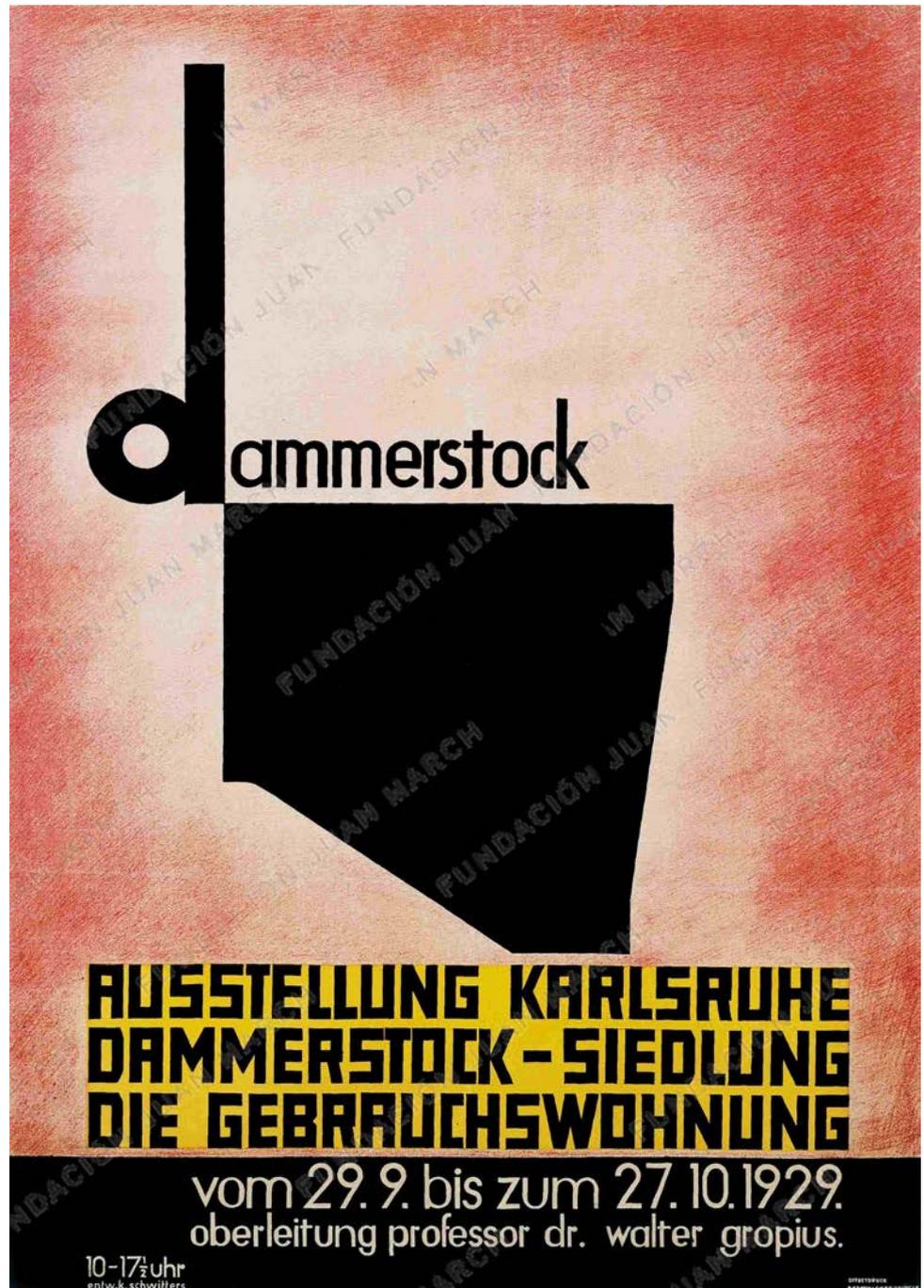
Exhibition catalogue for *Dammerstock-Siedlung: Die Gebrauchswohnung*

[*Dammerstock housing estate: The functional dwelling*] (Karlsruhe: Landeshauptstadt Karlsruhe, 1929)

Letterpress on paper

8 ¼ x 11 ¾ in. (21 x 29.8 cm)

Lafuente archive



51.

Poster for the exhibition *Dammerstock-Siedlung: Die Gebrauchswohnung*  
[Dammerstock housing estate:  
The functional dwelling], 1929  
Lithograph on paper  
32 5/8 x 22 7/8 in. (82.9 x 58.1 cm)  
Merrill C. Berman collection



**KRANKENHAUS II HANNOVER**

## ENTLASSUNGSSCHEIN

D. \_\_\_\_\_  
aus \_\_\_\_\_, \_\_\_\_\_ Jahre alt, ist am \_\_\_\_\_  
\_\_\_\_\_ 19 \_\_\_\_\_ in das Städtische Krankenhaus II in Hannover aufgenommen  
und heute entlassen.

HANNOVER, den \_\_\_\_\_ 19 \_\_\_\_\_

Krankenhaus-Direktion II.  
I. A.

NET. 20. 5964.

**STÄDTISCHES  
TUBERKULOSE-KRANKENHAUS  
HEILSTÄTTE HEIDEHAUS  
HANNOVER**

627. 20. 3900.

58.

Letterhead for the Städtisches  
Tuberkulosekrankenhaus  
Heilstätte Heidehaus,  
Stadtverwaltung Hannover  
[State Tuberculosis Hospital,  
Sanatorium Heidehaus], issued  
by the Stadtverwaltung  
Hannover [Hanover Town  
Council], ca. 1929  
Letterpress on paper  
4 <sup>15</sup>/<sub>16</sub> x 7 <sup>3</sup>/<sub>4</sub> in. (12.5 x 19.7 cm)  
Merrill C. Berman collection

57.

Discharge certificate for the Krankenhaus II  
[Hospital II], issued by the Stadtverwaltung  
Hannover [Hanover Town Council], ca. 1929  
Letterpress on paper  
5 <sup>3</sup>/<sub>4</sub> x 8 <sup>3</sup>/<sub>16</sub> in. (14.6 x 21.1 cm)  
Merrill C. Berman collection

**STADT. TUBERKULOSEKRANKENHAUS HANNOVER  
HEILSTÄTTE HEIDEHAUS**

## VERNEHMUNG

eine Hilfsbedürftigen, d. am  
öffentl. Armenfürsorge beansprucht hat

Verhandelt HANNOVER, den \_\_\_\_\_ 19 \_\_\_\_\_

- Vollständiger Vor- und Zunamen:  
(Der Rufname ist zu unterstreichen.)
- Geburtsort (Kreis u. Regierungsbezirk):
- Datum der Geburt:
- Stand oder Gewerbe:
- Staatszugehörigkeit:
- Religion:
- Wohnung:

	Namen	Beruf	Wohnort	Todesstag
8. Eltern:	Vater:			
	Mutter:			
9. Gatten:	Ehemann:			
	Ehefrau:			

10. Kinder:	Namen	Geburtsort	Geburtsort	Beruf	Wohnort	Arbeitsstelle	Verdienst

11. Wo hat d. Hilfsbedürftige sich während des letzten Jahres aufgehalten?

12. Aufenthaltsort (Gemeinde, Kreis, Regierungsbezirk)	Dauer des Aufenthalts vom bis	Wohnung und Arbeitsstelle

13. Wo, von wem bis wann und bei wem stand d. Hilfsbedürftige (bei Frauen und Kindern, der Mann bzw. Vater) zuletzt gegen Lohn oder Gehalt in einem Dienst- oder Arbeiterverhältnis? - Bei Frauen u. Kindern unter 18 Jahren ist anzugeben, ob sie sich bei Eintritt ihrer Hilfsbedürftigkeit beim Familienoberhaupt befunden haben?

14. Welcher Krankenkasse gehörte er / sie infolge dieser Beschäftigung an oder aus welchem Grunde unterlag er / sie nicht dem Versicherungsamt?

15. Hat der Hilfsbedürftige in den letzten 3 Wochen vor seiner Erkrankung wegen Erwerbslosigkeit seine Arbeit aufgegeben, so ist anzugeben, ob und wo er in den vorangegangenen 12 Monaten mindestens 26 Wochen oder unmittelbar vorher mindestens 6 Wochen ... in versicherungspflichtiger Beschäftigung gestanden und welcher Krankenkasse er angehört hat.

16. Ist d. Hilfsbedürftige freiwilliges Mitglied einer Kranken- und Sterbekasse, ev. welcher und seit wann?

17. Renten- und Pensionsbesätze?  
aus welcher Kasse?

18. Ausstehende Forderungen (Lohn usw.)?  
gegen wen?

monat. RM. vierteljähr. RM.  
wie hoch?

NET. 20. 3900.

59.

Questionnaire for the Städtisches  
Tuberkulosekrankenhaus Heilstätte Heidehaus  
[State Tuberculosis Hospital, Sanatorium  
Heidehaus], issued by the Stadtverwaltung  
Hannover [Hanover Town Council], ca. 1929  
Letterpress on paper  
11 <sup>3</sup>/<sub>4</sub> x 8 <sup>1</sup>/<sub>4</sub> in. (29.8 x 21 cm)  
Merrill C. Berman collection

60.

Invoice for Buchdruckerei Buchbinderei Wilhelm  
Schröer [Wilhelm Schröer Printing House and  
Bindery], Hannover, ca. 1929  
Letterpress on paper  
11 <sup>11</sup>/<sub>16</sub> x 8 <sup>3</sup>/<sub>16</sub> in. (29.7 x 20.8 cm)  
Merrill C. Berman collection

**BUCHDRUCKEREI BUCHBINDEEREI**

## WILHELM SCHRÖER HANNOVER

WILHELM SCHRÖER, HANNOVER, SCHILLERSTRASSE 45

FERNRUF 3 4323 POSTSCHECK HANNOVER 311 02 BANKKONTO BANKHAUS BREND & GOTTSCHE HANNOVER

HANNOVER, DEN \_\_\_\_\_

## RECHNUNG

Sende für Ihre Rechnung und Gefahr durch:

Zahlbar nach Kauf innerhalb 30 Tagen. Reklamationen werden nur innerhalb 8 Tagen nach Empfang berücksichtigt. Erfüllungsort und Gerichtsstand Hannover.

NET. 20. 3900.



61.

Advertisement for Leibniz-Keks [Leibniz Cookies], H. Bahlsens Keks-Fabrik [Hermann Bahlsen's Cookie Factory], Hanover, ca. 1929

Letterpress on board

10 ¼ x 6 7/8 in. (26 x 17.5 cm)

Merrill C. Berman collection

62.

Advertisement for Leibniz-Keks [Leibniz Cookies], H. Bahlsens Keks-Fabrik [Hermann Bahlsen's Cookie Factory], Hanover, ca. 1929

Letterpress on board

5 ¾ x 7 in. (14.6 x 17.8 cm)

Merrill C. Berman collection



63.

Advertisement for Leibniz-Keks [Leibniz Cookies],  
H. Bahlsens Keks-Fabrik [Hermann Bahlsen's Cookie  
Factory], Hanover, ca. 1929

Letterpress on paper  
5 3/8 x 7 in. (13.7 x 17.8 cm)  
Merrill C. Berman collection

64.

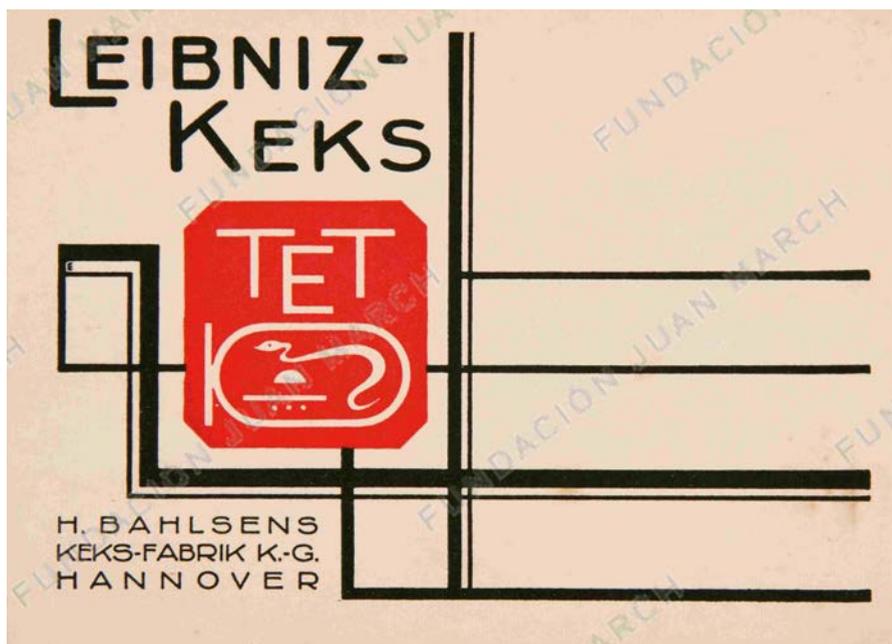
Postcard for Leibniz-Keks [Leibniz Cookies], H.  
Bahlsens Keks-Fabrik [Hermann Bahlsen's Cookie  
Factory], Hanover, ca. 1929-30

Letterpress on card  
4 1/8 x 5 3/4 in. (10.5 x 14.6 cm)  
Merrill C. Berman collection

69.

