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"Photomontage was not invented, as is frequently claimed, but rather evolved out of a contemporary need for new forms of expression and combinations of materials. For this reason no one can claim to have been the sole creator of the medium."

César Domela-Nieuwenhuis, 1931

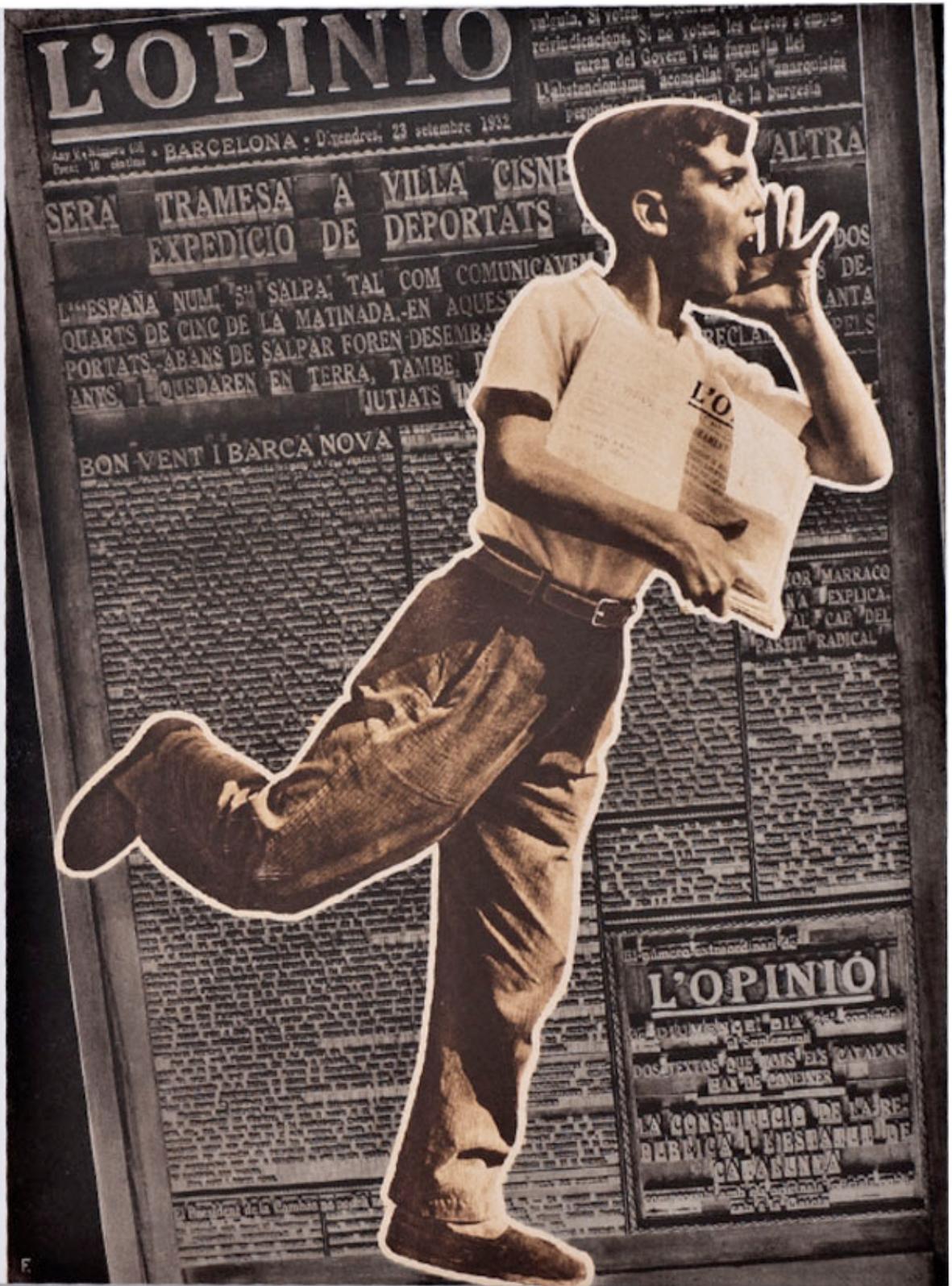


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PHOTOMONTAGE BETWEEN THE WARS 1918-1939



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

PHOTOMONTAGE BETWEEN THE WARS (1918–1939)

Museo de Arte Abstracto Español, Cuenca, Spain
March 2 – May 27, 2012

Museu Fundació Juan March, Palma de Mallorca, Spain
June 13 – September 8, 2012

Carleton University Art Gallery, Ottawa, Ontario, Canada
October 15 – December 16, 2012

FOREWORD



his catalogue accompanies the exhibition ***Photomontage Between the Wars (1918–1939)***, held during 2012 at the Museo de Arte Abstracto Español, Cuenca (March 2–May 27), and the Museo Fundación Juan March, Palma (June 13–September 8). The show will travel later in the year to the Carleton University Art Gallery, Ottawa, Canada (October 15–December 16).

The exhibition offers a concise yet representative overview of the birth of the photomontage process as an art form as it simultaneously developed in different milieus, specifically Germany and the Soviet Union in the 1920s, with special focus on the interwar period, when the technique first emerged and was adopted as an artistic medium. The exhibition is drawn primarily from the Merrill C. Berman Collection in the United States, and features over a hundred works on diverse subjects by artists and graphic designers from ten different countries. Along with photo collages and maquettes, the

show also includes posters, postcards, magazines, and books.

In the hands of artists such as El Lissitzky (1890–1941), Aleksandr Rodchenko (1891–1956), and Gustavs Klucis (1895–1938), photomontage soon became a powerful political weapon in Soviet Russia, the immediacy of the photographic image used to its full potential in the creation of propaganda posters touting the Soviet regime, the country's economy, and the myths of Lenin and Stalin. Influenced by the creations of the filmmakers Sergei Eisenstein (1898–1948) and Dziga Vertov (1896–1954), the Stenberg brothers—Vladimir (1899–1982) and Georgii (1900–1933)—masterfully combined photomontage and cinema, which was, undoubtedly, the art form that best suited the assemblage of images in motion. Almost simultaneously in Germany, photocollage and photomontage became fundamental to the work of Kurt Schwitters (1887–1948), while John Heartfield (1891–1968) and Max Burchartz (1887–1961) used the technique as a means of condemning the National Socialist regime as it rose to power in the 1930s. Dutch artists César Domela-Nieuwenhuis (1900–1992), Paul Schuitema (1897–1973), and Piet Zwart (1885–1977) availed themselves of the effectiveness of photomontage and applied it to their advertising, publication, and magazine designs.

The extensive range of posters featured in the exhibition and in this catalogue attests to the enormous influence of photomontage in politics, social protest, advertising, and the market, while also demonstrating the popularity of the technique among avant-garde artists during these two decades. In this visually rich context, Adrian Sudhalter's essay allows the reader an opportunity to ponder the technique of photomontage. She examines not only a body of contemporary texts and essays that the practice of photomontage inspired but also explores precisely that quality

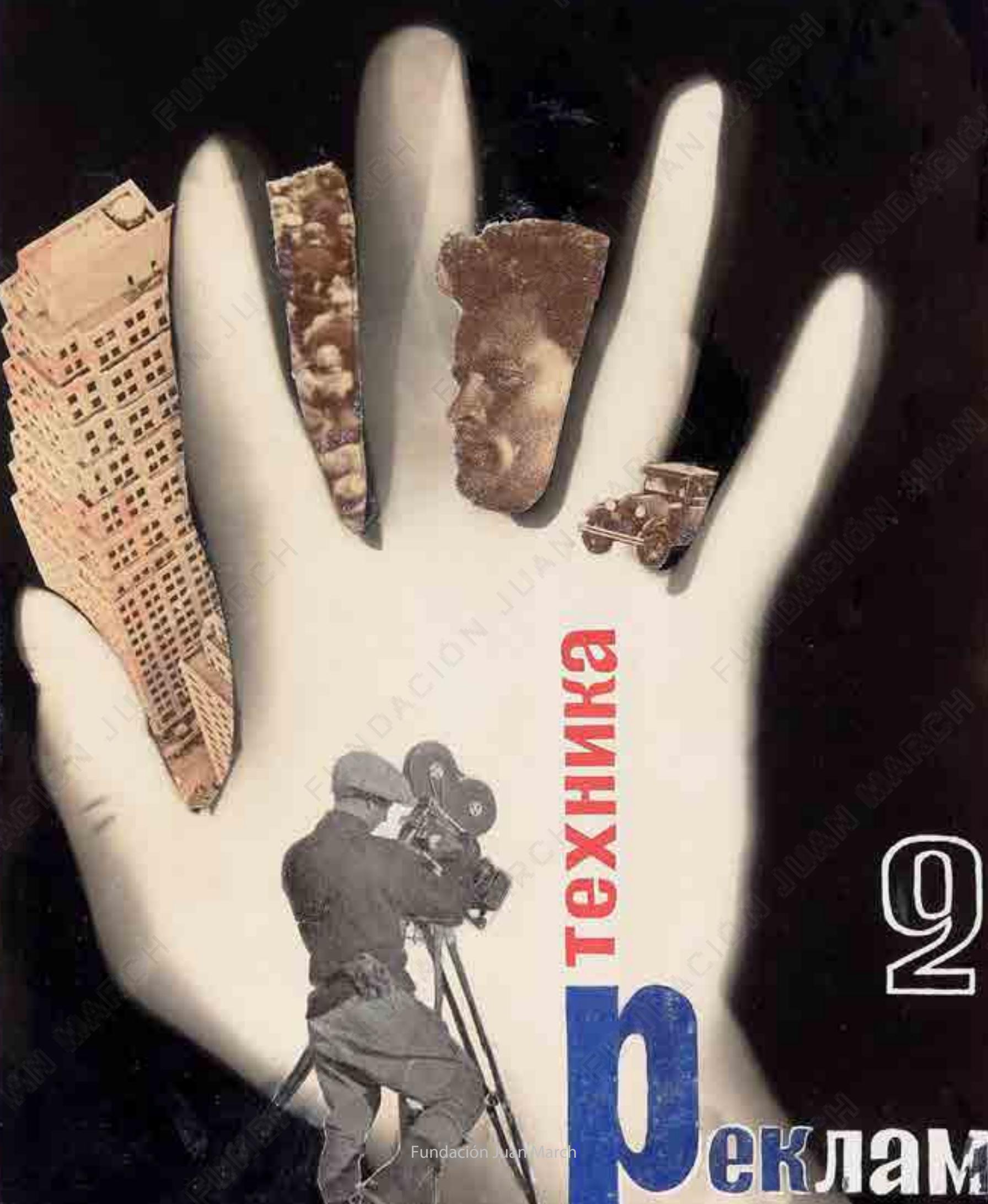
of photomontage that made it inherently self-reflexive—a quality that contributed to the organization of what was historically perhaps the most important exhibition devoted to this artistic technique. The present volume includes a facsimile reproduction and translation of the catalogue published on the occasion of that exhibition at the Kunstgewerbemuseum in Berlin, from April 25 to May 31, 1931. In addition to a brief chronology, the interested reader will also find a selection of texts—some scarcely familiar today—by authors of various nationalities that sheds further light on the subject of photomontage.

The Fundación Juan March and the Carleton University Art Gallery would like to express their gratitude to Adrian Sudhalter for her enlightening essay and to Lukas Gerber and the library staff at the Fundación Juan March for their assistance in locating difficult-to-find sources. We are especially grateful to Merrill C. Berman, without whose extraordinary collection of modernist art and graphic design this exhibition would not have been possible; we extend our thanks as well to the members of his staff, Joelle Jensen and Jim Frank. We are also grateful to Dr. Yasmin Doosry and the Germanisches Nationalmuseum, Nuremberg. And like a true photomontage, the parts that comprise the whole that is this catalogue and the exhibition it accompanies are the works on display, some of which are truly extraordinary and all of which are highly significant. It has been a privilege to work with the Merrill C. Berman collection, whose wide-ranging comprehensiveness has greatly facilitated the task of selecting works—the foundation for any exhibition—which are now on view for all to discover and enjoy.

Fundación Juan March, Madrid
Carleton University Art Gallery, Ottawa, Canada
February–December 2012

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“Like every major art form, [photomontage] has created its own design rules.”

El Lissitzky, 1927

**THE SELF-REFLECTIVITY OF
PHOTOMONTAGE: WRITING ON AND EXHIBITING
THE MEDIUM, 1920–1931***

ADRIAN SUDHALTER

In Merrill C. Berman's collection of works that may be described as photomontage, one item stands apart. It is a small catalogue designed by the Dutch artist César Domela-Nieuwenhuis on the occasion of an exhibition of *Fotomontage* organized by the Kunstbibliothek Berlin and shown from April 25 to May 31, 1931 (Fig. 1). The catalogue's cover is not only an example of photomontage—defined in the catalogue as “the artistic reworking of one or more photographs into a composite picture, often incorporating typography or color”²—but a reflection on it. Within a dynamic black and white composition, photographs pierce the flatness of the picture plane. A pair of hands pictured at bottom left holds a pair of scissors poised to snip a photograph of an architectural façade. Tools—a triangle, scissors, a tube of paint—appear scattered on the montageur's work surface which, toward the top of the composition, melds seamlessly into a photograph of small-scale figures shot from above. Bound between converging lines suggesting



In its extraordinary achievements in articulation, Weimar culture, in spite of many counterexamples, stands before us as the most self-aware epoch in history; it was a highly reflective, thoughtful, imaginative, and expressive age that is thoroughly plowed up by the most manifold self-observations and self-analyses. If we simply “speak” about it, we all too easily go right past it.¹

the laws of perspectival recession that rule photographic representation, the figures seem to diminish in scale as they recede toward the upper right corner. A resolutely flat ground, perspectival recession, aerial photographs, smooth transitions, jumps in scale—Domela offers a catalogue of the montageur's spatial options and formal mechanisms in this photomontage about photomontage.³

The exhibition this catalogue accompanied was the first-ever to be devoted exclusively to the medium. Including over one hundred works by more than fifty artists, the exhibition sought to define the practice, to plot its history, and to present its manifold contemporary manifestations.⁴ While the exhibition is often cited in discussions of the medium as foundational, as laying the

Fig. 1. César Domela-Nieuwenhuis, cover of catalogue *Fotomontage* (Berlin: Staatliche Museen, Staatliche Kunstbibliothek, 1931). Letterpress on paper, 8 1/4 x 5 3/4 in. (20.9 x 14.6 cm). Collection Merrill C. Berman [CAT. 24]. Photo: Jim Frank and Joelle Jensen

groundwork for synoptic considerations of it going forward, its interest, I would argue, extends even further. Dating from the Weimar period itself, this genre-defining exhibition was at once a self-reflective analysis, a historically specific event, and an active contributor to a field of production still unfolding.

In the first half of the 1920s, the production of photomontage—widely recognized as a visual syntax synonymous with modernity, “a true child of our time” in the words of one critic⁵—was accompanied by statements on the medium written by practitioners and by those close to them, who set out to explain its mechanisms and to extol its potential. Taken together, these texts—a selection of which are reprinted in the current volume (pp. 104-35)—convey the sense that cutting out photographic images and recombining them, a practice as old as photography itself, had acquired a new relevance in the era of film and the illustrated magazine, and that this newly relevant practice needed explaining. If, as the cultural critic Walter Benjamin noted, in the age of mass-produced photographic imagery, it had become obligatory for photographs to be accompanied by a caption—“a surfeit of written information,” as one scholar has called it—the same conditions seemed to have dictated that the manipulation of photographic images be accompanied by verbal explication.⁶ The texts about photomontage that accompanied the production of the work itself constitute a parallel history that warrants attention in its own right.⁷ As the philosopher Peter Sloterdijk has observed in the text that supplies this essay’s epigraph, the Weimar period produced commentary on itself that was “on a far more elevated plane of reflection, insight, and expression” than later cultural historians could possibly offer, and that to bypass this commentary would be to bypass one of the era’s most distinctive and salient features.⁸

This essay focuses on the published, public discourse that surrounded photomontage from 1920 to 1931. While my discussion takes into account some texts from the Soviet Union and other European countries, where the medium was also embraced and theorized, it looks primarily at publications from Weimar Germany because it was there, in particular, that—as part of a larger movement to create a taxonomy of photographic practice—writing on photomontage quickly developed into a rational, multi-faceted discourse that aimed to explain the form as it manifested itself both at home and abroad.⁹ Including photomontages from Europe and the Soviet Union, the 1931 *Fotomontage* exhibition represented the culmination of this development in its efforts to present a broad-reaching, inclusive survey of the



Fig. 2. George Grosz, *Mit Pinsel und Schere: 7 Materialisationen* [With Brush and Scissors: 7 Materializations] (Berlin: Malik-Verlag, July 1922), p. 4. Intaglio on paper, 12 3/8 x 9 3/8 in. (31.4 x 23.8 cm). Collection José María Lafuente. Photo: Álex Casero



Fig. 3. Max Ernst, *Die chinesische Nachtigall* [The Chinese Nightingale], 1920. Collage and india ink on paper mounted on cardboard, 4 3/4 x 3 1/2 in. (12.2 x 8.8 cm). Musée de Grenoble

medium’s international manifestations and verbal self-conceptions. The 1931 exhibition marked a turning point. The formal codification of the discourse, on the one hand, marked the conclusion of an innovative, self-reflective period and, on the other, established the parameters of the field and set the terms that would prove central to ongoing debates about the relevance of the medium in the politically charged atmosphere of the 1930s.¹⁰ The present essay ends with the 1931 exhibition, not because the production of photomontages ceases at this point, but because the great theoretical writings of the 1930s that considered the potential of photomontage in contemporary culture—Louis Aragon, Walter Benjamin, Sergei Tretyakov—did so in a markedly altered political climate, with John Heartfield’s work specifically in mind.¹¹

Fortunately, the checklist of the 1931 exhibition and that of the present exhibition are similarly rich in works from Germany, The Netherlands, and the Soviet Union, and include many of the same key artists: Domela, Raoul Hausmann, Heartfield, Gustavs Klucis, El Lissitzky, Jan Tschichold, and Piet Zwart, among others. The organizational framework and analytic tools proposed by the 1931 exhibition offer a kind of ready-made historical road map to the material presented here, but one that is not transparent. Terminology is the cornerstone of systems of scientific classification and, in what follows, I pay particular attention to the chronological emergence of terms (and their spelling) between 1920, when the medium was as yet unnamed in the public sphere, and 1931, when it was widely referred to under the catchy neologism “*Fotomontage*.”¹² To focus attention on the historiography of the medium, that is, on the history of writing about photomontage, serves to underscore that, as it moved from the realm of artists, to educators, to curators and academics—from self-reflection to observation from outside—this increasingly professionalized field of study employing ever more consistent,

rationalized, language, was neither self-evident nor unmotivated, but, like the works themselves, deeply contingent on the historical circumstances from which it arose.

ARTISTS (1920–25)

The groundwork for a self-conscious discussion of photomontage in the interwar period was laid by Wieland Herzfelde, publisher and brother of the “*Monteurdada*” John Heartfield, in a text published in the catalogue of the Berlin Dadaist’s *Erste Internationale Dada Messe* of 1920, the landmark exhibition in which compositions incorporating photographic fragments were first presented to the public *en masse*.¹³ The advent of photography in the nineteenth century, Herzfelde argued, had caused painting to turn inward and against the factual, visible world. The Dadaists reclaimed photography as a means to reintroduce “reality” into their compositions, which were concerned solely with “what is happening here and now.” Their works aimed to “further the disfiguration of the contemporary world, which already finds itself in a state of disintegration” [CATS. 32–35]. Herzfelde does not name the new medium, but rather describes its process: “now we need merely to take scissors and cut out all that we require from paintings and photographic representations.” This omission served to direct attention away from the product and focus it on the mode of manufacture. The “artist” was replaced by the “*Monteur*”: works appearing in the exhibition catalogue were credited, for example, to “*Monteurdada* John Heartfield,” “Grosz-Heartfield mont.” This emphasis on the *how* rather than on the *what* was reiterated in the title of one of the earliest publications to reproduce works incorporating photographic fragments, George Grosz’s 1922 book *Mit Pinsel und Schere: 7 Materialisationen* (Fig. 2).¹⁴

Echoing Herzfelde’s remarks about the relationship between photography and painting, André Breton, writing on the occasion of Max Ernst’s first exhibition in Paris (*Au Sans Pareil*, May 3–June 3, 1921), which included a number of works assembled from found, photomechanically reproduced imagery, similarly lauded the reintroduction of realism via photography, but stressed its poetic potential (Fig. 3). By bringing “separate realities” together, Breton wrote, Ernst’s works drew “a spark from their contact [...] disorienting us in our own memory by depriving us of a frame of reference.” “[Ernst] projects before our eyes the most captivating film in the world [...]”¹⁵ An announcement for the exhibition included a pseudo-scientific list of new categories of artistic production on view: *dessins, mécanoplasiques, plasto-plasiques, peintopeintures, anaplastiques, anatomiques, antizymiques, aérographiques, antiphonaires, arrosables*

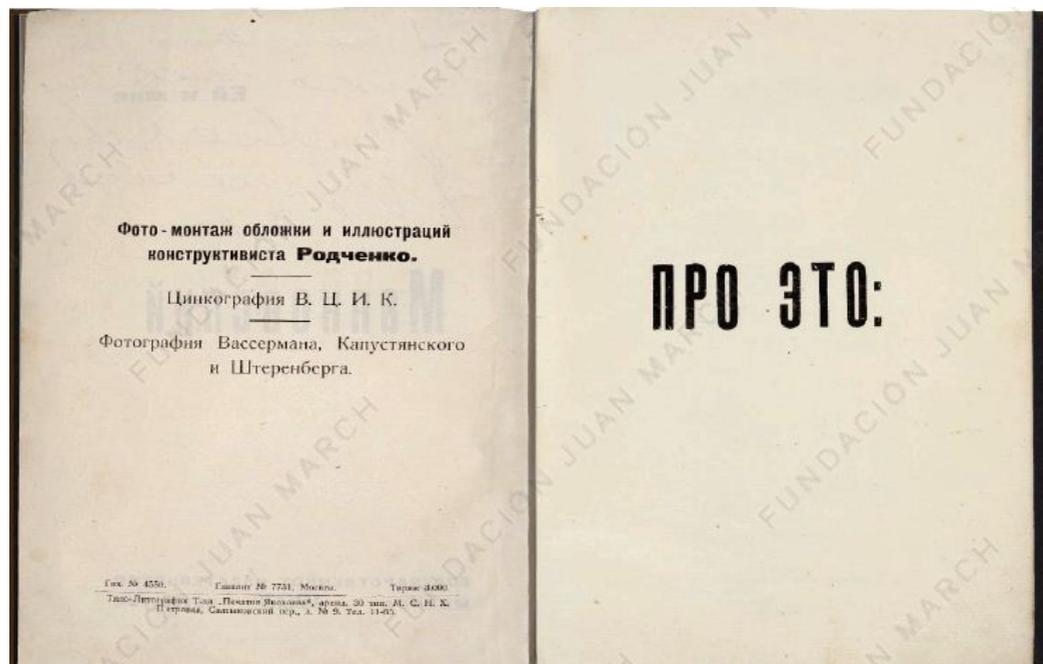


Fig. 4. Vladimir Mayakovsky, *Pro Eto* [About This]. Moscow: Gos. izd-vo, 1923, colophon and title page. Letterpress, 9 x 6 1/5 in. (23 x 15.5 cm). Collection Merrill C. Berman. Photo: Jim Frank and Joelle Jensen

and *républicains*.¹⁶ In this parody of artistic taxonomies comprised of recombined word-fragments, the term “photo”—an actual component of a number of works exhibited—again, conspicuously, does not appear.

The first known instance of artworks comprising photographic fragments to be described in print as “photomontages” were a series of works by the Russian artist Aleksandr Rodchenko created to illustrate Vladimir Mayakovsky’s poem *Pro eto* [About this], published in 1923. The colophon read: “*Foto-montazh oblozhki i illiustratsii konstruktivista Rodchenko*” [Cover and illustration photomontages by the Constructivist Rodchenko] (Fig. 4). Writing in the Moscow-based magazine *LEF* that same year, an unnamed author, probably Rodchenko, who had likely seen examples of works by Heartfield and Grosz brought back from Berlin by Mayakovsky in 1922,¹⁷ described a “new method of illustration [...] involving the combination of typographical and photographic material on a specific theme,” which, thanks to the “clarity and reality” of its means, “surpassed graphic illustration.”¹⁸ Similar sentiments expressed in an unattributed article titled “*Foto-Montazh*” (Photomontage), appearing in the same journal in January 1924, cemented the term to this “new method of illustration” used, for example, by Rodchenko for the covers of a series of Russian detective stories written by Marietta Shaginian under the pseudonym Jim Dollar [CAT. 83 a-j].¹⁹ While photo historian Matthew Witkovsky points out that the term “montage” used in the Soviet Union to describe the pictorial practice emerged “in the wake of a rich and influential body of work on montage in the cinema,” in these early texts this connection is not explicit.²⁰



Fig. 5. Raoul Hausmann, *Geklebttes Bild* [Glued Image] and Max Ernst, *Das Schiff* [The Ship] in El Lissitzky and Hans Arp, *Die Kunstismen / Les Ismes de l'Art / The Isms of Art* (Erlenbach-Zürich, Munich, and Leipzig: Eugen Rentsch Verlag, 1925), p. 17, nos. 29 and 22. Intaglio on paper, 10 1/2 x 7 7/8 in. (26.5 x 20 cm). Collection Merrill C. Berman. Photo: Jim Frank and Joelle Jensen

Fig. 6. El Lissitzky, *Redner Tribüne* [Speaker's Platform], in Lissitzky and Arp, *Die Kunstismen / Les Ismes de l'Art / The Isms of Art* (Erlenbach-Zürich, Munich, and Leipzig: Eugen Rentsch Verlag, 1925), p. 9, no. 42. Intaglio on paper, 10 1/2 x 7 7/8 in. (26.5 x 20 cm). Collection Merrill C. Berman. Photo: Jim Frank and Joelle Jensen

Fig. 7. *Film*, in Lissitzky and Arp, *Die Kunstismen / Les Ismes de l'Art / The Isms of Art* (Erlenbach-Zürich, Munich, and Leipzig: Eugen Rentsch Verlag, 1925), p. 2. Intaglio on paper, 10 1/2 x 7 7/8 in. (26.5 x 20 cm). Collection Merrill C. Berman. Photo: Jim Frank and Joelle Jensen



Concurrent with these foundational explorations into the potential of the medium written by members of the avant-garde and appearing in their own small-circulation publications, was another strata of self-reflective writing that aimed to take stock of the developments of the avant-garde art to date for a somewhat expanded audience. Early examples of this kind of systematizing volume also tended to be also generated by artists, here stepping, more or less convincingly, into the roles of historian and educator.²¹ In 1925, the artists El Lissitzky and Hans (Jean) Arp published *Die Kunstismen*, a book so schematic in its mapping of historic “isms” from 1914 to 1924 that it hovered on the edge of a parody of scholarly scientific method.²² This book, which employed minimal text in favor of a rich plate section organized according to movements, reproduced examples of photomontages in three sections: Dada, Proun, and Abstract Film. The medium was not named, but its appearance across sections signaled its multiple origins and modes of deploy. The section on Dada included a portrait by Raoul Hausmann comprising divergent and irreconcilable photographic fragments, reproduced above a dreamscape by Max Ernst seamlessly melded together from disparate photographic components—two examples of the movement’s aim to “assail the fine arts” with photography (Fig. 5).²³ In the section on Proun, a design by El Lissitzky for a lectern for Vladimir Lenin, graphically constructed from collaged elements including a photograph of the subject, exemplified a graphic step toward purpose-driven, actual construction (Fig. 6). In the section on Abstract Film, a montage of cameras, filmmaker, and subject



is used as a graphic device in the page layout itself to convey a sense of the time-based medium on the static page (Fig. 7).

TEACHERS (1925–27)

Appearing within a few months of *Die Kunstismen*, but representing a major shift in terms of intention and audience, was László Moholy-Nagy’s landmark book *Malerei Photographie Film* [Painting Photography Film]. This volume was also compiled by an artist but, in this case, one deeply committed to pedagogy, whose own views were put forth in the name of an educational institution—the Bauhaus—the very mission of which, one could say, was to articulate and codify the ideas and practices of the avant-garde for the next generation. *Malerei Photographie Film* appeared as no. 8 in the series of *Bauhausbücher* [Bauhaus Books] which programmatically set out to expand the school’s reach beyond its students to a broad public through the production of inexpensive books printed in large editions and distributed through mainstream channels.²⁴ Employing the rhetoric of scientific study, these synthesizing volumes offered a clarity and authority that distinguished them from artistic proclamations and journalistic reportage. This ambitious, multi-part, encyclopedia-like series emulated models of systematized knowledge in an earnest attempt to present avant-garde practice as an example for mainstream production and marketing. *Malerei Photographie Film* reproduced myriad contemporary photographs in its dazzling plate section and, in its text, offered a system and terminology by which to map out the overwhelming landscape of new photographic production that had exploded, hydra-headed, in the postwar period.

Fig. 8. Hannah Höch, *Der Milliardär* [The Billionaire], and [Paul] Citroen, *Die Stadt I* [The City I], photomontages in László Moholy-Nagy, *Malerei Photographie Film* [Painting Photography Film], 1st ed. (Munich: Albert Langen Verlag, 1925), pp. 94–95. Intaglio on paper, 7 1/4 x 9 in. (18.4 x 22.9 cm). Collection José María Lafuente. Photo: Álex Casero

Fig. 9. László Moholy-Nagy, *Circus- und Varietéplakat* [Circus and Theater Poster] and “*Militarismus*” *Propagandaplakat* [“Militarism” Propaganda Poster], *Photoplastiken* in Moholy-Nagy, *Malerei Photographie Film* [Painting Photography Film], 1st ed. (Munich: Albert Langen Verlag, 1925), pp. 98–99. Intaglio on paper, 7 1/4 x 9 in. (18.4 x 22.9 cm). Collection José María Lafuente. Photo: Álex Casero

Fig. 10. László Moholy-Nagy, *Titelblattentwurf zu “Broom” / New York* [Design for cover of *Broom / New York*], *Typophoto* in Moholy-Nagy, *Malerei Photographie Film* [Painting Photography Film], 1st ed. (Munich: Albert Langen Verlag, 1925), p. 102. Intaglio on paper, 7 1/4 x 9 in. (18.4 x 22.9 cm). Collection José María Lafuente. Photo: Álex Casero

In a chapter on “The Future of the Photographic Process,” the term “photomontage” is used—possibly for the first time in a German publication²⁵—to describe “glued photographic compositions” (*photographischen Klebearbeiten*).²⁶ Here, the verb *montieren*, used by the Dadaists to describe an operation, became a noun, *Montage*, designating a static object comprised of photographic fragments and conceptually related to cinematic practices (Fig. 8).²⁷

According to Moholy-Nagy, Dada’s “glued photographic compositions” constituted an early stage in the development of this practice, which is “done today in a more advanced form.” Moholy’s own “*Photoplastiken*”—a neologism commonly translated as “photoplastics” but as Elizabeth Otto has suggested, is probably more accurately translated as “photo sculptures”—exemplified this new stage of development (Fig. 9).²⁸ These are clearly organized compositions which can convey an idea, or story, legibly and intelligibly to the viewer, and can thus be used for practical illustration.²⁹ Moholy-Nagy suggested a model of progress, of pictorial development from rupture to unity, chaos to order, impenetrability to intelligibility. Moholy-Nagy’s own clarifying contributions to this formal development paralleled his clarifying contributions to the vocabulary of terms he introduced to discuss them. Along with the categories “*Photomontage*” and “*Photoplastik*,” Moholy-Nagy offered that of “*Typophoto*”—the joining of photography and text—which, in being able to offer the “most exact rendering of communication,” had limitless potential in the realms of “publicity; poster; [and] political propaganda” (Fig. 10).³⁰ “*Typophoto*,” Moholy-Nagy noted, was made possible by technical advances in

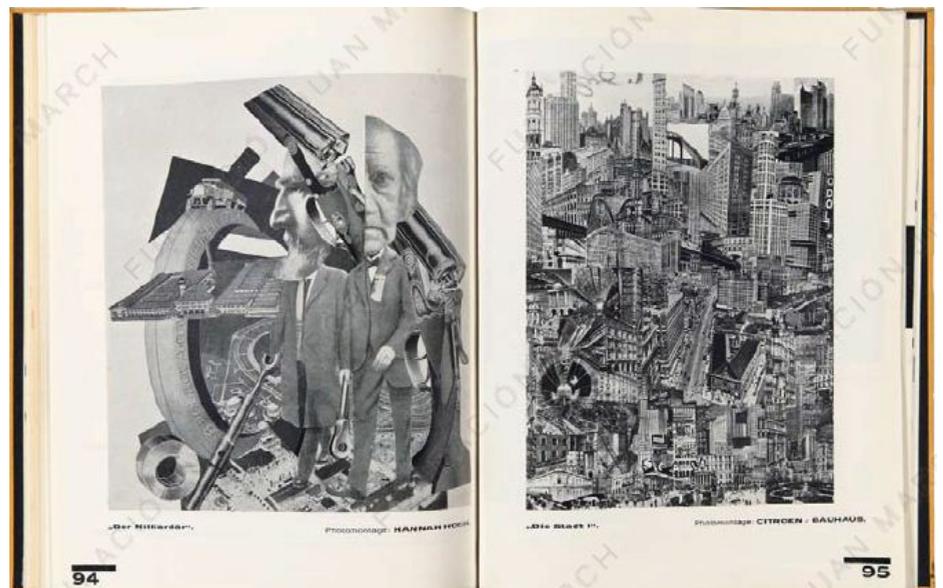




photo-mechanical printing, which were becoming ever-more widespread and affordable. Its communicative potential, combined with its widespread reproducibility, would, he predicted, lead to its dominance as the contemporary mode of communication *par excellence*: a “new visual literature.”³¹

The shift in writing about photomontage from an insular, self-reflective enterprise to a far-reaching pedagogical one, marked by the publication of *Malerei Photographie Film*, coincided with a shift in the production of photomontage itself, from the limited world of art to the broader stage of everyday culture.³² In Western Europe, the widespread accessibility, communicative potential, and reproducibility of *Photomontage* and *Typophoto* (alternately referred to as “polygraphy” and “phototypography”³³) insured its growing use in commercial culture and, in the Soviet Union, it would come to prominence in the service of political ends. In his section on *Fotomontazh* [“Photomontage”] in the 1925 book *Iskusstvo dnia* [The Art of the Day], the Russian art historian Nikolai Tarabukin noted a shift that had already taken place on the “left front” of Russian art, when abstraction “had run its course” and “realistic expression [had become] necessary once again for agitational art.”³⁴ In the second half

Fig. 11. Installation of the Soviet Pavilion designed by El Lissitzky for the International Press Exhibition (*PRESSA*), Cologne (May–October 1928). Detail of photogravure. Collection Merrill C. Berman [CAT. 64]. Photo: Álex Casero

of the 1920s, as mass-produced photographic imagery became the officially sanctioned mode of mass-communication in the Soviet Union, texts by practitioners and theorists stressed the instrumental potential of the medium above all else.³⁵ “As a result of the social needs of our epoch and the fact that artists acquainted themselves with new techniques,” wrote El Lissitzky in the catalogue of a 1927 exhibition at Moscow’s Polygraphic Union, “photomontage emerged in the years following the Revolution and flourished thereafter. [...] [O]nly here, with us, photomontage acquired a clearly socially determined and aesthetic form.”³⁶ The following year, Lissitzky’s installation of the Soviet Pavilion of the International Press Exhibition (*Pressa*) in Cologne delivered a spectacle of “socially determined” photomontage that would leave an indelible impression on its German audience (Fig. 11, see also CAT. 64).³⁷ In his 1929 book and poster design for the Russian exhibition at the Kunstgewerbemuseum Zürich, Lissitzky exploited the combinatory properties of photomontage to create an iconic image of collaborative Soviet identity for international consumption [CATS. 67, 66].

Moholy-Nagy’s *Malerei Photographie Film*, proved so popular that it appeared in a second edition in 1927, with the revised spelling *Malerie Fotografie Film*.³⁸ As a gesture of modernity—orthographic efficiency akin to the typographical elimination of upper case letters—the “new” spelling of *Fotografie*, like a succinct advertising slogan, instantly signaled a distinction between new manifestations of the medium and their historical antecedents, comprehensible across languages.³⁹ In 1925 and 1926, years of peace and relative affluence when media optimism was at its height, numerous journals began publication in Germany and abroad, which adopted this spelling.⁴⁰ Moholy-Nagy’s decision to follow suit went beyond changing the title of the book, but extended to each of the terms he had introduced in his new taxonomy—*Fotomontagen*, *Fotoplastiken*, *Typofoto*, *Fotogramm*, etc.—adding a further refinement to the codification of terminology for these new practices.

CURATORS (1929)

In 1929, the *Deutscher Werkbund* staged its monumental exhibition of *Film und Foto* [Film and Photo]. Among the some 1,200 objects on view in this international overview of contemporary photography, over 50 were described in the catalogue as “*Fotomontage*,” “*Fototypografien*,” “*Typenfoto*,” or “*Fotozeichnung*.” This exhibition, which was on view in Stuttgart from May 18 to July 7, 1929

and travelled widely in reduced form thereafter, set a new bar for the systemized, approach to contemporary photographic practice.⁴¹ *Film und Foto*—as if its title were not already succinct enough, it was commonly referred to at the time as *Fifo*—was an institution-driven (rather than an artist- or individual-driven) exhibition. Gustaf Stotz, the head of the Württemberg chapter of the *Deutscher Werkbund*—an organization dedicated to the improvement of design for mass reproduction—worked with a selection committee and international consultants, including artists, to arrive at a representative international checklist. The installation of thirteen consecutive rooms, designed by Moholy (and, in the case of room four, the Soviet representation, Lissitzky), began with a presentation of historical precedents selected by Moholy, followed by rooms organized by individual, country, or technique. Apparently, a small room (probably seven) was devoted to montage and color, and it is clear from photographs of the installation that examples of *Fotomontage* and *Fototypografien* appeared throughout the installation (Fig. 12).⁴² The greatest concentration of “Foto-Montage; Foto-Grafik; Foto-Satire; Foto-Plakat; [and] Foto-Einbände”—a litany of new artistic subgenres recalling Ernst’s earlier parodic one—appeared in a room devoted to the work of John Heartfield. Under the banner “*Benutze Foto als Waffe*” [Use Photo as a Weapon; see Fig. 13], Heartfield was represented by over one hundred framed works on the wall—newspaper and magazine pages, book covers, and posters—as well as four display cases with book jackets and covers from the Malik-Verlag (copies of CATS. 37, 41, 42 are visible in the installation shots).⁴³

If *Film und Foto* and its catalogue captured the explosion of interest and innovation in photography and its related practices in the late 1920s, it also contributed to it.⁴⁴ As art historian Kristin Makhholm has convincingly suggested, the recognition finally afforded to Hannah Höch during this period—nineteen of her works were listed in *Fifo* catalogue—seems to have prompted a renewed engagement with the medium and a rich new phase of activity, namely her “From an Ethnographic Museum” series, which are distinct, both formally and conceptually, from her works of the early 1920s (compare CATS. 45–46).⁴⁵ In September 1929, two months after the closing of *Fifo* in Stuttgart and a month before its opening in Berlin, Heartfield published a self-portrait in the Berlin-based, Communist-affiliated *Arbeiter Illustrierte Zeitung* [AIZ; Worker’s Illustrated Journal] (Fig. 13). Alongside two photographs of the room of his works installed at *Fifo*, Heartfield is pictured looking directly at the viewer, with furrowed brow and scissors in hand, decapitating



Fig. 12. Room 1, *Film und Foto* exhibition (*Fifo*), Stuttgart (May 18–July 7, 1929). Moholy-Nagy’s *Photoplastik* work, *Pneumatic*, is visible to left of door, bottom

Fig. 13. John Heartfield, self-portrait, alongside two views of the Heartfield room, *Film und Foto* exhibition (*Fifo*), Stuttgart (May 18–July 7, 1929), in *Arbeiter Illustrierte Zeitung* 8, no. 37 (September 1929), p. 17

a contented-looking, closed-eyed man, identified in the caption as Berlin’s chief of police Karl Zörgiebel.⁴⁶ The message is clear. Between the image and the captions, the critical potential of photomontage is conveyed instantly and succinctly. Here, as in Domela’s catalogue cover discussed at the start of this essay, photomontage is directed upon itself. In this case it is set to the task of constructing artistic identity: the photomonteur as social critic in the arena of mass-produced imagery. The appearance of this self-portrait constituted Heartfield’s introduction to the readers of the *AIZ* and marked the beginning of his work for the magazine, which would continue until 1938 and on whose pages he would publish some of his most powerful, socially critical photomontages (see, for example CATS. 38–39).

