



KURT SCHWITTERS (1887-1948)

Ohne Titel (Merzbild Mit Schuhsohle)

Untitled (Merz Picture with Shoe Sole)

Signed in paint, lower right, "KS 45"

oil and relief assemblage on plywood

21 1/4 x 17 3/4 in. (39.5 x 34.5 x 4.5 in.)

1945

31465

PROVENANCE:

Ernst Schwitters, Lysaker, by descent from the artist in 1948

Private Collection, acquired through Galerie Gmurzynska, Cologne in 1981

Sotheby's New York, May 11, 1994, lot 40

Private Collection, Washington

EXHIBITION:

Stockholm, Konstsalongen Samlaren im Konsträrshuset; Copenhagen, Statens Museum for Kunst und Kunstforeningen; Cologne, Wallraf-Richartz-Museum und Kölnischer Kunstverein & Rotterdam, Museum Boymans-van Beuningen, Kurt MERZ Schwitters. Retrospektivt, 1962-64, no. 182 (in Stockholm); no. 255 (in Cologne and Rotterdam)

Cologne, Galerie Gmurzynska, Kurt Schwitters, 1978, no. 97, illustrated in color in the catalogue

Paris, Grand Palais, FIAC, Galerie Gmurzynska, Kurt Schwitters, 1980, no. 54, illustrated in color in the catalogue

(possibly) Cologne, Museen der Stadt Köln, Westkunst. Zeitgenössische Kunst seit 1939, 1981, no. 113, illustrated in the catalogue

Cologne, Galerie Gmurzynska, Klassische Moderne, 1981, no. 181, illustrated in color in the catalogue

Madrid, Fundación Juan March & Barcelona, Fundació Joan Miró, Kurt Schwitters, 1982-83, no. 175

Vancouver, Vancouver Art Gallery, European Vision, 1987

LITERATURE:

Marlis Grüterich, 'Kurt Schwitters. Galerie Gmurzynska, Köln', in Kunstforum International, vol. 30, 1978, illustrated p. 220

Renato Maestri, 'ComMerzBankKurt-Schwitters. Una lezione rapsodica', in Domus, vol. 590, Milan, 1979, illustrated in color p. 47

Yusuke Nakahara, 'From the Lifeless View of Scrapping', in Bijutsu Techo, vol. 31, Tokyo, August 1979, illustrated in color

Heidi Bürklin, 'Kurt Schwitters: Vom Bürger zum Bürgerschreck', in Art. Das Kunstmagazin, vol. 10, Hamburg, 1981, illustrated in color p. 91

Ernst Nündel, Kurt Schwitters in Selbstzeugnissen und Bilddokumenten, Reinbek bei Hamburg, 1981, illustrated p. 120