Invoice for H. Bahlsens Keks-Fabrik [Hermann  
Bahlsen's Cookie Factory], Hanover, ca. 1929-30

Lithograph on paper  
11 x 8 5/8 in. (27.9 x 21.9 cm)  
Merrill C. Berman collection  
Dated July 9, 1930, and addressed to  
Firma Hans Feil in Klagenfurt



**H. BAHSENS KEKS-FABRIK K.-G., HANNOVER**

FERNRUF: SAMMEL-NR. 66041 / TEL.-ADR.: KEKSBAHSEN HANNOVER

REICHSBANK-GIRO-KONTO / POSTCHECK-KONTO HANNOVER NR. 32

**TET** Bahlsen 544

**RECHNUNG FÜR**

H. F. Mantale Kohf., Inh.  
Bruno Parkhardt,  
Hersberg/Elster.

M. AUFTRAG VOM: 28.4.30 den Nr. 428 62,759

Anzahl	Art der Ver- packung	Erläuterung für Lieferung und Zahlungsinhaber Zahlung innerhalb 10 Tagen nach Rechnungsbetrag. Bei Zahlung bis zum 14. Tage = hier abgezinst 2%, danach vom Verkaufserlös.	Gewichte		Preise		Summe	
			Stk	Netto	Stk	Netto	Stk	Netto
2	Dts.	Leibniz-Keks G		3,45		6,90		
2	"	"		2,10		4,20		
1	Nr. 4	Stilles		1,80		1,80		
1	Z. 4	Sam-Tam	2,100	2,10		2,10		
1	Do sen	Express		1,60		1,60		
								26,00
								26,00
								28,45
								1,20
								26,25
								26,25
								26,25

Wir senden für Ihre Rechnung und Gefahr  
Frachttgut 2 Krt. Hb. 06449/1-2

Als:  
Leibniz-Keks G 3,45 6,90  
Stilles 2,10 4,20  
Sam-Tam 2,10 2,10  
Express 1,60 1,60

Dommpf. f. 1 Dts. 26,00  
26,00

Für diesen Auftrag danken wir Ihnen bestens.  
Leider musste wegen 'Kohle' -Krisis- 1/2. Fracht  
gentlerung eine Kürzung erfolgen.

Bei Zahlung innerhalb 10 Tagen  
2% Skonto vom Nettobetrag  
am 10. Tage nach Rechnungsbetrag  
abgezinst 2%

Rechnung vom 28.4.30

Bestand beim Empfang sofort prüfen. Mängelanzeigen, Hannover-HgH.

Alle Verkeufe

1. Januar 1930 werden nur auf Grund der bekannten Geschäftsbedingungen für die Schenkungsmacht angenommen.  
(Stellung Nr. 10 vom 24. Dezember 1929 der „Allgemeinlichen Vertretung der Deutschen Südbankgesellschaft“)

**H. BAHSENS KEKS-FABRIK K.-G., HANNOVER**



65.

Kurt Schwitters (design) and Hermann Strodthoff (text)  
 Notice for display in streetcar, for Üstra (Überlandwerke  
 und Strassenbahnen Hannover A.-G. [Hanover Electric  
 Plants and Streetcars, Inc.]), ca. 1929

Lithograph on card

6 1/8 x 12 in. (15.6 x 30.5 cm)

Merrill C. Berman collection

Slogan reads, "Deinen Fahrschein, Deinen alten,/ Darfst Du  
 gern für Dich behalten" [Your ticket, though it's used and  
 spent,/ Do keep it safe, untorn, unrent.]



66.

Kurt Schwitters (design) and Hermann Strodthoff (text)  
 Notice for display in streetcar, for Üstra (Überlandwerke  
 und Strassenbahnen Hannover A.-G. [Hanover Electric  
 Plants and Streetcars, Inc.]), ca. 1929

Lithograph on card

8 1/2 x 12 in. (21.6 x 30.5 cm)

Merrill C. Berman collection

Slogan reads, "Rechte Hand am rechten Griff/ So stieg ein  
 beim Abfahrtspfiff/ Steigst Du aus, merk Dir den kniff/ Linke  
 Hand am linken Griff" [Your right hand on the right-hand  
 handle:/ That's how you get on when the whistle blows./ And  
 when you're leaving, here's the trick:/ Your left hand on the  
 left-hand handle goes.]



67.

Kurt Schwitters (design) and Hermann Strodthoff (text)  
 Notice for display in streetcar, for Üstra (Überlandwerke  
 und Strassenbahnen Hannover A.-G. [Hanover Electric  
 Plants and Streetcars, Inc.]), ca. 1929

Lithograph on card

6 1/8 x 12 in. (15.6 x 30.5 cm)

Merrill C. Berman collection

Slogan reads, "Reiseziel und Strecke melde/ Zahle stets  
 mit kleinem Gelde" [Inform us of your route and where  
 you want to go;/ And then to pay us please use small  
 change, once we know.]



68.

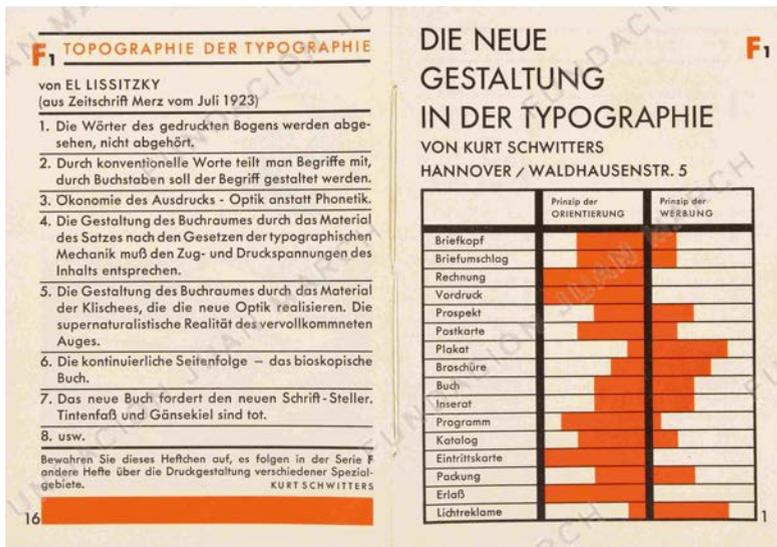
Kurt Schwitters (design) and Hermann Strodthoff (text)  
 Notice for display in streetcar, for Üstra (Überlandwerke  
 und Strassenbahnen Hannover A.-G. [Hanover Electric  
 Plants and Streetcars, Inc.]), ca. 1929

Lithograph on card

5 3/16 x 12 in. (13.2 x 30.5 cm)

Merrill C. Berman collection

Slogan reads, "Wenn der Schaffner Dich vergißt/ Zahle, wenn  
 Du ehrlich bist" [Distracted conductors might not see you  
 there;/ Assuming you're honest, you'll pay them your fare.]



73.

*Die neue Gestaltung in der Typographie* [The new formation in typography], brochure (Hannover, 1930)

Letterpress on paper

5 7/8 x 4 1/4 in. (14.9 x 10.8 cm)

Merrill C. Berman collection

72.

Reichsforschungs-Gesellschaft für Wirtschaftlichkeit im Bau- und Wohnungswesen [National Research Society for Economical Construction and Housing], *Die billige, gute Wohnung: Grundrisse zum zusätzlichen Wohnungsbau* [The inexpensive, good dwelling: Outlines for additional housing], brochure (Berlin: Die Baugilde, 1930)

Letterpress on paper

11 1/16 x 8 1/4 in. (29.7 x 21 cm)

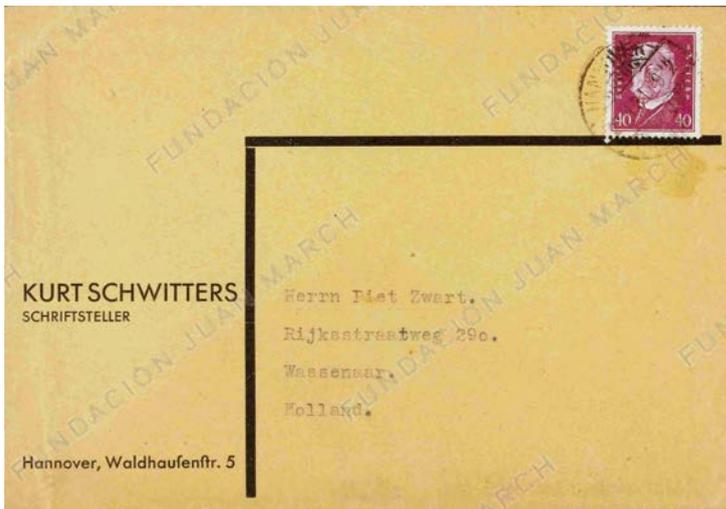
Merrill C. Berman collection



74.

**Envelope for Merz-Werbe Kurt Schwitters [Merz Advertising Kurt Schwitters], ca. 1930**

Letterpress on paper  
 4  $\frac{3}{8}$  x 6  $\frac{3}{8}$  in. (11.1 x 16.2 cm)  
 Merrill C. Berman collection  
 Enclosed with brochure, *Die neue Gestaltung in der Typographie* [The new design in typography]



75.

**Envelope with return address for "Kurt Schwitters Schriftsteller" [Kurt Schwitters, writer], ca. 1930**

Letterpress on paper  
 4  $\frac{1}{2}$  x 6  $\frac{3}{8}$  in. (11.4 x 16.2 cm)  
 Merrill C. Berman collection  
 Addressed to Piet Zwart and used to mail brochure, *Die neue Gestaltung in der Typographie* [The new design in typography]



76.

**Flyer advertising Werbe-Gestaltung Kurt Schwitters [Advertising Design Kurt Schwitters], 1930**

Letterpress on paper  
 5  $\frac{7}{8}$  x 4  $\frac{1}{4}$  in. (14.9 x 10.8 cm)  
 Merrill C. Berman collection  
 Enclosed with theoretical treatise *Die neue Gestaltung in der Typographie* [The new design in typography]

**STÄDTISCHES WOHLFAHRTSAMT HANNOVER**, den \_\_\_\_\_ 19\_\_\_\_  
Friedrichstraße 17 

Wir haben Ihnen und \_\_\_\_\_ vom \_\_\_\_\_ an  
eine Unterstützung bewilligt.  
Die Unterstützung wird \_\_\_\_\_ monatlich im voraus von der Wohlfahrtskasse gezahlt.  
Diese Benachrichtigung und die Kontrollkarte des Arbeitsamts sind bei der Zahlung vorzuzeigen.  
Einkommensveränderungen der Unterstützten und der unterhaltspflichtigen Angehörigen, sowie  
das Ableben der Unterstützten sind uns sofort mitzuteilen.

HERRN \_\_\_\_\_  
FRAU \_\_\_\_\_

\_\_\_\_\_ -STRASSE Nr. \_\_\_\_\_

Form. 125.  
16a. 29. 1000.

Aktenzeichen \_\_\_\_\_ Liste \_\_\_\_\_

**77.**

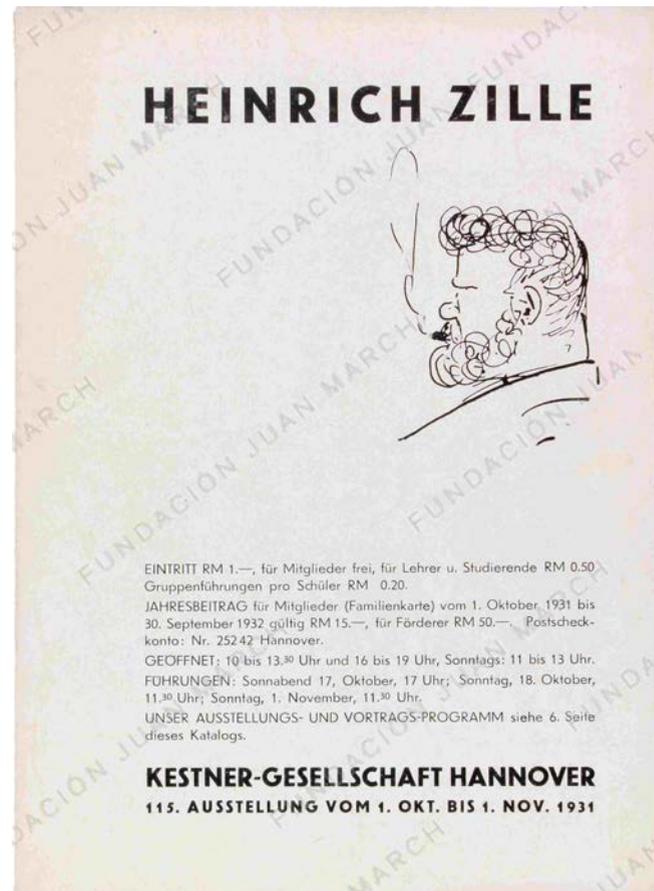
Form declaring payment allotment  
from the Städtisches Wohlfahrtsamt  
[Municipal Welfare Office] issued  
by the Stadtverwaltung Hannover  
[Hanover Town Council], ca. 1930

Letterpress on paper  
5 7/8 x 8 1/4 in. (14.9 x 21 cm)  
Merrill C. Berman collection

**81.**

Exhibition catalogue for *Heinrich  
Zille*, October 1–November 1, 1931  
(Hanover: Kestner-Gesellschaft,  
[1931])

Letterpress on paper  
7 3/4 x 5 5/8 in. (19.7 x 14.3 cm)  
Merrill C. Berman collection





78.

Advertising flyer for subscriptions to the Opera House and Playhouse of the Städtische Bühnen Hannover [Hanover Municipal Theaters], ca. 1930

Letterpress on paper

8 7/8 x 6 11/16 in. (22.5 x 17 cm)

Merrill C. Berman collection

Slogan reads, "Auch Sie können bei den jetzigen Preisen abonnieren" [Even you can subscribe with the current prices]



79.

Advertising brochure for subscriptions to the Opera House and Playhouse of the Städtische Bühnen Hannover [Hanover Municipal Theaters], 1930

Letterpress on paper

8 1/4 x 5 3/4 in. (21 x 14.6 cm)

Merrill C. Berman collection

Slogan reads, "Weshalb Sind Sie nicht im Opernhouse und im Schauspielhouse abonniert?" [Why aren't you subscribed to the Opera House and Playhouse?]



**80.**

**Untitled (Lzer Casse), ca. 1931**

Collage on paper

6  $\frac{3}{16}$  x 5  $\frac{1}{16}$  in. (16.7 x 12.8 cm)

Private collection



82.