From October 19 to November 17, 1929, a reduced version of *Fifo* opened in Berlin. This presentation was organized by the same institution (Staatliche Kunstbibliothek) and was installed in the same location (the former Kunstgewerbemuseum) that would host the *Fotomontage* exhibition two years later. Since the nineteenth century, the Kunstbibliothek had acquired photography as part of its collections and, under its current director, Curt Glaser, was one of the first public institutions to support the display and collection of contemporary photography.⁴⁷ Glaser, an art historian trained under Heinrich Wölfflin, who had published broadly on the old masters but was equally interested in the art of his own day, shared an interest in contemporary art with his younger colleague Wolfgang Herrmann, an architectural historian and curator of prints and



drawings at the Kunstgewerbemuseum.⁴⁸ Glaser assigned Herrmann the role of host curator for *Fifo* and, in that capacity, the younger man wrote the forward to the Berlin version of the catalogue and was responsible for the show's logistics.⁴⁹ In Berlin, *Fifo* was staged in the enclosed courtyard of the former Kunstgewerbemuseum on temporary walls erected within the building's massive structure (Figs. 14–15).⁵⁰

Glaser's personal engagement with this exhibition, likely reflected in his acquisitions for the Museum, was publicly registered in a substantive review that appeared in the *Berliner Börsen-Courier* the day after the opening.⁵¹ Here, Glaser praised "The historic-systematic

Fig. 14. *Russland* (Russian section), *Film und Foto* exhibition (*Fifo*), Kunstgewerbemuseum (now Martin-Gropius-Bau), Berlin (October 19–November 17, 1929). El Lissitzky's *Constructor* is in the top row, fourth from left [see CAT. 105]. Photo: Kunstbibliothek, Staatliche Museen zu Berlin

Fig. 15. Moholy-Nagy room, *Film und Foto* exhibition (*Fifo*), Kunstgewerbemuseum (now Martin-Gropius-Bau), Berlin (October 19–November 17, 1929). Photo: Kunstbibliothek, Staatliche Museen zu Berlin

overview" arranged by Moholy to introduce the exhibition, which provided "programmatic guidelines" (*programmatischen Leitsätzen*) that clearly concerned photography (rather than art) and proposed that photography, in its current manifestations, was derived purely from the "conditions of the medium." Among the manifestations of photography that Glaser considered in greater depth in his review was that area of production in which the "reality-based" medium of photography was put to the service of the "fantastic":

Fotomontage belongs to this area. It often remains playful, as in the work of Hannah Höch, but has attained importance above all in advertising. Here, the line between photography and representational painting disappears. One is reminded of George Grosz, who pasted fragments of photos in his pictures. The way from here to John Heartfield's contemporaneous montaged book jackets or to Lissitzky's self-portrait with overlaid hand is not far [visible in Fig. 14; compare CAT. 105]. And, as Picasso has shown, abstract and representational art can coexist in the same person. Moholy himself experiments with Fotograms and Fotomontage and goes directly from here to recordings of reality [*Wirklichkeitsaufnahmen*], in which he utilizes the abstract composition in black and white to achieve a satisfactory aesthetic layout for the factual records [see Fig. 15].⁵²

Such hybrid practices pushed the limits of Moholy-Nagy's own photo-specific "programmatic guidelines." "Without wanting to," Glaser continued, "one begins to use the terminology of art criticism [*Kunstaberachtung*] to distinguish the performance of photographers." It was the special problem posed by these hybrid works and need for adequate terminology that seems to have drawn Glaser's scholarly interest to extracting the subcategory of *Fotomontage* for systematic investigation shortly thereafter.

FOTOMONTAGE 1931

Given the ubiquity of photomontage in the late 1920s, it must have come as a surprise to those gathered at the opening of the *Fotomontage* exhibition held in the former Kunstgewerbemuseum Berlin (today the Martin-Gropius-Bau) on April 25, 1931 to hear Raoul Hausmann defend the medium, in his remarks delivered on the occasion, against charges that it was "already outdated and unlikely to develop further."⁵³ One might disregard this comment as a rhetorical device aimed to engage the audience (he followed it up, naturally, with a defense of the medium's continued relevance) were it not echoed in Domela's essay published in the exhibition catalogue, in which he also defended photomontage against charges that it was a "passing fashion," even "passé." Heartfield specialist Sabine Kriebel has provocatively suggested that the medium's extreme popularity,

its overwhelming presence on the street, quite literally, and in every corner of contemporary life, was, paradoxically, the backdrop of a “crisis” born of over-saturation and aesthetic mediocrity, and that the 1931 *Fotomontage* exhibition was, in one sense, “a response to [this] perceived crisis of photomontage in the late Weimar Republic.”⁵⁴

It is easy to imagine how this state of aesthetic affairs might have seemed dire, particularly to a graphic designer, and how the prospect of an exhibition of carefully selected counter-examples could have seemed a promising solution. It is not surprising, then, to read in the acknowledgements of the exhibition catalogue, that it was not Curt Glaser, but César Domela-Nieuwenhuis, a member of the artists group *De Stijl* and a graphic designer affiliated with the avant-garde *Ring neuer Werbegestalter* (Circle of New Advertising Designers), who was responsible for “the proposal of the exhibition [...] its organization and arrangement of materials.”⁵⁵ While Domela may have provided the active impetus for the show and, together with Wolfgang Herrmann, brought it to fruition,⁵⁶ had it not been for Glaser’s long-held interest in photography and the particular problems posed by photomontage, this exhibition, however, would likely not have taken place. This distinction is significant because it implies a different vantage point and set of ambitions for the exhibition. For Glaser, a curator at a public institution, whose job was to collect, exhibit, and explain cultural production rather than to create it, the exhibition, in effect, extracted a category of visual production presented in *Fifo* for further scholarly examination. Unlike Domela, Glaser had no stake in the success or failure of contemporary advertising, but was drawn to photomontage from the perspective of an academic trained to recognize epistemological shifts manifested in aesthetic practices.

In his foreword to the exhibition catalogue, Glaser defined photomontage as “pictorial composition of photographic elements rooted in the conditions of both fine art and photography” and, echoing his remarks in the review of *Fifo*, emphasized the special status of the medium as one functioning between categories.⁵⁷ Photomontage was possible due to the particular contemporary situation in which painting had found new meaning in the “law of the picture plane” and photography had found an “independent right to exist.” Drawing from the operations of painting and photography, photomontage sharpened the viewer’s awareness of the conditions of both. Glaser recognized photomontage to be a medium which embodied modernity like no other. This was due not only to its post-Cubist, fragmented syntax, its



Fig. 16. Christian Gottlob Winterschmidt, *Quodlibet with perpetual calendar*, ca. 1780 or after 1797. Ink, gouache, and watercolor on paper, on a thin wood board, with two once-rotatable calendar discs, 15 x 10 5/8 in. (38 x 26.9 cm). Museum für Kunst und Gewerbe, Hamburg

reintroduction of reality through the photographic fragment, its inherent hybridity between painting and photography, which prevented resolution and prompted a persistent consciousness of both, but was also due, presumably, to its status as a visual syntax intended for reproduction.⁵⁸

From the Cubist’s experiments, he wrote, the way wasn’t far to the inclusion of photographs. The term “Fotomontage,” he wrote, is a “pun” that evokes the “mechanical character” of the works and suggests that “the manual worker gives way to the monteur.” In contemporary practice, photomontage manifested itself in two distinct categories: free design (*freier Gestaltung*) and practical application (*praktischer Verwendung*). The former, which included the work of the Dadaists, combined images of real things to create fantasy “without limits.” The latter, which included a large array of printed matter—“from book jacket to poster, advertisement to brochure”—was function-driven and employed the powerful documentary character of photographs in combination with text to convey a particular message. For Glaser, the practical application of photomontage fell under the single rubric “Promotion” (*Reklame*), which, at present, diverged into two primary areas: commercial advertising (*Werbung*) and political propaganda (*politische Propaganda*). By way of disclaimer Glaser noted,

“It is unnecessary to say that such propaganda material is only included in this exhibition for its formal qualities and that its inclusion, like that of commercial advertising for a firm or manufacturer, is not an endorsement of a party.” He also added that, in France the use of photomontage was not particularly widespread and the limited inclusion of foreign examples for the exhibition, in fact, reflected “limits in the variety of the medium’s own dispersion.”⁵⁹

Glaser’s foreword was followed by two essays, written by spokesmen for each form of applied photomontage: Domela for commercial promotion and the Latvian Gustavs Klucis for political propaganda.⁶⁰ Klucis’s essay, along with the Soviet works on view, were selected (as had been the case for *Fifo*) by the Soviet All-Union Society for Cultural Relations Abroad (VOKS).⁶¹ Of the catalogue’s nineteen plates, the first six reproduced examples of “free design” (pp. 136-41), followed by seven examples of commercial advertising (pp. 142-48), and six examples of political propaganda (pp. 149-54). From reviews we can surmise that the exhibition was organized according to the same structure.⁶² Unfortunately, only one installation photo survives (Fig. 18), indicating that *Fotomontage* was installed like *Fifo* (Figs. 14–15) on temporary walls. Upon entering the exhibition, visitors encountered historical precedents borrowed from the Museum für Kunst und Gewerbe (Museum of Fine and Applied Art) in Hamburg and from the collection of Erich Stenger, including eighteenth-century painted “quodlibets” (Fig. 16) and nineteenth-century photographic “curiosities” in which heads, for example, were glued to existing bodies or students “appear[ed] to be sawing one of their fellow students in pieces.”⁶³ From here, visitors encountered examples of “free design” including works by Dadaists (Johannes Baader, Hausmann, Höch, Kurt Schwitters), current and former members of the Bauhaus (Günther Hirschel-Prottsch, Kurt Kranz, Moholy-Nagy), and others, such as the Czech Karel Tiege. This was followed by a section devoted to commercial advertising including Dutch (Domela, Paul Schuitema, Zwart), German (Herbert Bayer, Tschichold, Friedrich Vordemberge-Gildewart), and Soviet (Lissitzky, the Stenberg brothers) examples (see for comparison Bayer [CATS. 8–9], Domela [CATS. 23–24], Lissitzky [CAT. 65], Schuitema [CATS. 86–89], Zwart [CATS. 109–111]).⁶⁴ Thereafter, one would encounter examples of political propaganda from the Soviet Union (Klucis, Valentina Kulagina, El Lissitzky, Rodchenko, Sergei Sen’kin, Nikolai Sidel’nikov) and from Germany (Heartfield and the *Bund revolutionärer bildender Künstler Deutschlands* [German League of Revolutionary

Pictorial Artists]] (see for comparison Heartfield [CATS. 37–38], Klucis [CATS. 52–58], Kulagina [CATS. 60–61], Sen'kin [CAT. 92]). Also on view were examples of photomontage's pedagogical uses in the classroom.⁶⁵ While the display and plate section were roughly chronological and the Germans and Russians seem, by and large, to have been separated, typology was prioritized over chronology or nationality.

Given Glaser's differentiation of photomontage into the two basic categories—free and applied—it is notable that the catalogue included no essay on the former and two on the latter. Why, one wonders, didn't Hausmann's speech, presented at the opening of the exhibition and published independently in the journal *a bis z* during its run (Fig. 17), appear in the exhibition catalogue itself?⁶⁶ Hausmann's text, in a sense, addresses this very question. It takes issue with the claim that photomontage is “practicable in only two forms, political propaganda and commercial advertising.” While *Fotomontage* included examples of “free,” non-applied photomontage, many of the works in this section seem to have dated from the early 1920s and one might even get the impression from Glaser's forward that this section, like the Quodlibets and curiosities, belonged more to the realm of precedent than to contemporary practice. Hausmann's text reads as a defense of “free” photomontage aimed, it seems, at the organizers of the exhibition itself.

It was not the mechanism of photomontage that was outdated, Hausmann argued, but its form. “Photomontage has not reached the end of its development any more than silent film has,” he wrote, “[t]he formal means of both media need to be disciplined, and their respective realms of expression need sifting and reviewing.” If photomontage of the Dada period had been “an explosion of viewpoints and a whirling confusion of picture planes” a “mirror image” of a period “wrenched from the chaos of war and revolution” (see p. 141), it had undergone a transformation in the present “period of 'new objectivity.'” In Hausmann's recent work, illustrated in the catalogue and in *a bis z* (Fig. 17), variously scaled photographic details of a female face index permutations of a gaze—focused, detached, direct, indirect, engaged, disengaged—and are arranged according to a staggered, orthogonally aligned, irregular grid upon an abstract black and white ground along a central axis. This work, with its “opposing structures and dimensions (such as rough versus smooth, aerial view versus close-up, perspective versus flat plane)” exemplified “the dialectical form-dynamics that are inherent in photomontage,” which, Hausmann concluded “will assure it a long survival and



Fig. 17. Raoul Hausmann, “Fotomontage,” in *a bis z: organ der gruppe progressiver künstler*, no. 2 (May 1931), p. 61. Photo: Kunstbibliothek, Staatliche Museen zu Berlin

ample opportunities for development.” In defending the continued relevance of non-applied photomontage, Hausmann offered a new work that was resolutely free, to use Benjamin Buchloh's language, of “communicative action and instrumentalized logic,” but which turned its back on the rupture and discontinuity of Dada aesthetics, offering a simplified, rationalized formal solution, appropriate to the “period of 'new objectivity.’”⁶⁷

For Hausmann, writing from the perspective of a “free” artist, the question fundamentally at stake was whether photomontage, with its fragmentation, rupture, and semantic breaks, was a formal language still relevant to the era's increasing demand for clarity and communicative efficiency. For Domela, writing from the perspective of a graphic designer, the question addressed in his catalogue essay was less existential and more practical. Whereas photography, he argued, “shows an object,” photomontage distinguishes itself in having the capacity to “present an idea.”⁶⁸ The “reworking” of photographs enabled the insertion of commentary, a layer of discourse, if you will, beyond the images themselves that made it suitable for advertising. “A certain skill is needed for this,” he wrote, “and a knowledge of the structure of photography, the gray scale, composition of space and surface.” The question, for Domela, was one of good versus bad design; of a medium degraded in its common usage and in need of refinement. Sifting, refining, separating the good from the bad, this was the task that Domela undertook in his role as curator of the contemporary Western European works in the exhibition, which, he hoped, might positively influence the field by setting a better example.

In his essay for the catalogue, Klucis argued for photomontage as the medium best suited to serve the “needs of the revolutionary struggle.”⁶⁹ He reiterated the point, made previously by the LEF group, that the “realistic” properties of photographs assured their communicative potential, adding that the juxtaposition of elements can be used to express a “given theme” to “illustrate, explain and call to action.” Klucis here introduced for first time a genealogy of Soviet photomontage, distinct from the Western tradition: “Photomontage [...] in the USSR made its first appearance in the years 1919–21. As a kind of trial effort, extensive experiments with new design methods and production techniques resulted in the country's first example of photomontage, the so-called *Dynamic City*” [Klucis, 1919]. Experiments in *Faktura* (materials) and abstraction prevailed in the early years and it was not until around 1924

that the shift (noted by Tarabukin) occurred from the official promotion of abstraction to that of photomontage. It was important for Klucis to place his own work at the beginning of this independent Soviet genealogy not for personal recognition, but because Rodchenko's early use of the medium owed directly to the Western "formalist" tradition, while his developed out of the Soviet search for "a new form of agitprop art." Soviet photomontage, as distinct from the Western tradition, introduced "a wholly new type of artist, a socialist worker capable of handling these elements"—as well as a new audience—the mass public. Consider, for example, Klucis's large-scale, outdoor photo-mural giving vibrant, legible form to the development of recent Russian history for mass, public viewing [see CAT. 59]. If, in the West, it seemed necessary to defend photomontage against formal anachronism (Hausmann) or aesthetic degradation (Domela), in the Soviet Union, where the medium was about to enter its most productive phase (see, for example, Dolgorukov [CATS. 21–22], Ignatovich [CAT. 47], Razulevich [CATS. 79–82], Sidel'nikov [CAT. 94]), a defense of it, particularly one published in a Western exhibition catalogue, concerned, above all, tracing its pure pedigree and superior communicative potential as the proletarian visual form *par excellence*.⁷⁰

Despite its carefully conceived historicizing components and examples of Dada precedents, with its dual emphasis on commercial advertising and political propaganda, the Kunstbibliothek exhibition ultimately presented a status report on photomontage in 1931. Two years after the American stock market crash, with American

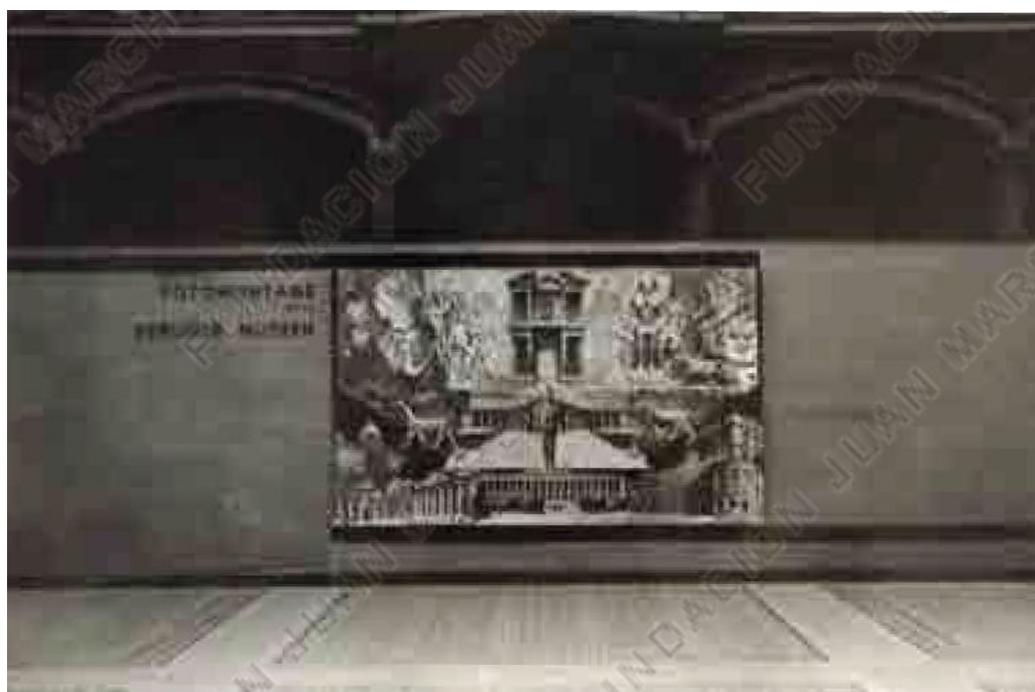
loans to Germany withdrawn, unemployment on the rise, and German banks on the verge of collapse (summer 1931), it is little wonder that the exhibition prioritized the practical applications of the medium. In economic terms, the period of "New Objectivity" described by Hausmann was one that demanded efficacy, economy, and use-value on both sides of the capitalist-communist divide.

AFTERMATH

The reviews of the exhibition were explosive, an index of the highly politicized atmosphere in Berlin in 1931. Despite Glaser's disclaimer about endorsing neither the content of the advertisements nor the political propaganda, the conservative press attacked the exhibition for "supporting" the propaganda of the USSR in a state-funded exhibition and asked what such works had to do with art.⁷¹ The more liberal, left-leaning press, which tended to view photomontage as an inherently left-wing medium, accused the exhibition of being too concerned with questions of form, of depoliticizing the objects on view, of "censoring" works sent for inclusion by VOKS, and of under-representing the work of John Heartfield.⁷² A few reviews acknowledged the broader aims of the exhibition and at least one praised its efforts to "[trace] the emergence of [photomontage], which for ten years has been all around us, and, for the first time, [subject] it to orderly, systematic examination,"⁷³ but by and large Glaser's bid to introduce photomontage as a significant new form within art historical discourse were overshadowed by the charged politics of the day.

A number of reviews referred to Domela's design for an advertising poster for the Berlin Museums that "filled [the exhibition's] middle wall" (Fig. 18).⁷⁴ The image of this lost work *in situ* indicates that what was exhibited was, in fact, a photomechanical reproduction of a photomontage blown up to large-scale. An all-over composition organized along a central axis, the composition echoes the symmetry and stability of the neo-classical buildings housing the collections of the Berlin Museums that it incorporates in the lower and central sections. Highlights from these collections are pictured dead center and at upper left and right: figurative work spanning cultures and centuries from the Pharaohs of Egypt to the famous gold-helmeted portrait then attributed to Rembrandt. Here, Domela employed one of photomontage's most significant properties, its ability to collapse temporal, sequential structure into instantaneous simultaneity. "There are analogous connections between photomontage and film," he wrote, "the only difference is that film shows pictures in serial continuity while

Fig. 18. *Fotomontage* exhibition, Kunstgewerbemuseum (now Martin-Gropius-Bau), Berlin, (April 25–May 31, 1931). Installation shot showing Domela's Berlin Museums collage. Rijksbureau voor Kunsthistorische Documentatie, The Hague



photomontage shows them on a single picture plane.” Applied to the purpose of promoting the Berlin Museums, this formal property was adapted to the construction of a promise, made without recourse to words, that centuries of Western art and culture would be made accessible in a single visit to these venerable institutions.

While Domela’s photomontage ostensibly fulfilled its function, it failed to achieve the affirmative clarity of his more successful campaigns (see for example, CATS. 25–26). While I would not go so far as to say that the work “[satirizes] [...] Berlin’s museums and galleries obsessed with the art of the past,”⁷⁵ it does, perhaps, have something to say about the institutionalization of photomontage by the museum. Nowhere in Domela’s oeuvre does static symmetry dominate his compositions. His typical use of diagonals, dramatic shifts in scale, vertiginous viewpoints, and flat areas of color are all employed here but, especially when viewed at a distance, their energy dissipates as they are subsumed to the stability of the centralized, monument-like design. The museum, a site of order and permanence, represents the antithesis of the cacophony of modern life that gave rise to photomontage and was so vividly represented by it. The institution, one might say, seems at odds with the pictorial syntax. Put to the task of representing the museum, the medium becomes unusually static, inert. One wonders whether the progressive clarification and instrumentalization of photomontage over the course of the 1920s, which paralleled the rationalization of the discourse that surrounded it, didn’t have some effect on the very qualities that distinguished it as a medium: in Domela’s conception, its capacity to “present an idea” beyond the fact of the photograph; in Glaser’s, to lurk between mediums, throwing both into question; and in Hausmann’s the “dialectical form-dynamics” that refuse resolution. In the era of “New Objectivity,” as Hausmann called it, the layer of commentary that photomontage could offer beyond the photograph was actively put to the task of framing, endorsing, recording, examining, instructing, organizing, and critiquing, but it rarely, any longer, looked back upon itself and at the culture at large in a self-reflective, open-ended, non-instrumentalized manner. “[F]ree-form photomontage,” wrote Höch in a 1934 catalogue of her recent photomontages, which were to have been exhibited at the Bauhaus Dessau in 1932 but were returned unseen due to the school’s closure, is a “[...] fantastic field for a creative human being; a new, magical territory, for the discovery of which freedom is the first prerequisite.”⁷⁶

* I am grateful to Merrill C. Berman for recommending

that I write this essay and to Manuel Fontán del Junco and Deborah L. Roldán of the Fundación Juan March for their invitation to do so. For their responses to research queries, I thank Wietsje Koppes, Rijksbureau voor Kunsthistorische Documentatie, The Hague (RKD) and Christine Kühn, Kunstbibliothek, Staatliche Museen zu Berlin. Claire Zimmerman read this text and shared her ever-incisive critical comments. It is a scholar’s dream to write in the Frederick Lewis Allen Room of the New York Public Library, for which I thank Jay Barksdale. Translations are my own unless otherwise noted. References to primary texts appearing in the notes are cross-referenced, where applicable, to translations in the present volume; complete bibliographic information for these sources, including reprints and subsequent editions as well as available translations, is also listed in the general bibliography under “Period texts.”

- 1 Peter Sloterdijk, *Critique of Cynical Reason*, trans. Michael Eldred (Minneapolis: University of Minnesota Press, 1987), 389. Cited in Sabine Kriebel, “Revolutionary Beauty: John Heartfield, Political Photomontage, and the Crisis of the European Left, 1929–1938,” PhD diss. University of California, Berkeley, 2003, xxviii.
- 2 César Domela-Nieuwenhuis, “Fotomontage,” in *Fotomontage*, exh. cat. (Berlin: Staatliche Museen, Staatliche Kunstbibliothek, [1931]), n. p. Translated in the present volume, pp. 129–31.
- 3 A vintage print of the main source image for this photomontage is found in the Raoul Hausmann archive at the Berlinische Galerie, leading Eva Züchner to attribute both the photograph and the photomontage to Hausmann, though the latter seems unlikely. See Eva Züchner, ed. *Scharfrichter der bürgerlichen Seele: Raoul Hausmann in Berlin 1900–1933; unveröffentlichte Briefe, Texte, Dokumente aus den Künstler-Archiven der Berlinischen Galerie* (Berlin: Berlinische Galerie; Stuttgart: Verlag Gerd Hatje, 1998), 335.
- 4 Unfortunately, records of this exhibition have not survived at the Kunstbibliothek. These numbers are based on the catalogue and reviews. The absence of a checklist and of installation photographs (with the exception of one, Fig. 18) have likely contributed to the relative neglect of this exhibition in the scholarship until Christine Kühn’s significant 2005 study, which includes transcriptions of reviews and correspondence. See Christine Kühn, *Neues Sehen in Berlin: Fotografie der zwanziger Jahre*, exh. cat. (Berlin: Staatliche Museen zu Berlin, Kunstbibliothek, 2005), 226–38. See also *Domela: 65 ans d’abstraction*, exh. cat. (Paris: Paris-Musées, 1987) and *César Domela: typographie, photomontages et reliefs*, exh. cat. (Strasbourg: Musées de Strasbourg, 2007).
- 5 Max Osborne, “Fotomontage: Ausstellung im Kunstgewerbemuseum,” *Vossische Zeitung*, 25 April 1931, evening edition, n.p.
- 6 Walter Benjamin, “Kleine Geschichte der Photographie,” *Die literarische Welt* 7, no. 38 (September 18, 1931): 3ff.; no. 39 (September 25, 1931): 3ff.; no. 40 (October 2, 1931): 7ff.; translated in Alan Trachtenberg, *Classic Essays on Photography*, trans. P. Patton (New Haven: Leete’s Island Books, 1980), 215. Rosalind E. Krauss, *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge, Mass.: MIT Press, 1985), 219. (See also p. 205.)
- 7 Matthew Witkovsky notes that “[...] in every case,

the production of photomontages is accompanied by theoretical essays that address the nexus of painting, photography, and film from which the new technique emerges,” in Matthew Witkovsky, *Foto: Modernity in Central Europe, 1918–1945*, exh. cat. (New York / London: Thames and Hudson, 2007), 27. Witkovsky himself pays close attention to these textual accounts as do other surveys of the medium, though none, to my knowledge, has sought to isolate the texts for systematic examination.

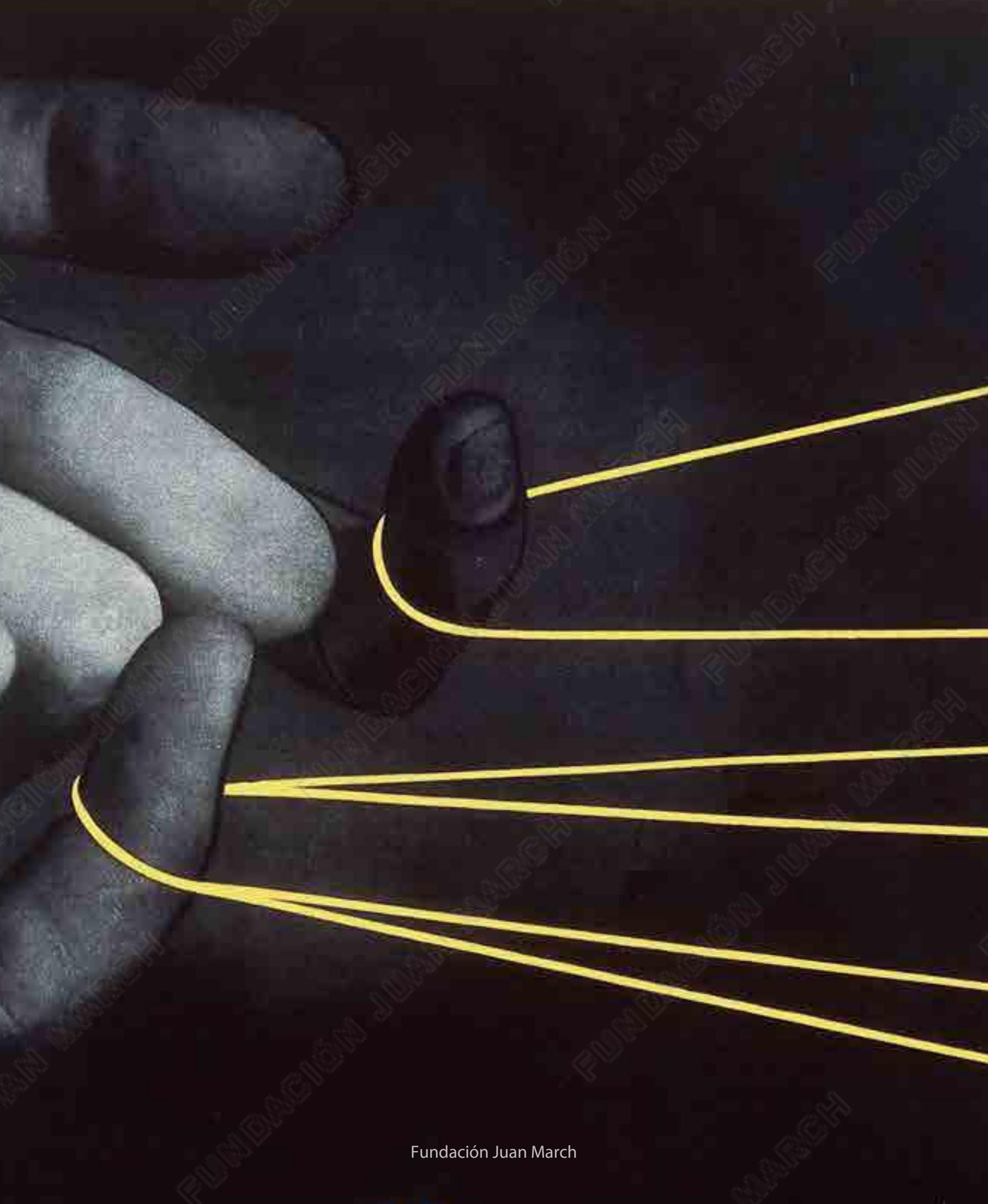
- 8 Sloterdijk, *Critique of Cynical Reason* (op. cit.), 389.
- 9 For recent scholarship that has paid attention to the less familiar histories of photomontage in Central Europe beyond Germany, see Witkovsky, *Foto* (op. cit.) and Zdeněk Primus and Jindřich Toman, eds., *Foto/montáž tiskem* [Photomontage in print]. Prague: Kant, 2009.
- 10 For discussions of the controversy surrounding John Heartfield’s trip to Russia (June 1931–January 1932) in which the effectiveness of his use of photomontage was opposed to that of Gustavs Klucis, see Hubertus Gassner, “Heartfield’s Moscow Apprenticeship, 1931–1932,” in *John Heartfield*, ed. Peter Pachnicke and Klaus Honnef (New York: Harry N. Abrams, 1992), 256–89 and Maria Gough, “Back in the USSR: John Heartfield, Gustavs Klucis, and the Medium of Soviet Propaganda,” *New German Critique*, no. 107 (Summer, 2009): 133–83. For a fascinating discussion of the National Socialists’ brief flirtation with the medium, see Sabine Kriebel, “Photomontage in the Year 1932: John Heartfield and the National Socialists,” *Oxford Art Journal* 31, no. 1 (2008): 97–127.
- 11 See, in particular, Walter Benjamin, “Der Autor als Produzent,” manuscript for a cancelled lecture to have been presented at the Institut zum Studium des Faschismus, Paris (April 27, 1934), translated as “The Author as Producer,” in Walter Benjamin, *Reflections: Essays, Aphorisms, Autobiographical Writings*, ed. Peter Demenz, trans. Edmund Jephcott (New York: Schocken Books, 1978), 220–38; Louis Aragon, “John Heartfield et la beauté révolutionnaire,” *Commune*, no. 20 (April 1935): 985–91 (translated in present volume, pp. 119–21), and Sergei Tretyakov and Solomon Telingater, *John Heartfield* (Moscow: Ogis, 1936). In their 1938 debate over Expressionism in *Das Wort* 3, no. 6 (June 1938), Ernst Bloch and Georg Lukács touched upon Heartfield and photomontage, see Frederic Jameson, ed., *Aesthetics and Politics*, trans. Ronald Taylor (London: NLB, 1977), 9–59. For overviews of these theoretical debates, see David Evans and Sylvia Gohl, *Photomontage: A Political Weapon* (London: Gordon Fraser, 1986), 16–17, 32–35; Gassner, “Heartfield’s Moscow Apprenticeship” (op. cit.); and, more generally, Frederic J. Schwartz, *Blind Spots: Critical Theory and the History of Art in Twentieth-Century Germany* (New Haven: Yale University Press, 2005).
- 12 Dada scholars focusing on the emergence of photomontage frequently note that the medium surfaced before the term. Those, such as Hanne Bergius, who pay attention to the historical emergence of the term tend to do so only in passing as it belongs to a post-Dada moment. See Hanne Bergius, ed., *“Dada Triumphs!” Dada Berlin, 1917–1923: Artistry of Polarities; Montages, Mechanics, Manifestoes*, trans. Brigitte Pichon,

- Crisis and the Arts: The History of Dada 5, series ed. Stephen C. Foster (New York: G. K. Hall, 2003), 103.
- 13 Wieland Herzfelde, "Zur Einführung," in *Erste Internationale Dada-Messe*, exh. cat. (Berlin: Malik Verlag, Dada Abteilung, 1920). Translated in the present volume, p. 106.
- 14 George Grosz, *Mit Pinsel und Schere: 7 Materializationen* (Berlin: Malik-Verlag, 1922).
- 15 André Breton, "Max Ernst," *Exposition Dada Max Ernst*, exh. cat. (Paris: Au sans Pareil, 1921), n.p.; Werner Spies, ed. *Max Ernst: Life and Work; An Autobiographical Collage* (London: Thames and Hudson / DuMont, 2006), 76–78.
- 16 Reproduced in Spies, *Max Ernst* (op. cit.), 75.
- 17 Christopher Phillips, ed. *Photography in the Modern Era: European Documents and Critical Writings, 1913–1940* (New York: Metropolitan Museum of Art / Aperture, 1989), 213 n2.
- 18 [Alexandr Rodchenko?], "Konstruktivist," *LEF* 1 (March 1923): 252, quoted in Witkovsky, *Foto* (op. cit.), 36, 206 n13.
- 19 The unattributed article, [Gustavs Klucis? / Osip Brik?], "Foto-montazh," *LEF* 4 (1924): 43–44, is translated in the present volume, p. 107.
- 20 Witkovsky, *Foto* (op. cit.), 31.
- 21 One of the earliest volumes of this type is Lajos Kassák and László Moholy-Nagy, *Buch neuer Künstler* (Vienna: Buch- und Steindruckerei Elbemühl IX, 1922), which did not include examples of photomontage among its plates.
- 22 El Lissitzky and Hans Arp, *Die Kunstismen / Les Ismes de l'Art / The Isms of Art* (Erlenbach-Zürich: Eugen Rentsch Verlag, 1925). See Paul Galvez, "Self-Portrait of the Artist as a Monkey Hand," *October* 93 (Summer, 2000): 109–37, 115–20, who sees this book as a travesty of rationalized thought.
- 23 The group of Dada photomontages reproduced in the *Kunstismen*, which also included Arp's *Der Handschuh* and Man Ray's *Model*, was the most comprehensive publication of such work to date. Ernst's work had originally been intended for Tristan Tzara's unrealized anthology *Dadaglobe* (1920–21), which, had it appeared, would have offered the earliest extensive presentation of the medium. On the visual contributions to *Dadaglobe*, see the author's forthcoming study.
- 24 Nos. 1–8 of the series appeared in October 1925. The first edition of László Moholy-Nagy, *Malerei Photographie Film* (Munich: Albert Langen Verlag, 1925) appeared in an edition of 2000 copies. See Adrian Sudhalter, "Bauhaus Books," in *Bauhaus 1919–1933: Workshops for Modernity*, ed. Barry Bergdoll and Leah Dickerman, exh. cat. (New York: The Museum of Modern Art, 2009): 196–99.
- 25 Bergius, "Dada Triumphs!" (op. cit.), 103 and Elizabeth Otto, "A 'Schooling' of the Senses: Post-Dada Visual Experiments in the Bauhaus Photomontages of László Moholy-Nagy and Marianne Brandt," *New German Critique*, no. 107 (Summer, 2009): 89–131, p. 96.
- 26 Moholy-Nagy, *Malerei*, 1st ed., 1925 (op. cit.), 29. Some variation of "glued pictures" was the more common term at the time. The same year Franz Roh, for example, used the term "*Fotoklebebild*," in Franz Roh, *Nach-expressionismus, magischer Realismus: Probleme der neuesten Europäischen Malerei* (Leipzig, Klinkhardt und Biermann, 1925), 45.
- 27 This parallel is made more explicit in the book's second edition, where Moholy-Nagy describes simultaneous photographic representation as a static counterpart to cinema, in which "disconnected parts" are "link[ed] together [...]" one scene is carried over into another; superimposition of different scenes." See Moholy-Nagy, *Malerei Fotografie Film*, 2nd ed. (Munich: Albert Langen Verlag, 1927), 34; and Moholy-Nagy, *Painting Photography Film*, trans. Janet Seligman (Cambridge, Mass.: MIT Press, 1969), 36.
- 28 For Otto, "photo sculptures" conveys a better sense of their use as maquettes to be photographed for reproduction. See Otto, "A 'Schooling'" (op. cit.), 96. A similar idea is perhaps implied by Ernst's inscription on the verso of *Die chinesische Nachtigall* (Fig. 3), in which he refers to the work as a "sculpture."
- 29 Moholy-Nagy, *Malerei*, 1st ed., 1925 (op. cit.), 29.
- 30 Moholy-Nagy, *Malerei*, 1st ed., 1925 (op. cit.), 29, 31.
- 31 Moholy-Nagy, *Malerei*, 1st ed., 1925 (op. cit.), 32.
- 32 See Michael Teitelbaum, ed., *Montage and Modern Life, 1919–1942* (Cambridge, Mass.: MIT Press; Boston: Institute of Contemporary Art, 1992) and Matthew S. Witkovsky, ed., *Avant-Garde Art in Everyday Life: Early Twentieth-Century European Modernism*, exh. cat. (Chicago: Art Institute of Chicago, 2011).
- 33 Polygraphy was the preferred Russian term, per Phillips, *Photography* (op. cit.), 236 n2. "Phototypography" is used throughout Gustaf Stotz, et. al., *Film und Foto: Internationale Ausstellung des Deutschen Werkbundes* (Stuttgart: Der Werkbund, 1929; reprint, New York: Arno Press, 1979).
- 34 Nicolai Tarabukin, "Foto-montazh," in *Iskusstvo dnia* [The art of the day] (Moscow: Proletkul't, 1925), 122–24. For this quote, see the translation of the preface and final chapter under the title, "The Art of the Day," trans. Rosamund Bartlett, *October* 93 (Summer 2000): 68–69, p. 69. For an important analysis of this shift, see Benjamin H. D. Buchloh, "From Faktura to Factography," *October* 30 (Autumn, 1984): 82–119.
- 35 Leah Dickerman provides a clear overview of the governmentally controlled changes of policy regarding the production of images in the Soviet Union from 1917 to 1937, in Leah Dickerman, *Building the Collective: Soviet Graphic Design, 1917–1937; Selections from the Merrill C. Berman Collection*, exh. cat. (New York: Princeton Architectural Press, 1996). On the embrace of photomontage in particular, see pp. 28, 34, and 36.
- 36 El Lissitzky, "Judozhnik v proizvodstve: Vstupitelni ocherk otdeleniya judozhestvennoi grafiki," in *Vsesoiuznaia poligraficheskaja vystavka: sbornik pervii* [All-Union Polygraphic Exhibition: First Collection], exh. cat., Moscow, August–October 1927 (Moscow, 1927). Translated as "Der Künstler in der Produktion;" in *El Lissitzky: Proun und Wolkenbügel; Schriften, Briefe, Dokumente*, ed. Sophie Lissitzky-Küppers and Jen Lissitzky, trans. Lena Schöche and Sophie Lissitzky-Küppers (Dresden: Verlag der Kunst, 1977): 113–17. The passage quoted here is on p. 117. Also translated in Buchloh, "From Faktura to Factography" (op. cit.), 102. Translated in the present volume, pp. 108–9.
- 37 See Jeremy Anysley, "Pressa Cologne, 1928: Exhibitions and Publication Design in the Weimar Period," *Design Issues* 10, no. 3 (Autumn, 1994): 52–76.
- 38 Moholy-Nagy, *Malerei*, 2nd ed., 1927 (op. cit.). According the colophon, the "revised" second edition was numbered from 3000 to 5000.
- 39 Herbert Bayer published an explanation of the Bauhaus's new policy of using only lower case letters in the first issue of the school's magazine *bauhaus* 1, no. 1 (December 1, 1926), 6. Coincidentally, in the list of *Bauhausbücher* appearing in this issue, no. 8 appears as "*Malerei Fotografie Film*," the earliest appearance of the revised spelling that I am aware of.
- 40 These include, among others, the German *Arbeiter-Fotograf* (1926–33) and Russian *Fotograf* (1926–29), and Polish *Fotograf Polski* (1925–33) and *Polski Przegląd Fotograficzny* (1925–30). See Elizabeth Cronin's useful, geographically divided bibliography in Witkovsky, *Foto* (op. cit.), 255–67.
- 41 For a fact-rich account of this exhibition, see Inka Graeve, "Internationale Ausstellung des Deutschen Werkbundes Film und Foto," in *Stationen der Moderne: Die bedeutenden Kunstausstellungen des 20. Jahrhunderts in Deutschland* (Berlin: Berlinische Galerie / Nicolai, 1988), 237–43.
- 42 Graeve, "Internationale Ausstellung" (op. cit.), 240. An installation shot of a wall labeled "Fototypografien" is reproduced in Bruce Altschuler, *Salon to Biennial: Exhibitions that Made Art History* (London and New York: Phaidon, 2008), 229 (top), but, as it is lacking the distinctive black borders that unified the Stuttgart and Berlin installations, its location is questionable. I am grateful to Dara Kiese and Vanessa Rocco for bringing this image to my attention and for providing a reference to its reproduction.
- 43 See Elizabeth Patzwall, "Zur Rekonstruktion des Heartfield-Raumes der Werkbundaussstellung von 1929," in *John Heartfield*, ed. Peter Pachnicke and Klaus Honnef (Cologne: DuMont Buchverlag, 1991), 294–99.
- 44 Among the satellite publications it inspired were Werner Graeff, *Es kommt der neue Fotograf!* (Berlin: Verlag Hermann Reckendorf, 1929); Hans Richter, *Filmgegner von heute—filmfreunde von morgen* (Berlin, Hermann Reckendorf, 1929); and Franz Roh and Jan Tschichold, *Foto-Auge: 76 Fotos der Zeit / Oeil et photo: 76 photographies de notre temps / Photo-eye: 76 Photos of the period* (Stuttgart: F. Wedekind, 1929), including some 23 photomontages in its 76 plates. Franz Roh's *L. Moholy-Nagy: 60 Fotos / 60 photos / 60 photographies* (Berlin: Klinkhardt und Biermann, 1930), included some 22 photomontages in its 60 plates; it was the first in a series entitled *Fototek: Bücher der Neuen Fotografie*, edited by Jan Tschichold. The fourth (unrealized) volume in this series was to have been Tschichold's *Fotomontage*.
- 45 Kristin Makhholm, "Ultraprimitivo y ultramoderno: De un museo etnográfico, de Hannah Höch," in *Hannah Höch*, exh. cat., Museo Nacional Centro de Arte Reina Sofía (Madrid: Aldeasa, 2004), 75–87, and translated in the same volume as "Ultraprimitive/ultramodern: Hannah Höch's 'From an Ethnographic Museum,'" 331–38. See in particular pp. 332 and 337 n1.
- 46 For an excellent discussion this work as presented in the *AIZ*, see Kriebel "Revolutionary Beauty" (op. cit.), 32, 44–45 and Sabine Kriebel, "Manufacturing Discontent: John Heartfield's Mass Medium," *New German Critique*, no. 107 (Summer, 2009): 53–88.
- 47 Glaser (1879–1943), a curator at the Kunstgewerbemuseum since 1909, was director of the Kunstbibliothek from 1924 to 1933. See Andreas Strobl, *Curt Glaser: Kunsthistoriker, Kunstkritiker, Sammler; eine deutsch-jüdische Biographie* (Cologne: Böhlau, 2006); Kühn, *Neues Sehen* (op. cit.), 23–26; and Züchner, *Scharfrichter der bürgerlichen Seele* (op. cit.), 337 n5.

