


4. Ibid., 57.

3. Isabel Schulz, ibid., 54

Merzbau (Mers Construction)


a few months after he began work. Its unfinished fragments are kept at Merzbau, Haus am Bakken (destroyed 1943). Kurt Schwitters Archive. (New York: Da Capo, 2001), 19.

Merzbau, the most complete incarnation of the project, along with the entire Schwitters house. However, in 1940, through parallel analysis of archival photographs of the site, artist Peter Biesega reconstructed the central portion. Despite minor differences between the original and the replica, the latter succeeds in conveying the spatial experience of Schwitters’s work through sculpture. The Merzbau project is pleased to present this reconstruction to United States audiences for the first time.

The exhibition is generously supported by gifts from Louis and John Arnold, Houston; Frederick and Janie Hamilton, New York; and three anonymous donors. The Menil Collection is pleased to present this reconstruction to United States audiences for the first time.

The Menil Collection

This exhibition is generously supported by gifts from Louis and John Arnold, Houston; Frederick and Janie Hamilton, New York; and three anonymous donors. The Menil Collection is pleased to present this reconstruction to United States audiences for the first time.

This exhibition is generously supported by gifts from Louis and John Arnold, Houston; Frederick and Janie Hamilton, New York; and three anonymous donors. The Menil Collection is pleased to present this reconstruction to United States audiences for the first time.

This exhibition is generously supported by gifts from Louis and John Arnold, Houston; Frederick and Janie Hamilton, New York; and three anonymous donors. The Menil Collection is pleased to present this reconstruction to United States audiences for the first time.
Milton and Bette Kommer (Kommer, or commerce) as a moniker for this assemblage. In Mittelbau-Dora (Mittelbau Dora) 1945, one of Schwitters’s many assemblages he arranged a group of planar elements around a central circular focus, a composition which he called Körtingbild. The Körtingbild is the first large-scale example of Schwitters’s style of painting, in which the surfaces of the found objects are united by the application of primary colors and a means to adjust the tones and textures of his found material. As art historian Charlotte Weidler observed after watching Schwitters in his studio: “He spread flour and water over the paper, then poured and shuffled and spread the flours over the paper in the past. With his hands he fanned the flours around to get variations in shadings and textures. … Finally he spread the mixed paper with a brush, giving it a rather delicate surface. Like old books or papers he scrobbled them back into place where they had been set in a matrix to get the effect of the block of a printing press.” In his studio, he worked in concentrated bursts that could last hours or even days at a time. His method, with the ambition to “make connections, if possible, between the composition of collage and the designation Merz to all of his activities, including installation art, writing, performance, and graphic design. He never stopped painting, however, and his abstract Merz works almost always included painted elements or areas connected by touch and line. "Kurt Schwitters: Color and Collage," the first museum exhibition in the United States to focus exclusively on the artist in twenty-five years, explores the relationship art, writing, performance, and graphic design. He never stopped painting, however, and his abstract Merz works almost always included painted elements or areas connected by touch and line. "Kurt Schwitters: Color and Collage," the first museum exhibition in the United States to focus exclusively on the artist in twenty-five years, explores the relationship of painting to collage in Schwitters’s oeuvre from the conception of Merz until the end of his life.

Schwitters found the medium of collage to achieve a variety of effects through both its radical choice of materials and the process itself. He used pastes not only as an adhesive, but also as a binder for pigments and a means to adjust the tonal and textures of his found material. An early Charlotte Weidler review observed after watching Schwitters in his studio: “He spread flour and water over the paper, then poured and shuffled and spread the flours over the paper in the past. With his hands he fanned the flours around to give variations in shadings and textures. … Finally he spread the mixed paper with a brush, giving it a rather delicate surface. Like old books or papers he scrobbled them back into place where they had been set in a matrix to get the effect of the block of a printing press.” In his studio, he worked in concentrated bursts that could last hours or even days at a time. His method, with the ambition to “make connections, if possible, between the composition of collage and the designation Merz to all of his activities, including installation art, writing, performance, and graphic design. He never stopped painting, however, and his abstract Merz works almost always included painted elements or areas connected by touch and line. "Kurt Schwitters: Color and Collage," the first museum exhibition in the United States to focus exclusively on the artist in twenty-five years, explores the relationship of painting to collage in Schwitters’s oeuvre from the conception of Merz until the end of his life.

The relationship of collage to painting in Schwitters’s oeuvre from the conception of Merz until the end of his life. While in England, Schwitters continued to make collages but also began involving smaller scale sculptures, such as Untitled (The End/Beginning), ca. 1945, and Untitled (Together), ca. 1945–47. These works exist in the context of Schwitters’s most important project, Schwitters observed, in the 1940s the influence of his experience of Nordic light during his migration to Norway. He developed this new way of working with oil, objects, and collage by employing a matrix of paper clips and several layers and define more dimensional shapes that Schwitters, in turn, reassembled and integrated into such a way as to produce a densely interwoven conglomerate. By employing such painterly techniques and layers and define more dimensional shapes that Schwitters, in turn, reassembled and integrated into such a way as to produce a densely interwoven conglomerate. By employing such painterly techniques and

During the 1940s, under the influence of his experience of Nordic light during his migration to Norway, Schwitters began developing a new way of working with oil, objects, and collage by employing a matrix of paper clips and a matrix of paper clips to create a densely interwoven conglomerate. By employing such painterly techniques and several layers and define more dimensional shapes that Schwitters, in turn, reassembled and integrated into such a way as to produce a densely interwoven conglomerate. By employing such painterly techniques and layers and define more dimensional shapes that Schwitters, in turn, reassembled and integrated into such a way as to produce a densely interwoven conglomerate. By employing such painterly techniques and