Brochure for Städtische Bühnen Hannover,  
Opernhaus [Hanover Municipal Theaters,  
Opera House], 1929-30

Letterpress on paper

9 3/8 x 6 5/8 in. (23.9 x 16.8 cm)

Merrill C. Berman collection



83.

Brochure for Städtische Bühnen Hannover,  
Opernhaus [Hanover Municipal Theaters,  
Opera House], 1930-31

Letterpress on paper

9 1/2 x 6 7/8 in. (24.1 x 17.5 cm)

Merrill C. Berman collection



84.

Brochure for Städtische Bühnen Hannover,  
Opernhaus [Hanover Municipal Theaters,  
Opera House], ca. 1932

Letterpress on paper

8 5/8 x 6 1/4 in. (21.7 x 15.9 cm)

Merrill C. Berman collection

85.

Brochure for Städtische Bühnen Hannover,  
Schauspielhaus [Hanover Municipal Theaters,  
Playhouse], 1932

Letterpress on paper

8 5/8 x 6 1/4 in. (21.9 x 15.9 cm)

Merrill C. Berman collection

# STÄDTISCHE BÜHNEN HANNOVER

FERNRUF: SAMMEL-NUMMER 52171

Spiel- und Probenplan vom 22. bis 30. Mai 1932

Tag	Ab.	Opernhaus	Preis	Ab.	Schauspielhaus	Preis	Opernproben	Schauspielproben
Samstag, 22. Mai	7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1. Juni	18 — 22 <b>Die Meistersinger v. Nürnberg</b> Oper von Wagner Kr. Dr. W. B.	2 400 100	19 — 22 <b>Der Vetter auf Besuch</b> Operette von Wilhelm Busch Feldmann, Moll, Eddies, Richter	2			
		Langst, Schöff, Lohmann, Correk, Bahr, Paul, Rabot, Händel, Wiesinger, Fiedler, Fittner, Schütz, Gwinz, Hübner, Meier, E. Hall, Schäfer		<b>Das Fest der Handwerker</b> Komische Operette von Louis Berger Gard-Mess				
Montag, 23. Mai	6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1. Juni	19 1/2 — 22 <b>Die Fledermaus</b> Operette von Strauß — Kraus/Dr. W. B.	1 400 100	<b>Wiederaufnahme beantragt</b> Schauspiel von Hesse — Markold	2			Sch 10 1913 Dr. Altmann
		Spott, Schütz-Gross, Maty, Danhava, Harig, Sadovska, Hagelböck, Händel, Gabel, Wiesinger, Zenger, Paul, Winau, Bortz, Bausler, Forster, L. Özvein, Lindler, Hübner, Lorenzky — Maron		Normann, Beckmann, Hüfner, Reichardt, Altmann, Eppen, Correk, Gabel, Hagemann, Herbach, Gabel, Götlicher, Herbach, da Mendl, Richter, Teichendorf, Hollmann, Wiedemann				
Dienstag, 24. Mai	2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1. Juni	20 — 22 1/2 <b>Friedemann Bach</b> Oper von Geiser — Gr./N./W.	1 400 100	<b>Wetter für morgen veränderlich</b> Schauspiel von Geiser — Später/Mess	2	G 10 Theaterorchesterprobe Schaalkaffe Wiewe		Sch 10 1913 1. Akt Sch 12 1/2 Vor Sonnenuntergang Szenen der Isken
		Sch. Schütz-Gross, Schöff, Hagelböck, Bahr, Correk, Wiesinger, Rabot		20 — gegen 22 1/2 Komödie von Geiser — Später/Mess				
Mittwoch, 25. Mai	10 1/2, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1. Juni	20 — gegen 22 1/2 <b>Gastspiel Maria Engel</b> <b>La Traviata</b> Oper von Verdi Kraus/N. W.	2 300 100	<b>Das Gesetz in Dir</b> Schauspiel von Kullenbeyer — Ebert	2	G 10 Theaterorchesterprobe Schaalkaffe Wiewe		Sch 10 1913 2. u. 1. Akt F 10 Liebele 2. Akt Szenen der Frau Binder und des Fritz
		Eigentl. G. Harig, Sadovska, Hagelböck, Wiesinger, Bahr, Paul, Parake, Paul, Hagemann, Rabot		20 — 22 1/2 Mausche, Borkmann, Reichardt, Altmann, Eppen, Correk, Gabel, Götlicher, da Mendl, Hagemann, Herbach, Rudolph, Strilow, Hollmann, Wiedemann				
Donnerstag, 26. Mai	4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1. Juni	20 1/2 — 22 1/2 <b>Zar und Zimmermann</b> Oper von Lortzing — Kraus/N. W.	1 400 100	<b>Wiederaufnahme beantragt</b> Schauspiel von Hesse — Markold	2	G 10 Hauptprobe Schaalkaffe Wiewe		Sch 10 1913 3. u. 2. Akt
		Maty, Danhava, Wiesinger, Bahr, Hagelböck, Paul, Parake, Rabot, Carl, Nagel, Schäfer		— beantragt wie am 21. Mai				
Freitag, 27. Mai	8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1. Juni	20 — 22 <b>Fidelio</b> Oper von Beethoven Kr. Dr. W. B.	1 400 100	<b>Der Vetter auf Besuch</b> <b>Das Fest der Handwerker</b>	2	G 10 Generalprobe Schaalkaffe Wiewe		Sch 10 1913 3. u. 1. Akt F 11 Vor Sonnenuntergang Szenen der Isken
		Wahmann, Jakob, Lohmann, Bähr, Correk, Fiedler, Fittner, Rabot, Schäfer		— beantragt wie am 22. Mai				
Sonntag, 28. Mai	9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1. Juni	20 — 22 1/2 Erstaufführung <b>Die schalkhafte Witwe</b> Oper von R. G. Faust — Kr./Dr. W. B.	1 400 100	<b>Vor Sonnenuntergang</b> Schauspiel von Hagemann — Markold	2			Sch 10 1913 2. u. 3. Akt F 10 Liebele 2. Akt Szenen der Frau Binder und des Fritz
		Lorenz, Schab, Haas, Händel, Gabel, Winkler, Parake, Jakob, Fittner		Normann, Schab, Wagner, Hüfner, Eddies, Altmann, Richter, Eppen, Eppen, Gabel, Götlicher, Herbach, da Mendl, Richter, Strilow, Teichendorf, Hollmann, Wiedemann				
Samstag, 29. Mai	7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1. Juni	20 — 22 <b>Rigoletto</b> Oper von Verdi Kraus/N. W.	1 400 100	<b>Frauen haben das gern . . .</b> Musikalischer Scherz von Arnold und Busch Musik von Kollé — Später/Mess	2			
		Spott, Schütz-Gross, Harig, Sadovska, Duale, Hagelböck, Wiesinger, Fittner, Händel, Rabot, Fittner, Paul, Lorenzky		20 — 22 1/2 Musikalischer Scherz von Arnold und Busch, Musik von Kollé — Später/Mess				
Montag, 30. Mai	11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1. Juni	20 — gegen 22 <b>Vor Sonnenuntergang</b>	1 400 100	<b>Der Mann mit den grauen Schläfen</b> Lustspiel von Lenz — Rudolph	2			Sch 10 1913 1. Generalprobe
		— beantragt wie am 26. Mai		Daval, Feldmann, Moller, Hagemann, Rudolph				

Spielplanentwurf vom 31. Mai bis 6. Juni 1932

Tag	Opernhaus	Preis	Schauspielhaus	Preis	Oper und Ballett	Schauspiel
Montag . . . 31.	Die schalkhafte Witwe	1	1913 Entschliefung	2		Jugendfreunde 11. 6.
Mittwoch . . 1.	Mädchen hinterm Bogen	1	Wiederaufnahme beantragt	2		Fuhrmann Henschel 20. 6.
Donnerstag . 2.	Der Hagenomann	1	Das Gesetz in Dir	2		Im weißen Rösel 23. 6.
Freitag . . . 3.	Friedemann Bach (d.V.B.)	1	Vor Sonnenuntergang	2		
Sonntag . . . 4.	Der Hühnerhahn	1	Zum 70. Geburtstag des Arthur Schnitzler Liebele	2		
Sonntag . . . 5.	Der Zarewitsch	1	Wiederaufnahme beantragt	2		
Montag . . . 6.	Tarzan der Affen	1	Der Vetter auf Besuch, Das Fest der Handwerker	2		

Einverleibungen gegen den Spielplan sind bis Sonntagabend schriftlich vorzunehmen.  
Die Änderungen sind vergrößert, von Probeabendungen bis zu zwei Uhr mittags an der Theaterkasse Kenntnis zu nehmen. Alle späteren Änderungen vorzugsweise besondere Anzeigen.  
Küsterausg. Partien und Rollen sind bei Krankmeldungen und Urlauben **sofort** abzugeben.

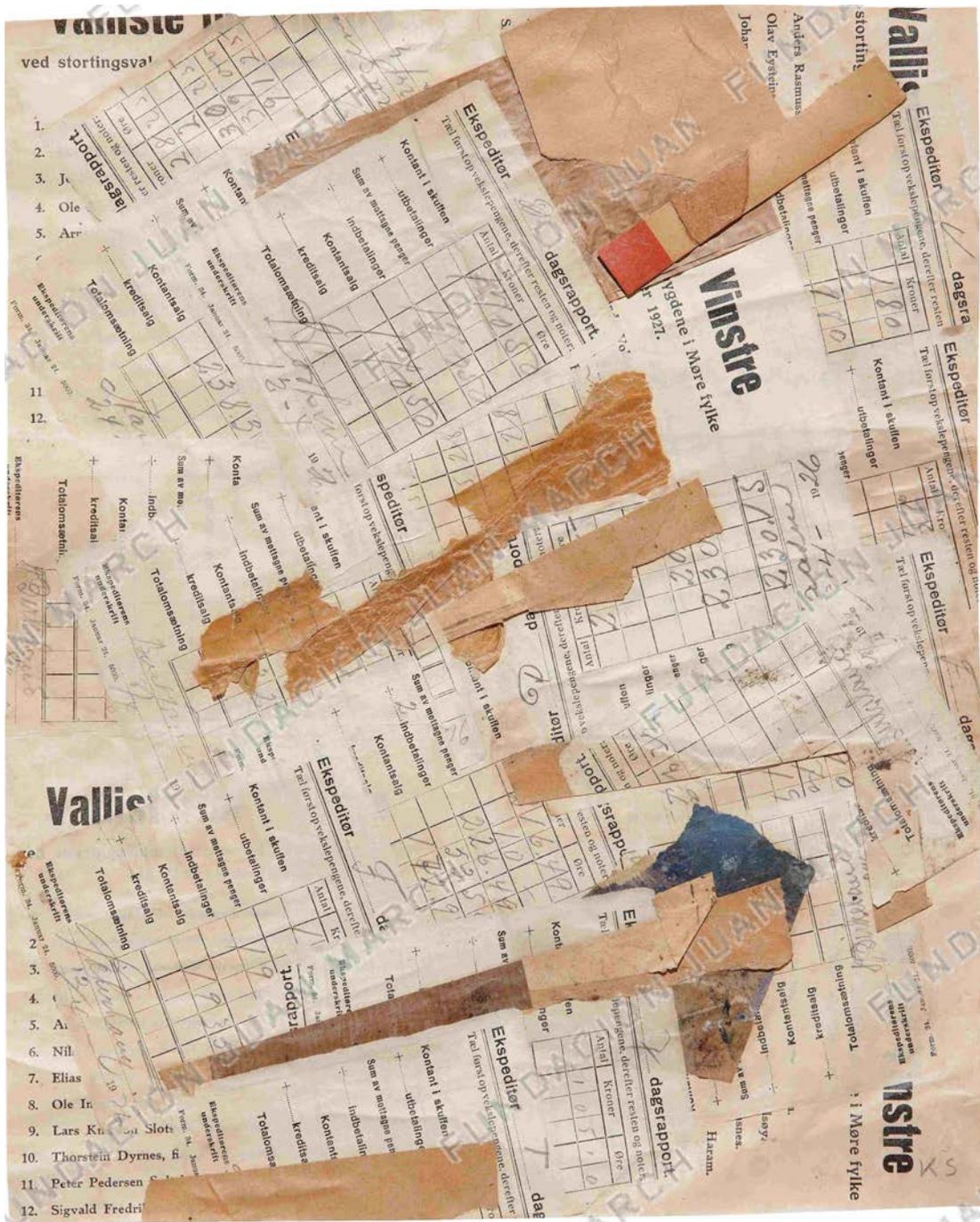
Die Theaterleitung

Typographie Kurt Schwitters, Hannover  
Buchdruckerlei Willy Hahn, Hannover

86.

Poster for Städtische Bühnen Hannover [Hanover Municipal Theaters], heading typeface designed by Schwitters, 1932  
Lithograph on paper mounted on paper 18 5/8 x 13 1/2 in. (51.1 x 38.1 cm)  
Merrill C. Berman collection





88.

Untitled (VINSTRE), 1936-37

Collage on paper

13 3/8 x 9 5/8 in. (34 x 24.5 cm)

Guillermo de Osma, Madrid



89.

*Blue Ivory*, 1946

Collage and oil on cardboard

9 x 7 ½ in. (22.9 x 19.1 cm)

Private collection



90.

*Falling Red, 1947*

Collage

14 ½ x 12 ⅝ in. (36.9 x 31.3 cm)

Private collection



91.

**Mackintosh, 1947**

Collage on paper

14 x 11 1/8 in. (35.5 x 28.2 cm)

Private collection

Except where otherwise indicated,  
all works are by Kurt Schwitters.