- 48 Herrmann (1899–1995) was curator from 1925 to 1933. See Kühn, *Neues Sehen* (op. cit.), 24–25, and Züchner, *Scharfrichter der bürgerlichen Seele* (op. cit.), 324 n3.
- 49 See Kühn, *Neues Sehen* (op. cit.), for a reproduction of *Fifo* Berlin catalogue cover (p. 187) and transcription of Herrmann's forward (pp. 192–93).
- 50 It is unclear if Moholy-Nagy was involved in the design of the exhibition in Berlin, which echoed its installation in Stuttgart: the temporary walls were similarly treated with thick black borders along their bottom edges, which extended at irregular intervals as horizontal and vertical stripes, segmenting the planar surfaces and creating a unified and dynamic viewing environment.
- 51 Curt Glaser, "Film und Foto in der Ausstellung im ehemaligen Kunstgewerbemuseum," *Berliner Börsen-Courier*, no. 491, October 20, 1929; reprinted in Christine Kühn, *Neues Sehen* (op. cit.), 193–95. Much of the Kunstsibliothek's collection was lost during the Nazi period, but surviving inventory cards indicate that modern photo acquisitions were made between 1929 and 1932. See Strobel, *Curt Glaser* (op. cit.), 230.
- 52 Glaser "Film und Foto" (op. cit.); Kühn, *Neues Sehen* (op. cit.), 194.
- 53 Hausmann, Raoul, "Fotomontage," *a bis z* 2, no. 16 (Cologne, May 1931): 61–62. Translated in the present volume, pp. 115–16.
- 54 Kriebel, "Photomontage" (op. cit.), 106 n22, and, for an extended discussion, pp. 106–7.
- 55 See catalogue acknowledgments, reproduced in this volume, p. 134.
- 56 Herrmann's administrative role in this exhibition is clear from his correspondence. See Ralf Burmeister and Eckhard Füllus, eds., *Hannah Höch: Eine Lebenscollage*. Vol. 2, 1921–1945, pt. 2 (Berlin: Berlinische Galerie; Ostfildern-Ruit: Verlag Gerd Hatje, 1995), 396, 414–15; Züchner *Scharfrichter der bürgerlichen Seele* (op. cit.), 353, 358–59 n1; and Kühn *Neues Sehen* (op. cit.) 227, 228, 230–31, 238.
- 57 Curt Glaser, "Vorwort," in *Fotomontage*, exh. cat., Kunstgewerbemuseums, Berlin, April 25– May 31, 1931 (Berlin: Staatliche Museen, Staatliche Kunstbibliothek, [1931]). Translated in the present volume, pp. 127–29.
- 58 Like books and photographs, reproducible media was Glaser's purview.
- 59 The apparent absence of works by Max Ernst is notable. Roh and Tschichold, in *Foto-Auge* (op. cit.), p. 17 and plates 32 and 33, had recently singled out Ernst's "marvelous" *Fotomalerei* (photo-paintings), and Aragon had gone so far as to credit him for the "discovery" of the *collage photographique* (photographic collage), in Louis Aragon, "La peinture au défi," in *Collages: La peinture au défi*, exh. cat., Galerie Goemans, Paris, March 28–April 12, 1930 (Paris: Galerie Goemans, 1930), 21. Strobel compared the precedents on view in *Fotomontage* to Ernst's recent Surrealist book *Femmes 100 Têtes* (1929); see Heinrich Strobel, "Eine Neue Kunst: Photomontage," *Berliner Börsen-Courier*, no. 193, 26 April 1931, morning edition; partially reprinted in Kühn, *Neues Sehen* (op. cit.), 231.
- 60 César Domela-Nieuwenhuis, "Fotomontage," and Gustavs Klucis, "Fotomontage in der ussr (aus einem aufsatz)," in *Fotomontage*, exh. cat., Kunstgewerbemuseums, Berlin, April 25–May 31, 1931 (Berlin: Staatliche Museen, Staatliche Kunstbibliothek, [1931]), n. p. Both translated in the present volume, pp. 129–34.
- 61 Catalogue acknowledgments, p. 134, and Gough, "Back in the USSR" (op. cit.), 142–43.
- 62 The art historian Herta Wescher (1899–1971), who was in Berlin at the time of the exhibition and was close to Glaser in the late 1920s, corroborates this in her later study on collage; see Herta Wescher, *Collage*, trans. Robert E. Wolf (New York: Abrams, 1971), 288.
- 63 Höch, Hannah, "Die ersten Fotomontagen" [1933], in *Hannah Höch: Ein Lebenscollage*, Vol. 2, 1921–1945, pt. 2, "Dokumente," ed. Ralf Burmeister and Eckhard Füllus (Berlin: Berlinische Galerie / Ostfildern-Ruit: Verlag Gerd Hatje, 1995), 504–6. Translated, pp. 118–19. These and other lenders are listed in the acknowledgments of the catalogue; see p. 135. Loans of works from Stenger's collection—today parts of which are found in the Museum Ludwig, Cologne—were included as precedents in a number of exhibitions of contemporary photography in the 1920s including *Fifo*. See Witkovsky *Foto* (op. cit.), 63, and Graeve, "Internationale Ausstellung" (op. cit.), 238, 243.
- 64 In conjunction with the exhibition, Domela prepared a lecture with slides which he delivered to printers unions in Berlin, Frankfurt, Munich, and Stuttgart. These slides, preserved today in Domela's archive, may represent works that were included in the exhibition, some of which appear in the present show: CATS. 18, 41, 96, 111. See the exhibition catalogues, *Domela: 65 ans* (op. cit.) and *César Domela* (op. cit.).
- 65 On loan from two Berlin schools: Walther Rathenau-Schule and Sowjetschule.
- 66 Hausmann, "Fotomontage" (op. cit.). Translated in the present volume pp. 115–16.
- 67 Benjamin H. D. Buchloh, "Warburg's Model: The End of Collage in European Post-War Art," unpublished lecture at the Institute of Fine Arts, April 9, 1996, author's typescript, p. 10. The formal reorientation of Hausmann's work belongs to a broader phenomenon described by Buchloh: "[...] as early as 1925, we are able to observe an initially hesitant, then more radical, change in the aesthetic of photomontage in which the epistemology of the shock effect was replaced by the epistemology of archival order"; in Benjamin H. D. Buchloh, "Warburg's Paragon? The End of Collage and Photomontage in Postwar Europe," in *Deep Storage: Collecting, Storing, and Archiving in Art*, ed. Ingrid Schaffner and Mattias Winzen, exh. cat. (Munich: Prestel, 1998), 50–60, p. 54. For contemporaneous works with formal and conceptual similarities to Hausmann's, compare Josef Albers's gridded photo-portraits from around 1929–31; see Barry Bergdoll and Leah Dickerman, eds., *Bauhaus 1919–1933: Workshops for Modernity*, exh. cat. (New York: The Museum of Modern Art, 2009), 243.
- 68 Domela-Nieuwenhuis, "Fotomontage" (op. cit.). Translated in the present volume, pp. 129–31.
- 69 Klucis, "Fotomontage in der USSR," n.p. Translated in the present volume, pp. 116–18.
- 70 Klucis's text is identified in the 1931 catalogue as an excerpt from an essay ("auf einem aufsatz") which, according to Maria Gough, may have been prepared as early as May 1930 for a Russian publication that appeared in September 1931 and formed the basis for a lecture delivered in Moscow on June 7, 1931; see Gustavs Klucis, "Fotomontazh kak novyi vid agitatsionnogo iskusstva" [Photomontage as a new kind of agitation art], in *Izofront: Klassovaia bor'ba na fronte prostranstvennykh iskusstv; sbornik statei ob'edineniia Oktjabr'* [Art-Front: class struggle at the battle front of the spatial arts; anthology of essays by the October Association], ed. P. Novitskii (Moscow: OGIZ IZOGIZ, 1931), 119–33 (translated in the present volume, pp. 116–18; and Gough, "Back in the USSR" (op. cit.), 134–35, 142–43, 144, 152.
- 71 X., "Fotomontage: Ausstellung in der Staatlichen Kunstbibliothek," *Berliner Lokal-Anzeiger*, April 26, 1931; and P.F., "Photomontage," *Berliner Boersen Zeitung*, May 13, 1931, morning edition..
- 72 See, especially, [Alfred Kemény] Durus, "Die Direktion der Staatlichen Kunstbibliothek zensiert revolutionäre Photomontagen: Photomontageausstellung im Lichthof des Kunstgewerbemuseums," *Die Rote Fahne* (April 28, 1931); [Alfred Kemény] Dur[us], "Fotomontage Ausstellung," *Der Arbeiter-Fotograf* 5, no. 6 (1931): 136; and "Für John Heartfield: Der BRBKD zur Fotomontage-Ausstellung im Kunstgewerbemuseum Berlin, 1931," *Die Welt am Abend* (Berlin), May 19, 1931. All three texts are reprinted in Kühn, *Neues Sehen* (op. cit.), on pp. 234–35, 235–36, and 235, respectively.
- 73 Osborne, "Fotomontage" (op. cit.); see also Strobel, "Eine neue Kunst" (op. cit.).
- 74 Referred to as an "advertisement" in X., "Fotomontage" (op. cit.), and Strobel "Eine neue Kunst" (op. cit.).
- 75 Dawn Ades, *Photomontage* (London: Thames and Hudson, 1976), 100.
- 76 Höch, "Die ersten Fotomontagen" (op. cit. and translated in the present volume, pp. 118–19. *Hannah Höch, Berlin: Fotomontagen, Aquarelle* was scheduled to appear at the Dessau Bauhaus from May 29 to June 1, 1932; the school's funding was terminated August 22, 1932. See Adrian Sudhalter, "14 Years Bauhaus: A Chronicle," in *Bauhaus 1919–1933: Workshops for Modernity*, ed. Barry Bergdoll and Leah Dickerman, exh. cat. (New York: The Museum of Modern Art, 2009), 322–37, 336.

**WORKS
ON
DISPLAY**





MILLIONENWERTE

ENTHÄLT DAS ERSATZTEILLAGER DER
GENERAL MOTORS IN BERLIN - ES
SICHERT JEDEM KÄUFER EINES GE-
NERAL MOTORS WAGENS ZUVERLÄS-
SIGEN ERSATZTEILDienst:



Unless otherwise indicated, all works are on paper.

CAT. 1

Anonymous (German).

Millionenwerte

[Millions' Worth]. 1925.

Advertising poster:

lithograph. 40 1/8 x 24 7/8 in. (101.9 x 63.2 cm).

Collection Merrill
C. Berman

The General Motors
warehouse in Berlin
holds millions of marks
worth of parts. It assures
every buyer of a General
Motors automobile reliable
replacement part service.

CAT. 2

Anonymous (German).

Ufa-ton Bomben.

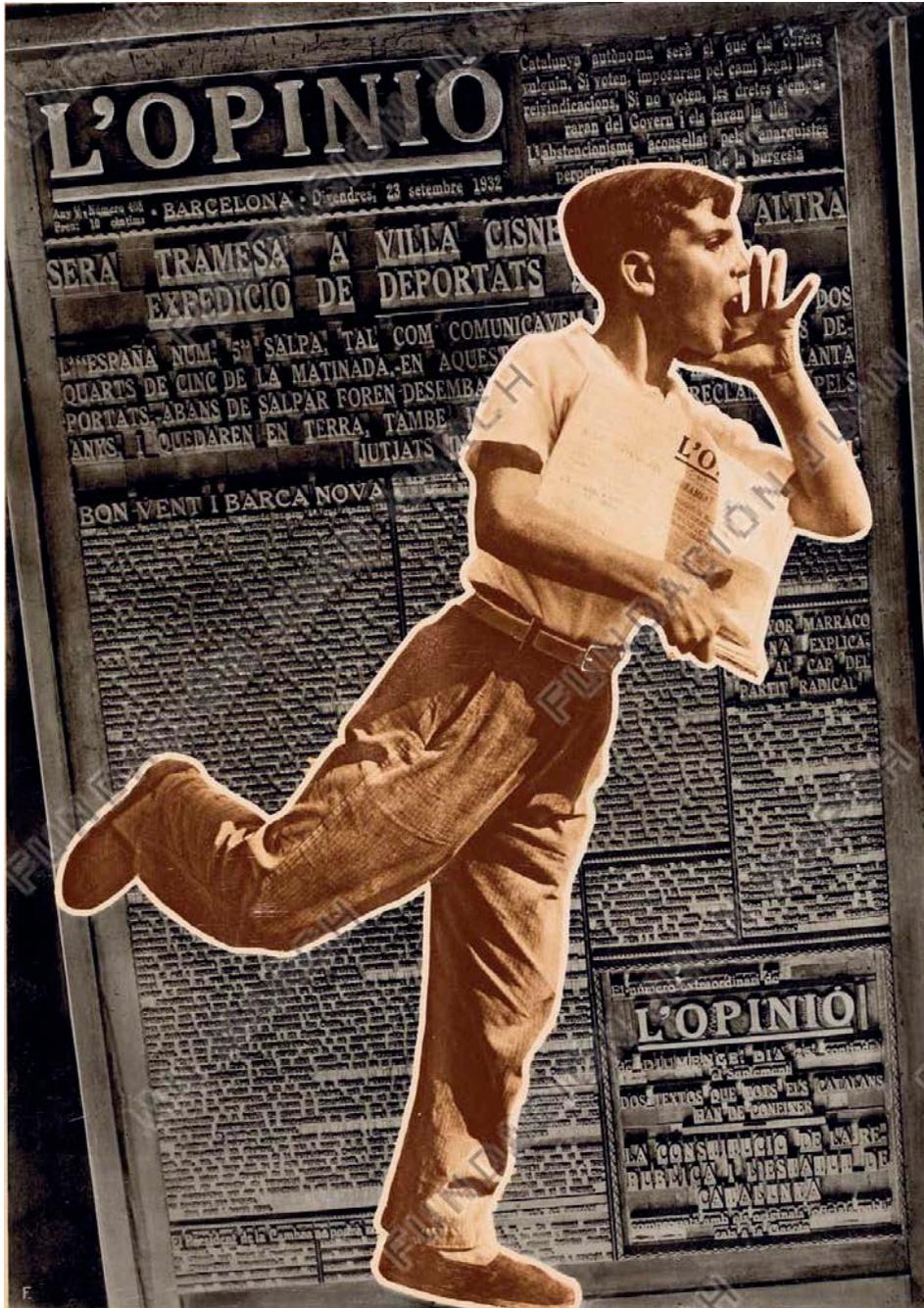
1932. Magazine cover:

rotogravure. 13 3/8 x 10 5/8 in.
(34.6 x 27.1 cm). Collection

Merrill C. Berman

Ufa-ton Bomben. Two years
of Ufa-ton Films. Potpourri
by Walter Borchert





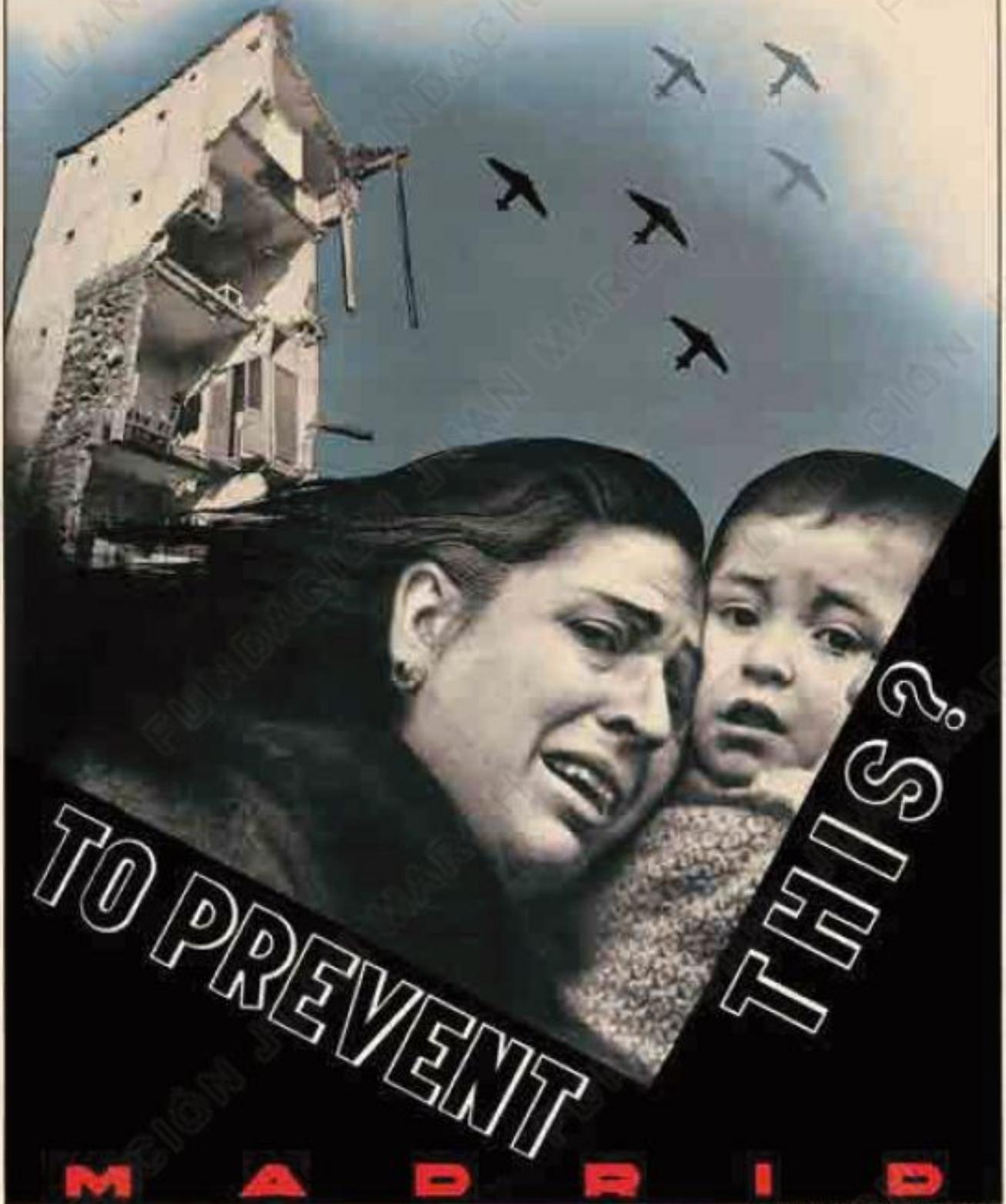
CAT. 4

Anonymous (Spanish).
*What are you doing
to prevent this?*
Madrid. 1936. Political
propaganda poster:
lithograph. 31 ½ x 22 ¼ in.
(80 x 56.2 cm). Collection
Merrill C. Berman

CAT. 3

Anonymous (Spanish).
L'Opinió [The Opinion].
1932. Advertisement:
rotogravure. 18 ¾ x 13 ¾ in.
(47.9 x 34.9 cm). Collection
Merrill C. Berman

¿WHAT ARE YOU DOING



TO PREVENT

THIS?

M A D R I D

MINISTERIO DE PROPAGANDA

MADRID

THE "MILITARY" PRACTICE OF THE REBELS



WHAT EUROPE TOLERATES OR PROTECTS
WHAT YOUR CHILDREN CAN EXPECT

MINISTERIO DE PROPAGANDA

CAT. 5

Anonymous (Spanish).
Madrid. The "Military" Practice of the Rebels.
ca. 1936. Political propaganda poster:
photogravure. 26 x 19 7/8 in.
(66 x 49.8 cm). Collection
Merrill C. Berman

CAT. 6

Michel Adam (pseud.
of Joan Colom Agustí;
Spanish, 1879–1964).
Treball. Diari dels treballadors de la ciutat i del camp. ¡Legiu!
[Work. Urban and Rural Workers Daily. Read It!].
1936. Advertising poster:
lithograph. 39 1/8 x 27 1/2 in.
(99.5 x 69.9 cm).
Collection Merrill
C. Berman

MICHEL
ADAM
36.
S. D. P.



Logiu!



treball

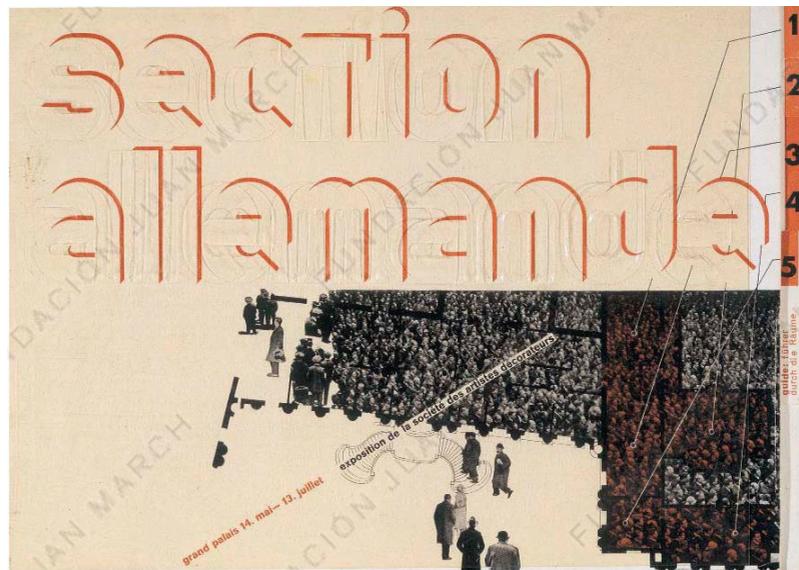
DIARI DELS TREBALLADORS DE LA CIUTAT I DEL CAMP



CAT. 7

Herbert Bayer (American, born in Austria, 1900–1985). *Einladung zum Bart Nasen Herzensfest der Bauhauskapelle, Berlin* [Invitation to the Beards Noses Hearts Festival of the Bauhaus Band, Berlin]. 1928. Brochure (invitation): letterpress. 5 7/8 x 16 5/8 in. (14.8 x 42.2 cm), open; 5 7/8 x 4 1/2 in. (14.8 x 10.9 cm), closed. Collection Merrill C. Berman

Hairdressing salon photo shop *Fleurs d'amour* reasonable prices. Flowers hats laces veils cinch-waist laced corsets. Invitation to the Beard Nose Heart Party of the Bauhaus band. 3 bands The Bunch of Grapes The Syncopators The Mysterious Four Bauhaus band. Saturday, March 31. At the Deutsche Gesellschaft, Berlin, Schadowstrasse 6–7, 9:00 sharp

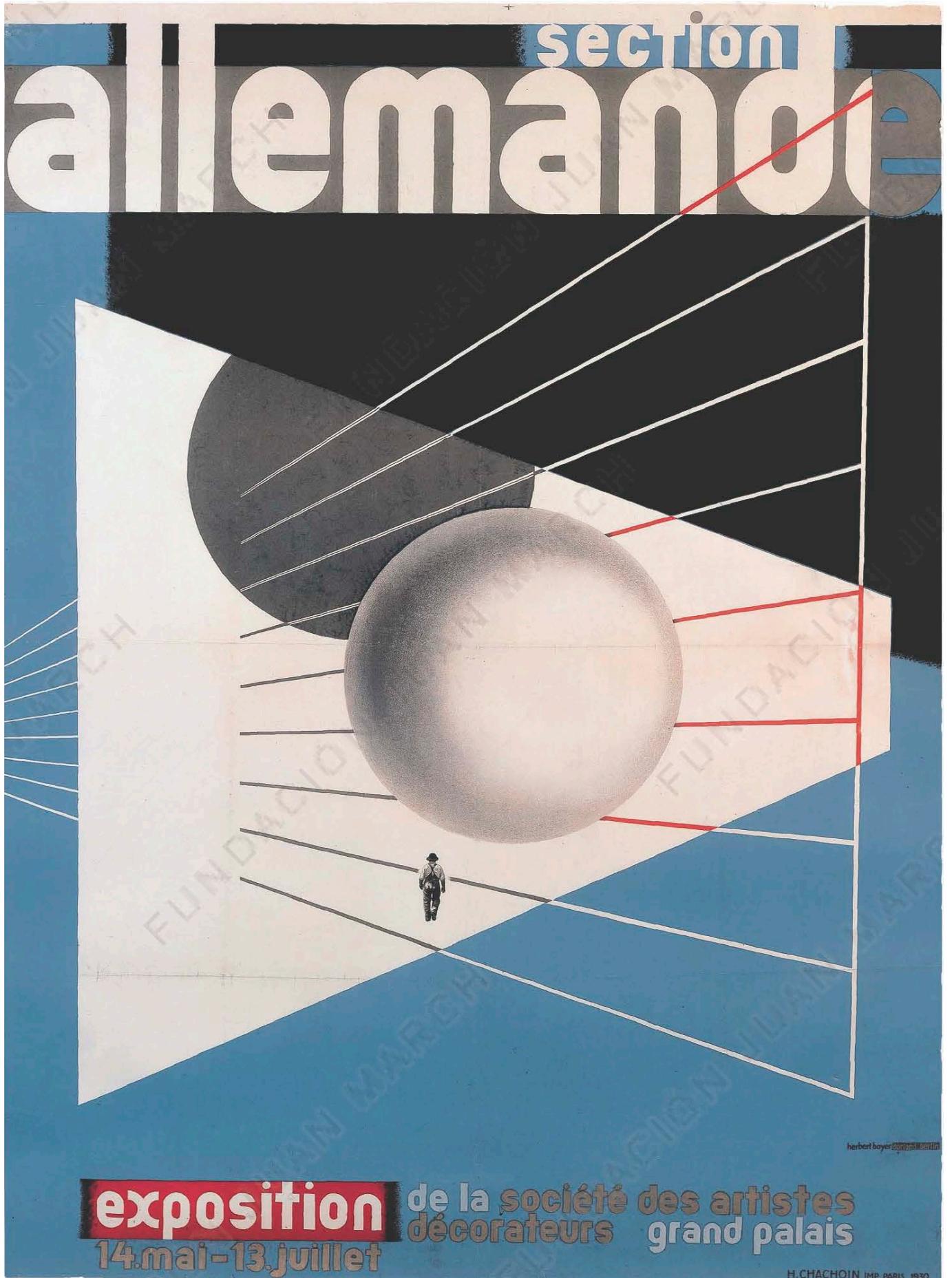


CAT. 8

Herbert Bayer. *Section allemande* [German Section]. 1930. Exhibition catalogue: letterpress, acetate cover. 5 7/8 x 8 3/8 in. (14.9 x 21.3 cm). Collection Merrill C. Berman

CAT. 9

Herbert Bayer. *Section allemande* [German Section]. 1930. Exhibition poster: photolithograph. 62 1/4 x 46 1/4 in. (158.1 x 117.2 cm). Collection Merrill C. Berman



exposition

14.mai-13.juillet

de la société des artistes
décorateurs grand palais

herbert boyer

H. CHACHOIN IMP. PARIS 1930

CAT. 10

Francis Bernard (French, 1900–1979). Maquette for advertising brochure, *La Soudure électrique* [Electric Welding], ca. 1930. Photocollage: vintage gelatin silver print and cut paper on card. 10 ½ x 16 ½ in. (26.9 x 41.8 cm). Collection Merrill C. Berman

CAT. 11

Francis Bernard. Maquette for advertising brochure, *La Soudure électrique* [Electric Welding], ca. 1930. Photocollage: vintage gelatin silver print, gouache, and cut paper on card. 12 ½ x 9 ¾ in. (31.7 x 24.5 cm). Collection Merrill C. Berman

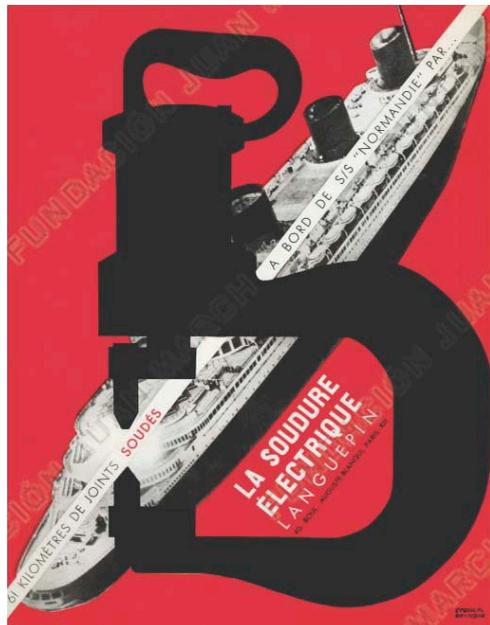
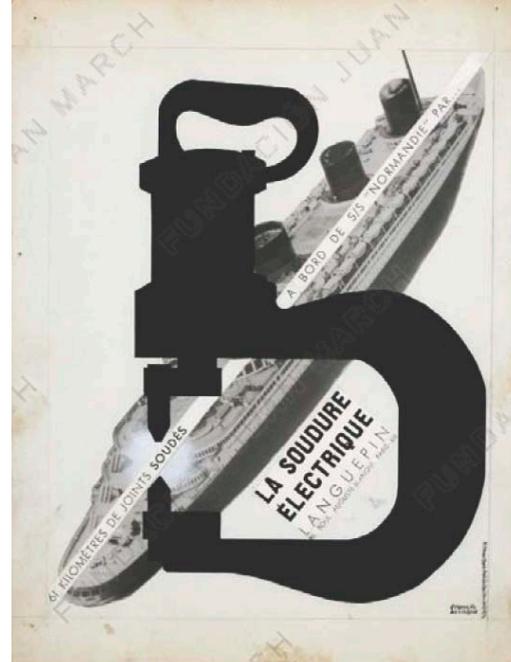
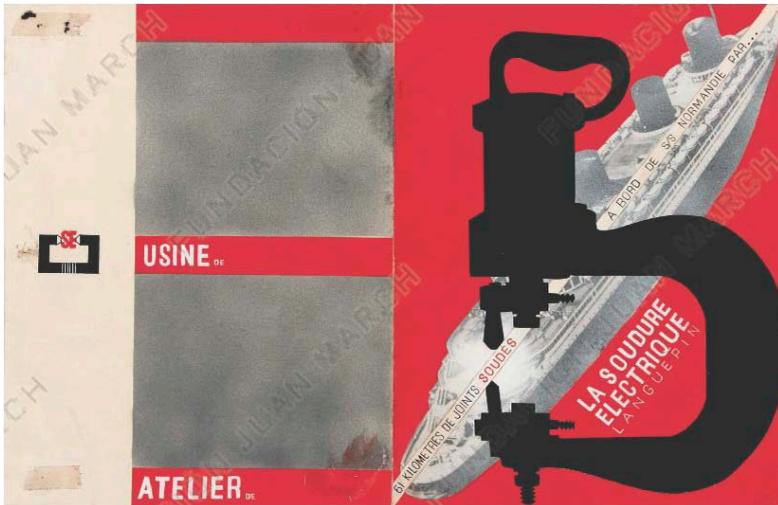
CAT. 12

Francis Bernard. *La Soudure électrique* [Electric Welding], ca. 1930. Advertising brochure: lithograph. 10 ¾ x 8 ¼ in. (27.4 x 21 cm). Collection Merrill C. Berman

CAT. 13

Francis Bernard. Arts *Ménagers*. Grand Palais, Paris. 10^{ème} Salon. 26 janvier–12 février 1933 [Domestic Arts. Grand Palais, Paris. 10th Salon. January 26–February 12, 1933]. Exhibition poster: lithograph. 38 ¾ x 23 ¾ in. (98.7 x 60.6 cm). Collection Merrill C. Berman

Domestic Arts. Grand Palais, Paris. January 26–February 12, 1933. Open until 11 p.m. Friday, February 10. Ministry of National Education. Entrance fee: 3 fr., until midday; 5 fr., midday; 10 fr. on Friday. National Office of Scientific and Industrial Research and Inventions



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OFFICE NATIONAL DES RECHERCHES SCIENTIFIQUES ET INDUSTRIELLES ET DES INVENTIONS

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kleiderschrank 180 fr.

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verstellbare tischlampe 25 fr.