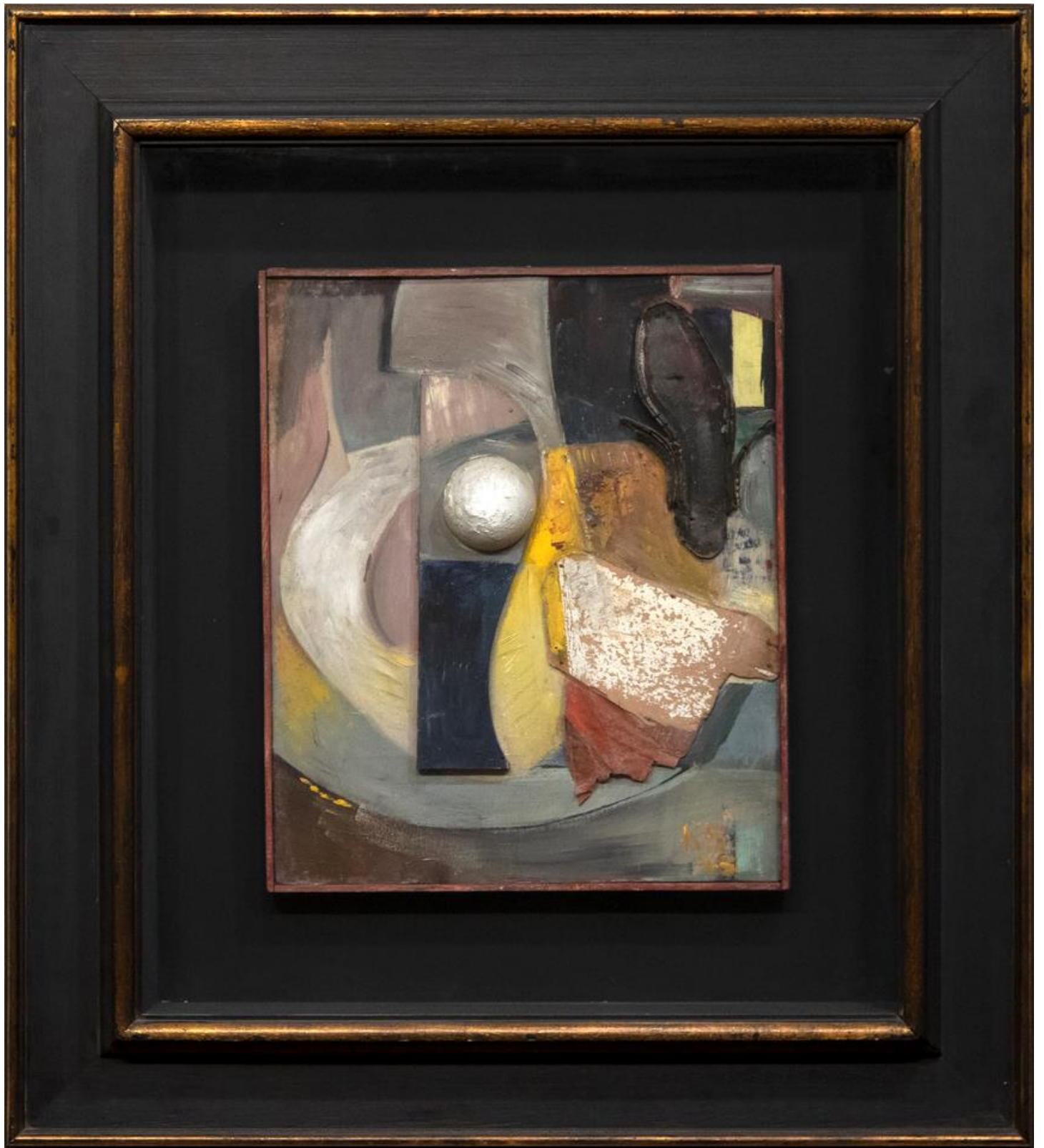
Karin Orchard & Isabel Schulz, Kurt Schwitters, Catalogue raisonné, 1937-1948, vol. 3, Hanover, 2006, no. 3136, illustrated p. 455

Kurt Schwitters (1887 – 1948) was born in Hanover, Germany and studied art at the