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## Catalogue of works on display

- 1.**  
**Cover for *Der Sturm* [The storm] 10, no. 4 (1919)**  
Letterpress on paper  
11  $\frac{7}{8}$  x 8  $\frac{1}{8}$  in. (30.2 x 20.6 cm)  
Merrill C. Berman collection
- 2.**  
**Cover for Kurt Schwitters, *Anna Blume*: Dichtungen [Anna Flower: Literary works], Die Silbergäule 39–40 (Hanover: Paul Steegeman, 1919)**  
Lithograph on paper  
8  $\frac{5}{8}$  x 5  $\frac{1}{16}$  in. (21.9 x 14.4 cm)  
Lafuente archive
- 3.**  
**Cover for Christof Spengemann, *Die Wahrheit über Anna Blume: Kritik der Kunst; Kritik der Kritik; Kritik der Zeit* [The truth about Anna Flower: Critique of art; critique of criticism; critique of the times] (Hanover: Der Zweemann Verlag, 1920)**  
Lithograph on paper  
8  $\frac{11}{16}$  x 5  $\frac{1}{2}$  in. (22 x 14 cm)  
Lafuente archive
- 4.**  
***Die Kathedrale: 8 Lithos von Kurt Schwitters* [The cathedral: 8 lithographs by Kurt Schwitters], Die Silbergäule 41–42 (Hanover: Paul Steegemann Verlag, 1920)**  
Lithograph and collage (cover) on paper  
8  $\frac{13}{16}$  x 5  $\frac{5}{8}$  in. (22.4 x 14.3 cm)  
Merrill C. Berman collection
- 5.**  
**Cover for Melchior Vischer, *Sekunde durch Hirn, Ein unheimlich schnell rotierender Roman* [Seconds through the brain: An uncannily fast-rotating novel], Die Silbergäule 59–61 (Hanover: Paul Steegemann Verlag, 1920)**  
Lithograph on paper  
8  $\frac{7}{8}$  x 5  $\frac{3}{4}$  in. (22.5 x 14.6 cm)  
Merrill C. Berman collection
- 6.**  
**Cover for Melchior Vischer, *Sekunde durch Hirn, Ein unheimlich schnell rotierender Roman* [Seconds through the brain: An uncannily fast-rotating novel], Die Silbergäule 59–61 (Hanover: Paul Steegemann Verlag, 1920)**  
Lithograph on paper  
8  $\frac{7}{8}$  x 5  $\frac{3}{4}$  in. (22.5 x 14.6 cm)  
Lafuente archive
- 7.**  
***MZ 192, 1921***  
Collage and watercolor with newspaper, gilt paper, and cloth  
4  $\frac{13}{16}$  x 3  $\frac{3}{4}$  in. (12.2 x 9.5 cm)  
Private collection
- 8.**  
**Cover for Kurt Merz Schwitters, *Die Blume Anna: Die neue Anna Blume; eine Gedichtsammlung aus den Jahren 1918–1922* [The flower Anna: The new Anna Flower; a collection of poems from the years 1918–1922] (Berlin: Verlag Der Sturm, 1922)**  
Letterpress on paper  
9  $\frac{13}{16}$  x 6  $\frac{1}{16}$  in. (25 x 17 cm)  
Merrill C. Berman collection
- 9.**  
**Cover for Kurt Merz Schwitters, *Die Blume Anna: Die neue Anna Blume; eine Gedichtsammlung aus den Jahren 1918–1922* [The flower Anna: The new Anna Flower; a collection of poems from the years 1918–1922] (Berlin: Verlag Der Sturm, 1922)**  
Letterpress on paper  
8  $\frac{7}{8}$  x 5  $\frac{15}{16}$  in. (22.5 x 15 cm)  
Lafuente archive
- 10.**  
***MZ 347 Gaahden, 1922***  
Collage on paper  
7  $\frac{9}{16}$  x 5  $\frac{3}{16}$  in. (19.2 x 13.1 cm)  
Galería Leandro Navarro, Navarro-Valero collection
- 11.**  
**Kurt Schwitters and Theo van Doesburg  
Poster for *Kleine Dada Soirée* [Little Dada soirée], 1922–23**  
Lithograph on paper  
11  $\frac{7}{8}$  x 11  $\frac{3}{4}$  in. (30.2 x 29.8 cm)  
Merrill C. Berman collection
- 12.**  
**Untitled (*Amsterdam*), 1923**  
Stamp drawing and collage  
8  $\frac{1}{4}$  x 5  $\frac{3}{4}$  in. (20.9 x 14.6 cm)  
Merrill C. Berman collection
- 13.**  
**Flyer for “Banalitäten” [Banalities] issue, *Merz*, no. 4 (July 1923), ca. 1920–23**  
Letterpress on paper  
5  $\frac{9}{16}$  x 3  $\frac{9}{16}$  in. (14.1 x 9.1 cm)  
Merrill C. Berman collection  
Text declares, “Merz klebt, leimt, kittet alles und Merz kämpft gegen Extremes!” [Merz sticks, glues, and cements everything, and Merz fights against extremes!]
- 14.**  
**“Holland Dada” issue, *Merz*, no. 1 (January 1923)**  
Letterpress on paper  
8  $\frac{11}{16}$  x 5  $\frac{9}{16}$  in. (22.1 x 14.1 cm)  
Merrill C. Berman collection
- 15.**  
**“Nummer i” [i issue], *Merz*, no. 2 (April 1923)**  
Letterpress on paper  
8  $\frac{3}{4}$  x 5  $\frac{9}{16}$  in. (22.2 x 14.1 cm)  
Merrill C. Berman collection
- 16.**  
**“Banalitäten” [Banalities] issue, *Merz*, no. 4 (July 1923)**  
Letterpress on paper  
9  $\frac{1}{8}$  x 5  $\frac{3}{4}$  in. (23.2 x 14.6 cm)  
Merrill C. Berman collection
- 17.**  
**“Banalitäten” [Banalities] issue, *Merz*, no. 4 (July 1923): 38–39**  
Letterpress on paper  
9  $\frac{1}{8}$  x 5  $\frac{3}{4}$  in. (23 x 14.6 cm)  
Lafuente archive

- 18.**  
**“Imitatoren watch step!” [Imitators, watch step!] issue, *Merz*, no. 6 (October 1923)**  
 Letterpress on paper  
 8 ¾ x 5 11/16 in. (22.2 x 14.4 cm)  
 Merrill C. Berman collection  
 Alternate issue title on back cover, “Arp no. 1: Propaganda und Arp” [Arp no. 1: Propaganda and Arp]
- 19.**  
**Advertising poster for *Merz*, including the artist’s poem “Anna Blume” and collage *Kirschkbild* [Cherry picture], ca. 1923**  
 Letterpress on paper  
 18 ½ x 23 in. (46 x 58.4 cm)  
 Merrill C. Berman collection
- 20.**  
**Advertising flyer for *Allgemeines Merz Programm* [General Merz program], 1923**  
 Letterpress on paper  
 12 x 8 ⅝ in. (30.5 x 21.3 cm)  
 Merrill C. Berman collection
- 21.**  
***Merz*, no. 7 (January 1924)**  
 Letterpress on paper  
 12 ⅜ x 9 ¼ in. (31.4 x 23.5 cm)  
 Merrill C. Berman collection  
 Text on cover reads, “Merz ist Form. Formen heißt entformeln” [Merz is Form. Form means metamorphosis] (for the neologism *entformeln*, see Elderfield, *Kurt Schwitters* [New York, 1985], 163)
- 22.**  
**Kurt Schwitters and El Lissitzky “Nasci” issue, ed. Schwitters and Lissitzky, *Merz*, nos. 8–9 (April–July 1924)**  
 Letterpress on paper  
 12 x 9 ¼ in. (30.5 x 23.5 cm)  
 Merrill C. Berman collection  
 Text on cover reads, “Natur von Lat. *nasci* d.i. werden oder entstehen heisst alles, was sich aus sich selbst durch eigene Kraft entwickelt gestaltet und bewegt” [*Nature*—from Latin *nasci*, i.e., to become

or to come into being—signifies everything that by itself, of its own power, develops, takes shape, and moves.]

- 23.**  
**Kurt Schwitters and El Lissitzky Cover for “Nasci” issue, ed. Schwitters and Lissitzky, *Merz*, no. 8–9 (April–July 1924)**  
 Letterpress on paper  
 12 x 9 ¼ in. (30.5 x 23.5 cm)  
 Merrill C. Berman collection
- 24.**  
**Kurt Schwitters and El Lissitzky “Nasci” issue, ed. Schwitters and Lissitzky, *Merz*, nos. 8–9 (April–July 1924)**  
 Letterpress on paper  
 12 x 9 ¼ in. (30.5 x 23.5 cm)  
 Lafuente archive
- 25.**  
**“Typoreklame: Pelikan-Nummer” [Typographic advertising: Pelikan issue], *Merz*, no. 11 (November 1924)**  
 Letterpress on paper  
 11 ½ x 8 ¾ in. (29.2 x 22.2 cm)  
 Merrill C. Berman collection
- 26.**  
**“Typoreklame: Pelikan-Nummer” [Typographic advertising: Pelikan issue], *Merz*, no. 11 (November 1924): 91–92**  
 Letterpress on paper  
 11 ½ x 8 ¾ in. (29 x 22.2 cm)  
 Lafuente archive
- 27.**  
**Kurt Schwitters and Käthe Steinitz *Die Märchen vom Paradies* [The fairy tales from Paradise] (Hanover: APOSSverlag, 1924)**  
 Letterpress on paper  
 10 11/16 x 8 ⅜ in. (27.2 x 21.2 cm)  
 Lafuente archive  
 Reprinted as *Merz*, nos. 16–17 (1925)
- 28.**  
**Envelope for *Merz Werbezentrale* [Merz Advertising Agency]**

Letterpress on paper  
 8 ⅞ x 11 ⅝ in. (22.5 x 29.5 cm)  
 Merrill C. Berman collection

- 29.**  
**Kurt Schwitters, Käthe Steinitz, and Theo van Doesburg “Die Scheuche” [The scarecrow] issue, *Merz*, nos. 14–15 (1925)**  
 Letterpress on paper  
 8 ⅞ x 9 ⅝ in. (20.6 x 24.4 cm)  
 Merrill C. Berman collection
- 30.**  
**Kurt Schwitters, Käthe Steinitz, and Theo van Doesburg *Die Scheuche: Märchen* [The scarecrow: Fairy tale] (Hanover: APOSSverlag, 1925)**  
 Lithograph on paper  
 6 ⅞ x 4 ⅞ in. (20.3 x 24.5 cm)  
 Lafuente archive
- 31.**  
**Postcard, “Einladung zum Merzabend” [Invitation to Merz evening], 1925**  
 Letterpress on card  
 6 ⅞ x 4 ⅞ in. (15.6 x 10.5 cm)  
 Merrill C. Berman collection  
 Filled in, in Schwitters’ hand, specifying date and location: November 21, 1925, at the artist’s home (Waldhausenstraße 5)
- 32.**  
**Theo van Doesburg Receipt for subscription to the journal *De Stijl*, 1924–25**  
 Ink and pencil, and letterpress on paper  
 4 ¼ x 11 11/16 in. (10.8 x 29.7 cm)  
 Merrill C. Berman collection  
 Made out to Bauhaus student Alma Buscher by Kurt Schwitters
- 33.**  
***Kurt Schwitters liest Märchen vor* [Kurt Schwitters reads fairy tales], ca. 1925**  
 Photocollage with printed letters, printed wrapper, handwriting, cut paper, and paste  
 13 ½ x 9 ⅞ in. (34.3 x 24 cm)  
 Merrill C. Berman collection

- 34.**  
**Demonstration of principles of graphic design, in issue titled “Bugra-Messe,” i.e., Buchgewerblich-graphische Mustermesse des Deutschen Buchgewerbevereins [Book and Graphic Arts Fair of the German Book Trade Association], *Archiv für Buchgewerbe und Gebrauchsgraphik* [Archive for book craft and applied graphic art], 62, nos. 1–2 (Spring 1925): opp. p. 24**  
 Lithograph on paper  
 12 ⅜ x 9 ⅜ in. (31.4 x 23.8 cm)  
 Merrill C. Berman collection
- 35.**  
**Order card for publications of the APOSS-Verlag from the series *Neue Architektur* [New architecture] and *Märchen unserer Zeit* [Fairy tales of our time], 1925**  
 Letterpress on paper  
 5 ⅞ x 8 ½ in. (14.9 x 21.6 cm)  
 Merrill C. Berman collection
- 36.**  
**Postcard for *Merz Werbezentrale* [Merz Advertising Agency], 1925–27**  
 Letterpress on card  
 4 ⅞ x 6 in. (10.5 x 15.2 cm)  
 Merrill C. Berman collection  
 Slogan reads, “Die gute Reklame ist billig” [Good advertising is cheap]
- 37.**  
**Postcard for *Merz Werbezentrale* [Merz Advertising Agency], ca. 1926**  
 Letterpress on card  
 4 ⅞ x 5 ¾ in. (10.5 x 14.6 cm)  
 Merrill C. Berman collection
- 38.**  
**Flyer for *Merzwerbezentrale* [Merz Advertising Agency], 1926–27**  
 Letterpress on paper  
 11 x 11 in. (27.9 x 27.9 cm)  
 Merrill C. Berman collection
- 39.**  
**Postcard, “Einladung zum Merz Vortragsabend” [Invitation to Merz lecture evening], 1926**

Letterpress on card  
5 <sup>13</sup>/<sub>16</sub> x 4 <sup>3</sup>/<sub>16</sub> in. (14.8 x 10.6 cm)  
Merrill C. Berman collection  
Featuring “Dichtungen: Grotteske, Satire, Lyrik, Epik, dada, Urlautdichtungen” [poems: grotesque, satire, lyric, epic, Dada, and primal sound poetry] by Kurt Schwitters

**40.**  
“Katalog der Grossen Merzausstellung”  
[Catalogue of the Great Merz Exhibition]  
issue, *Merz*, no. 20 (March 1927)  
Letterpress on paper  
9 <sup>9</sup>/<sub>16</sub> x 6 <sup>5</sup>/<sub>16</sub> in. (24.3 x 16.8 cm)  
Merrill C. Berman collection