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CAT. 14

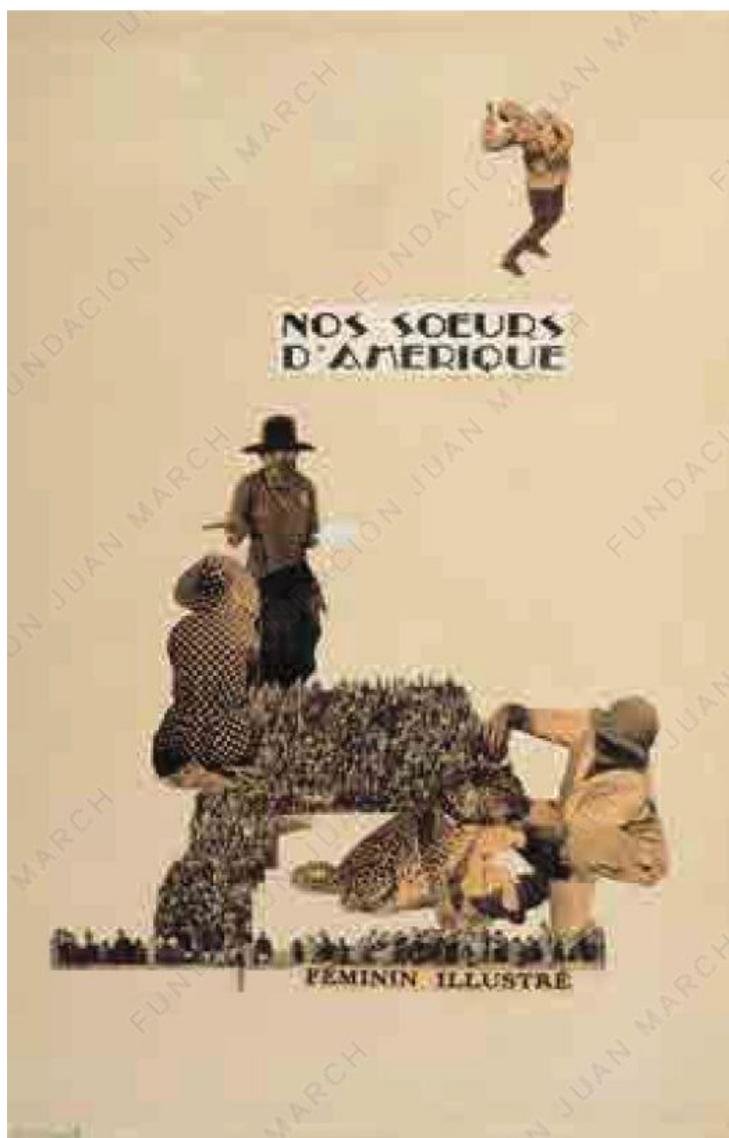
Max Bill (Swiss, 1908–1994). *Wohnbedarf* [Housewares], 1932. Advertising poster: lithograph. 50 1/2 x 35 3/8 in. (128 x 90.5 cm). Collection Merrill C. Berman

Housewares. Folding table for home and garden 68 fr. Wardrobe 180 fr. Comfortable armchairs 76 fr. Adjustable desk lamp 25 fr. Claridenstrasse 47 Zurich Telephone 58.206

entwurf: max-bill
beton: max-bill

CAT. 15

Marianne Brandt (German, 1893–1983). *Nos soeurs d'Amérique. Féminin illustré* [Our American Sisters. Illustrated Woman]. 1928. Collage: intaglio and letterpress cuttings. 19 ½ x 12 ⅞ in. (49.7 x 32.1 cm). Collection Merrill C. Berman



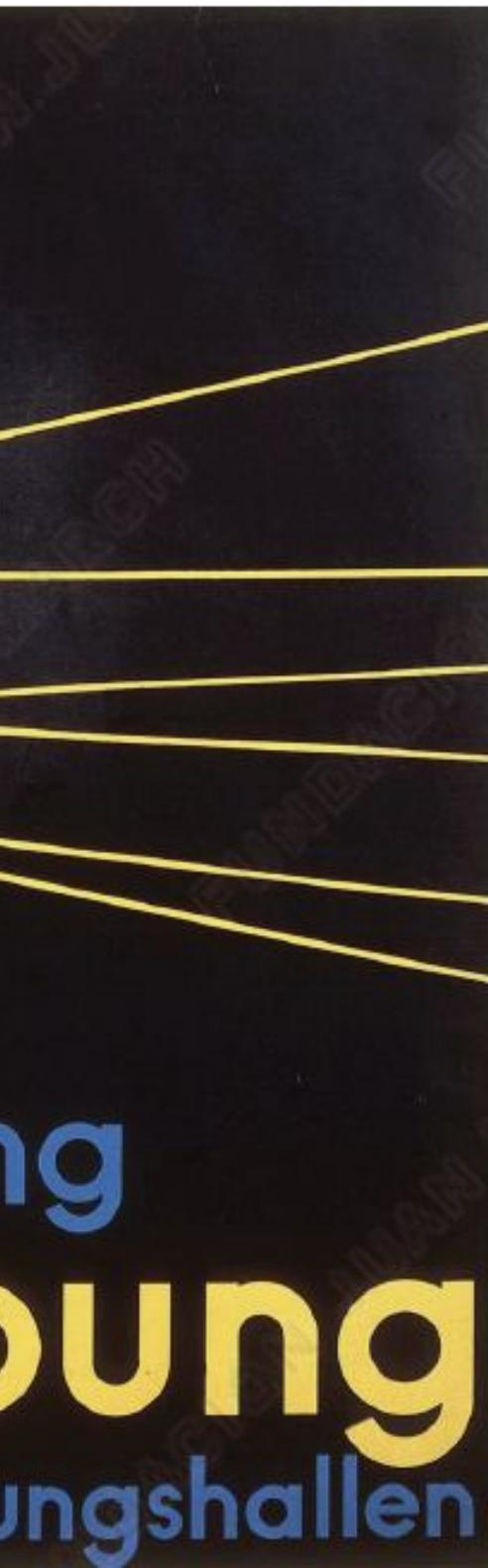
CAT. 16

Max Burchartz (German, 1887–1961). *Rotes Quadrat [Red Square]*. ca. 1928. Collage: intaglio and letterpress cuttings, gouache. 19 ½ x 13 ½ in. (49.5 x 34.3 cm). Collection Merrill C. Berman





internationale ausstellung
kunst der werb
essen 1931 30.mai - 5.juli ausstell

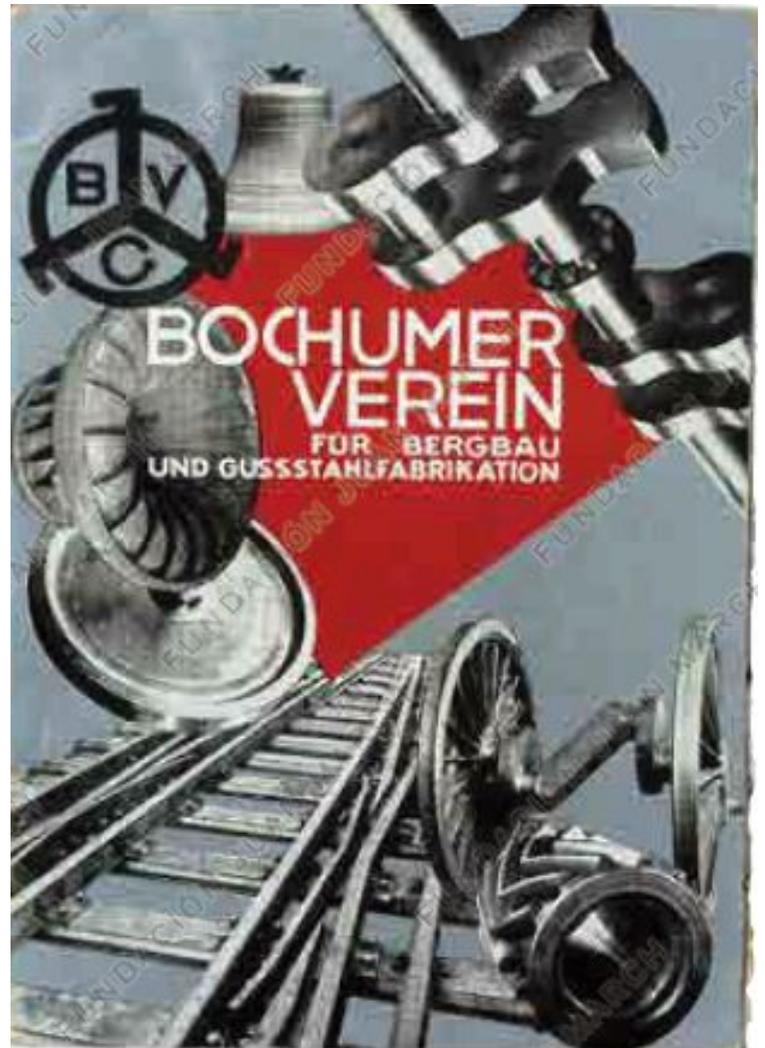


CAT. 17

Max Burchartz. *Kunst der Werbung. Internationale Ausstellung. Essen* 1931. 30. Mai–5. Juli
Ausstellungshallen
[Art of Advertising. International Exhibition. Essen. May 30–July 5, 1931. Exhibition Halls].
1931. Exhibition poster: lithograph. 23 x 32 ½ in. (58.2 x 82.5 cm).
Collection Merrill C. Berman

CAT. 18

Max Burchartz and Johannes Canis (German, 1895–1977). *BVG Bochumer Verein für Bergbau und Gusstahlfabrikation* [BVG Bochum Association for Mining and Cast-Steel Production]. 1929. Mining equipment catalogue: lithograph. 11 ¾ x 8 ½ in. (30.1 x 21.6 cm). Collection Merrill C. Berman



POUR LE

DÉSARMEMENT

DES NATIONS



par ANDRÉ VIGÉAN

JEAN CARLU

Éditée par

L'OFFICE DE PROPAGANDE GRAPHIQUE POUR LA PAIX

17, Avenue Carnot - Paris XVII^e

avec le concours du **COMITÉ D'ACTION POUR LA S. D. N.**

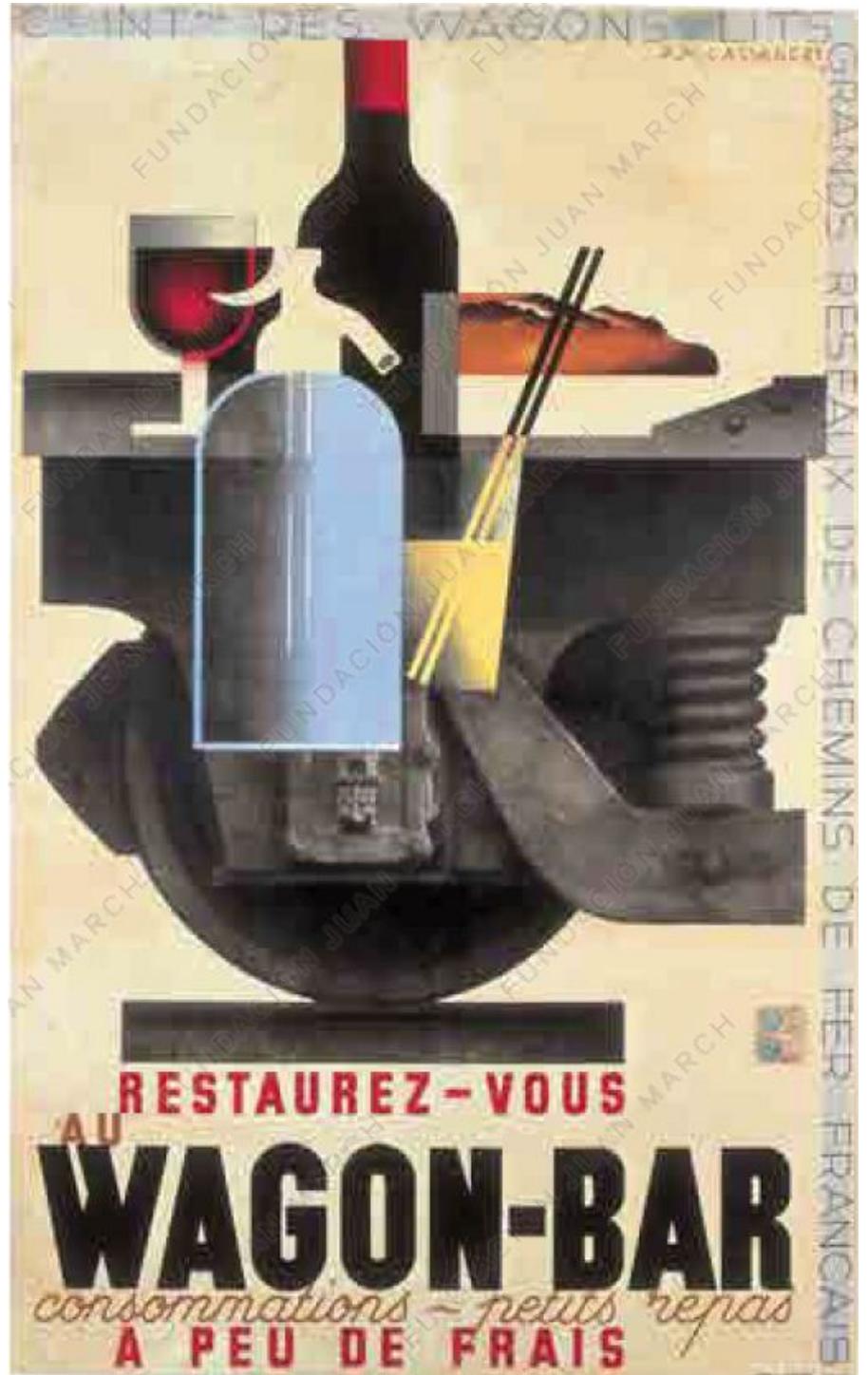
3, Rue Le Golf - Paris V^e

"succès"

© 1948

CAT. 20

Cassandre [Adolphe Jean-Marie Mouron] (French, 1900–1968). *Restaurez-vous au Wagon-Bar* [Refresh Yourself in the Wagon-Bar]. 1932. Advertising poster: lithograph. 40 5/8 x 25 1/2 in. (103.2 x 64.9 cm). Collection Merrill C. Berman

**CAT. 19**

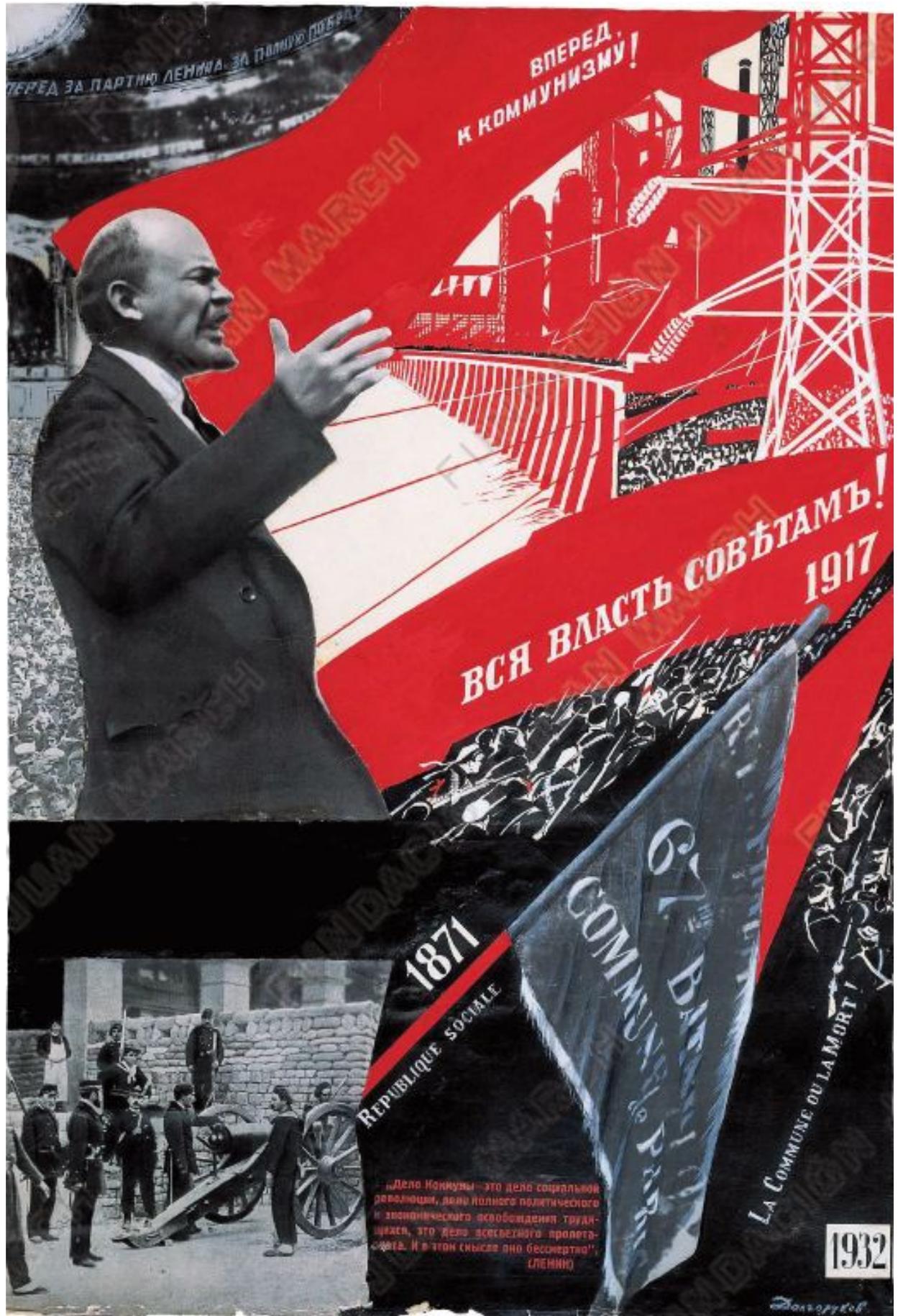
Jean Carlu (French, 1900–1997). *Pour le désarmement des nations* [For the Disarmament of Nations]. 1932. Political propaganda poster: lithograph. 61 7/8 x 45 1/2 in. (157 x 115.4 cm). Collection Merrill C. Berman

CAT. 21

Nikolai Dolgorukov
(Russian, 1902–1980).
Maquette for political
propaganda poster, *Vpred,
k kommunizmu!* “*Vsia
vlast’ sovietam!*” 1917
[Forward to Communism!
All Power to the Soviets!
1917]. 1932. Photocollage:
gelatin silver print and
gouache. 40 3/4 x 27 in.
(103.5 x 68.6 cm).
Collection Merrill
C. Berman

Forward to Communism!
All Power to the Soviets!
1917. 1871 *Republique
sociale. La Commune ou
la Mort!* “The cause of the
Commune was the cause of
social revolution, the
cause of complete political
and economic liberation
of workers. This is the
cause of the worldwide
proletariat. And in this
sense it is immortal.”
LENIN*

*“*Vsia vlast’ sovietam!*” is
in the old-style Russian
orthography and includes
an obsolete character.
This marks the slogan as
dating from the time of
the 1917 Revolution, after
which a language reform
was implemented by the
Bolsheviks. The source
of the quote at bottom is
Vladimir Lenin, “In Memory
of the Commune” (1911).
See also CAT. 22.—Trans.



CAT. 22

Nikolai Dolgorukov. *Pod znamenem Lenina k postroeniiu besklassovogo obshchestva!* "Vsia vlast' sovietam!" [Under the Banner of Lenin towards the Construction of Classless Society! All Power to the Soviets! 1917]. ca. 1932. Political propaganda poster: lithograph. 40 3/4 x 27 1/8 in. (103.5 x 68.9 cm). Collection Merrill C. Berman

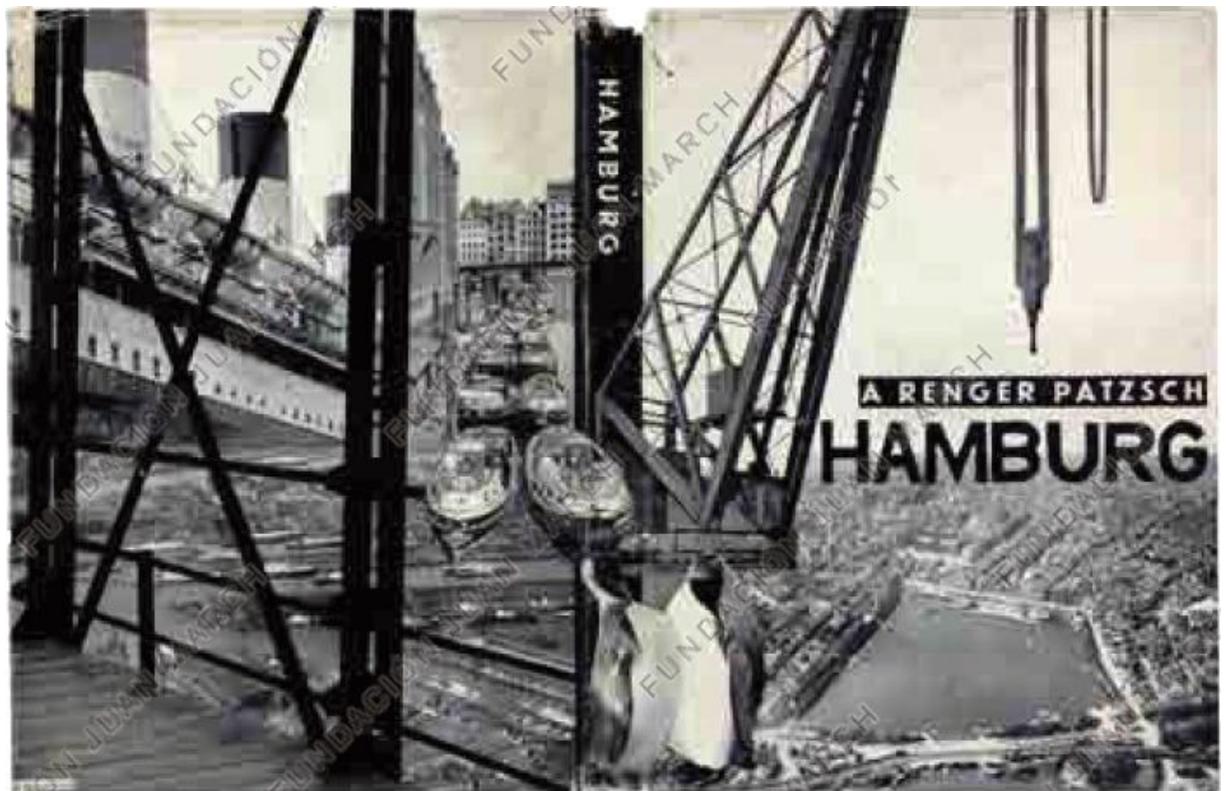
1871 *Republique sociale. La Commune ou la Mort!* "The cause of the Commune was the cause of social revolution, the cause of complete political and economic liberation of workers. This is the cause of the worldwide proletariat. And in this sense it is immortal."
LENIN

"Lenin revealed Soviet power as a governmental form of the dictatorship of the proletariat, using for this the experience of the Paris Commune and the Russian revolution."
STALIN



CAT. 23

César Domela-Nieuwenhuis (Dutch, 1900–1992). Albert Renger-Patzsch. *Hamburg*. 1930. Book cover: photogravure. 10 1/2 x 16 in. (26.7 x 40.6 cm). Collection Merrill C. Berman





CAT. 25

César Domela-Nieuwenhuis. *Des armes pour l'Espagne antifasciste* [Arms for Antifascist Spain]. 1930s. Political propaganda poster: lithograph. 47 1/8 x 31 7/8 in. (119.7 x 81 cm). Collection Merrill C. Berman

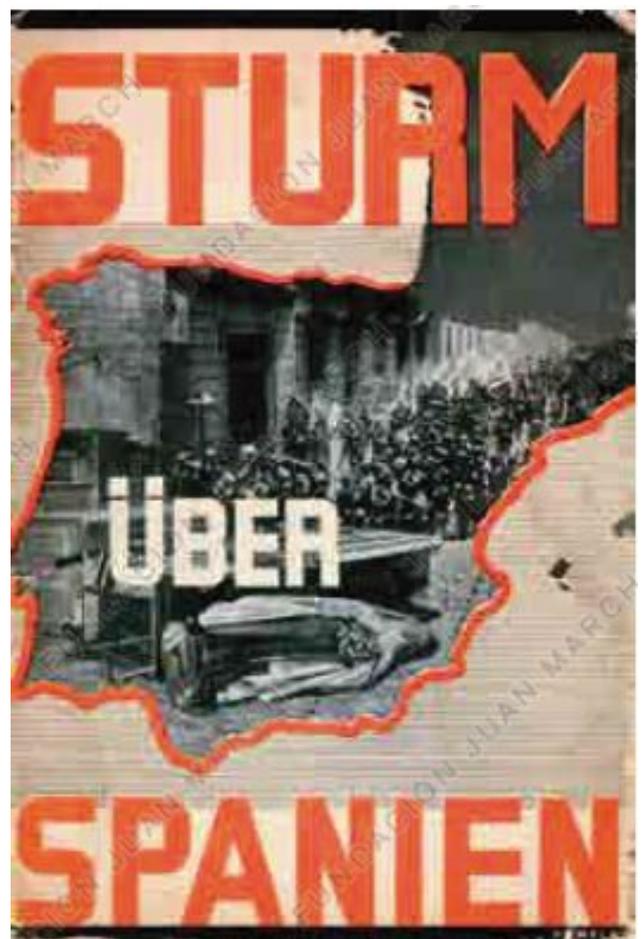


CAT. 24

César Domela-Nieuwenhuis. *Fotomontage*. Staatliche Museen Berlin [Photomontage, Staatliche Museen Berlin]. 1931. Exhibition catalogue: letterpress. 8 1/4 x 5 1/4 in. (20.9 x 14.6 cm). Collection Merrill C. Berman. [See catalogue reproduction and translation reprinted here, pp. 124-56.]

CAT. 26

César Domela-Nieuwenhuis. *Sturm über Spanien* [Storm over Spain]. 1937. Book cover: photomechanical print. 8 3/4 x 5 3/4 in. (22.2 x 14.6 cm). Collection Merrill C. Berman





13.-29. Juni 1936

Basel, im Mustermessgebäude

Geöffnet von 10 Uhr morgens bis 7 Uhr abends
Eintritt Fr. 1.10, Tageskarten Fr. 1.65

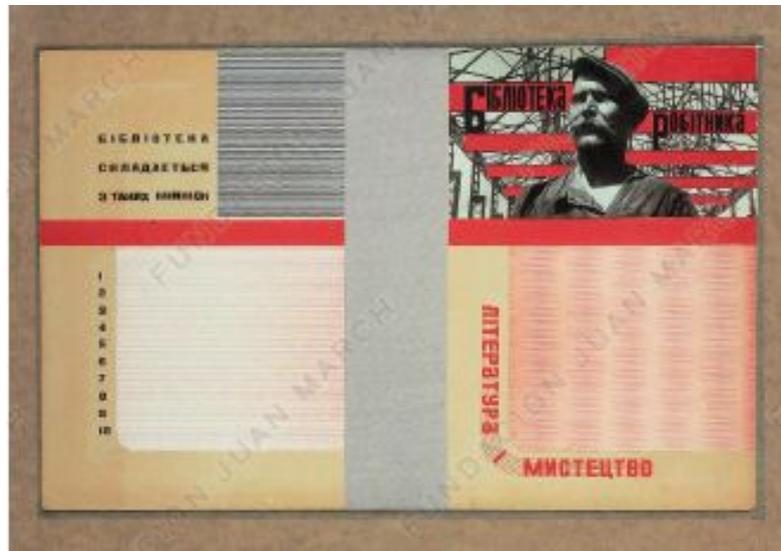
Graphische Fachausstellung

grafa
international

CAT. 27

Hermann Eidenbenz
(Swiss, 1902–1993).
Grafa International, Basel.
1936. Exhibition poster:
lithograph. 50 ¼ x 35 ⅝ in.
(127.6 x 89.9 cm).
Collection Merrill C. Berman

Grafa Internacional. Special
exhibition of graphic art.
From June 13 to June 29,
1936. Basel, in the model
fair building. Open from 10
a.m. to 5 p.m. Admission
1.10 francs, one-day pass
1.65 francs



CAT. 28

Vasilii Ermilov (also, Vasyli' Iermlyov) (Ukrainian, 1894–1968). Maquette for brochure, *Biblioteka robotnika. Literatura i mystetstvo* [Worker's Library, Literature and Art]. ca. 1930. Photocollage: gelatin silver print, gouache, and ink on cardboard. 10 ½ x 16 ⅓ in. (26.5 x 41.6 cm). Collection Merrill C. Berman

Back cover.

The library consists of three such books.



CAT. 30

Werner David Feist.
Städtische Sommerbäder
[Summer Municipal Pools].
1928. Advertising poster:
lithograph. 23 ½ x 31 ¼ in.
(59.8 x 79.5 cm). Collection
Merrill C. Berman

Summer Municipal Pools.
At Ob. Lechdammstrasse,
Friedbergerstrasse,
Schwimmschulstrasse.
Heated Municipal
Pools. In Kriegshaber,
Langenmantelstrasse,
in front of Jakobertor.
Augsburg Municipal Pool

CAT. 29

Werner David Feist
(German, 1909–1998).
Diver. 1928. Gelatin
silver print. 3 ⅓ x 4 ⅞ in.
(8.4 x 11.7 cm). Collection
Merrill C. Berman

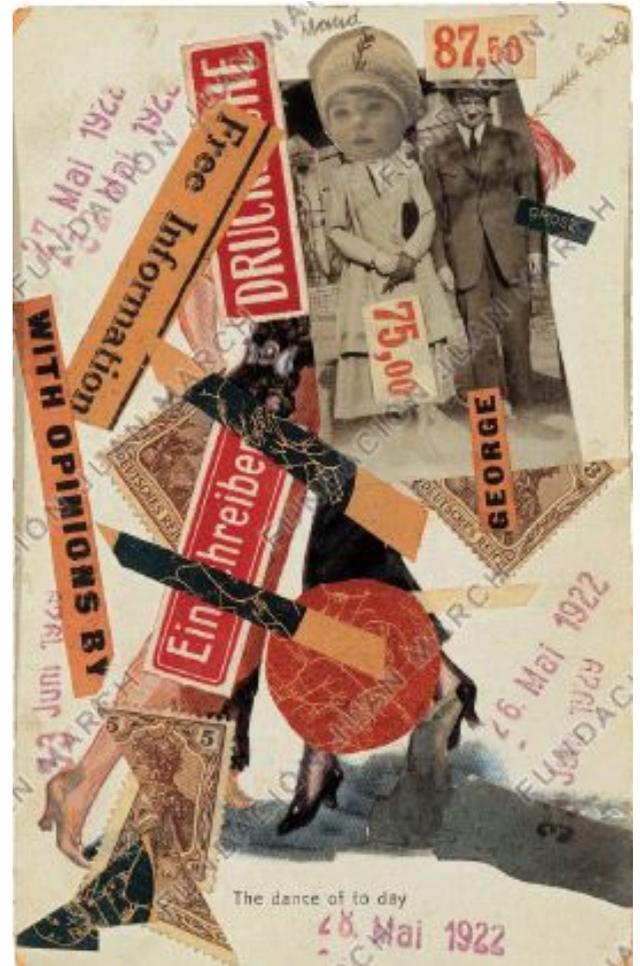


CAT. 31

Max Gebhard (German, 1906-1990). *Werkstätige Frauen. Kämpft mit uns! Wählt Kommunisten liste 4.* [Working Women. Fight with us! Vote Communist List 4]. ca. 1930-32. Political propaganda poster: lithograph. 27 1/2 x 19 5/8 in. (70 x 50 cm). Collection Merrill C. Berman

CAT. 32

George Grosz (German, 1893-1959). *The Dance of Today.* 1922. Photocollage (postcard): letterpress and intaglio cuttings, ink on card. 5 1/2 x 3 1/2 in. (13.8 x 8.9 cm). Collection Merrill C. Berman



CAT. 33

Raoul Hausmann
(Austrian, 1886–1971).
Der DADA 2. Berlin:
Malik-Verlag, December
1919. Magazine cover:
letterpress. 11 1/2 x 9 1/8 in.
(29.2 x 23.2 cm).
Collection Merrill
C. Berman

Direction R. Hausmann. No.
2 der Dada. Price 2 marks.
Dada wins! Join Dada



CAT. 34

Raoul Hausmann, George
Grosz, John Heartfield.
Der DADA 3. Berlin:
Malik-Verlag, April
1920. Magazine cover:
letterpress. 9 1/4 x 6 1/4 in.
(23.2 x 15.8 cm). Collection
Merrill C. Berman





CAT. 35

John Heartfield (German, 1891–1968). *Jedermann sein eigener Fussball* [Everyone his own Soccer Ball]. Berlin: Malik-Verlag, February 15, 1919. Magazine cover: letterpress. 16 7/8 x 11 3/4 in. (42.9 x 29.7 cm). Collection Merrill C. Berman

Price 30 cents in bookstores and 40 cents in post offices. "Everyman His Own Soccer Ball". Biweekly illustrated magazine. 1st year, Malik Press, Berlin/Leipzig, no. 1, February 15, 1919. Contest! Who's the fairest?? German Male Beauty 1. The socialization of party funds. A promotion for the protection of customary general electoral fraud



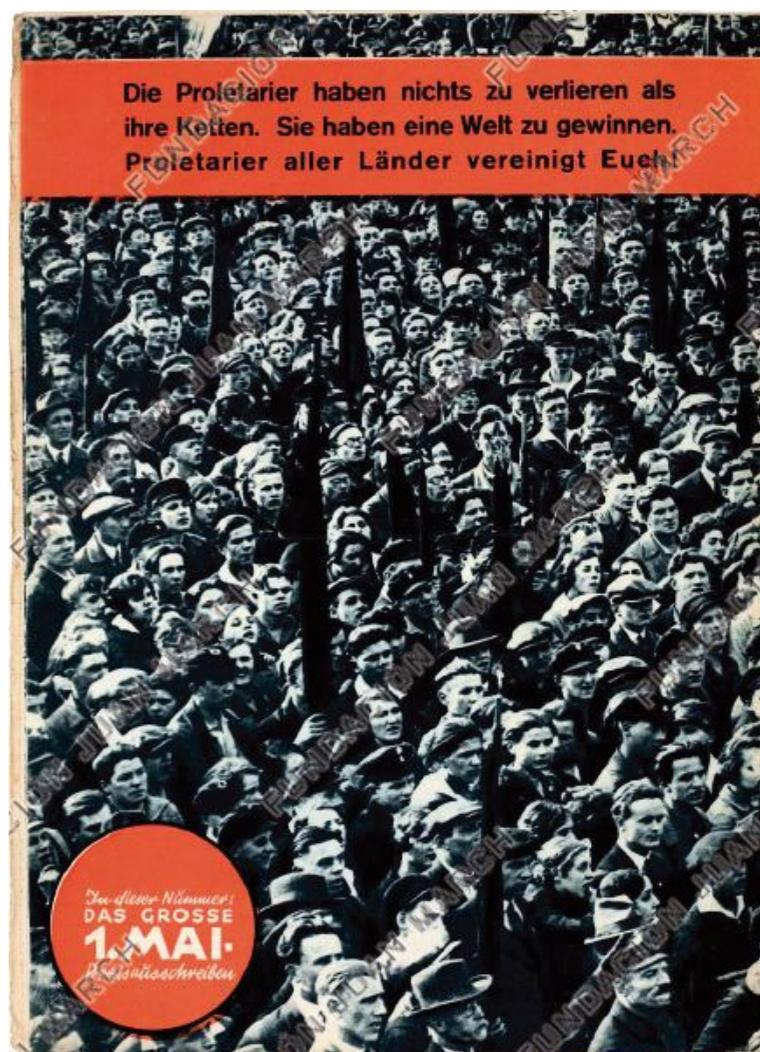
CAT. 36

John Heartfield. *Der Knüppel. Sondernummer: Der Klempnerladen* [The Cudgel. Special Edition: The Plumber's Shop]. 1927. Magazine cover: letterpress and intaglio. 13 x 9 1/2 in. (32 x 24 cm). Collection Merrill C. Berman

The Cudgel. Special Edition: The Plumber's Shop. Satirical Magazine, 5th year, no. 4, Berlin, June 1927, price 25 cents. Long live the front!

CAT. 37

John Heartfield. *Hurra! Der Panzerkreuzer ist da!* [Hurray! The Battle Cruiser has Arrived!]. 1927. Photocollage: gelatin silver print. 8 1/4 x 6 1/8 in. (21 x 15.5 cm). Collection Merrill C. Berman



CAT. 38

John Heartfield. *AIZ*, no. 17: *1. Mai* [*AIZ*, no. 17: May 1]. July 1930. Magazine cover and back cover: rotogravure. 15 x 11 ¼ in. (38.2 x 28.5 cm). Collection Merrill C. Berman

A - I - Z. May 1st. The proletarians have nothing to lose but their chains. They have a world to gain. Proletarians of all countries, unite! In this issue: the large May 1st prize competition



CAT. 39

John Heartfield. *AIZ 11, no. 4: Der Sinn des Hitlergrusses* [*AIZ 11, no. 4: The Meaning of the Hitler Salute*]. October 16, 1932. Magazine cover: photogravure. 18 7/8 x 12 1/2 in. (47.9 x 31.7 cm). Collection Merrill C. Berman

AIZ. The meaning of the Hitler salute. Motto: Millions support me! A little man asks for big gifts. In this issue. No jobs—no bread: the result of 5 months of Nazi rule in Anhalt

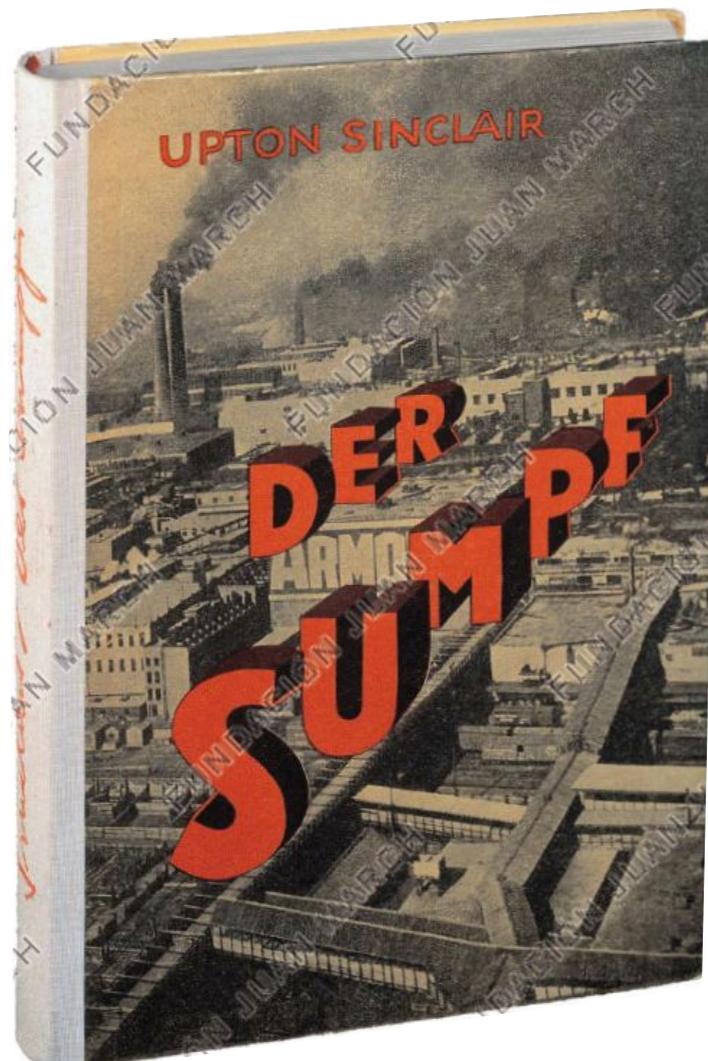


CAT. 40

John Heartfield. *Treue um Treue. Gruss vom Führer* [*Loyalty for Loyalty. Greetings from the Führer*]. 1934. Photocollage: gelatin silver print and gouache. 9 7/8 x 7 in. (23.8 x 18 cm). Collection Merrill C. Berman

CAT. 41

John Heartfield. Upton Sinclair. *Petroleum* [Oil!]. Berlin: Malik-Verlag, 1927. Book cover: letterpress. 7 1/2 x 18 3/8 in. (18.9 x 46.7 cm), unfolded. Collection Merrill C. Berman

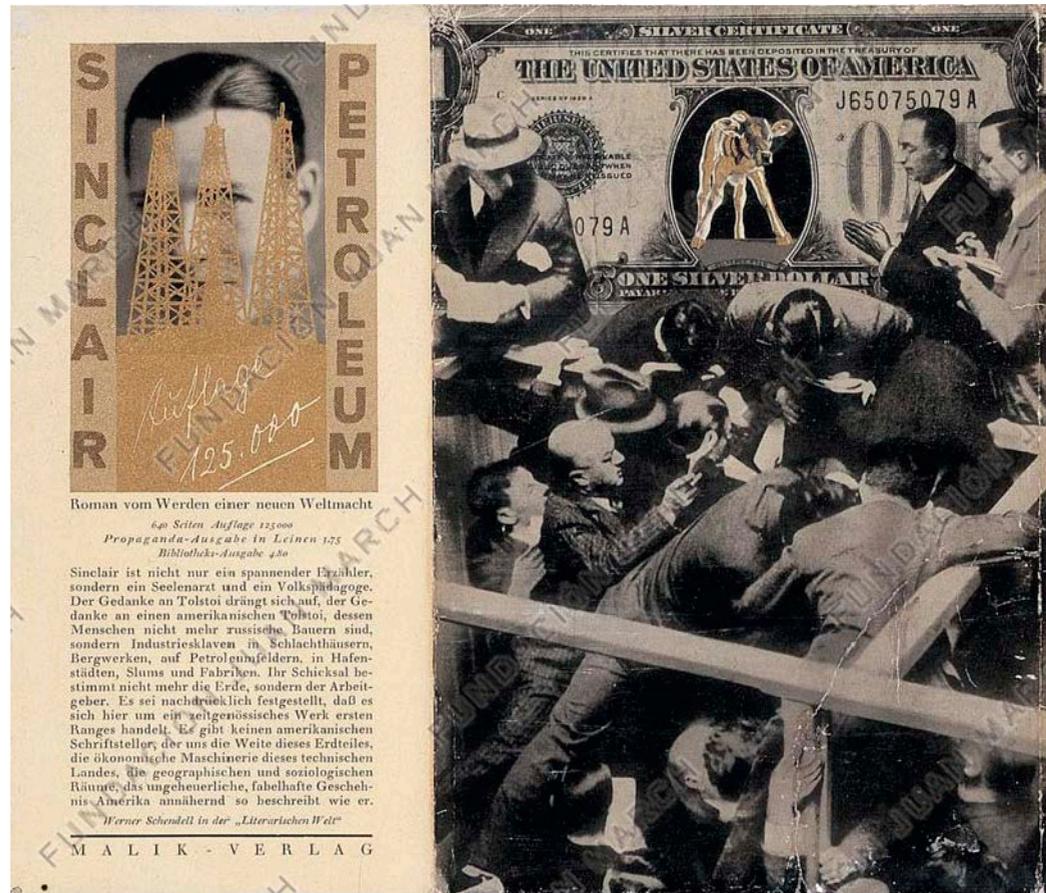


CAT. 42

John Heartfield. Upton Sinclair. *Der Sumpf* [The Jungle]. Berlin: Malik-Verlag, 1928. Book cover: lithograph. 7 1/2 x 5 1/4 x 1/4 in. (19 x 13.6 cm). Collection Merrill C. Berman

CAT. 43

John Heartfield. Upton Sinclair. *So macht man Dollars* [This is How one Makes Dollars (German ed. of *Mountain City*, 1930)]. Berlin: Malik-Verlag, 1931. Book cover: lithograph. 7 1/2 x 5 1/8 x 1 in. (19 x 13 x 2.5 cm). Collection Merrill C. Berman



CAT. 44

John Heartfield. Upton Sinclair. *Nach der Sintflut* [After the Flood (German ed. of *The Millenium: A Comedy of the Year 2000*, ca. 1924)]. Berlin: Malik-Verlag, 1931. Book cover: letterpress. 7 1/2 x 18 1/4 in. (19 x 46.3 cm), unfolded. Collection Merrill C. Berman



UPTON
DOLLARS
SINCLAIR

SINCLAIR

MACHT MAN DOLLARS

Eine Studie über die amerikanische Literatur

215 Seiten Auflage 1920
Kartiert 2,80 In. Leinen 4,80
Band XII der Gesamtausgabe

Ein Gegenstück zur „Geldkette“, behandelt vom sozialkritischen Standpunkt aus die Werke und das Leben amerikanischer Schriftsteller der Gegenwart wie dos Passos, Dreiser, Zane Grey, Hergesheimer, Sinclair Lewis, Mencken und vieler anderer.