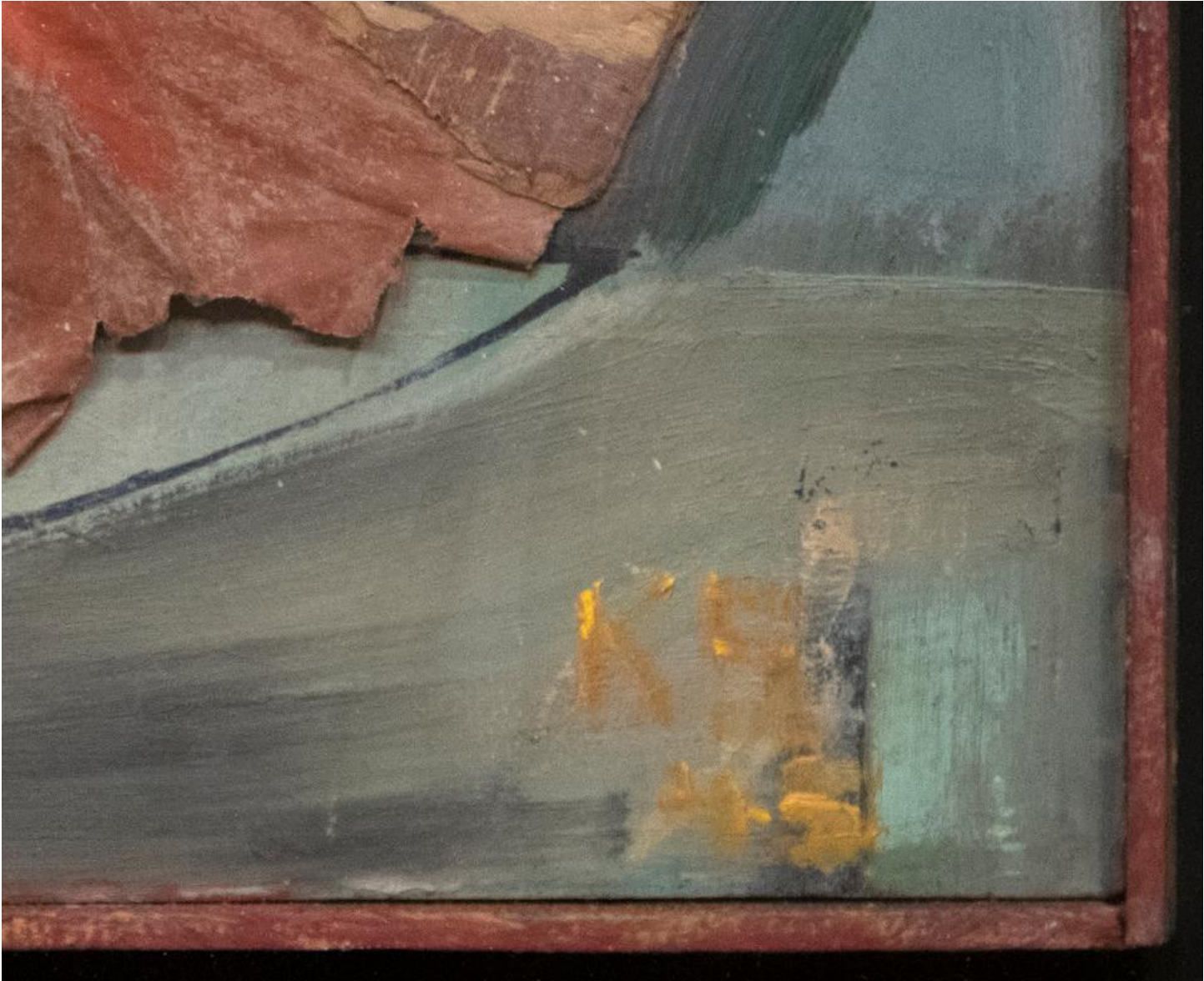
Dresden Academy from 1909 to 1914. As a young artist, Schwitters experimented with Cubism and Expressionism, avant-garde styles in European art at the time. Schwitters' artistic career was interrupted, however, when he was conscripted into the military and served as a draftsman in World War I. After the war, he was introduced to members of the Berlin Dada art movement, including Jean Arp and Raoul Hausmann, and began making Merzbilder or Merz, a term he invented for collages and assemblages from found objects and scraps. Around 1922, Schwitters joined the Berlin Dada art movement and began to work on a large scale fantastical installations which he called Merzbau that took up much of his studio. In 1932, he joined the Paris-based Abstraction-Création group, a loose association of artists that pushed back against Andre Breton and Surrealist dogma. In 1937, the Nazi party banned Schwitters' work as "degenerate art" and, in the same year, he fled to the Norway. In 1940, after the Nazi invasion of Norway, he fled again to Britain. In London, Schwitters began work on another Merzbau, but the project was left unfinished upon his death in 1948.

Schwitters' work was featured in the seminal shows Cubism and Abstract Art and Fantastic Art, Dada, Surrealism exhibitions of 1936 at the Museum of Modern Art, New York. Today, Schwitters' works are represented in the permanent collections of The Museum of Modern Art, New York; the Tate Gallery, London; and the National Gallery of Art, Washington, D.C., among many others. Additionally, many iconic artists including Robert Rauschenberg, Ed Ruscha, and Damien Hirst have listed Schwitters as a major influence on their work. Art historians have noted that his work prefigures many of the most important 20th century art movements, including Pop Art, Happenings, and Postmodernism.

The information and material herein represents Gallery's best efforts and understanding of the current history and scholarship with respect to the provenance of the Work(s) of Art described and is not part of any warranty.



















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Yellow label (top-center)

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