**41.**  
“Katalog der Grossen Merzausstellung”  
[Catalogue of the Great Merz Exhibition]  
issue, *Merz*, no. 20 (March 1927)  
Letterpress on paper  
9 <sup>9</sup>/<sub>16</sub> x 6 <sup>5</sup>/<sub>16</sub> in. (24.3 x 16.8 cm)  
Lafuente archive

**42.**  
“Erstes Veilchenheft” [First violet issue],  
*Merz*, no. 21 (1931)  
Letterpress on paper  
8 <sup>3</sup>/<sub>8</sub> x 12 <sup>7</sup>/<sub>16</sub> in. (21.3 x 31.6 cm)  
Merrill C. Berman collection

**43.**  
Kurt Schwitters (text) and Jan Tschichold  
(typography)  
“*Ursonate*” issue, *Merz*, no. 24 (1932).  
Letterpress on paper  
8 <sup>5</sup>/<sub>16</sub> x 5 <sup>7</sup>/<sub>16</sub> in. (21.1 x 14.9 cm)  
Lafuente archive

**44.**  
Poster for Opel-Tag: Grosser Auto Blumen  
Korso [Opel Day: Great car  
and flower parade], 1927  
Lithograph on paper  
33 <sup>1</sup>/<sub>2</sub> x 23 <sup>3</sup>/<sub>4</sub> in. (85.1 x 60.3 cm)  
Merrill C. Berman collection  
Large text at center reads, “Prämierung  
der am schönsten dekorierten Wagen” [A  
prize for the most beautifully decorated  
car]; poster printed in Schwitters' own  
“Systemchrift” typeface

**45.**  
*Kleines Liniaturen Musterbuch*  
[Small sample brochure of ruled  
books] for Edler & Krische Hannover,  
Geschäftsbücherfabrik [business ledger  
and book manufacturer], ca. 1927–28  
Letterpress on paper  
5 <sup>7</sup>/<sub>8</sub> x 8 <sup>3</sup>/<sub>8</sub> in. (14.9 x 21.3 cm)  
Merrill C. Berman collection

**46.**  
*Das Lose-Blatt-Buch* [The loose-leaf  
book], brochure for Edler & Krische  
Hannover, Geschäftsbücherfabrik  
[business ledger and book manufacturer],  
ca. 1927–28  
Letterpress on paper  
11 <sup>3</sup>/<sub>4</sub> x 8 <sup>1</sup>/<sub>4</sub> in. (29.8 x 21 cm)  
Merrill C. Berman collection

**47.**  
*Gebrochenes grosses U für dadA*  
[Broken large U for dadA], 1928  
Collage on paper  
12 <sup>2</sup>/<sub>8</sub> x 9 <sup>7</sup>/<sub>16</sub> in. (32 x 24 cm)  
Private collection

**48.**  
Poster for 97. Grosse Kunstausstellung  
[97th great art exhibition], Künstlerhaus,  
Hanover (February 24–April 14, 1929),  
1929  
Lithograph on board  
13 <sup>3</sup>/<sub>8</sub> x 18 <sup>7</sup>/<sub>8</sub> in. (38 x 48 cm)  
Merrill C. Berman collection

**49.**  
Exhibition catalogue for *Dammerstock-  
Siedlung: Die Gebrauchswohnung*  
[Dammerstock housing estate: The  
functional dwelling] (Karlsruhe:  
Landeshauptstadt Karlsruhe, 1929)  
Letterpress on paper  
8 <sup>1</sup>/<sub>4</sub> x 11 <sup>3</sup>/<sub>4</sub> in. (21 x 29.8 cm)  
Merrill C. Berman collection

**50.**  
Exhibition catalogue for *Dammerstock-  
Siedlung: Die Gebrauchswohnung*  
[Dammerstock housing estate: The  
functional dwelling] (Karlsruhe:  
Landeshauptstadt Karlsruhe, 1929)

Letterpress on paper  
8 <sup>1</sup>/<sub>4</sub> x 11 <sup>3</sup>/<sub>4</sub> in. (21 x 29.8 cm)  
Lafuente archive

**51.**  
Poster for the exhibition *Dammerstock-  
Siedlung: Die Gebrauchswohnung*  
[Dammerstock housing estate: The  
functional dwelling], 1929  
Lithograph on paper  
32 <sup>5</sup>/<sub>8</sub> x 22 <sup>7</sup>/<sub>8</sub> in. (82.9 x 58.1 cm)  
Merrill C. Berman collection

**52.**  
Envelope for the exhibition  
*Dammerstock-Siedlung: Die  
Gebrauchswohnung* [Dammerstock  
housing estate: The functional  
dwelling], 1929  
Letterpress on paper  
5 <sup>7</sup>/<sub>16</sub> x 6 <sup>3</sup>/<sub>8</sub> in. (14.5 x 16.2 cm)  
Merrill C. Berman collection

**53.**  
Postcard for the exhibition  
*Dammerstock-Siedlung: Die  
Gebrauchswohnung* [Dammerstock  
housing estate: The functional  
dwelling], 1929  
Letterpress on paper  
4 <sup>1</sup>/<sub>8</sub> x 5 <sup>7</sup>/<sub>16</sub> in. (10.5 x 14.9 cm)  
Merrill C. Berman collection  
Addressed to Hannes Meyer, Walter  
Gropius's successor as director of the  
Bauhaus

**54.**  
Brochure with ground plan of the  
exhibition *Dammerstock-Siedlung: Die  
Gebrauchswohnung* [Dammerstock  
housing estate: The functional  
dwelling], 1929  
Letterpress on paper  
8 <sup>3</sup>/<sub>8</sub> x 11 <sup>3</sup>/<sub>4</sub> in. (21.3 x 29.8 cm)  
Merrill C. Berman collection

**55.**  
Brochure for inexpensive metal furniture  
designed by architect Otto Haesler  
for Celler Volks-Möbel [Celle “People's  
Furniture”], Hanover, ca. 1929

Letterpress on paper  
11 <sup>3</sup>/<sub>4</sub> x 8 <sup>1</sup>/<sub>4</sub> in. (29.8 x 21 cm)  
Merrill C. Berman collection

**56.**  
Advertisement for Celler Volks-Möbel,  
Metallwarenfabriken [Celle “People's  
Furniture,” metal wares factories],  
Altona-Celle, ca. 1929  
Lithograph on board  
11 <sup>3</sup>/<sub>4</sub> x 8 <sup>1</sup>/<sub>4</sub> in. (29.8 x 21 cm)  
Merrill C. Berman collection

**57.**  
Discharge certificate for the  
Krankenhaus II [Hospital II], issued  
by the Stadtverwaltung Hannover  
[Hanover Town Council], ca. 1929  
Letterpress on paper  
5 <sup>3</sup>/<sub>4</sub> x 8 <sup>5</sup>/<sub>16</sub> in. (14.6 x 21.1 cm)  
Merrill C. Berman collection

**58.**  
Letterhead for the Städtisches  
Tuberkulosekrankenhaus Heilstätte  
Heidehaus, Stadtverwaltung  
Hannover [State Tuberculosis  
Hospital, Sanatorium Heidehaus],  
issued by the Stadtverwaltung  
Hannover [Hanover Town Council],  
ca. 1929  
Letterpress on paper  
4 <sup>15</sup>/<sub>16</sub> x 7 <sup>3</sup>/<sub>4</sub> in. (12.5 x 19.7 cm)  
Merrill C. Berman collection

**59.**  
Questionnaire for the Städtisches  
Tuberkulosekrankenhaus Heilstätte  
Heidehaus [State Tuberculosis Hospital,  
Sanatorium Heidehaus], issued by the  
Stadtverwaltung Hannover [Hanover  
Town Council], ca. 1929  
Letterpress on paper  
11 <sup>3</sup>/<sub>4</sub> x 8 <sup>1</sup>/<sub>4</sub> in. (29.8 x 21 cm)  
Merrill C. Berman collection

**60.**  
Invoice for Buchdruckerei Buchbinderei  
Wilhelm Schröer [Wilhelm Schröer  
Printing House and Bindery], Hanover,  
ca. 1929

Letterpress on paper  
11 <sup>11</sup>/<sub>16</sub> x 8 <sup>3</sup>/<sub>16</sub> in. (29.7 x 20.8 cm)  
Merrill C. Berman collection

**61.**

**Advertisement for Leibniz-Keks [Leibniz Cookies], H. Bahlsens Keks-Fabrik [Hermann Bahlsen's Cookie Factory], Hanover, ca. 1929**  
Letterpress on board  
10 <sup>1</sup>/<sub>4</sub> x 6 <sup>7</sup>/<sub>16</sub> in. (26 x 17.5 cm)  
Merrill C. Berman collection

**62.**

**Advertisement for Leibniz-Keks [Leibniz Cookies], H. Bahlsens Keks-Fabrik [Hermann Bahlsen's Cookie Factory], Hanover, ca. 1929**  
Letterpress on board  
5 <sup>3</sup>/<sub>4</sub> x 7 in. (14.6 x 17.8 cm)  
Merrill C. Berman collection

**63.**

**Advertisement for Leibniz-Keks [Leibniz Cookies], H. Bahlsens Keks-Fabrik [Hermann Bahlsen's Cookie Factory], Hanover, ca. 1929**  
Letterpress on paper  
5 <sup>3</sup>/<sub>8</sub> x 7 in. (13.7 x 17.8 cm)  
Merrill C. Berman collection

**64.**

**Postcard for Leibniz-Keks [Leibniz Cookies], H. Bahlsens Keks-Fabrik [Hermann Bahlsen's Cookie Factory], Hanover, ca. 1929–30**  
Letterpress on card  
4 <sup>1</sup>/<sub>8</sub> x 5 <sup>3</sup>/<sub>4</sub> in. (10.5 x 14.6 cm)  
Merrill C. Berman collection

**65.**

**Kurt Schwitters (design) and Hermann Strodthoff (text)**  
Notice for display in streetcar, for Üstra (Überlandwerke und Strassenbahnen Hannover A.-G. [Hanover Electric Plants and Streetcars, Inc.]), ca. 1929  
Lithograph on card  
6 <sup>1</sup>/<sub>8</sub> x 12 in. (15.6 x 30.5 cm)  
Merrill C. Berman collection

Slogan reads, "Deinen Fahrschein, Deinen alten,/ Darfst Du gern für Dich behalten"  
[Your ticket, though it's used and spent,/ Do keep it safe, untorn, unrent.]

**66.**

**Kurt Schwitters (design) and Hermann Strodthoff (text)**  
Notice for display in streetcar, for Üstra (Überlandwerke und Strassenbahnen Hannover A.-G. [Hanover Electric Plants and Streetcars, Inc.]), ca. 1929  
Lithograph on card  
8 <sup>1</sup>/<sub>2</sub> x 12 in. (21.6 x 30.5 cm)  
Merrill C. Berman collection  
Slogan reads, "Rechte Hand am rechten Griff/ So stieg ein beim Abfahrtspiff/ Steigst Du aus, merk Dir den kniff/ Linke Hand am linken Griff" [Your right hand on the right-hand handle:/ That's how you get on when the whistle blows./ And when you're leaving, here's the trick:/ Your left hand on the left-hand handle goes.]

**67.**

**Kurt Schwitters (design) and Hermann Strodthoff (text)**  
Notice for display in streetcar, for Üstra (Überlandwerke und Strassenbahnen Hannover A.-G. [Hanover Electric Plants and Streetcars, Inc.]), ca. 1929  
Lithograph on card  
6 <sup>1</sup>/<sub>8</sub> x 12 in. (15.6 x 30.5 cm)  
Merrill C. Berman collection  
Slogan reads, "Reiseziel und Strecke melde/ Zahle stets mit kleinem Gelde"  
[Inform us of your route and where you want to go;/ And then to pay us please use small change, once we know.]

**68.**

**Kurt Schwitters (design) and Hermann Strodthoff (text)**  
Notice for display in streetcar, for Üstra (Überlandwerke und Strassenbahnen Hannover A.-G. [Hanover Electric Plants and Streetcars, Inc.]), ca. 1929  
Lithograph on card  
5 <sup>3</sup>/<sub>16</sub> x 12 in. (13.2 x 30.5 cm)  
Merrill C. Berman collection

Slogan reads, "Wenn der Schaffner Dich vergißt,/ Zahle, wenn Du ehrlich bist"  
[Distracted conductors might not see you there;/ Assuming you're honest, you'll pay them your fare.]