In Gottes liebstem Land führt das Kapital besonders sichtbar die Feder. Upton Sinclairs Beitrag zum Thema Kapitalismus wird Dichtung redet eine eindringliche, warnende Sprache. Eine Hölle tut sich hinter glatten Wänden auf. Sinclairs Wirklichkeitschilderung wird zur Selbstdarstellung der Wahrheit. Der Dichter wird zum Gewissen der Welt. Upton Sinclair überbrückt den Zwiespalt zwischen dem werktätigen und dem geistigen Menschen

Die Literatur, Berlin

MALIK - VERLAG

Upton Sinclair

Upton Sinclair

Nach der Sintflut

Upton Sinclair

PETROLEUM

Roman vom Werden einer neuen Weltmacht

640 Seiten. Kartiert M. 4,80, Leinen M. 7,—
34—55. Tausend

Die erste deutsche Kritik:

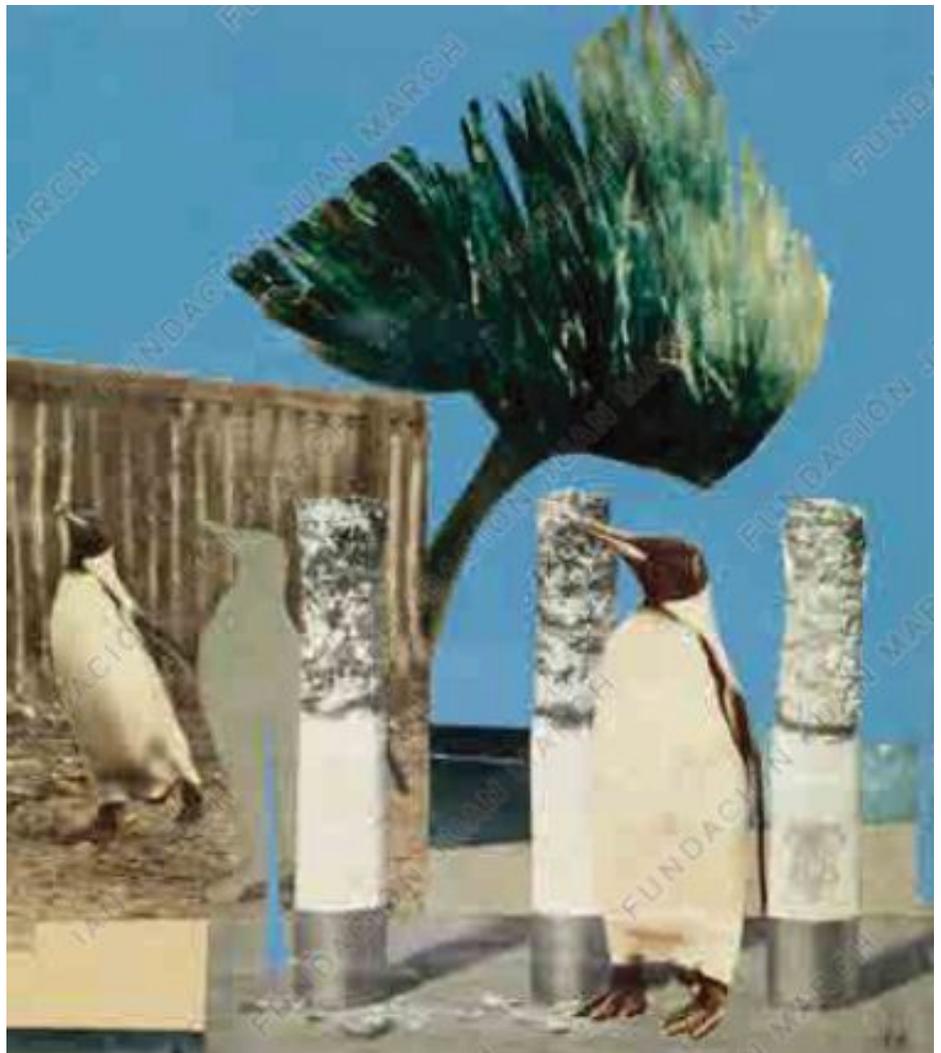
„Sinclair ist nicht nur ein spannender Erzähler, sondern ein Seelenarzt und ein Volkspädagoge. Der Gedanke an Tolstoi drängt sich auf, der Gedanke an einen amerikanischen Tolstoi, dessen Menschen nicht mehr russische Bauern sind, sondern Industriesklaven in Schlachthäusern, Bergwerken, auf Petroleumfeldern, in Hafenstädten, Slums und Fabriken. Ihr Schicksal bestimmt nicht mehr die Erde, sondern der Arbeitgeber. Es sei nachdrücklich festgestellt, daß es sich hier um ein zeitgenössisches Werk ersten Ranges handelt. Freilich um keine artistische Technik, keine virtuose Wortkunst, kein lyrisches Abmalen verspielten Gefühls, sondern um die Darstellung brutaler Wirtschaftstatsachen, atemlosen Kampfes. Es gibt keinen amerikanischen Schriftsteller, der uns die Weite dieses Erdteiles, die ökonomische Maschinerie dieses technischen Landes, die geographischen und soziologischen Räume, das ungeheuerliche, fabelhafte Geschehnis Amerika annähernd so beschreibt wie er. Auch die Plastik seiner Gestalten die Vielfalt der Lebenskreise, die detaillierte Milieuschilderung gibt uns eine Vorstellung des nordamerikanischen Lebens, wie Reisebücher sie niemals vermitteln werden.“

Aus einer langen Besprechung von Werner Schendell in der „Literarischen Welt“ Berlin

MALIK - VERLAG

CAT. 46

Hannah Höch. *Geselligkeit* [Sociability], 1925. Collage. 10 ¼ x 9 in. (26 x 23 cm). Signed lower right, in black ink: *H.H.* Germanisches Nationalmuseum, Nuremberg. Gift from a private collection

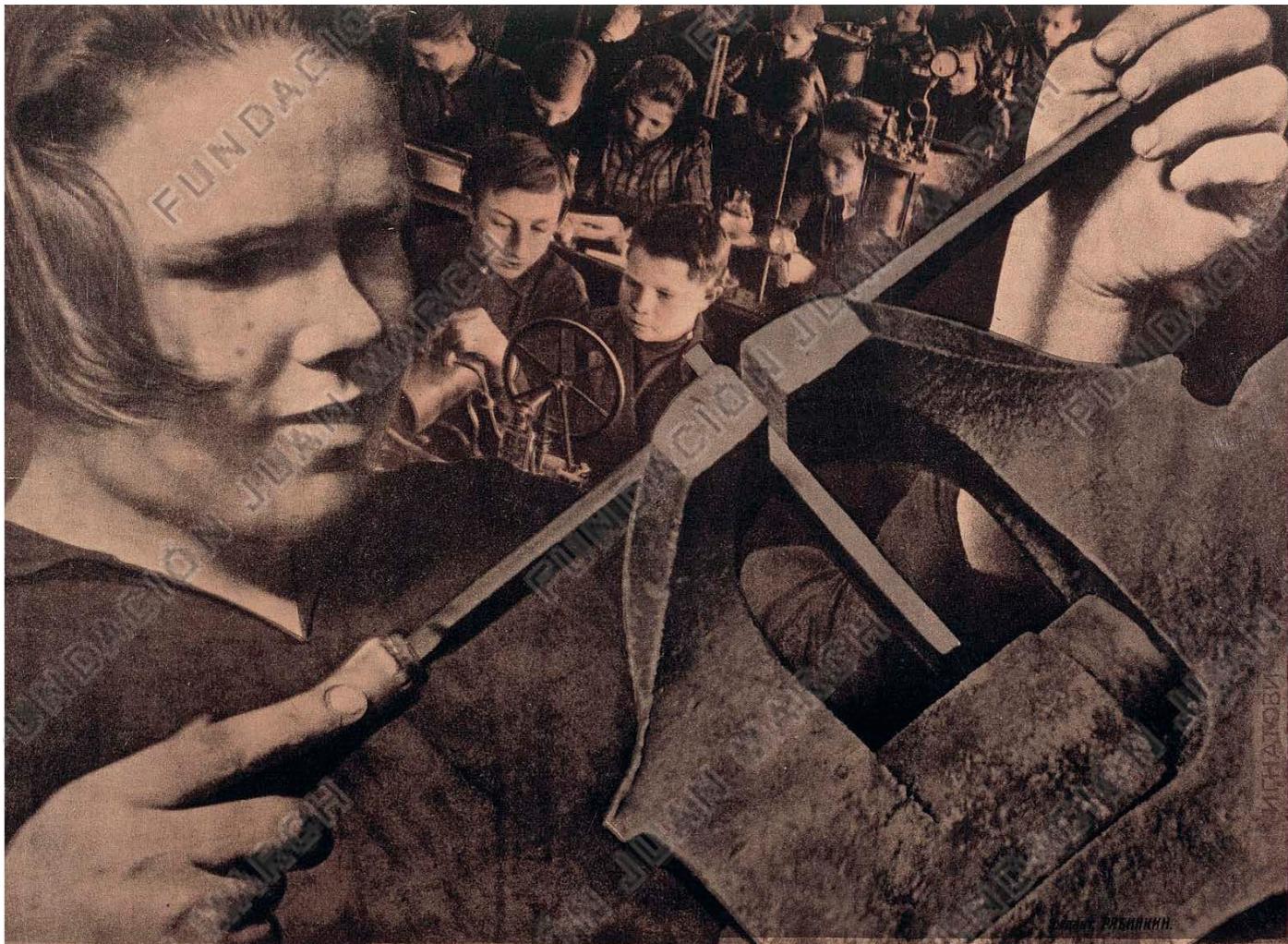
**CAT. 45**

Hannah Höch (German, 1889–1978). *Stilleben* [Still Life], 1920. Collage. 6 ⅞ x 4 ¼ in. (15.5 x 10.5 cm). Signed lower right, in pencil: *H.H.* Germanisches Nationalmuseum, Nuremberg. Gift from a private collection

**CAT. 47**

Elizaveta Ignatovich (Russian, 1903–1983). *Bor'ba za politekhnicheskuiu shkolu est' bor'ba za piatiletku* [The Struggle for the Polytechnic School is the Struggle for the Five-Year Plan], 1931. Political propaganda poster: lithograph. 20 ¼ x 28 ⅞ in. (51.4 x 71.8 cm). Collection Merrill C. Berman

At bottom. The Struggle for the Polytechnic School is the Struggle for the Five-Year Plan, for Cadres, for Class Communist Education. *At top right.* The connection of education with production work is the most powerful weapon in the hands of the proletariat for the creation of the new person



СВЯЗЬ ОБУЧЕНИЯ С ПРОИЗВОДИТЕЛЬНЫМ ТРУДОМ — МОГУЩЕЕ ОРУДИЕ В РУКАХ ПРОЛЕТАРИАТА ДЛЯ СОЗДАНИЯ НОВОГО ЧЕЛОВЕКА

MARCH

Борьба за политехническую школу есть борьба за пятилетку, за кадры, за классовое коммунистическое воспитание

Ул. Сахаров, № 6-8/72, Москва № 2088, Ю-30 № 833 Дачная № 3/81, Тираж 30000. Цена 80 коп. 30 коп.

Отез — Изолка
Москва, 1931, Ленинград

В фотоиллюстрации: С.М.К. «Классная политехника», Москва.

CAT. 49

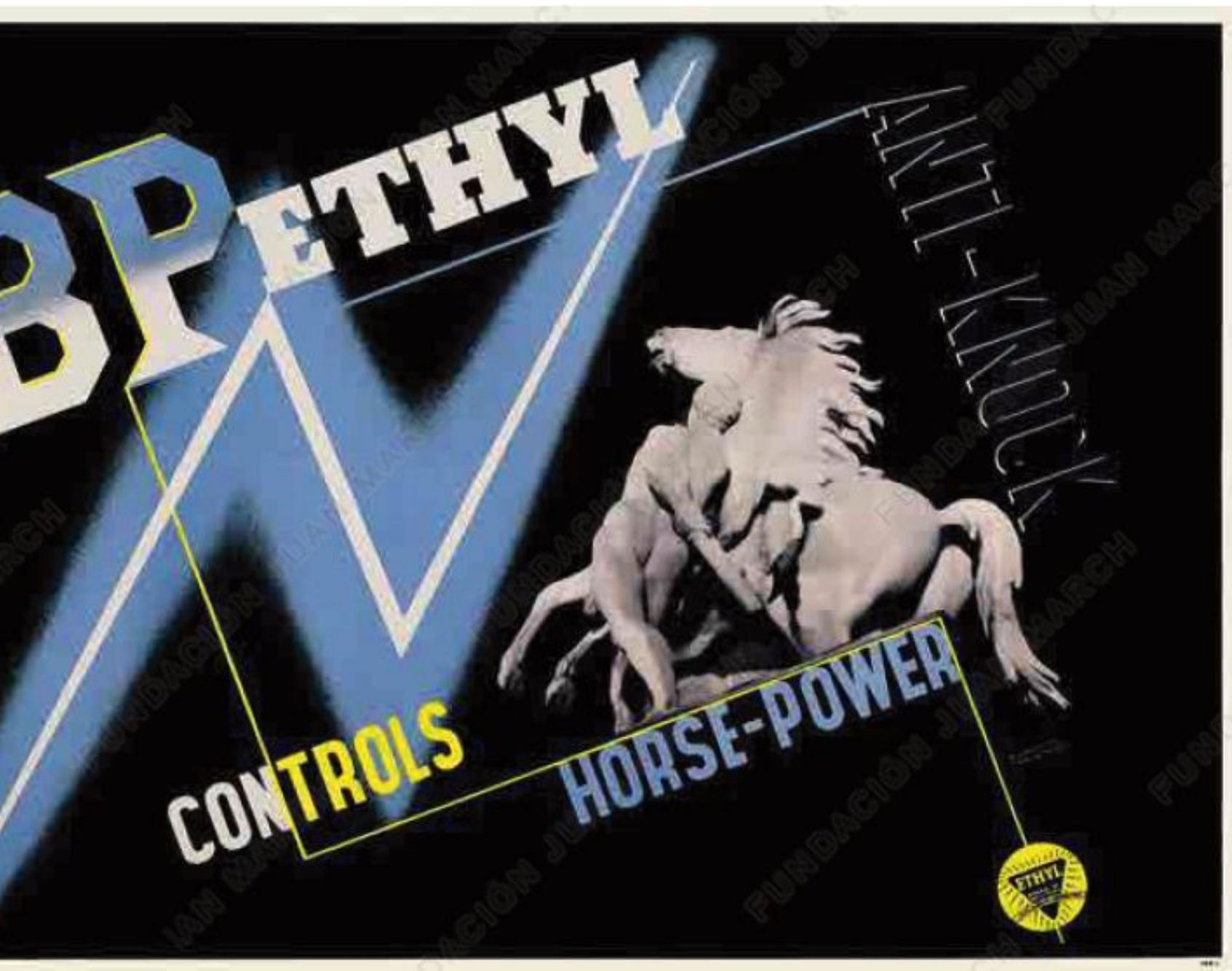
Edward McKnight Kauffer.
Maquette for poster, *BP Ethyl Anti-Knock Controls Horse-Power*. 1933.
Photocollage: photograph and gouache on cardboard. 21 ½ x 30 ½ in. (54.7 x 77.8 cm). Collection Merrill C. Berman



CAT. 48

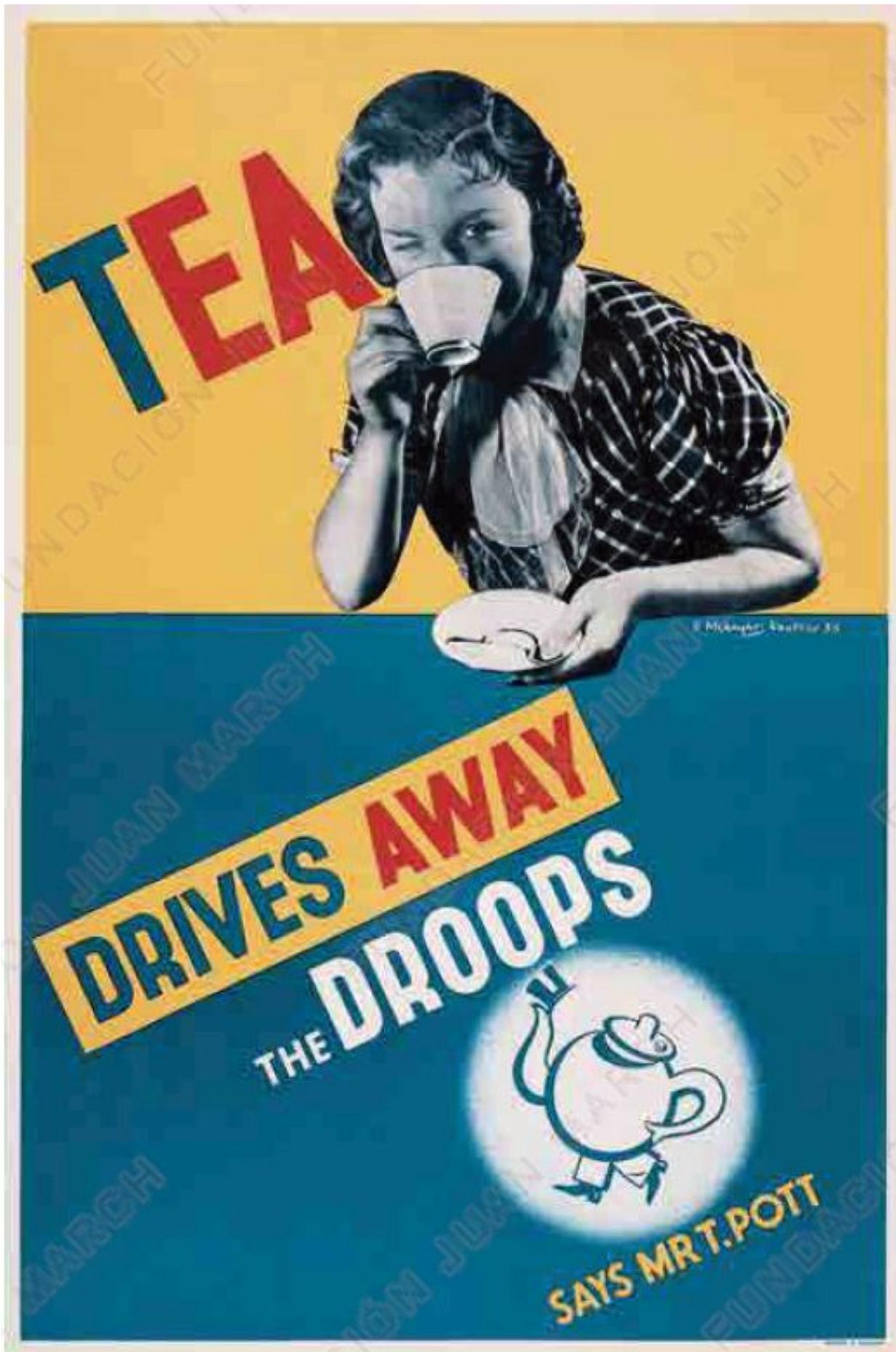
Edward McKnight Kauffer
(American, 1890–1954).
Photograph for maquette
for poster, *BP Ethyl Anti-
Knock Controls Horse-
Power*. ca. 1933. Gelatin
silver print. 6 x 8 ½ in.
(15 x 22 cm). Collection
Merrill C. Berman





CAT. 50

Edward McKnight Kauffer.
*BP Ethyl Anti-Knock
Controls Horse-Power.*
1933. Advertising poster:
lithograph. 30 x 45 in.
(76.2 x 114.3 cm).
Collection Merrill C. Berman



CAT. 51

Edward McKnight Kauffer.
*Tea Drives Away the
Droops. Says Mr. T Pott.*
1936. Advertising poster:
lithograph. 30 x 20 in.
(76.2 x 50.8 cm).
Collection Merrill
C. Berman

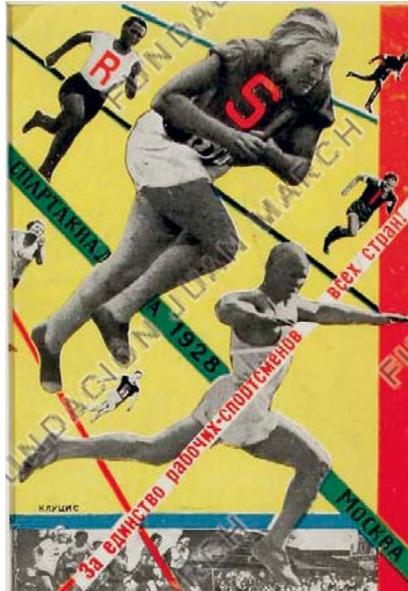
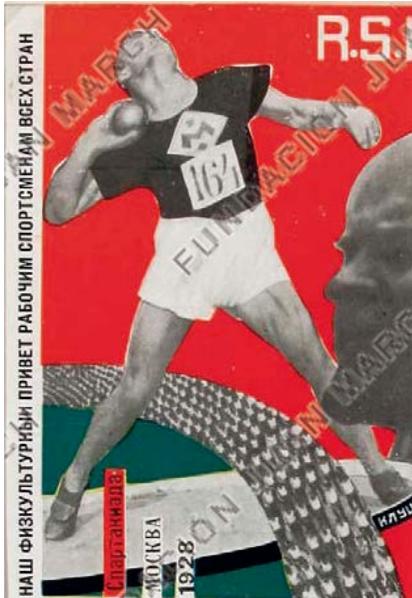
CAT. 52

Gustavs Klucis (Latvian, 1895–1938). Photograph for maquette for poster, *Sotsialisticheskaia rekonstruktsiia* [Socialist Reconstruction]. 1927. Vintage gelatin silver print (of original photomontage). 4 1/8 x 3 1/8 in. (11 x 8.5 cm). Collection Merrill C. Berman



CAT. 53

Gustavs Klucis. *Spartakiada, Moscow*. 1928. 6 postcards: letterpress. 5 3/4 x 4 in. (14.8 x 10.3 cm), each. Collection Merrill C. Berman



CAT. 54

Gustavs Klucis.
Razvitie transporta
[The Development of
Transportation]. 1929.
Political propaganda
poster: lithograph.
28 3/4 x 20 1/8 in.
(73.2 x 51 cm). Collection
Merrill C. Berman

At top. Achievements
of the First Year of
the Five-Year Plan and
Planned Targets for 1929.
TRANSPORTATION.
Main slogan at center.
The Development of
Transportation is one of
the Most Important Tasks
for Fulfilling the Five-Year
Plan*

* The charts below
provide statistics that
note increased capital
investment, basic assets,
freight traffic, and a
decrease in the cost of
transport construction.—
Trans.



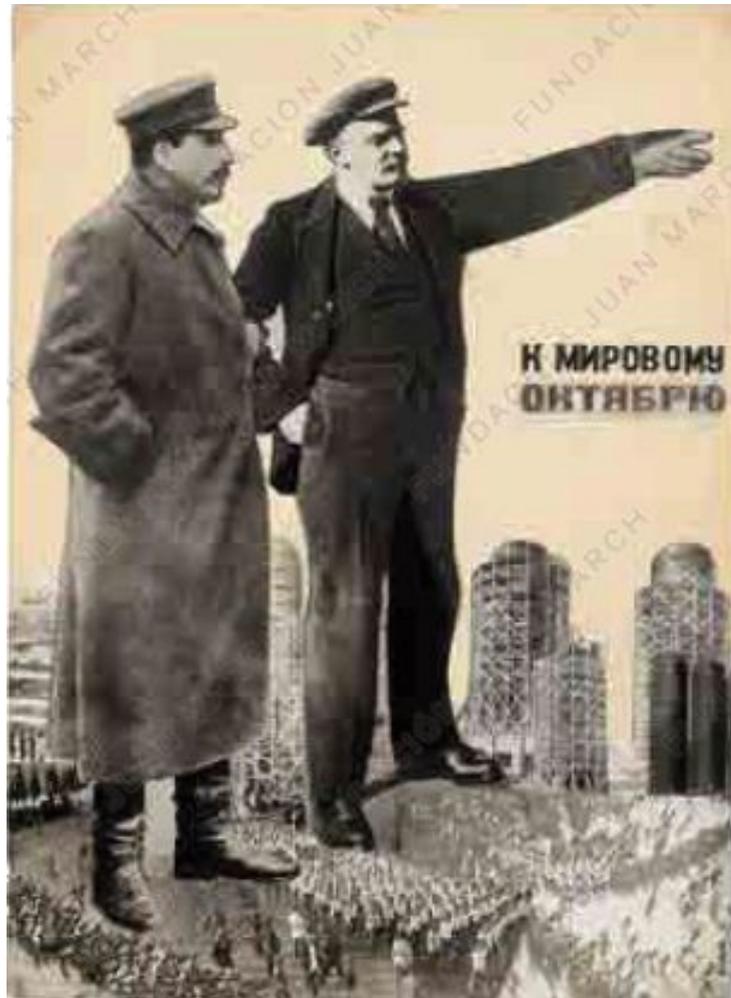


CAT. 55

Gustavs Klucis. *Brigada khudozhnikov, no. 1*, 1931 [Artists Brigade, no. 1, 1931]. Magazine cover: photogravure. 11 ¼ x 8 ¾ in. (28.6 x 21.9 cm). Collection Merrill C. Berman

CAT. 56

Gustavs Klucis. Maquette for political propaganda poster, *K mirovomu oktiabriu* [Forward into the World. Toward a World October]. 1931. Collage: intaglio, gouache, and ink. 11 ¼ x 8 ¾ in. (28.3 x 20.6 cm). Collection Merrill C. Berman



CAT. 57

Gustavs Klucis. Maquette for political propaganda poster, *Realnost' nashei programmy. Eto — zhivye liudu, eto my s vami* [The Reality of Our Program is Living People, it is You and I]. 1931. Photocollage: gelatin silver print, gouache, and pencil. 10 x 14 in. (25.4 x 35.6 cm). Collection Merrill C. Berman

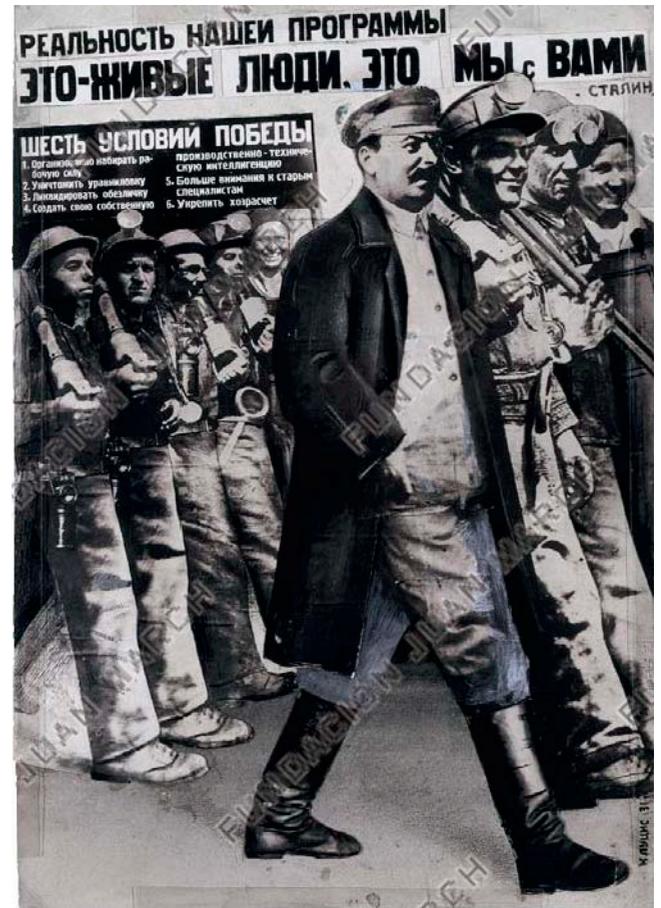


CAT. 58

Gustavs Klucis. Maquette for political propaganda poster, *Realnost' nashei programmy. Eto — zhivye liudu, eto my s vami* [The Reality of Our Program is Living People, it is You and I]. 1931. Photocollage: gelatin silver print, intaglio and letterpress cuttings, ink, and gouache. 9 1/4 x 6 1/2 in. (23.5 x 16.2 cm). Collection Merrill C. Berman

Main slogan at top. The Reality of Our Program is Living People, it is You and I (Stalin). Smaller text below slogan. The six conditions for victory. 1) To assemble the workforce in an organized manner. 2) To annihilate wage parity. 3) To liquidate lack of personal responsibility. 4) To create our own industrial technical intelligentsia. 5) Greater attention to the old specialists. 6) To strengthen self-financing. Klucis*

*Stalin presented the six conditions in a speech at the seventeenth Party Congress in June 1931. These conditions marked a major change in economic and industrialization policy, with the introduction of preferential wages and the end of the harassment of pre-revolutionary technical specialists as class enemies.—Trans.



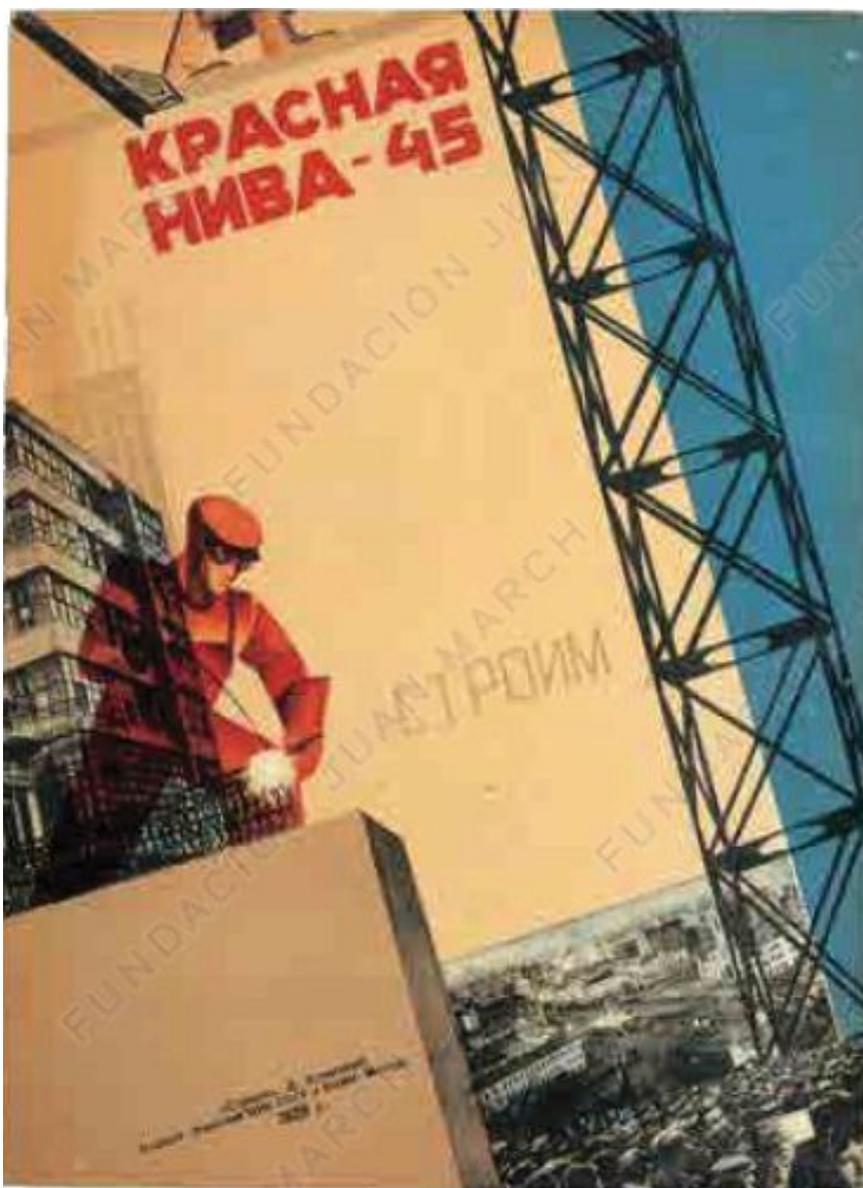
CAT. 59

Gustavs Klucis. Maquette for political propaganda display, *Vyshe znamia Marksa, Engel'sa, Lenina i Stalina!* [Raise higher the flag of Marx, Engels, Lenin, and Stalin! (banner on building in background)]. 1933. Photocollage: gelatin silver print. 4 1/8 x 13 in. (10.5 x 33.2 cm). Collection Merrill C. Berman



CAT. 61

Valentina Kulagina.
*Rabotnitsy-udarnitsy,
krepite udarnye brigady,
ovladevaite tekhnikai,
velichivaite kadry
proletarskikh spetsialistov*
[Women Workers and
Shockworkers, Strengthen
the Shock Brigades,
Master Technology,
Increase the Ranks of
Proletarian Specialists].
1931. Political propaganda
poster: intaglio and
lithograph. 39 3/4 x 28 1/2 in.
(100 x 71.9 cm). Collection
Merrill C. Berman



CAT. 60

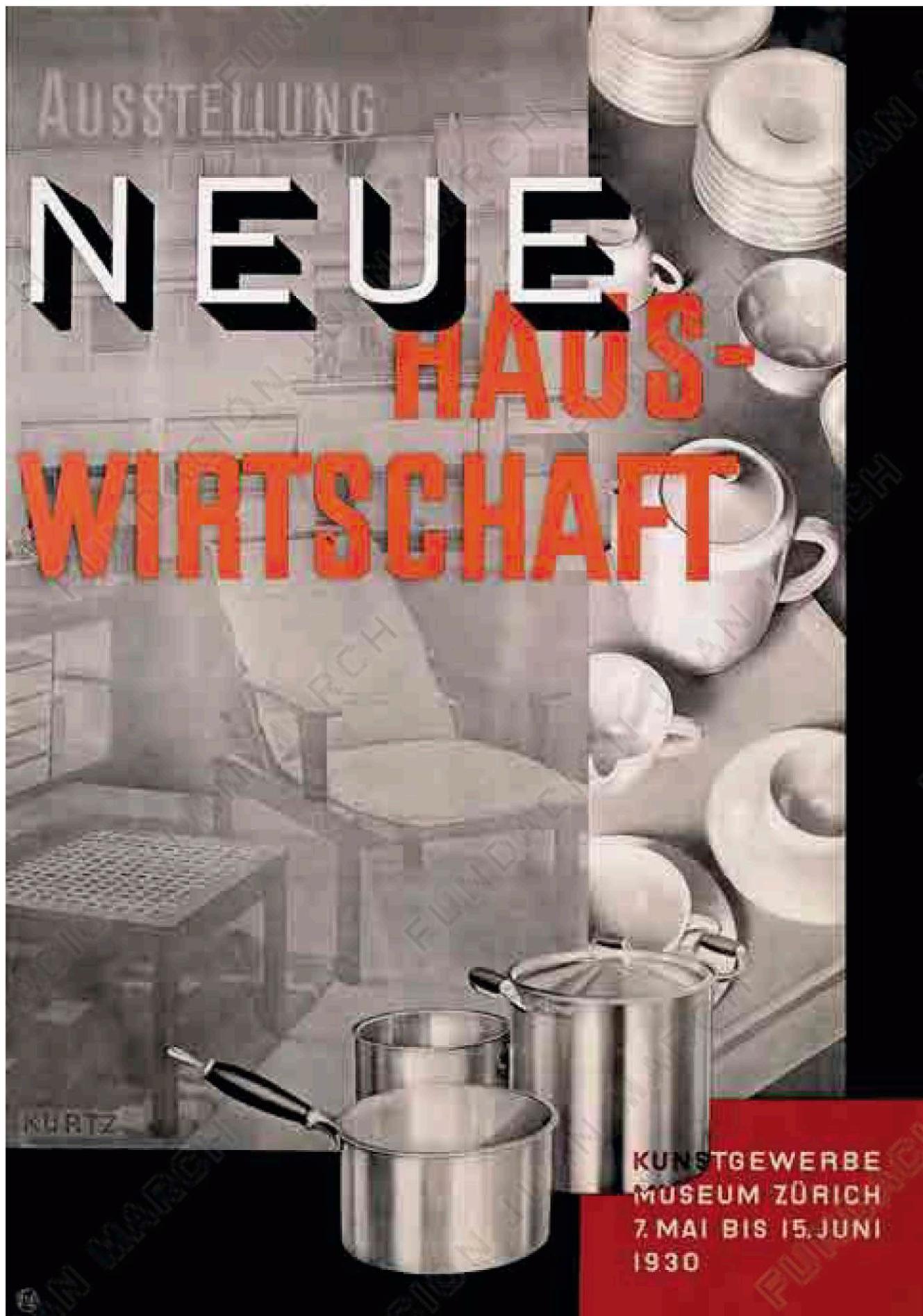
Valentina Kulagina
(Russian 1902–1987).
Krasnaia niva. Stroim [Red
Field. We are Building].
1929. Magazine cover:
letterpress. 12 1/4 x 9 in.
(31 x 23 cm). Collection
Merrill C. Berman

“We are Building” by V.
Kulagina. A publication of
Izvestiia TsIK SSSR i VTsIK,
Moscow, 1929*

* This is the full title of
the newspaper *Izvestiia*,
the main government
newspaper. *Krasnaia niva*
was a weekly publication
of the newspaper
Izvestiia.—Trans.