**69.**

**Invoice for H. Bahlsens Keks-Fabrik [Hermann Bahlsen's Cookie Factory], Hanover, ca. 1929–30**  
Lithograph on paper  
11 x 8 <sup>5</sup>/<sub>16</sub> in. (27.9 x 21.9 cm)  
Merrill C. Berman collection  
Dated July 9, 1930, and addressed to Firma Hans Feil in Klagenfurt

**70.**

**Invoice for H. Bahlsens Keks-Fabrik [Hermann Bahlsen's Cookie Factory], Hanover, ca. 1929–30**  
Lithograph on paper  
11 x 8 <sup>1</sup>/<sub>2</sub> in. (27.9 x 21.6 cm)  
Merrill C. Berman collection  
Dated October 8, 1931, and addressed to Ph. Gerhard, Drogen + Kolw. in Kirchheimbolanden

**71.**

**Invoice for H. Bahlsens Keks-Fabrik [Hermann Bahlsen's Cookie Factory], Hanover, ca. 1929–30**  
Lithograph on paper  
11 <sup>11</sup>/<sub>16</sub> x 8 <sup>1</sup>/<sub>4</sub> in. (29.7 x 21 cm)  
Merrill C. Berman collection  
Dated May 4, 1938, and addressed to Fr. F. Mantels and Bruno Burkhardt in Herzberg

**72.**

**Reichsforschungs-Gesellschaft für Wirtschaftlichkeit im Bau- und Wohnungswesen [National Research Society for Economical Construction and Housing], Die billige, gute Wohnung: Grundrisse zum zusätzlichen Wohnungsbau [The inexpensive, good dwelling: Outlines for additional housing], brochure (Berlin: Die Baugilde, 1930)**  
Letterpress on paper  
11 <sup>11</sup>/<sub>16</sub> x 8 <sup>1</sup>/<sub>4</sub> in. (29.7 x 21 cm)  
Merrill C. Berman collection

**73.**

**Die neue Gestaltung in der Typographie [The new formation in typography], brochure (Hanover, 1930)**  
Letterpress on paper  
5 <sup>7</sup>/<sub>8</sub> x 4 <sup>1</sup>/<sub>4</sub> in. (14.9 x 10.8 cm)  
Merrill C. Berman collection

**74.**

**Envelope for Merz-Werbe Kurt Schwitters [Merz Advertising Kurt Schwitters], ca. 1930**  
Letterpress on paper  
4 <sup>3</sup>/<sub>8</sub> x 6 <sup>3</sup>/<sub>8</sub> in. (11.1 x 16.2 cm)  
Merrill C. Berman collection  
Enclosed with brochure, *Die neue Gestaltung in der Typographie* [The new design in typography]

**75.**

**Envelope with return address for "Kurt Schwitters Schriftsteller" [Kurt Schwitters, writer], ca. 1930**  
Letterpress on paper  
4 <sup>1</sup>/<sub>2</sub> x 6 <sup>3</sup>/<sub>8</sub> in. (11.4 x 16.2 cm)  
Merrill C. Berman collection  
Addressed to Piet Zwart and used to mail brochure, *Die neue Gestaltung in der Typographie* [The new design in typography]

**76.**

**Flyer advertising Werbe-Gestaltung Kurt Schwitters [Advertising Design Kurt Schwitters], 1930**  
Letterpress on paper  
5 <sup>7</sup>/<sub>8</sub> x 4 <sup>1</sup>/<sub>4</sub> in. (14.9 x 10.8 cm)  
Merrill C. Berman collection  
Enclosed with theoretical treatise *Die neue Gestaltung in der Typographie* [The new design in typography]

**77.**

**Form declaring payment allotment from the Städtisches Wohlfahrtsamt [Municipal Welfare Office] issued by the Stadtverwaltung Hannover [Hanover Town Council], ca. 1930**  
Letterpress on paper  
5 <sup>7</sup>/<sub>8</sub> x 8 <sup>1</sup>/<sub>4</sub> in. (14.9 x 21 cm)  
Merrill C. Berman collection

- 78.**  
**Advertising flyer for subscriptions to the Opera House and Playhouse of the Städtische Bühnen Hannover [Hanover Municipal Theaters], ca. 1930**  
 Letterpress on paper  
 8  $\frac{7}{8}$  x 6  $\frac{1}{16}$  in. (22.5 x 17 cm)  
 Merrill C. Berman collection  
 Slogan reads, "Auch Sie können bei den jetzigen Preisen abonnieren" [Even you can subscribe with the current prices]
- 79.**  
**Advertising brochure for subscriptions to the Opera House and Playhouse of the Städtische Bühnen Hannover [Hanover Municipal Theaters], 1930**  
 Letterpress on paper  
 8  $\frac{1}{4}$  x 5  $\frac{3}{4}$  in. (21 x 14.6 cm)  
 Merrill C. Berman collection  
 Slogan reads, "Weshalb Sind Sie nicht im Opernhause und im Schauspielhause abonniert?" [Why aren't you subscribed to the Opera House and Playhouse?]
- 80.**  
**Untitled (Lzer Casse), ca. 1931**  
 Collage on paper  
 6  $\frac{9}{16}$  x 5  $\frac{1}{16}$  in. (16.7 x 12.8 cm)  
 Private collection
- 81.**  
**Exhibition catalogue for Heinrich Zille, October 1–November 1, 1931 (Hanover: Kestner-Gesellschaft, [1931])**  
 Letterpress on paper  
 7  $\frac{3}{4}$  x 5  $\frac{5}{8}$  in. (19.7 x 14.3 cm)  
 Merrill C. Berman collection
- 82.**  
**Brochure for Städtische Bühnen Hannover, Opernhaus [Hanover Municipal Theaters, Opera House], 1929–30**  
 Letterpress on paper  
 9  $\frac{3}{8}$  x 6  $\frac{5}{8}$  in. (23.9 x 16.8 cm)  
 Merrill C. Berman collection
- 83.**  
**Brochure for Städtische Bühnen Hannover, Opernhaus [Hanover Municipal Theaters, Opera House], 1930–31**  
 Letterpress on paper  
 9  $\frac{1}{2}$  x 6  $\frac{7}{8}$  in. (24.1 x 17.5 cm)  
 Merrill C. Berman collection
- 84.**  
**Brochure for Städtische Bühnen Hannover, Opernhaus [Hanover Municipal Theaters, Opera House], ca. 1932**  
 Letterpress on paper  
 8  $\frac{9}{16}$  x 6  $\frac{1}{4}$  in. (21.7 x 15.9 cm)  
 Merrill C. Berman collection
- 85.**  
**Brochure for Städtische Bühnen Hannover, Schauspielhaus [Hanover Municipal Theaters, Playhouse], 1932**  
 Letterpress on paper  
 8  $\frac{5}{8}$  x 6  $\frac{1}{4}$  in. (21.9 x 15.9 cm)  
 Merrill C. Berman collection
- 86.**  
**Poster for Städtische Bühnen Hannover [Hanover Municipal Theaters], heading typeface designed by Schwitters, 1932**  
 Lithograph on paper mounted on paper  
 18  $\frac{5}{8}$  x 13  $\frac{1}{2}$  in. (51.1 x 38.1 cm)  
 Merrill C. Berman collection
- 87.**  
**Designer unknown**  
**Poster for Städtische Bühnen Hannover [Hanover Municipal Theaters], 1937**  
 Lithograph on paper mounted on paper  
 21 x 16  $\frac{3}{4}$  in. (53.3 x 42.5 cm)  
 Merrill C. Berman collection  
 Issued after Kurt Schwitters' contract was canceled and the typeface reverted to *Fraktur* ("Gothic" or Blackletter)
- 88.**  
**Untitled (VINSTRE), 1936–37**  
 Collage on paper  
 13  $\frac{3}{8}$  x 9  $\frac{5}{8}$  in. (34 x 24.5 cm)  
 Guillermo de Osma, Madrid
- 89.**  
**Blue Ivory, 1946**  
 Collage and oil on cardboard  
 9 x 7  $\frac{1}{2}$  in. (22.9 x 19.1 cm)  
 Private collection
- 90.**  
**Falling Red, 1947**  
 Collage  
 14  $\frac{1}{2}$  x 12  $\frac{5}{16}$  in. (36.9 x 31.3 cm)  
 Private collection
- 91.**  
**Mackintosh, 1947**  
 Collage on paper  
 14 x 11  $\frac{1}{8}$  in. (35.5 x 28.2 cm)  
 Private collection



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## Exhibition Catalogues and other Publications by the Fundación Juan March

The Fundación Juan March has published more than 180 catalogues, most of them now sold out, of the exhibitions it has presented in its Madrid, Cuenca and Palma exhibition spaces. Starting in January 2014, these catalogues are now available on digital support on our webpage *All our Art Catalogues since 1973*, at [www.march.es](http://www.march.es)

### 1966

☞ MUSEO DE ARTE ABSTRACTO ESPAÑOL. CUENCA [Catalogue-Guide]. Text by Fernando Zóbel. Bilingual ed. (Spanish/English). Published by the Museo de Arte Abstracto Español, Cuenca

### 1969

☞ MUSEO DE ARTE ABSTRACTO ESPAÑOL. CUENCA [Catalogue-Guide]. Texts by Gustavo Torner, Gerardo Rueda and Fernando Zóbel. Bilingual ed. (Spanish/English). Published by the Museo de Arte Abstracto Español, Cuenca (1<sup>st</sup> ed.)

### 1973

☞ ARTE'73. Exposición antológica de artistas españoles. Multilingual ed. (Spanish, English, French, Italian and German)

### 1974

☞ MUSEO DE ARTE ABSTRACTO ESPAÑOL. CUENCA [Catalogue-Guide]. Texts by Gustavo Torner, Gerardo Rueda and Fernando Zóbel. Bilingual ed. (Spanish/English). Published by the Museo de Arte Abstracto Español, Cuenca (2<sup>nd</sup> ed., rev. and exp.)

### 1975

☞ OSKAR KOKOSCHKA. Óleos y acuarelas. Dibujos, grabados, mosaicos. Obra literaria. Text by Heinz Spielmann

☞ EXPOSICIÓN ANTOLÓGICA DE LA CALCOGRAFÍA NACIONAL. Texts by Enrique Lafuente Ferrari and Antonio Gallego

☞ I EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

### 1976

☞ JEAN DUBUFFET. Text by Jean Dubuffet

☞ ALBERTO GIACOMETTI. Colección de la Fundación Maeght. Texts by Jean Genêt, Jean-Paul Sartre, Jacques Dupin and Alberto Giacometti

☞ II EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

### 1977

☞ ARTE USA. Text by Harold Rosenberg

☞ ARTE DE NUEVA GUINEA Y PAPÚA. Colección A. Folch y E. Serra. Texts by B. A. L. Cranstone and Christian Kaufmann

☞ PICASSO. Texts by Rafael Alberti, Gerardo Diego, Vicente Aleixandre, Eugenio d'Ors, Juan Antonio Gaya Nuño, Ricardo Gullón, José Camón Aznar, Guillermo de Torre and Enrique Lafuente Ferrari

☞ MARC CHAGALL. 18 pinturas y 40 grabados. Texts by André Malraux and Louis Aragon (in French) 

☞ ARTE ESPAÑOL CONTEMPORÁNEO. COLECCIÓN DE LA FUNDACIÓN JUAN MARCH. [This catalogue accompanied the exhibition of the same name that traveled to 67 Spanish venues between 1975 and 1996; at many venues, independent catalogues were published.]

☞ III EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

### 1978

☞ ARS MEDICA. Text by Carl Zigrosser

☞ FRANCIS BACON. Text by Antonio Bonet Correa

☞ BAUHAUS. Texts by Hans M. Wingler, Will Grohmann, Jürgen Joedicke, Nikolaus Pevsner, Hans Eckstein, Oskar Schlemmer, László Moholy-Nagy, Otto Stelzer and Heinz Winfried Sabais. Published by the Institut für Auslandsbeziehungen, Stuttgart, 1976

☞ KANDINSKY: 1923–1944. Texts by Werner Haftmann, Gaëtan Picon and Wassily Kandinsky

☞ ARTE ESPAÑOL CONTEMPORÁNEO. COLECCIÓN DE LA FUNDACIÓN JUAN MARCH

☞ IV EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

### 1979

☞ WILLEM DE KOONING. Obras recientes. Text by Diane Waldman

☞ MAESTROS DEL SIGLO XX. NATURALEZA MUERTA. Text by Reinhold Hohl

☞ GEORGES BRAQUE. Óleos, gouaches, relieves, dibujos y grabados. Texts by Jean Paulhan, Jacques Prévert, Christian Zervos, Georges Salles, André Chastel, Pierre Reverdy and Georges Braque

☞ GOYA. CAPRICHOS, DESASTRES, TAUROMAQUIA, DISPARATES. Text by Alfonso E. Pérez-Sánchez (1<sup>st</sup> ed.)

☞ V EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

### 1980

☞ JULIO GONZÁLEZ. Esculturas y dibujos. Text by Germain Viatte

☞ ROBERT MOTHERWELL. Text by Barbaralee Diamondstein and Robert Motherwell

☞ HENRI MATISSE. Óleos, dibujos, gouaches, découpées, esculturas y libros. Text by Henri Matisse

☞ VI EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

### 1981

☞ MINIMAL ART. Text by Phyllis Tuchman

☞ PAUL KLEE. Óleos, acuarelas, dibujos y grabados. Text by Paul Klee

☞ MIRRORS AND WINDOWS. AMERICAN PHOTOGRAPHY SINCE 1960. Text by John Szarkowski. English ed. (Offprint: Spanish translation of text by John Szarkowski). Published by The Museum of Modern Art, New York, 1980

☞ MEDIO SIGLO DE ESCULTURA: 1900–1945. Text by Jean-Louis Prat

☞ MUSEO DE ARTE ABSTRACTO ESPAÑOL. CUENCA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Texts by Gustavo Torner, Gerardo Rueda and Fernando Zóbel  
FERNANDO PESSOA. EL ETERNO VIAJERO. Texts by Teresa Rita Lopes, María Fernanda de Abreu and Fernando Pessoa

### 1982

☞ PIET MONDRIAN. Óleos, acuarelas y dibujos. Texts by Herbert Henkels and Piet Mondrian

🖼️ ROBERT Y SONIA DELAUNAY. Texts by Juan Manuel Bonet, Jacques Damase, Ramón Gómez de la Serna, Isaac del Vando Villar, Vicente Huidobro and Guillermo de Torre

🖼️ PINTURA ABSTRACTA ESPAÑOLA: 1960–1970. Text by Rafael Santos Torroella

🖼️ KURT SCHWITTERS. Texts by Werner Schmalenbach, Ernst Schwitters and Kurt Schwitters

🖼️ VII EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

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### 1983

🖼️ ROY LICHTENSTEIN: 1970–1980. Text by Jack Cowart. English ed. Published by Hudson Hill Press, New York, 1981

🖼️ FERNAND LÉGER. Text by Antonio Bonet Correa and Fernand Léger

🖼️ PIERRE BONNARD. Text by Ángel González García

🖼️ ALMADA NEGREIROS. Texts by Margarida Acciaiuoli, Antonio Espina, Ramón Gómez de la Serna, José Augusto França, Jorge de Sena, Lima de Freitas and Almada Negreiros. Published by the Ministério da Cultura de Portugal, Lisbon, 1983

🖼️ ARTE ABSTRACTO ESPAÑOL EN LA COLECCIÓN DE LA FUNDACIÓN JUAN MARCH. Text by Julián Gállego

🖼️ GRABADO ABSTRACTO ESPAÑOL. COLECCIÓN DE LA FUNDACIÓN JUAN MARCH. Text by Julián Gállego. [This catalogue accompanied the exhibition of the same name that traveled to 44 Spanish venues between 1983 and 1999.]

HENRI CARTIER-BRESSON. RETROSPECTIVA. Text by Yves Bonnefoy. French ed.

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### 1984

🖼️ EL ARTE DEL SIGLO XX EN UN MUSEO HOLANDÉS: EINDHOVEN. Texts by Jaap Bremer, Jan Debbaut, R. H. Fuchs, Piet de Jonge and Margriet Suren

🖼️ JOSEPH CORNELL. Text by Fernando Huici

🖼️ FERNANDO ZÓBEL. Text by Francisco Calvo Serraller. Madrid and 🇨🇪

🖼️ JULIA MARGARET CAMERON: 1815–1879. Texts by Mike Weaver and Julia Margaret Cameron. English ed. (Offprint: Spanish translation of text by Mike Weaver). Published by John Hansard Gallery & The Herbert Press Ltd., Southampton, 1984

🖼️ JULIUS BISSIER. Text by Werner Schmalenbach

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### 1985

🖼️ ROBERT RAUSCHENBERG. Text by Lawrence Alloway

🖼️ VANGUARDIA RUSA: 1910–1930. Museo y Colección Ludwig. Text by Evelyn Weiss

🖼️ DER DEUTSCHE HOLZSCHNITT IM 20. Text by Gunther Thiem. German ed. (Offprint: Spanish translations of texts). Published by the Institut für Auslandsbeziehungen, Stuttgart, 1984

🖼️ ESTRUCTURAS REPETITIVAS. Text by Simón Marchán Fiz

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### 1986

🖼️ MAX ERNST. Texts by Werner Spies and Max Ernst

🖼️ ARTE, PAISAJE Y ARQUITECTURA. El arte referido a la arquitectura en la República Federal de Alemania. Texts by Dieter Honisch and Manfred Sack. German ed. (Offprint: Spanish translation of introductory texts). Published by the Institut für Auslandsbeziehungen, Stuttgart, 1983

🖼️ ARTE ESPAÑOL EN NUEVA YORK: 1950–1970. Colección Amos Cahan. Text by Juan Manuel Bonet

🖼️ OBRAS MAESTRAS DEL MUSEO DE WUPPERTAL. De Marées a Picasso. Texts by Sabine Fehleemann and Hans Günter Wachtmann

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### 1987

🖼️ BEN NICHOLSON. Texts by Jeremy Lewison and Ben Nicholson

🖼️ IRVING PENN. Text by John Szarkowski. English ed. published by The Museum of Modern Art, New York, 1984 (repr. 1986)

🖼️ MARK ROTHKO. Texts by Michael Compton and Mark Rothko

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### 1988

🖼️ EL PASO DESPUÉS DE EL PASO EN LA COLECCIÓN DE LA FUNDACIÓN JUAN MARCH. Text by Juan Manuel Bonet

🖼️ ZERO, A EUROPEAN MOVEMENT. The Lenz Schönberg Collection. Texts by Dieter Honisch and Hannah Weitemeier. Bilingual ed. (Spanish/English)

🖼️ COLECCIÓN LEO CASTELLI. Texts by Calvin Tomkins, Judith Goldman, Gabriele Henkel, Leo Castelli, Jim Palette, Barbara Rose and John Cage

🖼️ MUSEO DE ARTE ABSTRACTO ESPAÑOL. CUENCA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Text by Juan Manuel Bonet (1<sup>st</sup> ed.)

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### 1989

🖼️ RENÉ MAGRITTE. Texts by Camille Goemans, Martine Jacquet, Catherine de Croës, François Daulte, Paul Lebeer and René Magritte

🖼️ EDWARD HOPPER. Text by Gail Levin

🖼️ ARTE ESPAÑOL CONTEMPORÁNEO. FONDOS DE LA FUNDACIÓN JUAN MARCH. Text by Miguel Fernández-Cid

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### 1990

🖼️ ODILON REDON. Colección Ian Woodner. Texts by Lawrence Gowing, Odilon Redon and Nuria Rivero

🖼️ CUBISMO EN PRAGA. Obras de la Galería Nacional. Texts by Jiří Kotalík, Ivan Neumann and Jiří Šetlík

🖼️ ANDY WARHOL. COCHES. Texts by Werner Spies, Cristoph Becker and Andy Warhol

🖼️ COLLECCIÓ MARCH. ART ESPANYOL CONTEMPORANI. PALMA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Text by Juan Manuel Bonet. Multilingual ed. (Spanish, Catalan and English)

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### 1991

🖼️ PICASSO. RETRATOS DE JACQUELINE. Texts by Hélène Parmelin, María Teresa Ocaña, Nuria Rivero, Werner Spies and Rosa Vives

🖼️ VIEIRA DA SILVA. Texts by Fernando Pernes, Julián Gállego, M<sup>o</sup> João Fernandes, René Char (in French), António Ramos Rosa (in Portuguese) and Joham de Castro

🖼️ MONET EN GIVERNY. Colección del Museo Marmottan de París. Texts by Arnaud d'Hauterives, Gustave Geffroy and Claude Monet

🖼️ MUSEO DE ARTE ABSTRACTO ESPAÑOL. CUENCA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Text by Juan Manuel Bonet (2<sup>nd</sup> ed.)

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### 1992

🖼️ RICHARD DIEBENKORN. Text by John Elderfield

🖼️ ALEXEJ VON JAWLENSKY. Text by Angelica Jawlensky

🖼️ DAVID HOCKNEY. Text by Marco Livingstone

🖼️ COLLECCIÓ MARCH. ART ESPANYOL CONTEMPORANI. PALMA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Text by Juan Manuel Bonet (German ed.)

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### 1993

🖼️ MALEVICH. Colección del Museo Estatal Ruso, San Petersburgo. Texts by Evgenija N. Petrova, Elena V. Basner and Kasimir Malevich

🖼️ PICASSO. EL SOMBRERO DE TRES PICOS. Dibujos para los decorados y el vestuario del ballet de Manuel de Falla. Texts by Vicente García-Márquez, Brigitte Léal and Laurence Berthon

🏛️ MUSEO BRÜCKE BERLÍN. ARTE EXPRESIONISTA ALEMÁN. Text by Magdalena M. Moeller

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#### 1994

🏛️ GOYA GRABADOR. Texts by Alfonso E. Pérez-Sánchez and Julián Gállego

🏛️ ISAMU NOGUCHI. Texts by Shoji Sadao, Bruce Altshuler and Isamu Noguchi

🏛️ TESOROS DEL ARTE JAPONÉS. Período Edo: 1615-1868. Colección del Museo Fuji, Tokio. Texts by Tatsuo Takakura, Shin-ichi Miura, Akira Gokita, Seiji Nagata, Yoshiaki Yabe, Hirokazu Arakawa and Yoshihiko Sasama

🏛️ FERNANDO ZÓBEL. RÍO JÚCAR. Texts by Fernando Zóbel and Rafael Pérez-Madero 📖 📍

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#### 1995

🏛️ KLIMT, KOKOSCHKA, SCHIELE. UN SUEÑO VIENÉS: 1898-1918. Texts by Gerbert Frodl and Stephan Koja

🏛️ ROUAULT. Texts by Stephan Koja, Jacques Maritain and Marcel Arland

🏛️ MOTHERWELL. Obra gráfica: 1975-1991. Colección Kenneth Tyler. Text by Robert Motherwell 📖 📍

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#### 1996

🏛️ TOM WESSELMANN. Texts by Marco Livingstone, Jo-Anne Birnie Danzker, Tilman Osterwold and Meinrad Maria Grewenig. Published by Hatje Cantz, Ostfildern, 1996

🏛️ TOULOUSE-LAUTREC. De Albi y de otras colecciones. Texts by Danièle Devynck and Valeriano Bozal

🏛️ MILLARES. Pinturas y dibujos sobre papel: 1963-1971. Text by Manuel Millares 📖 📍

🏛️ MUSEU D'ART ESPANYOL CONTEMPORANI. PALMA.FUNDACION JUAN MARCH [Catalogue-Guide]. Texts by Juan Manuel Bonet and Javier Maderuelo. Bilingual eds. (Spanish/Catalan and English/German, 1<sup>st</sup> ed.)

🏛️ PICASSO. SUITE VOLLARD. Text by Julián Gállego. Spanish ed., bilingual ed. (Spanish/German) and trilingual ed. (Spanish/German/English). [This catalogue accompanied the exhibition of the same name that, since 1996, has traveled to seven Spanish and foreign venues.]

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#### 1997

🏛️ MAX BECKMANN. Texts by Klaus Gallwitz and Max Beckmann

🏛️ EMIL NOLDE. NATURALEZA Y RELIGIÓN. Text by Manfred Reuther

🏛️ FRANK STELLA. Obra gráfica: 1982-1996. Colección Tyler Graphics. Texts by Sidney Guberman, Dorine Mignot and Frank Stella 📖 📍

🏛️ EL OBJETO DEL ARTE. Text by Javier Maderuelo 📖 📍

🏛️ MUSEO DE ARTE ABSTRACTO ESPAÑOL. CUENCA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Texts by Juan Manuel Bonet and Javier Maderuelo. Bilingual ed. (Spanish/English, 1<sup>st</sup> ed.)

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#### 1998

🏛️ AMADEO DE SOUZA-CARDOSO. Texts by Javier Maderuelo, Antonio Cardoso and Joana Cunha Leal

🏛️ PAUL DELVAUX. Text by Gisèle Ollinger-Zinque

🏛️ RICHARD LINDNER. Text by Werner Spies

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#### 1999

🏛️ MARC CHAGALL. TRADICIONES JUDÍAS. Texts by Sylvie Forestier, Benjamin Harshav, Meret Meyer and Marc Chagall

🏛️ KURT SCHWITTERS Y EL ESPÍRITU DE LA UTOPIA. Colección Ernst Schwitters. Texts by Javier Maderuelo, Markus Heinzemann, Lola and Bengt Schwitters

🏛️ LOVIS CORINTH. Texts by Thomas Deecke, Sabine Fehleemann, Jürgen H. Meyer and Antje BIRTHÄLMER

🏛️ MIQUEL BARCELÓ. Ceràmiques: 1995-1998. Text by Enrique Juncosa. Bilingual ed. (Spanish/Catalan) 📖 📍

🏛️ FERNANDO ZÓBEL. Obra gráfica completa. Text by Rafael Pérez-Madero. Published by Departamento de Cultura, Diputación Provincial de Cuenca, Cuenca, 1999 📖 📍

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#### 2000

🏛️ VASARELY. Texts by Werner Spies and Michèle-Catherine Vasarely

🏛️ EXPRESIONISMO ABSTRACTO. OBRA SOBRE PAPEL. Colección de The Metropolitan Museum of Art, Nueva York. Text by Lisa M. Messinger

🏛️ SCHMIDT-ROTTLUFF. Colección Brücke-Museum Berlin. Text by Magdalena M. Moeller

🏛️ NOLDE. VISIONES. Acuarelas. Colección de la Fundación Nolde-Seebüll. Text by Manfred Reuther 📖 📍

🏛️ LUCIO MUÑOZ. ÍNTIMO. Text by Rodrigo Muñoz Avía 📖

🏛️ EUSEBIO SEMPERE. PAISAJES. Text by Pablo Ramírez 📖 📍

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#### 2001

🏛️ DE CASPAR DAVID FRIEDRICH A PICASSO. Obras maestras sobre papel del Museo Von der Heydt, de Wuppertal. Text by Sabine Fehleemann

🏛️ ADOLPH GOTTLIEB. Text by Sanford Hirsch

🏛️ MATISSE. ESPÍRITU Y SENTIDO. Obra sobre papel. Texts by Guillermo Solana, Marie-Thérèse Pulvenis de Séligny and Henri Matisse

🏛️ RÓDCHENKO. GEOMETRÍAS. Texts by Alexandr Lavrentiev and Alexandr Ródchenko 📖 📍

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#### 2002

🏛️ GEORGIA O'KEEFFE. NATURALEZAS ÍNTIMAS. Texts by Lisa M. Messinger and Georgia O'Keeffe

🏛️ TURNER Y EL MAR. Acuarelas de la Tate. Texts by José Jiménez, Ian Warrell, Nicola Cole, Nicola Moorby and Sarah Taft

🏛️ MOMPÓ. Obra sobre papel. Texts by Dolores Durán Úcar 📖

🏛️ RIVERA. REFLEJOS. Texts by Jaime Brihuega, Marisa Rivera, Elena Rivera, Rafael Alberti and Luis Rosales 📖

🏛️ SAURA. DAMAS. Texts by Francisco Calvo Serraller and Antonio Saura 📖 📍

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#### 2003

🏛️ ESPÍRITU DE MODERNIDAD. DE GOYA A GIACOMETTI. Obra sobre papel de la Colección Kornfeld. Text by Werner Spies

🏛️ KANDINSKY. ORIGEN DE LA ABSTRACCIÓN. Texts by Valeriano Bozal, Marion Ackermann and Wassily Kandinsky

🏛️ CHILLIDA. ELOGIO DE LA MANO. Text by Javier Maderuelo 📖 📍

🏛️ GERARDO RUEDA. CONSTRUCCIONES. Text by Barbara Rose 📖

🏛️ ESTEBAN VICENTE. Collages. Texts by José María Parreño and Elaine de Kooning 📖

🏛️ LUCIO MUÑOZ. ÍNTIMO. Texts by Rodrigo Muñoz Avía and Lucio Muñoz 📖

MUSEU D'ART ESPANYOL CONTEMPORANI. PALMA.FUNDACION JUAN MARCH [Catalogue-Guide]. Texts by Juan Manuel Bonet and Javier Maderuelo. Bilingual eds. (Catalan/Spanish and English/German, 2<sup>nd</sup> ed. rev. and exp.)