**РАБОТНИЦЫ – УДАРНИЦЫ,
КРЕПИТЕ УДАРНЫЕ БРИГАДЫ,
ОВЛАДЕВАЙТЕ ТЕХНИКОЙ,
УВЕЛИЧИВАЙТЕ КАДРЫ ПРОЛЕТАРСКИХ СПЕЦИАЛИСТОВ**



CAT. 62

Helmuth Kurtz (German, 1903–1959). *Ausstellung Neue Haus-Wirtschaft*, Kunstgewerbe Museum Zürich. 7. Mai bis 15. Juni 1930. [Exhibition of New Home Economics, Kunstgewerbe Museum Zurich. May 7 to June 15, 1930]. 1930. Exhibition poster: lithograph. 50 ½ x 32 ¼ in. (128.3 x 81.9 cm). Collection Merrill C. Berman



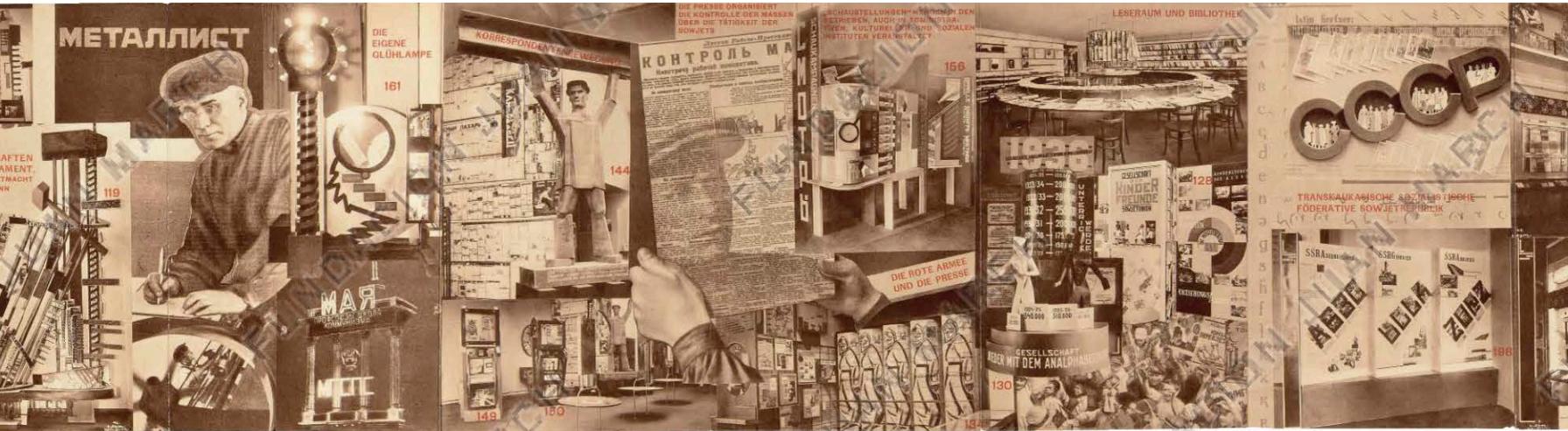
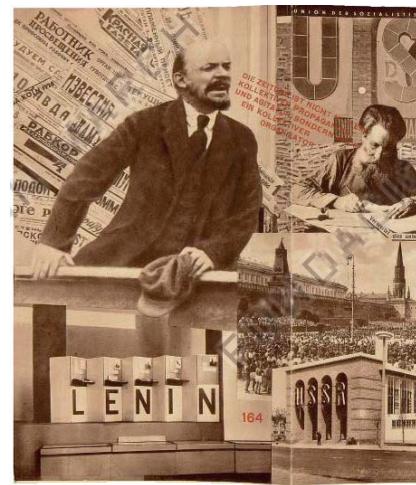
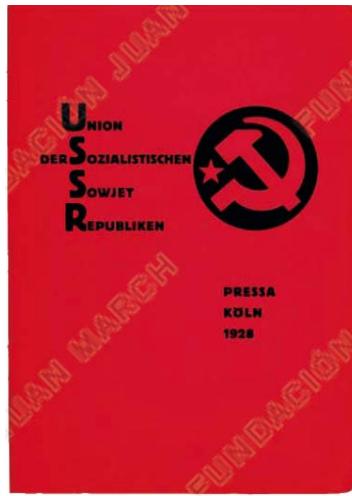
CAT. 63

Anton Lavinskii (Russian, 1893–1968). *Bronenosets Potemkin* 1905 [Battleship Potemkin 1905]. 1925. Film poster: lithograph. 27 5/8 x 41 1/8 in. (70.2 x 106.4 cm). Collection Merrill C. Berman

The Pride of Soviet Cinema. The Year 1905. Production of the First Factory of Goskino. Director: Eisenstein. Cameraman: Tisse. Battleship Potemkin

CAT. 64

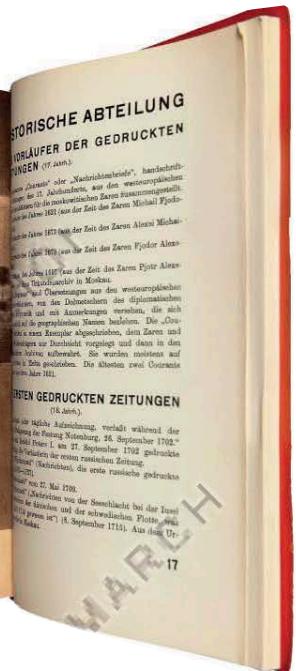
El Lissitzky (Russian, 1890–1941). *Union der Sozialistischen Sowjet-Republiken. Pressa Köln 1928. Katalog des Sowjet-Pavillons auf der Internationalen Presse-Ausstellung, Köln, 1928* [Union of Soviet Socialist Republics. Pressa Cologne 1928. Catalogue of the Soviet Pavilions of the International Press Exhibition, Cologne, 1928]. 1928. Exhibition catalogue: lithograph and fold-out photogravure. 8 3/8 x 12 in. (21.3 x 30.5 cm), closed; 8 3/8 in. x 7 1/2 ft. (21.3 x 231.5 cm), extended. Collection Merrill C. Berman



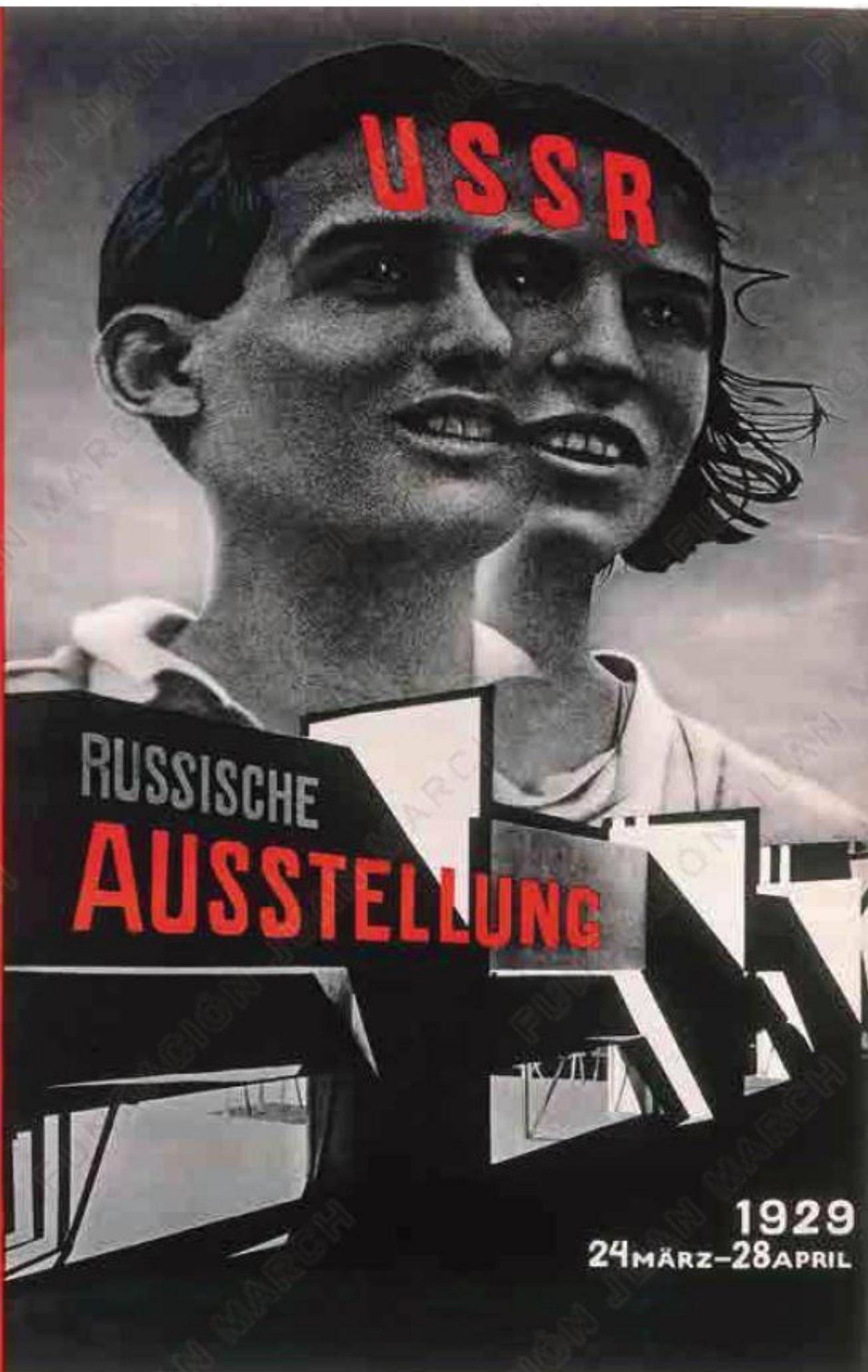
CAT. 65

El Lissitzky. *Japonskoe kino* [Japanese Film]. 1929. Exhibition catalogue: lithograph. 5 7/8 x 8 3/8 in. (14.8 x 21.9 cm). Collection Merrill C. Berman





KUNSTGEWERBEMUSEUM ZÜRICH



RUSSISCHE
AUSSTELLUNG

1929
24 MÄRZ - 28 APRIL



CAT. 66

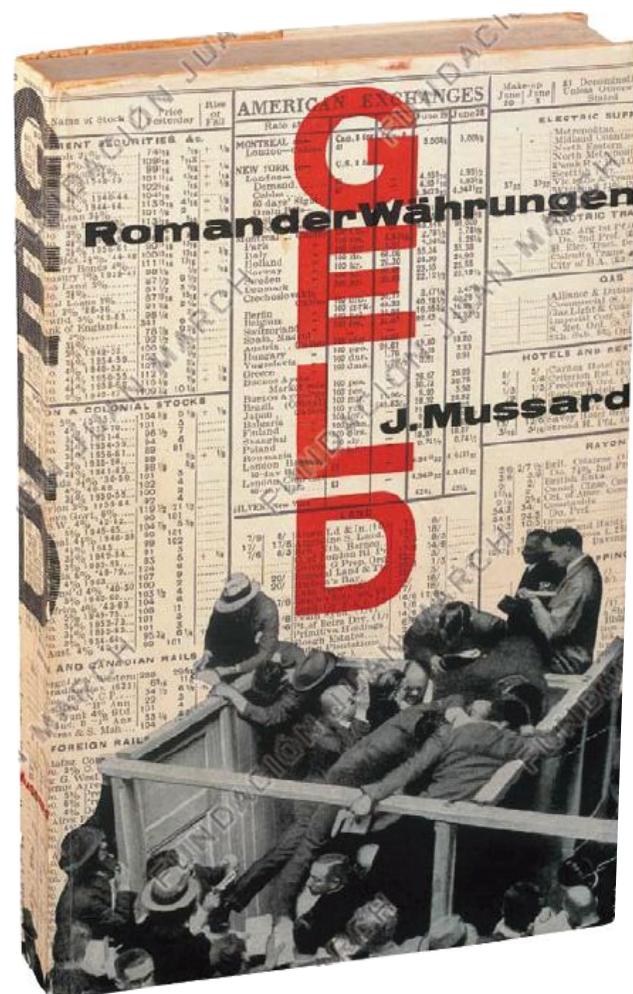
El Lissitzky. *USSR*.
Russische Ausstellung.
 Kunstgewerbemuseum
 Zürich. 24 März–28
 April 1929 [USSR].
 Russian Exhibition.
 Kunstgewerbemuseum
 Zurich. March 24 –
 April 28, 1929]. 1929.
 Exhibition poster:
 lithograph. 49 3/4 x 35 5/8 in.
 (126.4 x 90.5 cm).
 Collection Merrill C. Berman

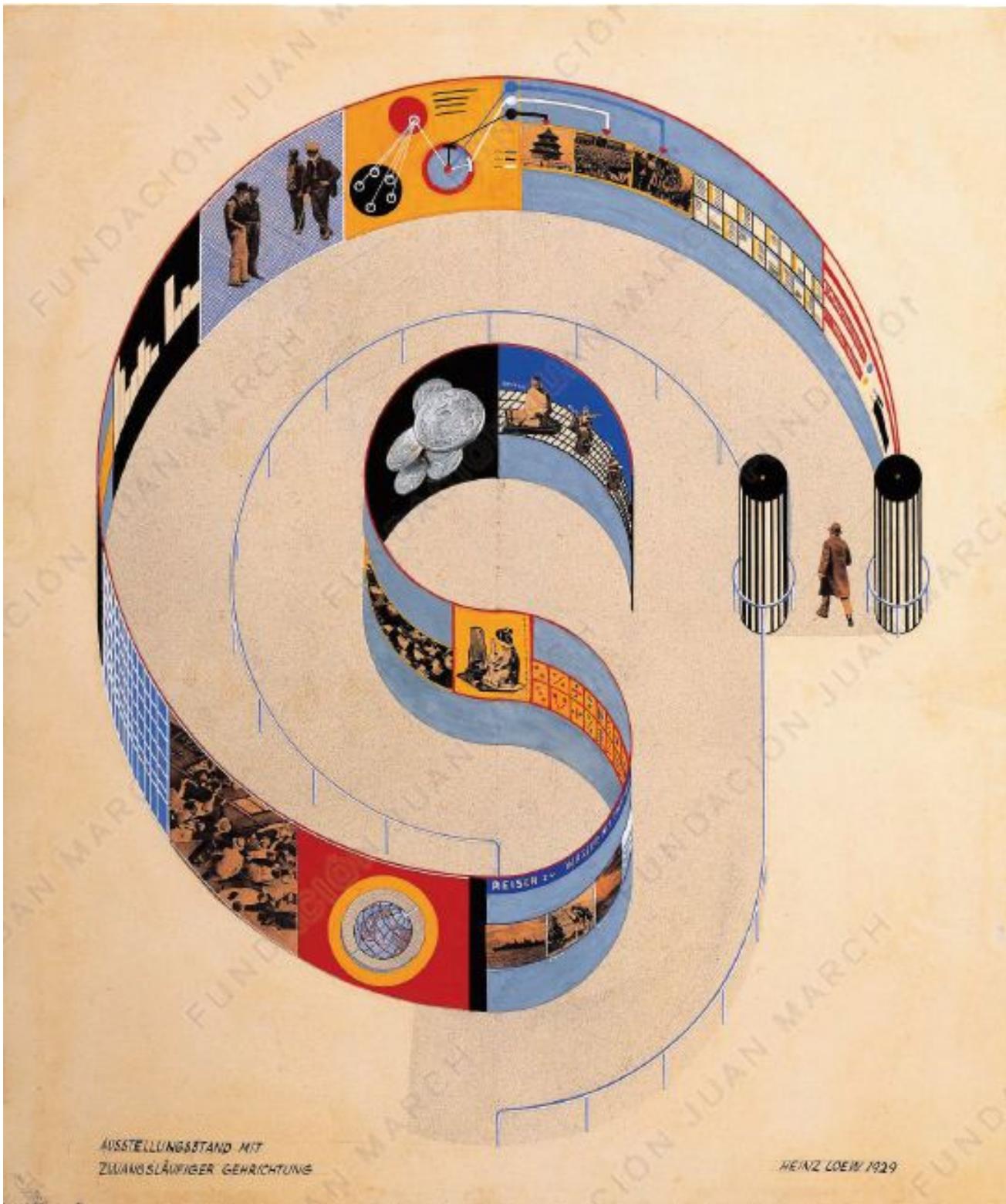
CAT. 67

El Lissitzky. *USSR*.
Russische Ausstellung.
 Kunstgewerbemuseum
 Zürich. 24 März–28
 April 1929 [USSR].
 Russian Exhibition.
 Kunstgewerbemuseum
 Zurich. March 24 – April
 28, 1929]. 1929. Exhibition
 program cover: letterpress
 and lithograph. 8
 5/8 x 6 7/8 in. (21.9 x 17.5 cm).
 Collection Merrill C. Berman

CAT. 69

Richard Paul Lohse
 (Swiss, 1902–1988). J.
 Mussard. *Geld*. *Roman
 der Währungen* [Money.
 A Novel of Currencies].
 Zürich: Jean Christophe-
 Verlag, 1938. Book cover:
 lithograph. 8 5/8 x 5 1/2 x 7/8 in.
 (21.7 x 13.9 cm). Collection
 Merrill C. Berman





AUSSTELLUNGSSTAND MIT
ZWANGSLÄUFIGER GEHRICHTUNG

HEINZ LOEW 1929

CAT. 68

Heinz Loew (German, 1903–1981). *Ausstellungsstand mit zwangsläufiger Gehrichtung*. Heinz Loew 1929 [Design for exhibition stand with mandatory viewing route. Heinz Loew 1929]. 1929. Collage: photomechanical print cuttings, pencil, and gouache. 21 1/2 x 18 in. (54.6 x 45.7 cm). Collection Merrill C. Berman

CAT. 70

László Moholy-Nagy (American, born in Hungary, 1895–1946). *Geld in Massen auch für Sie durch die Klassenlotterie!* [Masses of Money for You Too Through the Class Lottery!]. 1932. Advertising poster: lithograph. 35 1/4 x 26 1/8 in. (89.5 x 66.5 cm). Collection Merrill C. Berman

Masses of money for you too, through the class lottery. Prussian–South German Class Lottery. Schottlaender. Studio Berlin. [lászló] m[oholy]-n[agy]



CAT. 71

Johannes Molzahn
(German, 1892–1965).
Wohnung und Werkraum.
Werkbund Ausstellung.
Breslau. Juni bis
September. Molzahn
Entwurf. Friedrichdruck
Breslau 1 [Dwelling and
Workroom Werkbund
Exhibition. Breslau.
June to September.
Molzahn Design. Friedrich
Printing, Breslau 1].
1928. Exhibition poster:
lithograph. 23 5/8 x 33 3/4 in.
(60 x 85.6 cm). Collection
Merrill C. Berman





CAT. 72

Willy Petzold (German, 1885–1978). *Die Technische Stadt Jahresschau Dresden. 7. Ausstellung. Mai–Okt 1928* [The Technical City Annual Dresden Show. 7th Exhibition. May–October 1928]. 1928. Exhibition poster: lithograph. 35 1/8 x 23 3/8 in. (89.8 x 60 cm). Collection Merrill C. Berman



CAT. 73

Willy Petzold. *Die Technische Stadt Jahresschau Dresden. 7. Ausstellung. Mai–Okt 1928* [The Technical City Annual Dresden Show. 7th Exhibition. May–October 1928]. 1928. Exhibition postcard: lithograph on card. 4 1/8 x 5 3/4 in. (10.5 x 14.7 cm). Collection Merrill C. Berman

CAT. 74

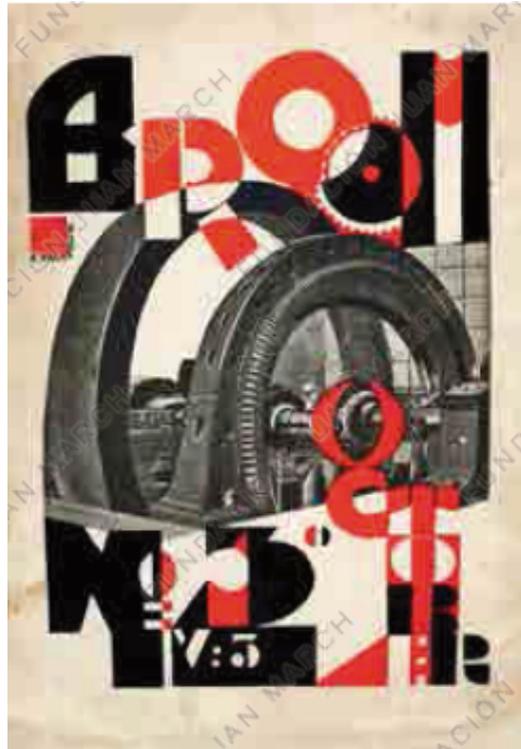
Boris Popov and Irina Vilkovir (Russian).
Maquette for political propaganda display,
Krasnyi Stampovshchik [Red Stamper]
Metalworking Factory.
1931. Collage: paper and
intaglio cuttings, gouache,
and pencil. 9 1/4 x 33
1/8 in. (23.5 x 85.2 cm).
Collection Merrill
C. Berman

How the "Red Stamper"
Factory Fulfills Stalin's
Directive. 1st Condition 2nd Condition 3rd
Condition 4th Condition 5th Condition 6th
Condition. THE BEST
SHOCKWORKERS. False
Shockworkers. PFP
[acronym for "Production-
Finance Plan"]. Defective
goods. Innovators. Books
for the Shockworker.
Scale: 1:5



CAT. 75

Enrico Prampolini (Italian,
1894–1956). *Broom*, vol.
3, no. 3. 1922. Magazine
cover: intaglio and
letterpress. 13 1/8 x 9 1/8 in.
(33.3 x 23.3 cm). Collection
Merrill C. Berman



CAT. 76

Nikolai Prusakov (Russian, 1900–1952) and Grigorii Borisov (Russian, 1899–1942). *Ia speshu videt' Khaz Push* [I am hurrying to see *Khaz Push*]. 1927–28. Film poster: lithograph. 27 3/8 x 41 3/4 in. (70.2 x 106 cm). Collection Merrill C. Berman

I am hurrying to see *Khaz Push*. Director: Amo Bek Nazarov. Cameraman: N. Anoshenko. Armenkino [acronym for "Armenian Cinema," a Soviet film production organization]





CAT. 77

Mikhail Razulevich
(Russian, 1904–1980).
Maquette for book cover,
M. Il'in. *Rasskaz o velikom
plane*. Gosudarstvennoe
izdatel'stvo. 1930. [M.
Il'in. A Story about
the Great Plan. State
Publishing House. 1930].
1930. Collage: photome-
chanical print cuttings,
gouache, and paper on
cardboard. 11 1/8 x 8 7/8 in.
(28.2 x 22.6 cm). Collection
Merrill C. Berman



CAT. 78

Mikhail Razulevich. M.
Il'in. *Rasskaz o velikom
plane*. Gosudarstvennoe
izdatel'stvo, 1930 [M. Il'in.
A Story about the Great
Plan. State Publishing
House. 1930]. 1930.
Book cover: letterpress.
8 1/4 x 6 1/2 in. (21 x 16.7 cm).
Collection Merrill C. Berman



CAT. 79

Mikhail Razulevich.
Maquette for book cover,
S. Bezborodov. *Shest'
uslovii pobedy*. OGIZ
Molodaia gvardiia. 1932
[The Six Conditions for
Victory. OGIZ Molodaia
gvardiia]. 1932. Collage:
photogravure, gouache,
and paper on cardboard. 14
1/2 x 11 1/2 in. (37 x 29 cm).
Collection Merrill
C. Berman



CAT. 80

Mikhail Razulevich. S.
Bezborodov. *Shest'
uslovii pobedy*. OGIZ
Molodaia gvardiia [The
Six Conditions for Victory.
OGIZ Molodaia gvardiia].
1932. Book cover:
letterpress. 9 1/4 x 7 1/8 in.
(23.5 x 18.1 cm). Collection
Merrill C. Berman

CAT. 81

Mikhail Razulevich.
Maquette for book cover,
Z. Pindrik, S. Tiul'panov.
10 let bez Lenina [Ten
Years without Lenin].
1933. Photocollage:
intaglio and gelatin silver
print cuttings, gouache,
pencil, and ink. 9 x 19 ½ in.
(22.9 x 49.7 cm). Collection
Merrill C. Berman



CAT. 82

Mikhail Razulevich. Z.
Pindrik, S. Tiul'panov.
10 let bez Lenina.
Lenpartizdat [Ten Years
without Lenin. Leningrad
Branch of the Communist
Party Publishing House].
1933. Book cover:
letterpress. 8 ¾ x 19 ½ in.
(22.3 x 49.3 cm). Collection
Merrill C. Berman



CAT. 83

Aleksandr Rodchenko
(Russian, 1891–1956).
Dzhim Dollar [Marietta
Shaginian]. *Mess
Mend*. Vyp. 1–10.
Gosudarstvennoe
izdatel'stvo Moskva [Jim
Dollar (Marietta Shaginian).
Mess Mend. Issues 1–10.
State Publishing House
Moscow], 1924. Magazine
covers: letterpress. 7 x 5 in.
(17.8 x 12.7 cm). Collection
Merrill C. Berman



a. Vyp. 1. *Maska mesti*
[Issue 1. The Mask of Vengeance].



b. Vyp. 2. *Taina znaka*
[Issue 2. The Secret of the Sign].



c. Vyp. 3. *Vyzov broshen*
[Issue 3. The Challenge is Thrown Down].



d. Vyp. 4. *Trup v trume*
[Issue 4. A Corpse in the Hold].



e. Vyp. 5. Radio-Gorod
[Issue 5. Radio-City].



f. Vyp. 6. Za i protiv
[Issue 6. For and Against].



g. Vyp. 7. Chernaia ruka
[Issue 7. The Black Hand].



h. Vyp. 8. Genii syska
[Issue 8. A Genius of Criminal Investigation].



i. Vyp. 9. Yanki edut
[Issue 9. The Yankees are Going].



j. Vyp. 10. Vzryv soveta
[Issue 10. The Soviet Explosion]

CAT. 84

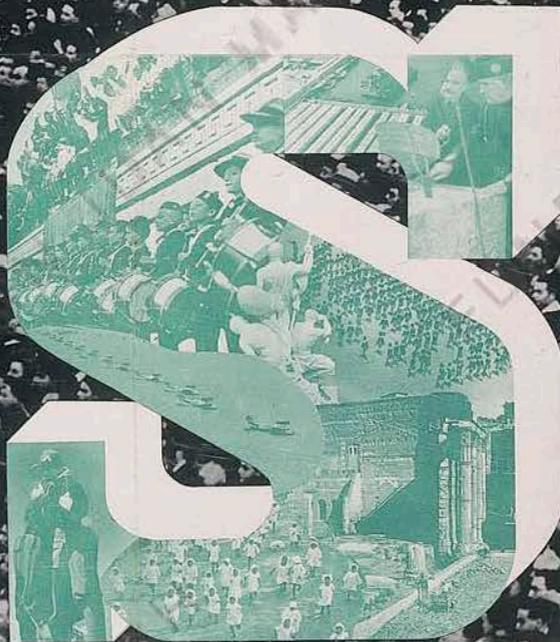
Aleksandr Rodchenko.
Shestaia chast' mira [A
Sixth Part of the World
(film by Dziga Vertov)].
1926. Film program
cover: letterpress and
intaglio. 9 ¼ x 10 ½ in.
(23.5 x 26.7 cm). Collection
Merrill C. Berman



CAT. 85

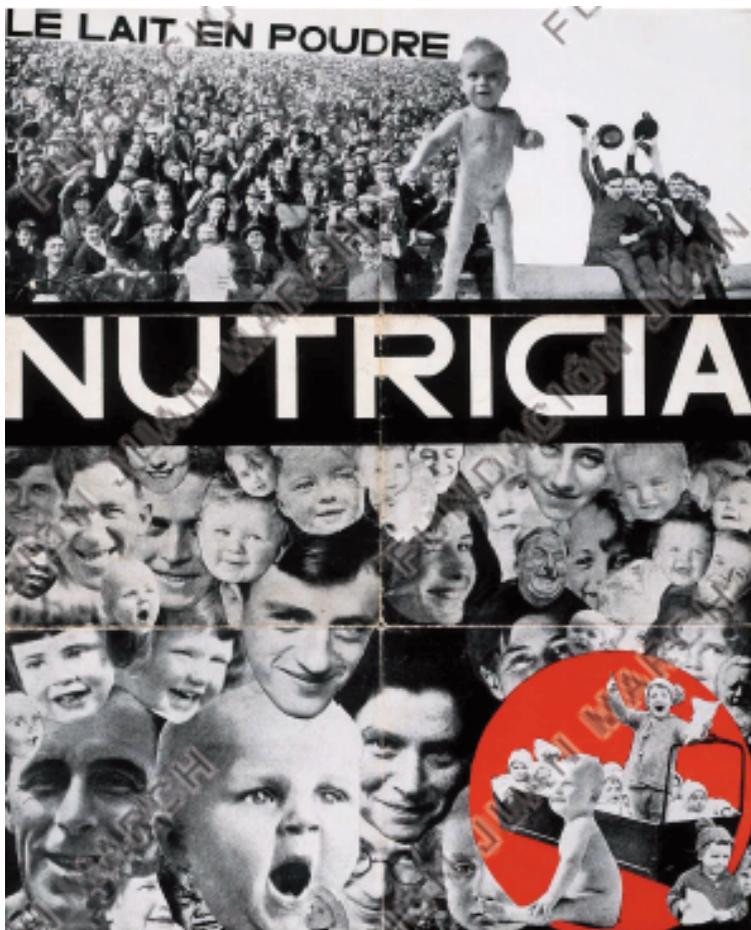
Xanti Schawinsky
(American, born in
Switzerland, 1904–1979).
Sl. 1934—XII [YES. 1934—
(Year) XII (of the Fascist
Era)]. 1934. Political
propaganda poster:
letterpress. 39 ½ x 28 in.
(100.3 x 71.1 cm).
Collection Merrill C. Berman

1934XII



ROMA 301.403 • AGRIGENTO 103.182 • ALESSANDRIA 218.289 • ANCONA 78.107 • AOSTA 70.850 • AQUILA 88.895 • AREZZO 77.231 • ASCOLI PICENO 66.666 • AVELLINO 112.656 • BARI 170.078 • BELLUNO 58.719 • BENEVENTO 58.968 • BERGAMO 143.164 • BOLOGNA 190.976 • BOLZANO 47.985 • BRESCIA 175.996 • BRINDISI 59.692 • CAGLIARI 80.905 • CALTANISSETTA 58.498 • CAMPOBASSO 89.206 • CATANIA 138.057 • CATANZARO 132.959 • CHIETI 81.603 • COMO 138.685 • COSENZA 136.098 • CREMONA 99.481 • CUNEO 170.292 • ENNA 58.464 • FROSINONE 78.509 • FERRARA 87.465 • FIRENZE 243.226 • FIUME 24.858 • FOGGIA 97.924 • FORLÌ 105.578 • GENOVA 221.521 • GORIZIA 54.464 • GROSSETO 50.025 • IMPERIA 43.423 • LECCE 113.923 • LIVORNO 67.809 • LITTORIA 13.319 • LUCCA 84.281 • MACERATA 61.396 • MANTOVA 111.289 • MASSA CARRARA 48.140 • MATERA 32.410 • MESSINA 126.394 • MILANO 543.698 • MODENA 120.829 • NAPOLI 471.201 • NOVARA 114.201 • NUORO 48.530 • PADOVA 128.756 • PALERMO 168.001 • PAVIA 137.933 • PERUGIA 115.881 • PESCARA 47.949 • PESARO 78.102 • PIACENZA 79.263 • PISA 93.333 • PISTOIA 58.883 • POLA 75.919 • POTENZA 86.310 • RAGUSA 80.684 • RAVENNA 80.811 • REGGIO CALABRIA 109.327 • REGGIO EMILIA 86.900 • RIETI 58.543 • ROVIGO 72.730 • SALERNO 127.364 • SASSARI 73.583 • SAVONA 54.398 • SIENA 71.858 • SIRACUSA 85.487 • SONDRIO 38.583 • SPEZIA 52.816 • TARANTO 62.749 • TERAMO 60.978 • TERNI 52.490 • TORINO 320.676 • TRAPANI 14.560 • TRENTO 108.212 • TREVISO 140.277 • TRIESTE 75.583 • UDINE 210.426 • VARESE 108.008 • VENEZIA 131.470 • VERCELLI 108.295 • VERONA 134.772 • VICENZA 136.232 • VITERBO 87.801 • ZARA 3526

Elettori iscritti 10.526.504
Votanti (96,25%) 10.061.978
Favorevoli (99,84%) 10.045.477
Contrari (0,15%) 15.201

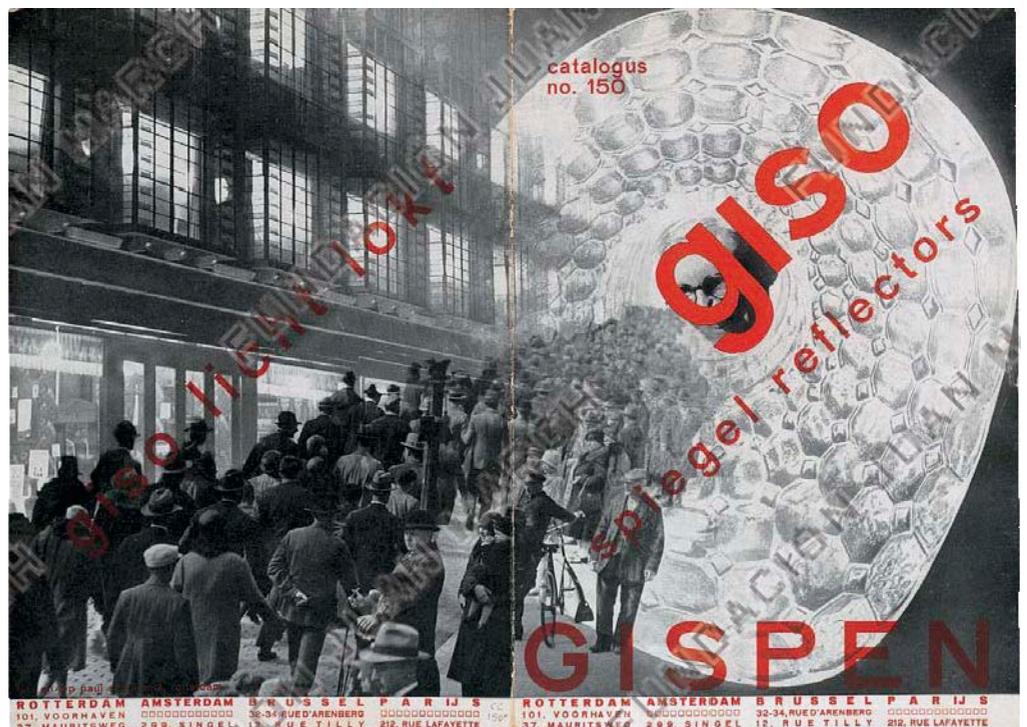


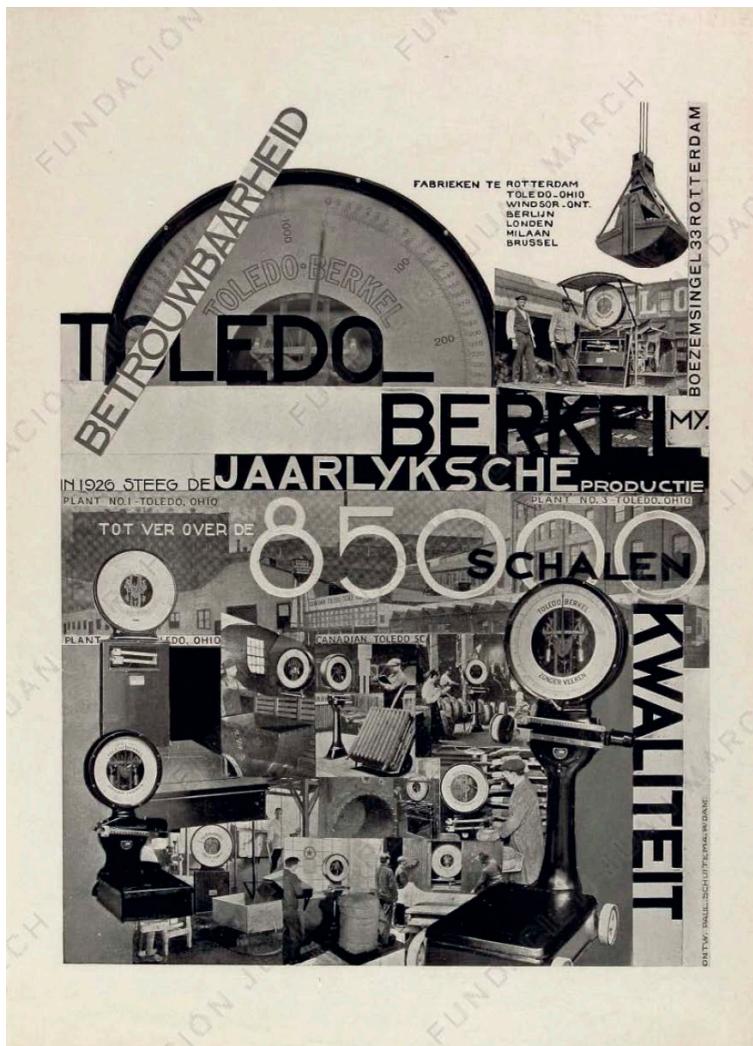
CAT. 86

Paul Schuitema (Dutch, 1897–1973). *Nutricia*. *Le lait en poudre* [Nutricia. Powdered Milk]. 1926. Advertising brochure: lithograph and letterpress. 14 ½ x 11 ¾ in. (36.8 x 30 cm), unfolded. Collection Merrill C. Berman

CAT. 88

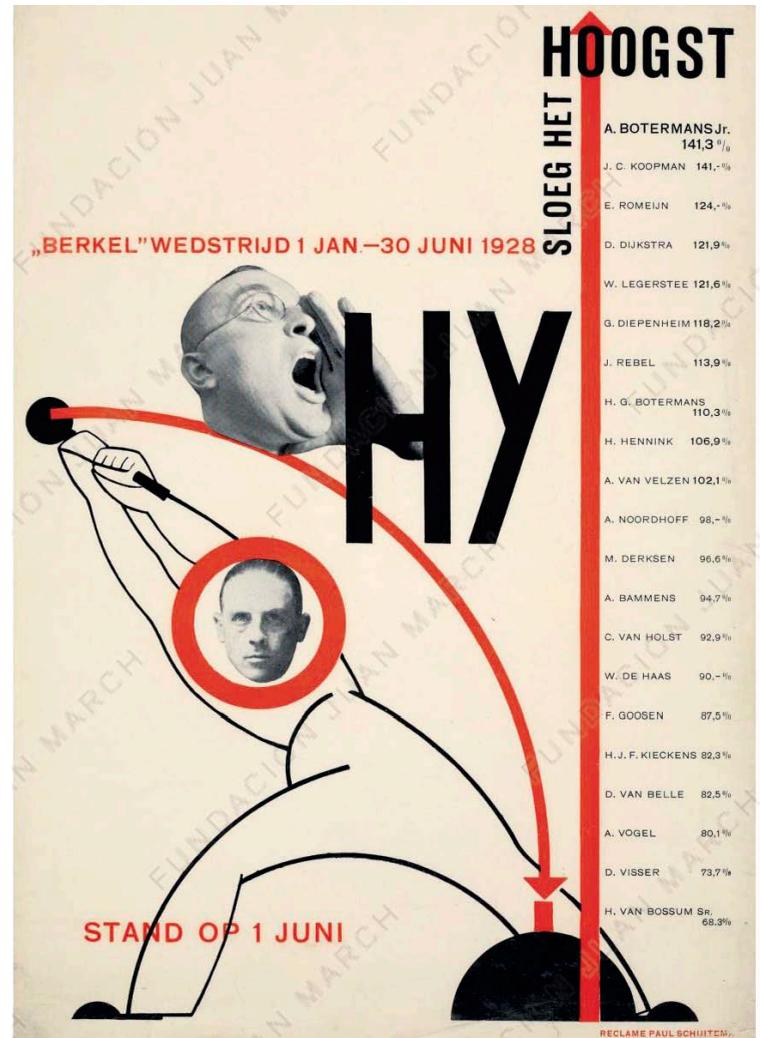
Paul Schuitema. *Giso Spiegel Reflectors – Giso Licht Lukt. GISPEN. Rotterdam Amsterdam Brussel Parijs* [Giso Mirror Reflectors – Giso Attracts Light. GISPEN. Rotterdam Amsterdam Brussels Paris]. 1928. Advertising brochure: letterpress. 8 ½ x 11 ⅝ in. (21.1 x 29.5 cm), unfolded. Collection Merrill C. Berman





CAT. 87

Paul Schuitema. *Toledo Berkel 85000*. 1926. Advertising brochure: letterpress and intaglio. 11 1/2 x 8 1/4 in. (29.4 x 21 cm). Collection Merrill C. Berman

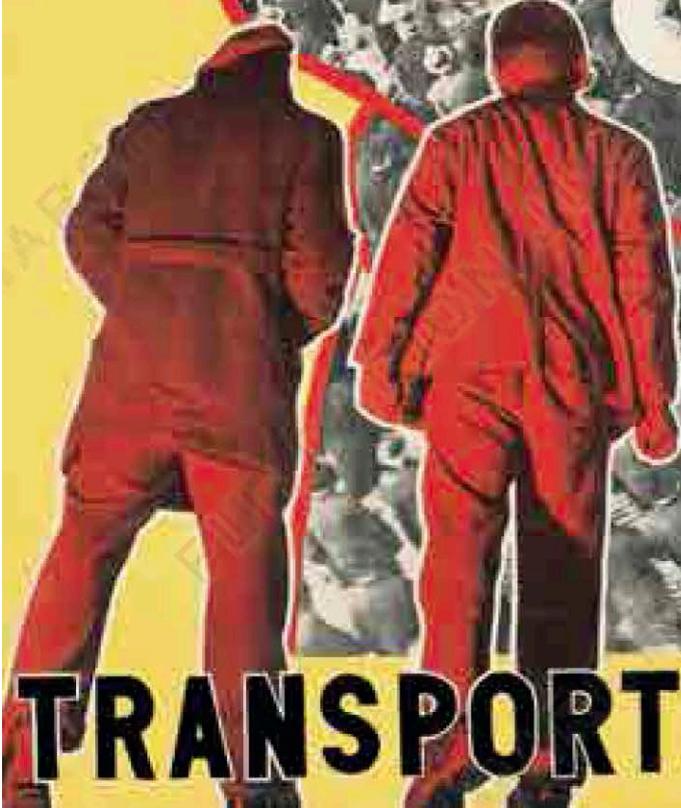
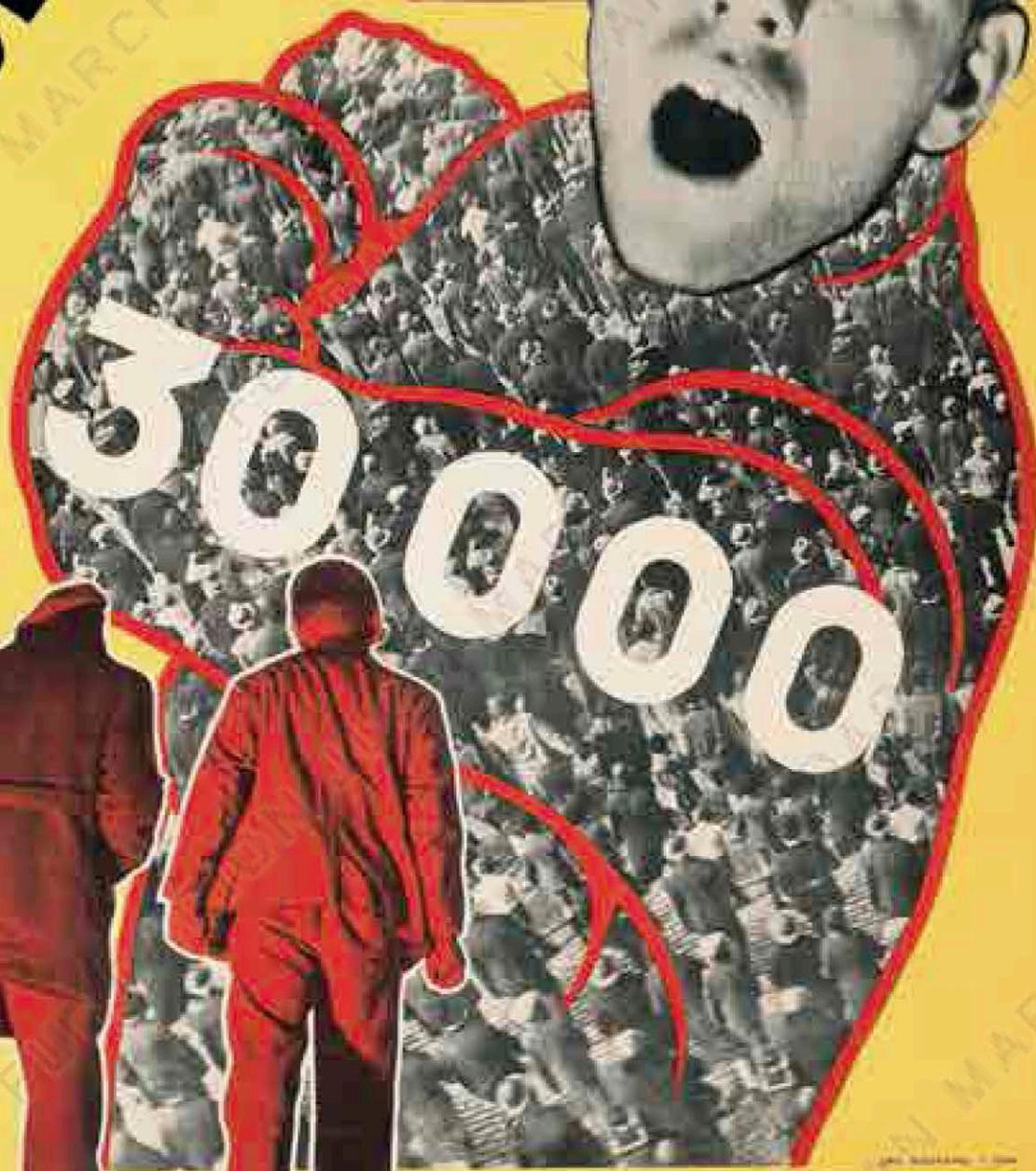
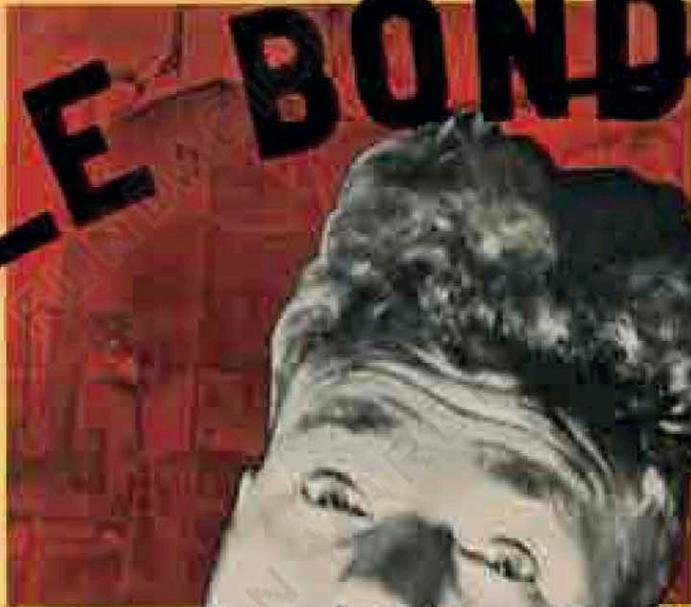