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#### 2004

🏛️ MAESTROS DE LA INVENCION DE LA COLECCIÓN E. DE ROTHSCHILD DEL MUSEO DEL LOUVRE. Texts by Pascal Torres Guardiola, Catherine Loisel, Christel Winling, Geneviève Bresc-Bautier, George A. Wanklyn and Louis Antoine Prat

🏛️ FIGURAS DE LA FRANCIA MODERNA. De Ingres a Toulouse-Lautrec del Petit Palais de París. Texts by Delfín Rodríguez, Isabelle Collet, Amélie Simier, Maryline Assante di Panzillo and José de los Llanos. Bilingual ed. (Spanish/French)

☛ LIUBOV POPOVA. Text by Anna María Guasch **P C**

☛ ESTEBAN VICENTE. GESTO Y COLOR. Text by Guillermo Solana **P**

☛ LUIS GORDILLO. DUPLEX. Texts by Miguel Cereceda and Jaime González de Aledo. Bilingual ed. (Spanish/English) **P C**

☛ NEW TECHNOLOGIES, NEW ICONOGRAPHY, NEW PHOTOGRAPHY. Photography of the 80's and 90's in the Collection of the Museo Nacional Centro de Arte Reina Sofía. Texts by Catherine Coleman, Pablo Llorca and María Toledo. Bilingual ed. (Spanish/English) **P C**

KANDINSKY. Acuarelas. Städtische Galerie im Lenbachhaus, Munich. Texts by Helmut Friedel and Wassily Kandinsky. Bilingual ed. (Spanish/German) **P C**

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## 2005

☛ CONTEMPORANEA. Kunstmuseum Wolfsburg. Texts by Gijs van Tuyl, Rudi Fuchs, Holger Broeker, Alberto Ruiz de Samaniego and Susanne Köhler. Bilingual ed. (Spanish/English)

☛ ANTONIO SAURA. DAMAS. Texts by Francisco Calvo Serraller and Antonio Saura. Bilingual ed. (Spanish/English)

☛ CELEBRATION OF ART: A Half Century of the Fundación Juan March. Texts by Juan Manuel Bonet, Juan Pablo Fusi, Antonio Muñoz Molina, Juan Navarro Baldeweg and Javier Fuentes. Spanish and English eds.

☛ BECKMANN. Von der Heydt-Museum, Wuppertal. Text by Sabine Fehleemann. Bilingual ed. (Spanish/German) **P C**

☛ EGON SCHIELE: IN BODY AND SOUL. Text by Miguel Sáenz. Bilingual ed. (Spanish/English) **P C**

☛ LICHTENSTEIN: IN PROCESS. Texts by Juan Antonio Ramírez and Clare Bell. Bilingual ed. (Spanish/English) **P C**

☛ FACES AND MASKS: Photographs from the Ordóñez-Falcón Collection. Text by Francisco Caja. Bilingual ed. (Spanish/English) **P C**

☛ MUSEO DE ARTE ABSTRACTO ESPAÑOL. CUENCA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Texts by Juan Manuel Bonet and Javier Maderuelo. Bilingual ed. (Spanish/English, 2<sup>nd</sup> ed.)

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## 2006

☛ OTTO DIX. Text by Ulrike Lorenz. Bilingual ed. (Spanish/English)

☛ CREATIVE DESTRUCTION: Gustav Klimt, the Beethoven Frieze and the Controversy about the Freedom of Art. Texts by Stephan Kojá, Carl E. Schorske, Alice Strobl, Franz A. J. Szabo, Manfred Koller, Verena Perhelfter and Rosa Sala Rose, Hermann Bahr, Ludwig Hevesi and Berta Zuckerkandl. Spanish, English and German eds. Published by Prestel, Munich/Fundación Juan March, Madrid, 2006

☛ Supplementary publication: Hermann Bahr. CONTRA KLIMT (1903). Additional texts by Christian Huemer, Verena Perhelfter, Rosa Sala Rose and Dietrun Otten. Spanish semi-facsimile ed., translation by Alejandro Martín Navarro

LA CIUDAD ABSTRACTA: 1966. El nacimiento del Museo de Arte Abstracto Español. Texts by Santos Juliá, María Bolaños, Ángeles Villalba, Juan Manuel Bonet, Gustavo Torner, Antonio Lorenzo, Rafael Pérez Madero, Pedro Miguel Ibáñez and Alfonso de la Torre

GARY HILL: IMAGES OF LIGHT. Works from the Collection of the Kunstmuseum Wolfsburg. Text by Holger Broeker. Bilingual ed. (Spanish/English) **P C**

GOYA. CAPRICHOS, DESASTRES, TAUROMAQUIA, DISPARATES. Texts by Alfonso E. Pérez-Sánchez (11<sup>th</sup> ed., 1<sup>st</sup> ed. 1979). [This catalogue accompanied the exhibition of the same name that, since 1979, has traveled to 173 Spanish and foreign venues. The catalogue has been translated into more than seven languages.]

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## 2007

ROY LICHTENSTEIN: BEGINNING TO END. Texts by Jack Cowart, Juan Antonio Ramírez, Ruth Fine, Cassandra Lozano, James de Pasquale, Avis Berman and Clare Bell. Spanish, French and English eds.

Supplementary publication: Roy Fox Lichtenstein. PAINTINGS, DRAWINGS AND PASTELS, A THESIS. Original text by Roy Fox Lichtenstein (1949). Additional texts by Jack Cowart and Clare Bell. Bilingual ed. (English [facsimile]/Spanish), translation by Paloma Farré

THE ABSTRACTION OF LANDSCAPE: From Northern Romanticism to Abstract Expressionism. Texts by Werner Hofmann, Hein-Th. Schulze Altcapenberg, Barbara Dayer Gallati, Robert Rosenblum, Miguel López-Remiro, Mark Rothko, Cordula Meier, Dietmar Elger, Bernhard Teuber, Olaf Mörke and Víctor Andrés Ferretti. Spanish and English eds.

Supplementary publication: Sean Scully. BODIES OF LIGHT (1998). Bilingual ed. (Spanish/English)

☛ EQUIPO CRÓNICA. CRÓNICAS REALES. Texts by Michèle Dalmace, Fernando Marías and Tomás Llorens. Bilingual ed. (Spanish/English) **P C**

BEFORE AND AFTER MINIMALISM: A Century of Abstract Tendencies in the Daimler Chrysler Collection. Virtual guide: [www.march.es/arte/palma/anteriores/CatalogoMinimal/index.asp](http://www.march.es/arte/palma/anteriores/CatalogoMinimal/index.asp). Spanish, Catalan, English and German eds. **P**

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## 2008

MAXImIn: Maximum Minimization in Contemporary Art. Texts by Renate Wiehager, John M. Armleder, Ilya Bolotowsky, Daniel Buren, Hanne Darboven, Adolf Hölzel, Norbert Kricke, Heinz Mack and Friederich Vordemberge-Gildewart. Spanish and English eds.

TOTAL ENLIGHTENMENT: Conceptual Art in Moscow 1960–1990. Texts by Boris Groys, Ekaterina Bobrinskaya, Martina Weinhart, Dorothea Zwirner, Manuel Fontán del Junco, Andrei Monastyrski and Ilya Kabakov. Bilingual ed. (Spanish/English). Published by Hatje Cantz, Ostfildern/Fundación Juan March, Madrid, 2008

☛ ANDREAS FEININGER: 1906–1999. Texts by Andreas Feininger, Thomas Buchsteiner, Jean-François Chevrier, Juan Manuel Bonet and John Loengard. Bilingual ed. (Spanish/English) **P C**

JOAN HERNÁNDEZ PIJUAN: THE DISTANCE OF DRAWING. Texts by Valentín Roma, Peter Dittmar and Narcís Comadira. Bilingual ed. (Spanish/English) **P C**

Supplementary publication: IRIS DE PASCUA. JOAN HERNÁNDEZ PIJUAN. Text by Elvira Maluquer. Bilingual ed. (Spanish/English)

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## 2009

TARSILA DO AMARAL. Texts by Aracy Amaral, Juan Manuel Bonet, Jorge Schwartz, Regina Teixeira de Barros, Tarsila do Amaral, Mário de Andrade, Oswald de Andrade, Manuel Bandeira, Haroldo de Campos, Emiliano di Cavalcanti, Ribeiro Couto, Carlos Drummond de Andrade, António Ferro, Jorge de Lima and Sérgio Milliet. Spanish and English eds.

☛ Supplementary publication: Blaise Cendrars. HOJAS DE RUTA (1924). Spanish semi-facsimile ed., translation and notes by José Antonio Millán Alba

Supplementary publication: Oswald de Andrade. PAU BRASIL (1925). Spanish semi-facsimile ed., translation by Andrés Sánchez Robayna

CARLOS CRUZ-DIEZ: COLOR HAPPENS. Texts by Osbel Suárez, Carlos Cruz-Diez, Gloria Carnevali and Ariel Jiménez. Spanish and English eds. **P C**

Supplementary publication: Carlos Cruz-Diez. REFLECTION ON COLOR (1989), rev. and exp. Spanish and English eds.

☞ CASPAR DAVID FRIEDRICH: THE ART OF DRAWING. Texts by Christina Grummt, Helmut Börsch-Supan and Werner Busch. Spanish and English eds.

MUSEU FUNDACIÓN JUAN MARCH, PALMA [Catalogue-Guide]. Texts by Miquel Seguí Aznar and Elvira González Gozalo, Juan Manuel Bonet and Javier Maderuelo. Catalan, Spanish, English and German eds. (3<sup>rd</sup> ed. rev. and exp.)

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## 2010

WYNDHAM LEWIS (1882–1957). Texts by Paul Edwards, Richard Humphreys, Yolanda Morató, Juan Bonilla, Manuel Fontán del Junco, Andrzej Gasiorek and Alan Munton. Spanish and English eds.

Supplementary publication: William Shakespeare and Thomas Middleton. TIMON OF ATHENS (1623). With illustrations by Wyndham Lewis and additional text by Paul Edwards, translation and notes by Ángel-Luis Pujante and Salvador Oliva. Bilingual ed. (Spanish/English)

Supplementary publication: Wyndham Lewis. BLAST. Revista del gran vórtice inglés (1914). Additional texts by Paul Edwards and Kevin Power. Spanish semi-facsimile ed., translation and notes by Yolanda Morató

☞ PABLO PALAZUELO, PARIS, 13 RUE SAINT-JACQUES (1948–1968). Texts by Alfonso de la Torre and Christine Jouishomme. Bilingual ed. (Spanish/English) **P C**

THE AMERICAN LANDSCAPES OF ASHER B. DURAND (1796–1886). Texts by Linda S. Ferber, Barbara Deyer Gallati, Barbara Novak, Marilyn S. Kushner, Roberta J. M. Olson, Rebecca Bedell, Kimberly Orcutt and Sarah Barr Snook. Spanish and English eds.

Supplementary publication: Asher B. Durand. LETTERS ON LANDSCAPE PAINTING (1855). Spanish semi-facsimile ed. and English facsimile ed.

PICASSO. Suite Volland. Text by Julián Gállego. Bilingual ed. (Spanish/English) (Rev. ed, 1<sup>st</sup> ed. 1996)

UN COUP DE LIVRES (UNA TIRADA DE LIBROS). Artists' Books and Other Publications from the Archive for Small Press & Communication. Text by Guy Schraenen. Bilingual ed. (Spanish/English)

**C P**

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## 2011

☞ COLD AMERICA: GEOMETRIC ABSTRACTION IN LATIN AMERICA (1934–1973). Texts by Osbel Suárez, César Paternosto, María Amalia García, Ferreira Gullar, Luis Pérez-Oramas, Gabriel Pérez-Barreiro and Michael Nungesser. Spanish and English eds.

WILLI BAUMEISTER. PINTURAS Y DIBUJOS. Texts by Willi Baumeister, Felicitas Baumeister, Martin Schieder, Dieter Schwarz, Elena Pontiggia and Hadwig Goez. Spanish, German and Italian eds. **P**

ALEKSANDR DEINEKA (1899–1969). AN AVANT-GARDE FOR THE PROLETARIAT. Texts by Manuel Fontán del Junco, Christina Kiaer, Boris Groys, Fredric Jameson, Ekaterina Degot, Irina Leytes and Alessandro de Magistris. Spanish and English eds.

Supplementary publication: Boris Uralski. EL ELECTRICISTA (1930). Cover and illustrations by Aleksandr Deineka. Spanish semi-facsimile ed., translation by Iana Zabiaka

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## 2012

☞ GIANDOMENICO TIEPOLO (1727–1804): TEN FANTASY PORTRAITS. Texts by Andrés Úbeda de los Cobos. Spanish and English eds.

VLADIMIR LEBEDEV (1891–1967). Texts by Masha Koval, Nicoletta Mislser, Carlos Pérez, Françoise Lévêque and Vladimir Lebedev. Bilingual ed. (Spanish/English) **P C**

PHOTOMONTAGE BETWEEN THE WARS (1918–1939). Texts by Adrian Sudhalter and Deborah L. Roldán. Spanish and English eds. **C P**

☞ THE AVANT-GARDE APPLIED (1890–1950). Texts by Manuel Fontán del Junco, 381

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## **KURT SCHWITTERS. AVANT-GARDE AND ADVERTISING**

MUSEU FUNDACIÓ JUAN MARCH, PALMA DE MALLORCA

(July 16 – October 4, 2014)

MUSEO DE ARTE ABSTRACTO ESPAÑOL, CUENCA

(October 15, 2014 – February 15, 2015)

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