CAT. 89

Paul Schuitema. *HY "Berkel" Wedstrijd* [HY "Berkel" Competition]. 1928. Advertising brochure: lithograph. 11 1/4 x 8 1/4 in. (29.9 x 21.3 cm). Collection Merrill C. Berman

HY. "Berkel" Competition January 1 to June 30, 1928. Hit the Highest. Position on June 1. Advertisement Paul Schuitema

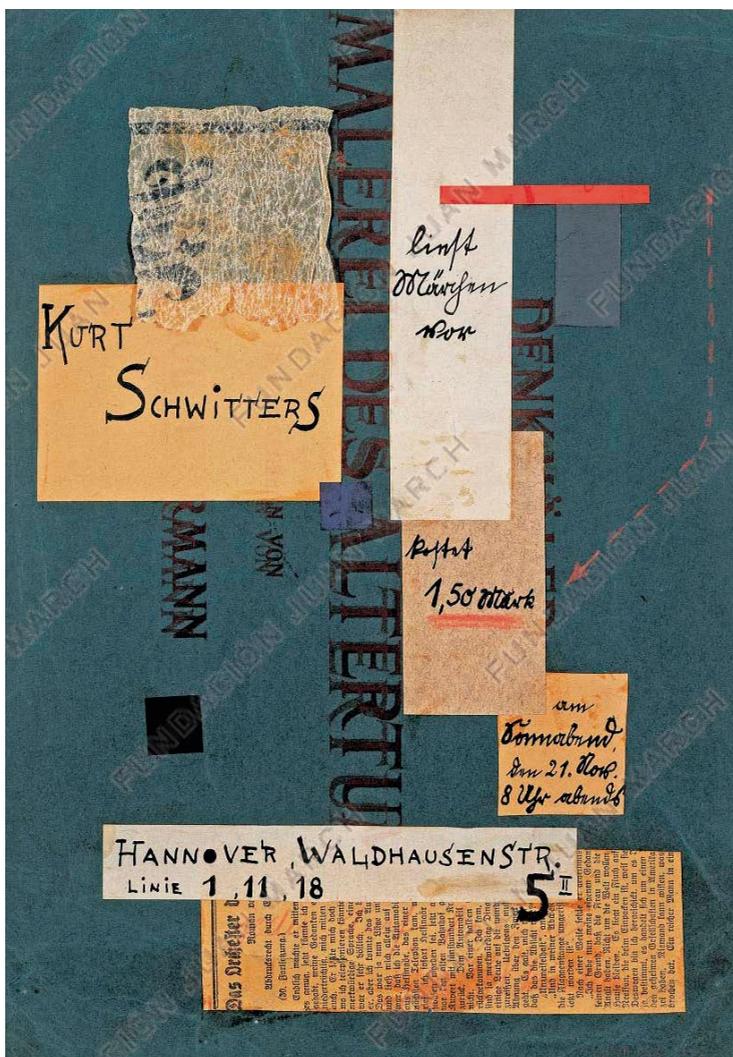
CENTRALE BOND



TRANSPORTARBEIDERS

CAT. 90

Paul Schuitema.
Centrale Bond. 30.000
Transportarbeiters
[Central Association
of 30,000 Transport
Workers]. 1930.
Advertising poster:
lithograph. 47 1/2 x 28 1/2 in.
(115.5 x 72.2 cm).
Collection Merrill
C. Berman



CAT. 91

Kurt Schwitters (German,
1887–1948). *Kurt
Schwitters liest Märchen
vor* [Kurt Schwitters
Reads Fairy Tales]. 1925.
Collage: printed paper
and ink. 13 1/2 x 9 1/2 in.
(34.3 x 24 cm). Collection
Merrill C. Berman

Monuments. Painting
from Antiquity. by.
Kurt Schwitters. reads
fairy tales. admission
1.50 marks. on
Saturday, November
21. 8 P.M. Hannover,
Waldhausenstrasse 5/II.
Lines 1, 11, 18

РАБОТНИЦА! КРЕСТЬЯНКА!



Н. К. КРУПСКАЯ



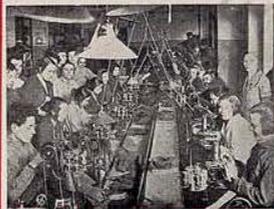
ПРЕДЫ МЕЖДУНАРОДНОМУ СЪЕЗДУ ТРУДЯЩИХСЯ ЖЕНЩИН



УЧИМЫ РАБОТАТЬ
В СОВЕТАХ



ПОВЫШАЯ СВОЮ КВАЛИФИКАЦИЮ



РАЦИОНАЛИЗИРУЯ



ЛУЧШИЕ РАБОТНИЦЫ В ПАРТИЮ



УЧИТЕСЬ РАБОТАТЬ В СОВЕТАХ

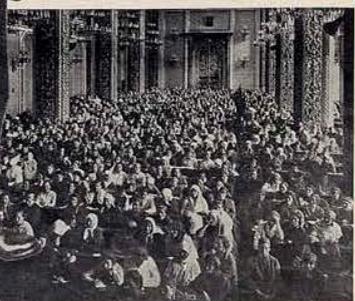


КОЛЛЕКТИВИЗМУЮ ХОЗЯЙСТВО, ПОДНИМАЯ



В. И. ЛЕНИН

...а самая построена социалистического общества начнется только тогда, когда мы, добившись полного равенства женщины, примемся за новую работу вместе с женщиной, освобожденной от мелкой отупляющей непроизводительной работы.
ЛЕНИН.



СМОТР ЖЕНСКИХ РЕВОЛЮЦИОННЫХ МАСС
МЕЖДУНАРОДНЫЙ ТРУДЯЩИХСЯ
8-Е МАРТА



Ликвидируя неграмотность и строя коммунистический быт



ГОТОВИТСЯ К ОБОРОНЕ СТРАНЫ СОВЕТОВ

CAT. 92

Sergei Sen'kin (Russian, 1894–1963). *Robotnitsa! Krest'ianka!* [Woman Worker! Woman Peasant!]. 1928. Political propaganda poster: lithograph. 42 3/8 x 27 in. (107.6 x 68.7 cm). Collection Merrill C. Berman

At top, Woman Worker! Woman Peasant! Vertical text at center, March 8. The International Review of the Revolutionary Masses of Women Laborers.

Image at upper right, Nadezhda Krupskaya [Lenin's wife].

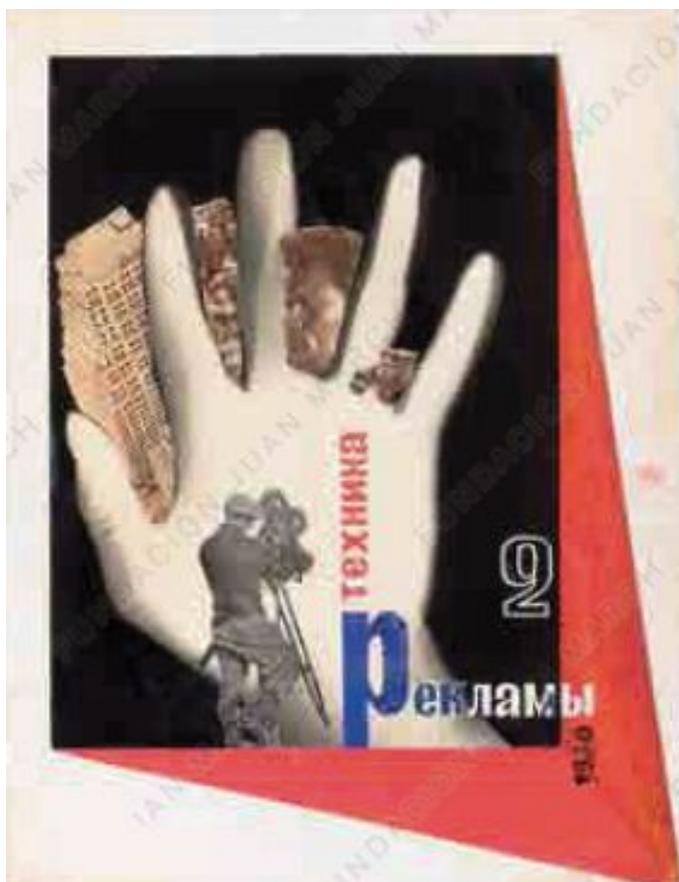
Quote at bottom right ... yet the very construction of socialist society begins only when we, having achieved full equality for women, set about the new work together with women, freed from petty stultifying nonproductive work.

LENIN*

* The quote is from Lenin's speech "About the Tasks of the Women Worker's Movement in the Soviet Republic," delivered at the Fourth Moscow Citywide Non-Party Conference of Women Workers, September 23, 1919. —Trans.

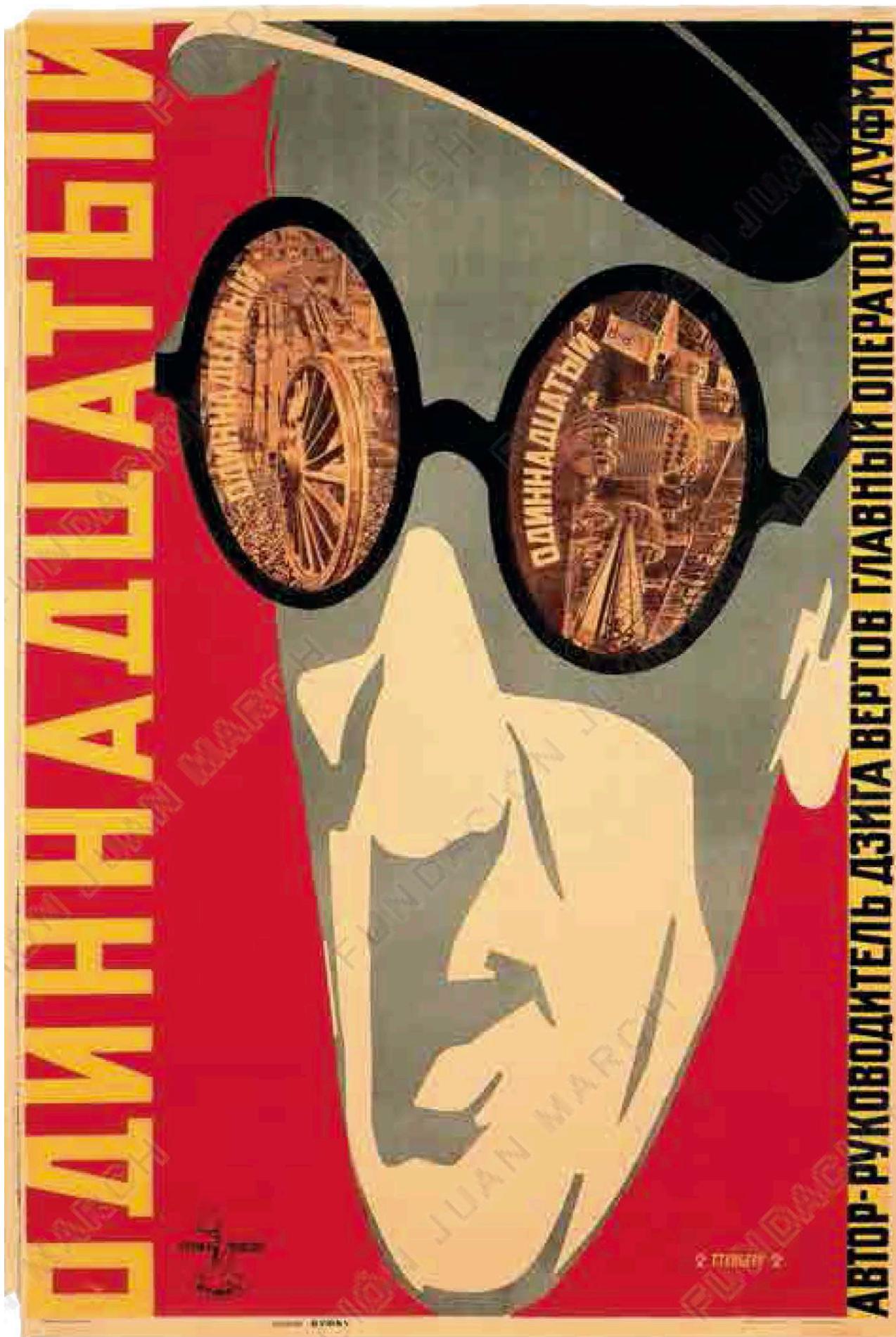
CAT. 93

Nikolai Sidel'nikov
(Russian, 1905–1994).
Maquette for magazine
cover, *Tekhnika reklamy*
[Advertising Technique], 2,
1930. 1930. Photocollage:
gelatin silver print and
gouache. 12 x 9 in.
(30.3 x 23 cm). Collection
Merrill C. Berman



CAT. 94

Nikolai Sidel'nikov.
Maquette for book
cover, *Kto vyigryvaet
ot voiny* [Who Wins
from War]. 1932.
Collage: photogravure,
gouache, ink, and colored
paper. 12 x 11 1/4 in.
(30.7 x 28.4 cm). Collection
Merrill C. Berman



CAT. 95

Georgii (Russian, 1900–1933) and Vladimir Stenberg (Russian, 1899–1982). *Odinadtsatyi* [The Eleventh]. 1928. Film poster: lithograph. 37 7/8 x 26 3/4 in. (103.5 x 70.5 cm). Collection Merrill C. Berman

The Eleventh. Author-Director: Dziga Vertov. Chief Cameraman: Kaufman. 2Stenberg2

CAT. 96

Georgii Stenberg and Vladimir Stenberg.
Simfoniia bol'shogo goroda
[Symphony of a Great City
(film by Walter Ruttmann)].
1928. Film poster:
lithograph. 42 1/2 x 27 3/4 in.
(108 x 70.5 cm). Collection
Merrill C. Berman

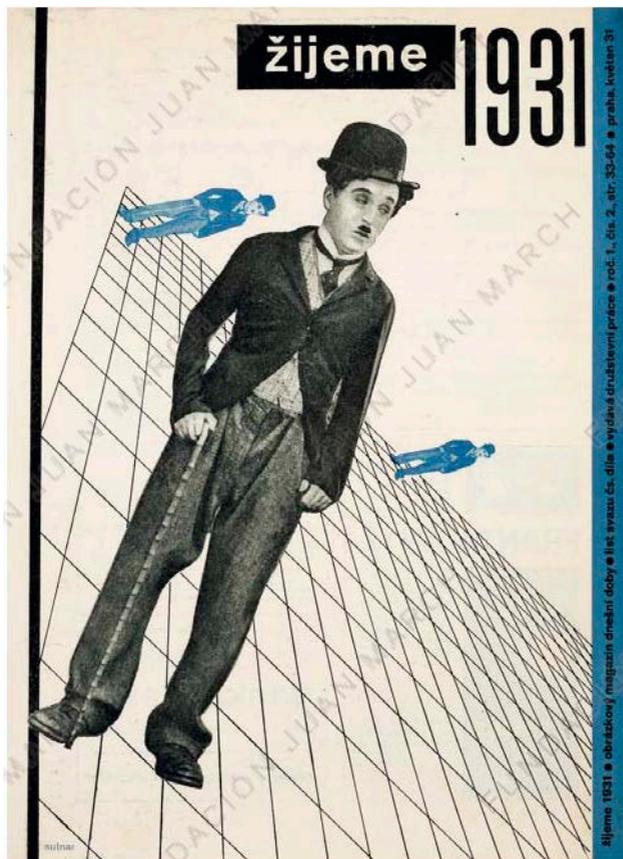
Symphony of a Great City.
Director: Walter Ruttmann.
Cameramen: Reimar
Kuntze, Robert Baberske,
L[ászló] Schäffer.
Screenplay: Karl Freund.
2 Stenberg 2



CAT. 97

Ladislav Sutnar (American, born in Bohemia [today, Czech Republic], 1897–1976). *Výstava moderního obchodu, Brno* [Modern Commerce Exhibition, Brno]. 1929. Exhibition poster: lithograph. 17 3/8 x 23 1/8 in. (46.8 x 62.7 cm). Collection Merrill C. Berman



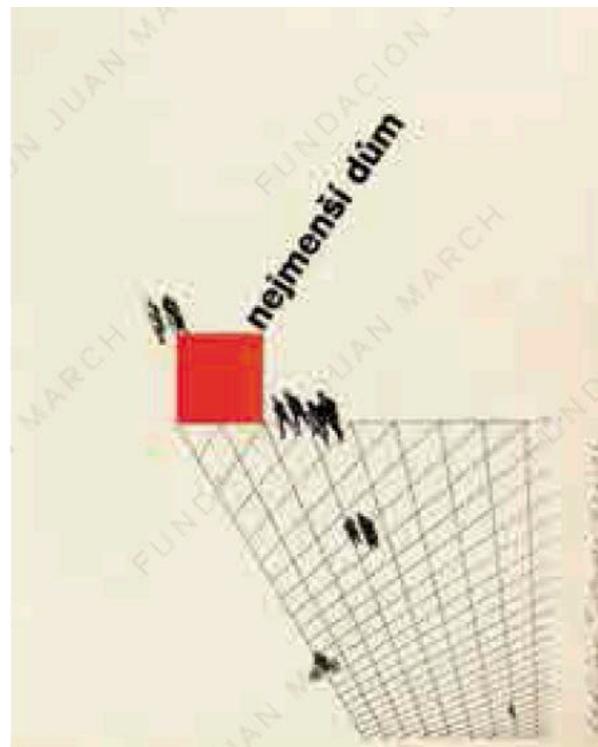


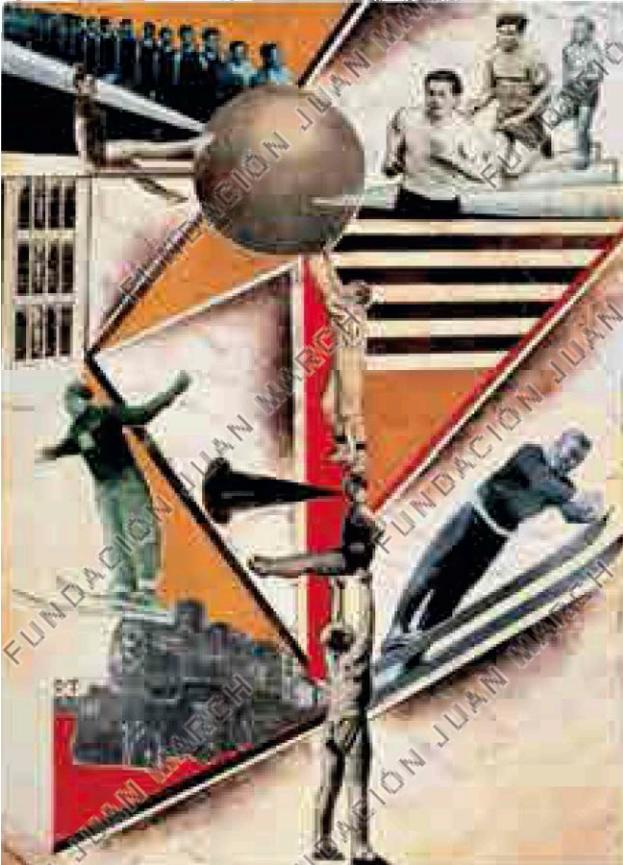
CAT. 98

Ladislav Sutnar. *Žijeme*
[We Live]. 1931.
1931. Magazine cover:
letterpress, adhered
to card. 9 7/8 x 7 1/4 in.
(25.1 x 18.4 cm). Collection
Merrill C. Berman

CAT. 99

Ladislav Sutnar. *Nejmenší
dům* [The Minimalist
House]. 1931. Book cover:
letterpress. 8 7/8 x 11 1/8 in.
(22.5 x 28.4 cm). Collection
Merrill C. Berman





CAT. 100

Jiří Tauffer (Czech, 1911–1986). *III. Stredoskolské hry Praha* [III. Intercollegiate Games Prague] 1932. 1932. Postcard: lithograph on card. 5 1/2 x 3 1/4 in. (13.8 x 8.7 cm). Collection Merrill C. Berman



CAT. 102

Solomon Telingater. *Gibel' eskadry. Tsentral'nyi teatr Krasnoi Armii* [The Destruction of the Squadron. Central Theater of the Red Army]. 1929. Collage: photomechanical print cuttings and gouache. 15 1/2 x 11 1/8 in. (39.5 x 28.4 cm). Collection Merrill C. Berman

CAT. 101

Solomon Telingater (Russian, 1903–1969). *Exercise and Sport*. 1929. Collage: intaglio, gouache, and paper. 14 1/2 x 10 1/2 in. (37 x 27 cm). Collection Merrill C. Berman



CAT. 103

Georg Trump (German, 1896–1985). *Das Lichtbild*
Internationale Ausstellung, München 1930. Juni–Sept. Ausstellungspark
[Photography International Exhibition, Munich 1930. June–September. Exhibition Park]. 1930. Exhibition poster: lithograph. 23 1/2 x 32 in. (59.8 x 81.3 cm). Collection Merrill C. Berman



CAT. 104

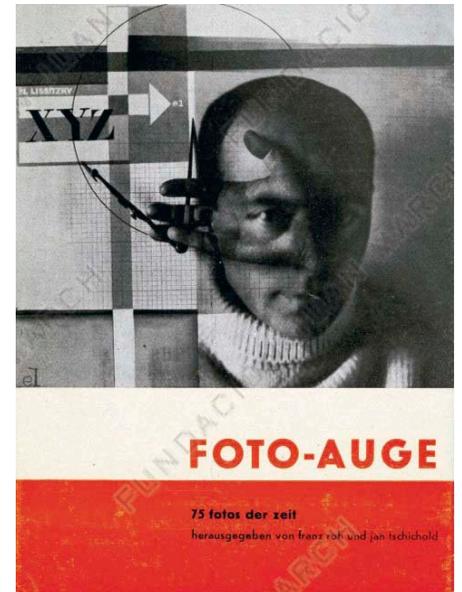
Jan Tschichold (Swiss, born in Germany, 1902–1974), *Der Berufsphotograph* [The Professional Photographer], 1938. Exhibition poster: letterpress. 25 1/8 x 35 7/8 in. (63.8 x 91 cm). Collection Merrill C. Berman

The Professional Photographer. his works — his equipment. Applied Art Museum Basel. Exhibition. with the collaboration of the Swiss Association of Photographers. May 8–June 6. Workdays 2–7. Wednesdays 2–7/7–9. Sundays 10–12/2–7. Admission free

CAT. 105

Jan Tschichold (photograph [self-portrait] by El Lissitzky). *Foto-Auge* [Photo-Eye]. 1929. Advertising brochure for magazine: letterpress and lithograph. 5 3/8 x 4 in. (13.7 x 10.2 cm), closed; 5 3/8 x 11 1/8 in. (13.7 x 30.2 cm), open. Collection Merrill C. Berman

Photo-Eye. 75 Photos of the Period. Edited by Franz Roh and Jan Tschichold. El Lissitzky



unter mitarbeit des schweizerischen fotografen-verbandes

gewerbemuseum basel ausstellung

der berufsphotograph seine arbeiten — sein werkzeug

8. mai — 6. juni

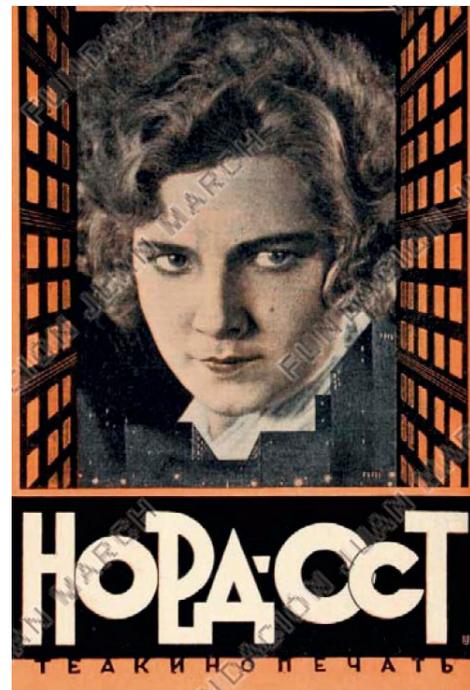
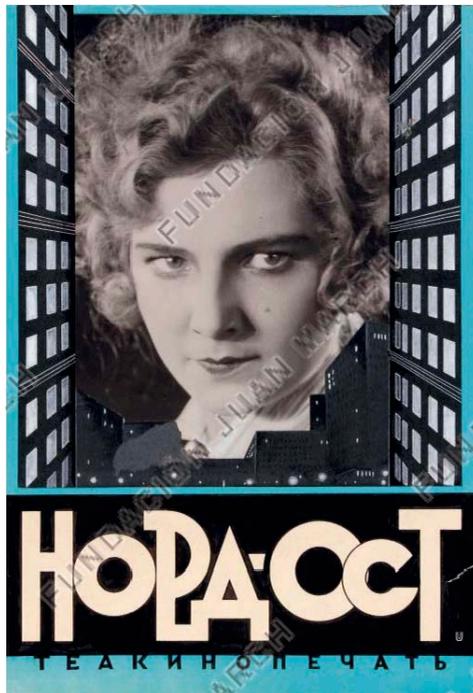
werktags	14-19
mittwochs	14-19 19-21
sonntags	10-12 14-19
eintritt frei	

CAT. 106

Nikolai Ushin (Russian, 1898–1942). Maquette for film program cover, *Nord-ost. Teakinopechat'* [Northeast. Theater and Cinema Publishing House]. Late 1920s. Photocollage: gelatin silver print, gouache, ink. 10 1/2 x 7 1/4 in. (26.9 x 18.4 cm). Collection Merrill C. Berman

CAT. 107

Nikolai Ushin. *Nord-ost. Teakinopechat'* [Northeast. Theater and Cinema Publishing House]. Late 1920s. Film program: lithograph. 9 7/8 x 6 3/8 in. (25.1 x 16.8 cm). Collection Merrill C. Berman



CAT. 108

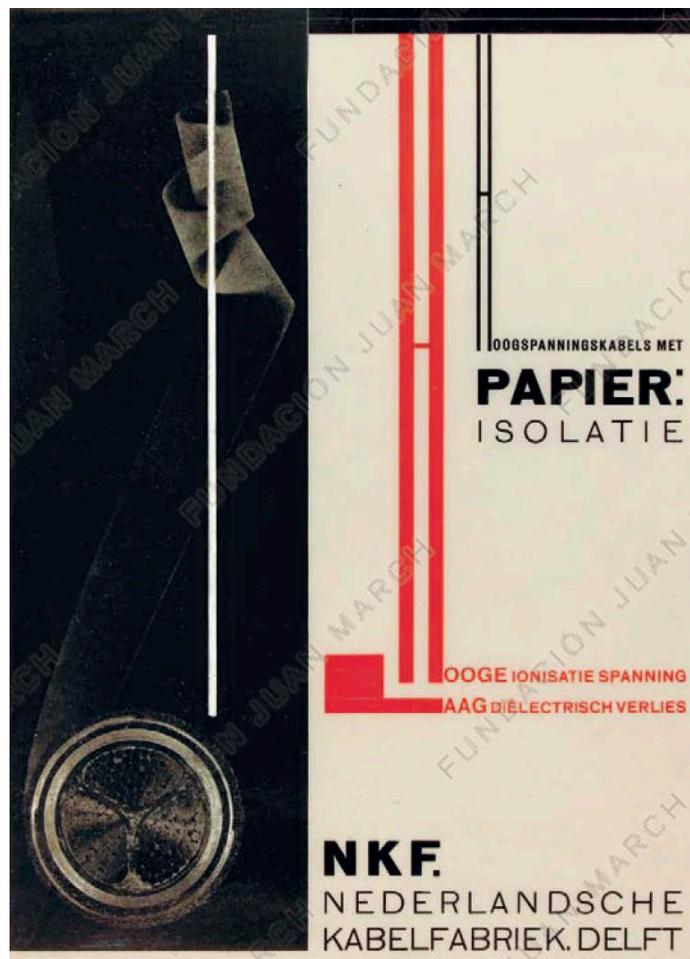
Jo Voskuil (Dutch, 1897–1972) (photograph by Cas Oorthuys [Dutch, 1908–1975]). *D-O-O-D. De Olympiade onder dictatuur*. Amsterdam. Augustus 1936 [The Olympics under Dictatorship. Amsterdam, August 1936]. 1936. Exhibition poster: letterpress and intaglio. 22 7/8 x 16 1/4 in. (57.5 x 41.3 cm). Collection Merrill C. Berman

The Olympics under Dictatorship. Exhibition: Sports, Art, Science, Documents. Amsterdam, August 1936. Geelvinck Building, Canal 530

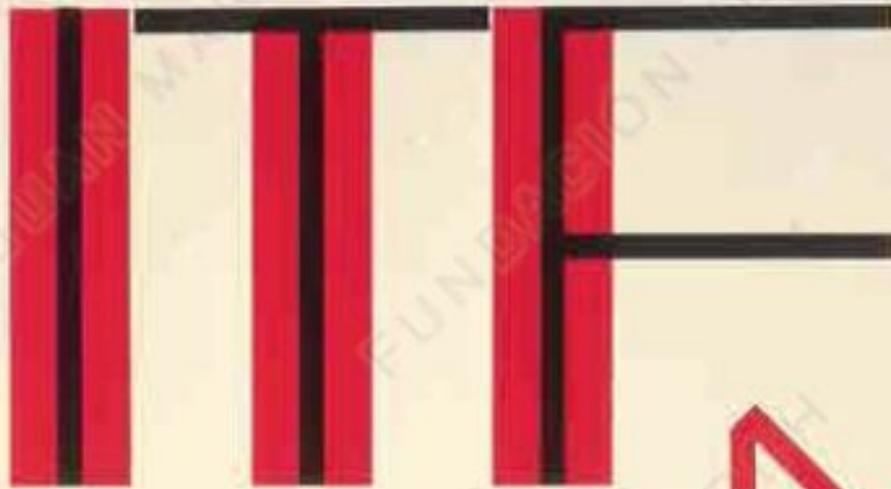


CAT. 109

Piet Zwart (Dutch, 1885–1977). *Papier: Isolatie* [Paper: Insulation]. 1925. Advertising brochure: letterpress. 11 3/4 x 8 1/8 in. (29.7 x 21.1 cm). Collection Merrill C. Berman



INTERNATIONALE TENTOONSTELLING OP FILMGEBIED



CAT. 110

Piet Zwart. *ITF—
Internationale
Tentoonstelling op
Filmgebied* [ITF—
International Exhibition
in the Field of Film].
1928. Exhibition poster:
lithograph. 33 1/2 x 24 in.
(85 x 61 cm). Collection
Merrill C. Berman

14 APRIL
15 MEI

1928

GROOTE KONINKLIJKE
BAZAR ZEESTRAAT 82

DEN HAAG


P. ZWART

CAT. 111

Piet Zwart. *PCH*. 1929.
Advertising brochure:
letterpress. 11 3/4 x 16 5/8 in.
(29.7 x 42.2 cm). Collection
Merrill C. Berman



CAT. 112

Piet Zwart. *Film, no. 7, "Amerikaansche Filmkunst"* [Film, no. 7, The Art of the American Film by Dr. J. F. Otten]. 1931.
Magazine cover: letterpress and photolithograph.
8 5/8 x 6 7/8 x 1/4 in.
(21.9 x 17.5 cm). Collection
Merrill C. Berman



CAT. 113

Piet Zwart. *Film, no. 10, "De Geluidsfilm door Lou Lichtveld"* [Film, no. 10, The Talking Film by Lou Lichtveld]. 1933.
Magazine cover: letterpress and photolithograph.
8 5/8 x 6 7/8 x 1/4 in.
(21.9 x 17.5 cm). Collection
Merrill C. Berman





CAT. 114

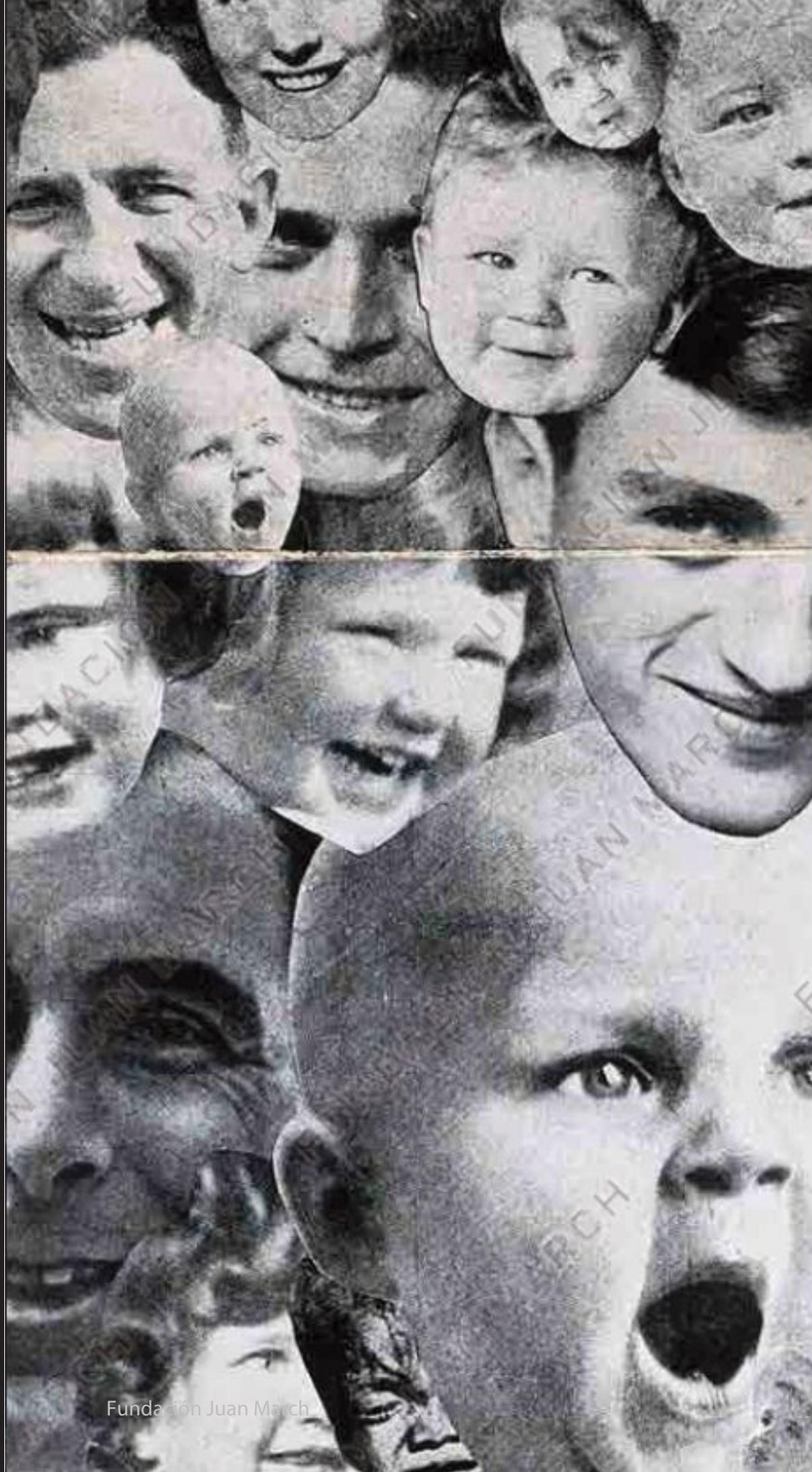
Piet Zwart. *Geef uw telegrammen telefonisch op* [Send your Telegrams by Phone]. 1932. Advertising card: letterpress on card. 9 5/8 x 6 3/4 in. (24.6 x 17.5 cm). Collection Merrill C. Berman

CAT. 115

Piet Zwart. *Ontvang uw telegrammen telefonisch* [Get your Telegrams by Phone]. 1932. Advertising card: letterpress on card. 9 5/8 x 6 3/4 in. (24.5 x 17.2 cm). Collection Merrill C. Berman



**PERIOD TEXTS
(1920-1935)**





WIELAND HERZFELDE
“INTRODUCTION”
ERSTE INTERNATIONALE
DADA MESSE
EXHIBITION CATALOGUE
JUNE 1920



One day photography will suppress and supplant the entire art of painting.
—Wiertz

When an artist puts photography to the use it ought to be put, he will rise to heights of which we have no conception.
—Delacroix

Sun, moon, and stars abide—although we no longer worship them. If immortal art exists, it cannot die because the cult of art gets destroyed.
—Wieland Herzfelde

Painting once had the explicit aim of providing people with a view of things—landscapes, animals, buildings, and so forth—that they could not come to know with their own eyes. Today this task has been taken over by photography and film, which accomplish it incomparably better and more completely than painters of any era.

Yet painting did not die with the loss of its objective, but instead sought new ones. Since then, all aspirations to art, no matter how various they may be, can be grouped together insofar as they have in common a tendency to emancipate themselves from reality.

Dadaism is the reaction against all those attempts to disavow the actual that were the driving force of the Impressionists, Expressionists, Cubists, and Futurists (the latter included because

they did not want to capitulate to the cinema); but the Dadaist does not undertake, once again, to compete with the photographic apparatus, let alone to breathe a soul into the apparatus by favoring (like the Impressionists) the worst lens of all: the human eye, or turning the camera around (like the Expressionists) and endlessly presenting nothing but the world within their own breasts.

The Dadaists say: When in the past colossal quantities of time, love, and effort were directed toward the painting of a body, a flower, a hat, a heavy shadow, and so forth, now we need merely to take scissors and cut out all that we require from paintings and photographic representations of these things; when something on a smaller scale is involved, we do not need representations of at all but take instead the objects themselves, for example, pocketknives, ashtrays, books, etc., all things that, in the museums of old art, have been painted very beautifully indeed, but have been, nonetheless, merely painted.

Now the famous question: Yes, but the content, the spiritual?

Throughout the centuries, the unequal distribution of opportunities for living and developing has produced in the realm of art, as in all other spheres, scandalous circumstances: On the one side a clique of so-called excerpts and talents that, in part through decades of training, in part through patronage and doggedness, in part through inherited specialized abilities, has monopolized all matters of valuation in art; while on the other side, the mass of human beings with their modest and naïve need to represent, communicate, and constructively transform the idea within themselves and the goings-on in the world around them, has been suppressed by the clique of trendsetters. Today the young person, unless he is willing to forego all training and broadening of his native abilities, must submit to the thoroughly authoritarian system of art education and of the public judgment of art. The Dadaists, by contrast, are saying that making pictures is not important, but that when it happens at least no position of power should thereby be established; the professional arrogance of a haughty guild should not spoil the pleasure of the broad masses in constructive, creative activity. For that reason, the contents and, likewise, the media of Dadaist pictures and products can be extraordinarily varied. Any product that is manufactured uninfluenced and unencumbered by public authorities and concepts of value is in and of itself Dadaistic, as long as the means of presentation are anti-illusionistic and proceed from the requirement to further the disfiguration of the contemporary world, which already finds itself in a state of disintegration, of metamorphosis.

The past remains important and authoritative only to the extent that its cult must be combated. The Dadaists are of one mind: they say that the works of antiquity, the classical age, and all the “great minds” must not be evaluated (unless in a scientifically historical manner) with regard to the age in which they were created, but as if someone made those things today, and no one will doubt that today not a single person, even if he were, to use the jargon of art, a genius, could produce works whose conditions of possibility lie centuries and millennia in the past. The Dadaists consider it to be a service to be the vanguard of dilettantism; for the art dilettante is nothing but the victim of a prejudicial, supercilious, and aristocratic worldview. The Dadaists acknowledge as their sole program the obligation to make what is happening here and now—temporarily as well as spatially—the content of their pictures, which is why they do not consider *A Thousand and One Nights* or “Views of Indochina” but rather the illustrated newspaper and the editorials of the press as the source of their production.

Originally published as Wieland Herzfelde, “Zur Einführung,” *Erste Internationale Dada Messe*, exh. cat. (Berlin: Malik-Verlag, Dada Abteilung, 1920). The version here has been reproduced by permission, with minor changes, from Brigid Doherty, “Introduction to the First International Dada Fair,” trans. B. Doherty, *October* 105 (Summer 2003): 100–4. Also translated as “‘Introduction,’ *First International Dada Fair 1920*,” in *German Expressionism: Documents from the End of the Wilhelmine Empire to the Rise of National Socialism*, ed. Rose-Carol Washton Long, translation edited by Nancy Roth (Berkeley: University of California Press, 1993): 272–74.

“PHOTOMONTAGE”*

1924

“P

hotomontage” we understand to mean the utilization of the photographic shot as a visual medium. A combination of snapshots takes the place of the composition in the graphic depiction.

What this replacement means is that the *photographic snapshot is not the sketching of the visual fact, but its precise record*. This precision and documentary character of the snapshot have an impact on the viewer that a graphic depiction can never attain.

A poster on the subject of famine composed of snapshots of starving people makes a much stronger impression than one presenting sketches of the same.

An advertisement with a photograph of the object being advertised is more effective than a drawing on the same theme.

Photographs of cities, landscapes, faces, give the viewer a thousand times more than can paintings of these subjects.

Until now, professional—that is, artistic—photography endeavored to imitate painting and drawing; consequently, photographic production was weak and did not reveal the potential inherent in it. Photographers presumed that the more a snapshot resembled a painting, the more artistic it was. In actual fact, the reverse was true: *the more artistic, the worse it was*. The photograph possesses its own possibilities for montage—which

have nothing to do with a painting’s composition. These must be revealed.

Here in Russia we can point to the works of *Rodchenko* as models of photomontage—in his covers, posters, advertisements, and illustrations (Mayakovsky’s *Pro E to*).¹

In the West the works of *George Grosz* and other Dadaists are representative of photomontage.²

Originally published as [anonymous], “Foto-Montazh,” *LEF*, no. 4 (Moscow, 1924): 43–44.

The version here has been reproduced (with its editorial notes) by permission, with minor changes, from *Photography in the Modern Era: European Documents and Critical Writings, 1913–1940*, ed. Christopher Phillips, trans. John E. Bowlt (New York: The Metropolitan Museum of Art/Aperture, 1989): 211–12.

* Anonymous author; possibly by Gustavs Klucis or Osip Brik.

1 Mayakovsky’s poem *Pro eto* (About this) was published in Moscow in 1923, illustrated with seven photomontages by Rodchenko. The poem’s central theme was Mayakovsky’s love affair with Lili Brik, the wife of the writer and critic Osip Brik.

2 After his visit to Berlin in late 1922, Mayakovsky brought back to Moscow examples of photomontage work by German artists like George Grosz and John Heartfield. These were seen by Rodchenko and very likely by other members of the *LEF* group, including Klucis.

MIECZYŚLAW SZCZUKA

“PHOTOMONTAGE”

1924

P

HOTOMONTAGE = the most condensed form of poetry

PHOTOMONTAGE = PLASTIC-POETRY

PHOTOMONTAGE results in the mutual penetration of the most varied phenomena occurring in the universe

PHOTOMONTAGE—objectivism of forms

CINEMA—is a multiplicity of phenomena lasting in time

PHOTOMONTAGE—is a simultaneous multiplicity of phenomena

PHOTOMONTAGE—mutual penetration of two and three-dimensionality

PHOTOMONTAGE—widens the range of possible means: allows the utilization of those phenomena which are inaccessible to the human eye, and which can be seized on a photosensitive paper.

PHOTOMONTAGE—the modern epic

Originally published as Mieczysław Szczuka, “Fotomontaż,” *Blok*, no. 8/9 (Poland, 1924).

The version here has been reproduced by permission, with minor changes, from *Between Worlds: A Sourcebook of Central European Avant-Gardes, 1910–1930*, ed. Timothy O. Benson and Éva Forgács, trans. Wanda Kemp-Welch (Los Angeles: LACMA; Cambridge: MIT Press, 2002): 503.

EL LISSITZKY “THE ARTIST IN PRODUCTION” 1927

A

t the major Polygraphic Union exhibition of typography, lithography, cartography etc., where the publishing houses are displaying their entire production from the last ten years and foreign technology is touting its latest achievements in the field of printing-press design, the artists involved in our production have seen it as their duty to appear as a bloc, simply one of the components contributing to the finished printed product. As a result, no individuals are featured, no single artistic trends, but rather processes, formal and technical accomplishments from the ten years since the Revolution, and accordingly new forms of expression with which to document the new world we are creating.

On the other hand, the attention these partners in the printing business have devoted to the organization of this section shows how vital and necessary today close collaboration between art and technology—that is to say collaboration between artists, publishers, typesetters, etchers, printers, and lithographers—truly is if the Soviet polygraphic industry is to achieve a high standard.

The present-day artist's concern with production is highly significant. In every epoch in which art has stood aloof from the task of serving the broad masses, it has also stood aloof from “mass production.” Art, in the service of the limited world of the “upper classes,” was a matter of craftsmanship, odd as this may sound; it closed itself off in the stifling atelier of the individual

artist until both artist and art began to suffocate and become exhausted. And here as well, before the October Revolution artists were beginning to suffocate. The October Revolution opened the way to the masses, and it became necessary to transfer the experience of the single, individual workshop, the experience gained before the easel, onto the experience of the factory, the machine. Moreover, the individual picture, owing to the discrepancy between the energy expended in its creation and the scope of its exposure, had become a luxury object; it was supplanted by the printed product of increasing interest to the artist.

If we look closely at the exhibits of printed graphics, we see how our artists have replicated all the stages the technique of printing has undergone since Gutenberg's time. We see examples of the woodcut, beginning with the older side-grain technique and proceeding to the end-grain cut to the use of linoleum as a substitute for wood. We see all the various etching techniques, the classical engraving. We see lithography, and subsequently all that photomechanical processes have made possible. Yet if artists demonstrated only technical skills, their situation vis-à-vis production workers would be extremely tenuous. Needless to say, the section's strength lies at another level: in FORM and in the factor that determines form and works back upon it, in the use of MATERIAL. The free-hand drawing section comes before the actual reproduction processes. Here our best artists have displayed how many techniques and materials are available to today's draftsman. Yet what is most important is the variety of skills that present-day artists have mastered in order to CREATE THEIR OWN ARTISTIC IDIOM.

One might call them the grammar and syntax of artistic expression. Here we see line and colored drawings, drawings with definite surface structure, and flat, sculptural, and spatial drawings. We see not only works of haphazard, personal taste, but also works constructed in accordance with strict rules that become their own scientific disciplines.

In its subject matter, this section is most comprehensive, representing the widest variety of genres.

One must note, however, that revolutionary motifs, those relating to work and cultural life, make their appearance especially clearly in those cases where the artist has worked in collaboration with the periodical products of our presses.

Between the free-hand drawing and graphics sections there are graphic works that were drawn but intended for a different kind of reproduction, namely in books. Here we come up against the most important issues facing the modern graphic artist working with production, the problems of book design. By the time that Gutenberg invented

printing, the handwritten book had reached a level of artistry that served as the pattern for books that could now be produced in a wholly different way. The new art of printing was intended to replicate the handwritten original. It mastered the task brilliantly; what is more, it created models that were never surpassed in subsequent centuries. Because early printing was based on the technique of the letterpress, it became customary to consider only line drawings as “book-worthy,” or “graphic.” That is the first issue, the second is the fact that books are ornamented (not simply thrown together), and to that end a wealth of highly varied expressive possibilities was created, including head runners, closing vignettes etc.

There is no need to point out that such art served for the creation of luxury editions, but be that as it may, it created a culture of its own. A group of Petersburg graphic artists, leading members of the “World of Art” association, were its characteristic Russian representatives. They mainly studied the art of the book from the waning eighteenth and early nineteenth centuries, took inspiration from it, and created a school whose typical works we can see in the present exhibition. To be sure, they drew on paper what had previously been carved or engraved in wood, metal, or stone for reproduction as line etchings. The work of the graphic artist began and ended at his drawing table. Once his original was transformed into a plate, the artist had nothing more to do with it. But because it was impossible to get everything the artist drew onto the plate, a number of artists began to study the photomechanical process and adapt themselves to its requirements. This led to a first encounter between the artist and production. So what began as the imitation of engraving took on the particular features of a printing plate. In contrast to the Saint Petersburg artists, their colleagues in Moscow preferred to imitate engravings with a brush, and to create graphic work unique to this material. In the exhibition we see a number of first-class artists who have created a whole Moscow “school.” Unlike the St. Petersburg artists, who have mainly produced “independent” graphics, the Moscow book designers are above all illustrators. Whereas the Petersburgers are fundamentally conservators of the past, the Moscow artists, though based on the classical tradition, are attempting a synthesis with the latest formal advances. They have expanded the scope of classical composition, incorporating the immediacy, and thus the dynamism, of the poster. They have liberated themselves from the strictures of linear graphics, introducing the white line and the plane; in this way the monochrome graphic has taken on a new subtlety and surface structure. The same can be said of woodcut artists, lithographers, and etchers.

Some of the exhibited books and maquettes have been produced by these techniques. These are not books for the masses, to be sure; they are books for aficionados and connoisseurs—except for childrens' books, for which color lithography is the most appropriate reproduction technique. Here we find works drawn directly onto the stone.

All of these are essentially only complementary to the book's basic element, the typesetting. Before the October Revolution our artists paid no attention to type. Its design was left to production. It has only been since the October Revolution that some of our artists, determined to present something new in every respect, using the methods appropriate to it, have set themselves the task of designing the modern book with the help of the book's essential element, namely its type.

This endeavor has taken two directions. One might be called the architectural book, which is to say one based on the structure of the whole and of its individual pages, the proportions and interplay between its various parts—its type to the empty page, the contrast between type sizes, and above all the fact that only components of the typesetting case and specific features of the actual printing process—multicolor printing, etc. come into play.

The second direction, which one might refer to as pictorial montage, employs the typesetting material somewhat like mosaic tesserae in the montage of the dust jacket, individual pages, or posters.

Both methods are directly related to production. Quite apart from the level that our art has achieved, as represented in this exhibition, it is in the nature of the fulfillment of an epoch in the polygraphic industry that is already approaching its end. It is obvious that polygraphy has entered a stage in which changes in the technique of typesetting are being introduced that are as radical as those Gutenberg's invention meant for the handwritten book. Above all, this revolution is being driven by light and physical chemistry, what is possible through photomechanics. Just as the radio has liberated itself from telegraph poles, wires, and huge rooms filled with Morse code machines etc., photomechanics are freeing us from setting cases, print blocks, etc.

Given the social requirements of our age and the fact that artists have adapted to new techniques, in the post-revolutionary years photomontage has been developed and attained a great sophistication. To be sure, it was previously used in America for advertisements, and in Europe the Dadaists employed it as a way to thumb their nose at traditional bourgeois art. But whereas in Germany it has served only political ends, it has only been with us it that it has taken on a clearly

social and artistic form. Like every major art form, it has created its own design rules. Its impact has given both workers and Komsomol circles a new respect for fine art, and had a major influence on placards. In its present stage, photomontage makes use of existing photos as elements with which to create a whole.

The next developmental stage will be the photogram, which, in contrast to painting, is painted with light on light-sensitive paper. In it one might employ, depending on the assignment, either photo negatives or direct light that encounters various translucent objects on its way to the paper and thereby produces a direct reflection of them.

All of these methods are wholly compatible with modern polygraphic techniques. They represent a movement that is attempting to replace letterpress with flat printing and rotogravure, that is to say line with tonal value, abstract line with photographic images of actual objects.

In general terms, this is where the artists who are dedicating themselves to the creation of our polygraphic culture currently find themselves.

They are exhibiting not only the results of their work, but also presenting viewers with their working process, from idea sketch to the various stages of the reproduction process to trial prints to finished sheets. In line with this, the artists' typical working processes are further developed into typical production processes (typesetting, mechanical lithography, offset printing, rotogravure). And further, we can see in the typography and publishing section how profoundly and comprehensively the work of our artists, including the experimental work of individuals, has already penetrated our production, and the heights to which it has led the stature of Soviet printing.

Originally published as El Lissitzky, "Khudozhnik v proizvodstve" [The Artist in Production], introductory essay to "Otdelenie proizvodstvennoi grafiki" [Production Graphics Section], in *Vsesoiuznaia poligraficheskaia vystavka: putevoditel'* [All-Union Polygraphic Exhibition: Guidebook], exhibition catalogue, Moscow, August–October 1927 (Moscow, 1927). Translated as "Der Künstler in der Produktion," in *El Lissitzky: Proun und Wolkenbügel; Schriften, Briefe, Dokumente*. Ed. Sophie Lissitzky-Küppers and Jen Lissitzky. Trans. Lena Schöche and Sophie Lissitzky-Küppers. Dresden: Verlag der Kunst, 1977: 113–17.

This translation from the German by Russell Stockman.

LÁSZLÓ MOHOLY-NAGY

EXCERPT FROM “THE FUTURE OF THE PHOTOGRAPHIC PROCESS” AND “TYPHOTO”

1927 (2nd. ed.)



THE FUTURE OF THE PHOTOGRAPHIC PROCESS

[...]

The possible uses of photography are already innumerable, for it will enable both the crudest and most delicate effects of light-value—also, when further advances have been made, color-value—to be fixed. Inter alia, in the form of:

records of situations, of reality;
combination, projection of images on top of one another and side by side;
penetration; compression of scenes to make them manageable: super-reality, Utopia and humor (here is the new wit!);
objective but also expressive portraits;
publicity; poster; political propaganda;
creative means for photo-books, i.e.,
photographs in place of text; typophoto;
creative means for two- or three-dimensional non-objective absolute light-projections;
simultaneous cinema, etc., etc.

[...]

In order to suggest by way of illustration one of the uses, I show a few photoplastics. They are pieced together from various photographs and are an experimental method of simultaneous representation; compressed interpenetration of visual and verbal wit; weird combinations of the most realistic, imitative means which pass into

imaginary spheres. They can, however, also be forthright, tell a story; more veristic “than life itself”. It will soon be possible to do this work, at present still in its infancy and done by hand, mechanically with the aid of projections and new printing processes.

To some extent this is already done in current film practice: transillumination; one scene carried over into another; superimposition of different scenes. The iris and other diaphragms can be variously set to link together disconnected parts of events by means of a common rhythm. One sequence of movement is stopped with an iris diaphragm and the new one is started with the same diaphragm. A unity of impression can be achieved with shots divided into horizontal or vertical strips or shifted upwards to the half; and much else. New means and methods will, of course, enable us to do a great deal more.

The cutting out, juxtaposing, careful arranging of photographic prints as it is done today is a more advanced form (photoplastic) than the early glued photographic compositions (photomontage) of the Dadaists. But not until they have been mechanically improved and their development boldly carried forward will the wonderful potentialities inherent in photography and the film be realized.

TYPHOTO

Neither curiosity nor economic considerations alone but a deep human interest in what happens in the world have brought about the enormous expansion of the news-service: typography, film, and radio.

The creative work of the artist, the scientist's experiments, the calculations of the businessman or the present-day politician, all that moves, all that shapes, is bound up in the collectivity of interacting events. The individual's immediate action of the moment always has the effect of simultaneity in the long term. The technician has his machine at hand: satisfaction of the needs of the moment. But basically much more: he is the pioneer of the new social stratification, he paves the way for the future.

The printer's work, for example, to which we still pay too little attention has just such a long-term effect: international understanding and its consequences.

The printer's work is part of the foundation on which the *new world* will be built. Concentrated work of organization is the spiritual result which

brings all elements of human creativity into a synthesis: the play instinct, sympathy, inventions, economic necessities. One man invents printing with moveable type, another photography, a third screen-printing and stereotype, the next electrotype, phototype, the celluloid plate hardened by light. Men still kill one another, they have not yet understood how they live, why they live; politicians fail to observe that the earth is an entity, yet television (Telehor) has been invented: the “Far Seer”—tomorrow we shall be able to look in the heart of our fellow-man, be everywhere and yet be alone; illustrated books, newspapers, magazines are printed—in millions. The unambiguousness of the real, the truth in the everyday situation is there for all classes. **The hygiene of the optical, the health of the visible is slowly filtering through.**

What is typophoto?

Typography is communication composed in type.

Photography is the visual presentation of what can be optically apprehended.

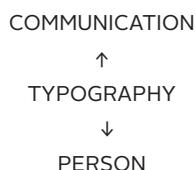
Typophoto is the visually most exact rendering of communication.

Every period has its own optical focus. Our age: that of the film; the electric sign, simultaneity of sensorily perceptible events. It has given us a new, progressively developing creative basis for typography too. Gutenberg's typography, which has endured almost to our own day, moves exclusively in the linear dimension. The intervention of the photographic process has extended it to a new dimensionality, recognized today as total. The preliminary work in this field was done by the illustrated papers, posters, and by display printing.

Until recently type face and type setting rigidly preserved a technique which admittedly guaranteed the purity of the linear effect but ignored the new dimensions of life. Only quite recently has there been typographic work which uses the contrasts of typographic material (letters, signs, positive and negative values of the plane) in an attempt to establish a correspondence with modern life. These efforts have, however, done little to relax the inflexibility that has hitherto existed in typographic practice. An effective loosening-up can be achieved only by the most sweeping and all-embracing use of the techniques of photography, zincography, the electrotype, etc. The flexibility and elasticity of these techniques bring with them a new

reciprocity between economy and beauty. With the development of **photo-telegraphy**, which enables reproductions and accurate illustrations to be made instantaneously, even philosophical works will presumably use the same means—though on a higher plane—as the present-day American magazines. The form of these new typographic works will, of course, be quite different typographically, optically, and synoptically from the linear typography of today.

Linear typography communicating ideas is merely a meditating makeshift link between the content of the communication and the person receiving it:



Instead of using typography—as hitherto—merely as an objective means, the attempt is now being made to incorporate it and the potential effects of its subjective existence creatively into the contents.

The typographical materials themselves contain strongly optical tangibilities by means of which they can render the content of the communication in a directly visible—not only in an indirectly intellectual—fashion. Photography is highly effective when used as typographical material. It may appear as illustration beside the words, or in the form of **“phototext”** in place of words, as a precise form of representation so objective as to permit no individual interpretation. The form, the rendering is constructed out of the optical and associative, conceptual, synthetic continuity: into the typophoto as an unambiguous rendering in an *optically* valid form.

The typophoto governs the new tempo of the new visual literature.

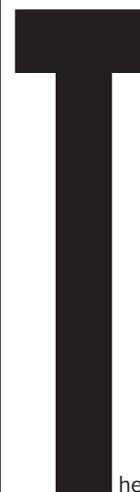
In the future every printing press will possess its own block-making plant and it can be confidently stated that the future of typographic methods lies with the photo-mechanical processes. The invention of the photographic type-setting machine, the possibility of printing whole editions with X-ray radiography, the new cheap techniques of block making, etc., indicate the trend to which every typographer or typophotographer must adapt himself as soon as possible.

This mode of modern synoptic communication may be broadly pursued on another plane by means of the kinetic process, film.

Originally published as László Moholy-Nagy, “Die Zukunft des Fotografischen verfahrens” and “Typofoto,” in *Malerei Photographie Film*, Bauhausbücher 8 (Munich: Albert Langen Verlag, 1925) and *Malerei Fotografie Film*, Bauhausbücher 8 (Munich: A. Langen, 1927, 2^a ed.): 31–35, 36–38. Also, translated into Russian as *Zhivopis’ ili fotografii* [Painting or photography] and published in serial form in *Sovetskoe foto* (Moscow, 1929).

The version here has been reproduced by permission, with minor changes, from *Painting Photography Film*, trans. Janet Seligman; semi-facsimile of 1927 ed. (Cambridge, Mass.: MIT Press, 1973): 33–37, 38–40.

JAN TSCHICHOLD “PHOTOGRAPHY AND TYPOGRAPHY” 1928



The artistic value of photography has been disputed throughout its history. The first attack came from the painters, who eventually realized that photography could not offer them serious competition. Today art historians are still quarreling about certain problems raised by photography. Book designers still deny photography the right to be part of the design of a “beautiful book.” They contend that type, with its purely graphic, strongly physical, material form, is aesthetically incompatible with the photomechanical halftone, which, though seemingly “plastic” as a rule, is more planar in its material makeup. Focusing on the external appearance of both kinds of printing, they find the principal fault in the halftone’s “plasticity,” which is supposed to be inappropriate for a book. The objection amounts to very little indeed; after all, the halftone resolves itself into many tiny, opaque, individual points which are quite obviously related to type.

But none of these theories has been able to prevent photography’s victorious career in book design, especially in the postwar years. The great, purely practical value of photography resides in the relative ease with which this mechanical process can furnish a faithful copy of an object, compared with the more laborious manual methods. The photograph has become such a characteristic sign of the times that our lives would be unthinkable without it. Modern man’s hunger

for images is mainly satisfied by photographically illustrated newspapers and magazines. Advertising pages (especially in America) and, occasionally, advertising posters are more and more frequently using photographs. The great demand for good photographs has had an extremely encouraging effect on the craft and art of photography: there are fashion and advertising photographers in France and America who are qualitatively superior to many painters (Paris: Paul Outerbridge, O'Neill, Hoynigen-Huene, Scaioni, Luigi Diaz; America: Sheeler, Baron de Meyer, Ralph Steiner, Ellis, etc.).² Exceptional work is also being done by the usually anonymous photo-reporters, whose pictures are often more captivating, not least for their purely photographic quality, than the supposedly artistic gum-prints of the would-be portrait photographers and amateurs.

Today it would be quite impossible to meet the enormous demand for printed pictures with drawings or paintings. There would neither be enough artists of quality nor the time required to create and reproduce the works. There are many current events about which we could not be informed if photography didn't exist. Such extraordinary consumption can only be met through mechanical means. This consumption—which has its roots in the greatly increased number of consumers, in the growing dissemination of European urban culture and the perfecting of all the media of communication—calls for an up-to-date medium. The medieval woodcut, the book designers' ideal, is neither up-to-date nor rational from the point of view of production. Purely technical factors forbid its widespread use in modern printing techniques, and it cannot satisfy our need for clarity and precision.

The peculiar appeal of photography lies precisely in its great, often supernatural clarity and perfect objectivity. Due to the purity of its appearance and the mechanical nature of its production, photography has thus become the foremost pictorial medium of our time. To call photography in and of itself an art is no doubt questionable. But in all the many uses of photography, is art the point? The kind of photography needed for reportage or documentation may be very simple, may even be altogether inartistic. For such pictures aspire to nothing more than communication by way of images—there is no formal intent. Where there is a higher demand, the natural course of development will always produce the needed supply. But although in itself photography is not an art, it definitely contains the germ of an art, which of course will inevitably be very different from the other arts. On the border of art, we find the so-called “posed” photograph. With the

proper lighting, arrangement, and framing, effects can often be achieved that bear a remarkable resemblance to works of art. [...]

Photography may become an art in two forms in particular: as photomontage and as photogram. The word “photomontage” signifies a picture that is entirely a pasted composite of individual photos (photopaste-picture), or that uses the photograph as one pictorial element among others (photo-drawing, photo-plastic). The boundaries between these genres are fluid. In photomontage individual photos are used to construct a new pictorial unity, which, being a conscious creation and not a product of chance, has an intrinsic right to be called a work of art. Of course not every photomontage is a work of art; not every oil painting is, either. But what Heartfield (who invented photomontage), Baumeister, Burchartz, Max Ernst, Lissitzky, Moholy-Nagy, Vordemberge-Gildewart³ have accomplished in this field deserves the name, without any doubt. These are no longer arbitrary arrangements, but logically and harmonically constructed images. The initially accidental form of the individual photo (gray tones, structural effect, line movements) acquires artistic meaning through the composition of the whole. What makes photomontage different from the art of the past is the absence of an external model. It is not, like the old art, an act of continuity, but the material expression of a free imagination, in other words a truly free, human creation that is independent of nature. The “logic” of such a creation is the irrational logic of art. But a quite supernatural effect is created when a photomontage consciously exploits the contrast between the plasticity of the photograph and the inanimate white or colored surface. This extraordinary impression is beyond the reach of drawing or painting. The possibilities of strongly contrasting sizes and shapes, of contrasts between near and distant objects, of planar or more nearly three-dimensional forms, combine to make this an extremely variable art form.

Photomontage also offers the widest opportunities for the utilitarian purposes of advertising. Here it is naturally not possible, except in rare cases, to balance all the parts in such a way as to produce the free equilibrium of a “work of art,” since the obligation to maintain logical coherence, logical dimensions, a given text, and so forth, can be very limiting. The task of an advertising artist is, in any case, not the creation of free works of art, but of better advertisements. The two may, but need not, coincide. Some of the finest uses of photomontage in advertising can be seen in John Heartfield's book covers for Malik and Max Burchartz's industrial advertisements.

We present a characteristic example: the cover picture for a portfolio of advertisement by Burchartz.⁴ Unfortunately, the reproduction gives only a faint impression of the intensity and richness of the original.

Photograms are photographs that are produced without a camera, using only sensitized paper. This simple method is not really new: photograms were made long ago by placing flowers on photographic paper.

The inventor of the artistic photogram is an American living in Paris, Man Ray. Around 1922 he published his first creations of this kind in the American magazine *Broom*.⁵ They show an unreal, supernatural world that is a pure product of photography, and that bears the same relation to the usual journalistic and documentary photographs that poetry does to everyday conversation. It would be naive to regard these creations as products of chance or as clever arrangements: any expert can affirm that they are nothing of the sort. Here the possibilities of autonomous (cameraless) photography were worked out for the first time; from the use of modern material there developed the photogram as a modern poetry of form.

The photogram can be used in advertising as well. The first one to do this was El Lissitzky in 1924. An absolutely excellent work by him is the photogram for Pelikan Ink. Even the writing was produced by a mechanical-photographic method. The techniques for making photograms are very simple, but too various to be described in a few words. Anyone who wishes to undertake the experiment will find ways of his own to achieve the effects he desires. Since all one needs is sensitized paper and at most a darkroom, anyone can try his hand at making photograms. In this connection, special mention should be made of the book *Painting Photography Film* by Moholy-Nagy, which includes a thorough and very instructive discussion of these matters.

Now, a typographer faced with the task of inserting photographic images into the copy has to ask himself, above all, what kind of typeface he should choose. The prewar generation of artists, opposed as they were to photography, attempted a solution to the problem but were unable to find it, since from the start they considered any combination of type and photography to be a compromise.

Our generation has recognized the photograph as an essential modern typographical medium. We feel enriched by its addition to the earlier book printing media; indeed we regard photography as the mark that distinguishes our typography from all its predecessors. Exclusively planar typography is a thing of the past. By adding the photograph

we gain access to space and its dynamism. The strong effect of contemporary typography comes precisely from the contrast between the seemingly three-dimensional structures in photographs and the planar forms of the type.

The main question—which typeface to use in combination with the photograph—in the past met with attempted solutions of the strangest sorts: employing type that appeared to be or actually was gray, using strongly individualized or very fine types, and similar measures. As in all other areas, here too the goal was superficially to coordinate the constituent parts, and thus reduce them to a common level. The result was at best a unified gray, which could not really hide, however, the obvious compromise.

Today's unabashedly up-to-date typography has solved the problem with a single blow. In striving to create an artistic unity out of new primary forms, it simply does not recognize a problem of type (the choice of sans serif was dictated by necessity), and preferably uses the photograph itself as a primary medium, thus arriving at the synthesis: photography + sans serif! At first sight it seems that the hardness of these clear, unambiguous black letters is not compatible with the often very soft gray tones of the photograph. Naturally, their combination doesn't result in a uniform gray, for their harmony lies precisely in their contrasting forms and colors. But what both have in common is objectivity and impersonal form, the distinguishing traits of a truly modern medium. Their harmony is therefore not merely the external and formal blending that was the misguided ideal of the earlier designers, nor is it arbitrary; for there exists only one objective type—sans serif—and only one objective method of recording our environment—photography. Thus the individualistic graphic form, script/drawing, has been replaced by the collective form: typophoto.⁶

By typophoto we mean any synthesis of typography and photography. Today we can express many things better and faster with the help of photographs than by the laborious routes of speech or writing. The halftone thus joins the letters and lines in the type case as an equally up-to-date, but more differentiated, typographical element. It is their equal in a fundamental, purely material sense, at least and quite obviously in book printing, where the surface is resolved into (quasi-typographical) raised points at the same level as the letters. In the case of photogravure and offset printing, this criterion can no longer be applied; here the assertion of material inequality of type and photograph would no longer find any support.⁷ The integration of the photograph into the rest of the set is subject to the laws of

meaningful typography and of a harmoniously designed face. Now that we moderns no longer know the aversion of book designers to photographs, and now that the luxurious concept of the “beautiful book” has become a thing of the past, the contemporary book designer regards the photograph as one of the many equally valid components of a beautiful book.

An excellent example of typo photo in advertising is our reproduction of Piet Zwart's advertisement.⁸ Here we also encounter an applied advertising photogram (paper-insulated high-voltage cable). The capital *H* begins the word “high,” the lower-case *l* the word “low.” The different kinds of type and the black and red shapes are very well balanced; the whole design is enchantingly beautiful. The two red lines of type show how powerfully color can intensify the effect of a photograph. The smooth red plane of the fat *l* contrasts effectively with the delicate three-dimensional forms of the photogram. The typographical forms correspond in size with the forms in the photograph: the central line of NKf, with the center of the cross section of the cable; the line beneath the red lettering, with the cable's outermost point. One might say that typophoto is one of the most significant graphic media in contemporary typography and advertising. It will not be long before the popular varieties of typophoto (especially illustrated magazines and part of the advertising industry) free themselves from the influence of supposed “tradition” and attain the cultural level of our times by a conscious and radical application of modern design principles.

The great possibilities of photography itself have hardly been recognized yet, except by a narrow circle of specialists, and are certainly far from exhausted. But there is no doubt that the graphic culture of the future will make much more extensive use of photography than is done at present. Photography will be as symptomatic of our age as the woodcut was for the Gothic period. This imposes today, on all the graphic professions, the obligation creatively to develop the techniques of photography and reproduction, so as to ready them for the increased demands of a near future.

Originally published as Jan Tschichold, “Fotografie und Typografie,” *Die Form*, no. 7 (Berlin, 1928): 221–27; and *Die neue Typographie* (Berlin: Bildungsverband der deutscher Buchdrucker, 1928): 89–98.

The version here has been reproduced (with its editorial notes) by permission, with minor changes, from *Photography in the Modern Era: European Documents and Critical Writings, 1913–1940*, ed. Christopher Phillips, trans. Joel Agee (New York:

The Metropolitan Museum of Art / Aperture, 1989): 121–27.

- 1 Tschichold summed up his thinking on typography and graphic design in his 1928 book *Die neue Typografie* (The New Typography). The following text, which was published in the German Werkbund's journal *Die Form*, comprised a chapter of that book.
- 2 Paul Outerbridge (1896–1959), George Hoyningen-Huene (1900–1968), Egidio Scaioni (1894–1966), and Luigi Diaz were photographers active in Paris in the late 1920s. Fashion and advertising photographs by Charles Sheeler (1883–1965), Baron Adolph de Meyer (1868–1949), Ralph Steiner (1899–1986), and William Shewell Ellis appeared frequently in American magazines of the late 1920s.
- 3 Max Burcham (1887–1961) and Friedrich Vordemberge-Gildewart (1899–1962) were, like all the others named in the text, practitioners of photomontage during the 1920s.
- 4 Accompanying the original article was a Burchartz photomontage for the Bochum Verein, a manufacturer of industrial equipment. [See CAT. 18 in the present volume.]
- 5 Man Ray's rayographs appeared in *Broom*, a review edited by the Americans Harold Loeb and Matthew Josephson, in early 1922.
- 6 Moholy-Nagy devoted a chapter of his 1925 book *Painting Photography Film* to a discussion of “typophoto,” or the combination of modern photography and typography in graphic design. [Essay reproduced in the present volume, pp. 110–11.]
- 7 Both photogravure and offset printing dispense with the tiny dot structure that characterizes the halftone reproduction. Tschichold's argument is particularly abstruse in this passage.
- 8 The article included a reproduction of a Zwart advertisement for the paper-insulated high-tension cables manufactured by NKf (Nederlandsche Kabel-Fabrik) of Delft. [See also CAT. 109 in the present volume.]

CÉSAR DOMELA- NIEWENHUIS “PHOTOMONTAGE” MAY 1931

N

owadays no one will question the important, even primordial role that photography plays in advertising. There are two possible ways to use photography in advertising. First, one can combine the picture, as it is, with typography. Everyone interested in advertising knows about this method; its advantage is that usually a good typographer can carry it out, thus saving the expense of an artist. As it is very schematic it becomes boring after a while, which is a disadvantage. I wish to consider in greater detail the second possibility, photomontage. The pros and cons of photomontage are currently much discussed, mainly for this reason: people have not yet learned to distinguish between photographs put together in an absurd way, and a photomontage in which design and content are skillfully combined. It cannot be held against photomontage that the former is more often encountered than the latter.

Photography has almost completely superseded the artist-illustrator. With the development of newspapers, which need many contemporary pictures, photography has struck root and expanded more and more. In addition, the production of negatives has dramatically increased. Thus photography has more and more become an international means of communication, and a particularly powerful one since, owing to language barriers, an image is more easily comprehended everywhere than a text. The tendency of

newspapers to utilize more pictures and to reduce the text to slogans results, in my opinion, from the fact that modern man wants to assimilate the content of a newspaper as quickly as possible. In the silent movies too, the attempt was made to use as little text as possible: the image had to speak for itself. Here also, understanding was to be visual. A very successful example in which the text was entirely left out was the Russian movie by Kaufmann, *The Man with the Movie Camera*.¹

The cubists in Paris—I mention for example Picasso—and the futurists in Milan under the leadership of Marinetti (*Futurist Manifestos*) were the first ones who tried consciously to utilize type as a plastic element. The origin of photomontage can also be found in eighteenth-century quodlibets (these whimsies were extremely realistic imitations, in oil or watercolor, of a pack of paper or printed matter with some other objects lying on top); nevertheless it is to the dadaists that credit goes for combining photography and type for the first time within one composition. Slowly the artist grew familiar with this new material, so that the results he achieved improved in content and form. I must also emphasize here that it is the artist, not the photographer, who recognized the montage possibilities of photography. After this brief consideration of its origin, I wish to go back to photomontage itself and try to define it.

Photomontage—I'd personally prefer to say photo-composition—is a composition consisting of a harmoniously combined unity of many completely or partially cut out photographs. Color or text can be added to this composition, provided that it does not interfere with the unity of the whole. This consciously, harmoniously structured composition falls theoretically under the rubric of fine art. I quote here from Jan Tschichold's excellent book *The New Typography*:

“The initially accidental form of the individual photo (gray tones, structural effect, line movements) acquires artistic meaning through the composition of the whole.... The ‘logic’ of such a creation is the irrational logic of art. But a quite supernatural effect is created when a photomontage consciously exploits the contrast between the plasticity of the photograph and the inanimate white or colored surface. This extraordinary impression is beyond the reach of drawing or painting. The possibilities of strongly contrasting sizes and shapes, of contrasts between near and distant objects, of planar or more nearly three-dimensional forms, combine to make this an extremely variable art form.”²

The essence of photomontage is to express an idea.

Photomontage can be either free or applied. By free photomontage I mean a harmonious composition of photographs which expresses an idea without the use of print. This type of photomontage is an intermediate stage between

photography and film. Let us take for instance the notion of war; one photograph of the front is not quite enough to communicate the concept of war. Thus I take a number of war pictures: fighting on land, on sea and under the sea, in the air, etc.; I combine them, and if the combination is skillful, the onlooker will experience the idea of war. Of course the effect can be better achieved in film, but a moving image cannot be fixed on a plane; that is what photomontage is for.

By applied photomontage I mean a composition of photographic elements linked to print. This type of photomontage is very suitable for advertising purposes. Naturally it is only possible to realize a work of art in this area now and then, because the compositional element is constrained by requirements of logic and coherence as well as by the given text. However, the task of the advertising designer is not to make art, but to create efficient advertisements. Although the two may go hand in hand, this is not a requirement.

The fact that currently many people think they can make photomontages without having the slightest notion of the matter does a great deal of harm to photomontage. In most cases they paste happily away and call their product a photomontage. Many illustrated magazines publish these products of amateurs which give a bad name to photomontage, while excluding the really good ones which take much more time, work and money to produce. It would be a very good thing if these photo-combiners exercised more self-criticism. Even photographers, except for a few, design bad photomontages, although their material is often good. Also, they give the name “photomontage” to prints of superimposed negatives, which in my opinion is an error, since the result is mostly fortuitous and not a consciously planned composition. And one can only print a very limited number of superimposed images. In the movies it is easily done, however, proof being the Russian films.

I want to say a few words about inserting letters into photomontages, although this is really a personal matter of the artist's. The main appeal of photomontage consists in contrasts, such as large-small, black-white, etc.; therefore, to contrast with a more or less subjective composition, I would choose the most neutral, impersonal typeface possible. Thus I limit myself to the wide sans serif typeface, narrow “accidens” sans serif, and for negative type the lucina. The advantage of these types is their legibility. It also seems preferable to me to run the type from left to right rather than from top to bottom. One often sees handwritten text on photomontage: I am opposed to this. Have we worked for so long to improve the typefaces, only to return at this point to the handwritten text? I also refuse to use the so-called *kunstgewerbliche*³

types. Many artists design their own letters without realizing that this is extremely difficult and that it constitutes a specialty in itself. The best solution is to find a good typeface among the many existing ones. The *kunstgewerbliche* types are all too often used to mask weak areas within the composition.

I hope that in this brief exposition I have clarified the nature and the importance of photomontage. This kind of use of photographs in the fields of illustration and advertising is something I would very much like to see in Holland.

Originally published as César Domela-Nieuwenhuis, "Fotomontage," *De reclame: Officieel Orgaan van het Genootschap voor Reclame* 10, no. 5 (Amsterdam, May 1931): 211–15.

The version here has been reproduced (with its editorial notes) by permission, with minor changes, from *Photography in the Modern Era: European Documents and Critical Writings, 1913–1940*, ed. Christopher Phillips, trans. Michael Amy (New York: The Metropolitan Museum of Art/Aperture, 1989): 305–8.

- 1 The Soviet filmmaker Denis Arkadyevich Kaufman (1894–1954) was better known by the pseudonym Dziga Vertov. His film *Man with a Movie Camera* (*Chelovek s kino apparatom*), which demonstrated the new visual possibilities of the camera, appeared in 1929.
- 2 This quotation from Tschichold's book *The New Typography* (1928) is drawn from the chapter entitled "Photography and Typography." See essay reprinted here, pp. 111–13.
- 3 Handcrafted.

RAOUL HAUSMANN "PHOTOMONTAGE" MAY 1931



In the battle of opinions, it is often claimed that photomontage is practicable in only two forms, political propaganda and commercial advertising. The first photomonteurs, the dadaists, began from a point of view incontestable for them: that the painting of the war period, post-futurist expressionism, had failed because it was nonrepresentational and it lacked convictions; and that not only painting, but all the arts and their techniques, required a revolutionary transformation in order to remain relevant to the life of their times. The members of the Club Dada,¹ who all held more or less left-wing political views, were naturally not interested in setting up new aesthetic rules for art-making.

On the contrary, they at first had almost no interest in art, but were all the more concerned with giving materially new forms of expression to new contents. Dada, which was a kind of cultural criticism, stopped at nothing. It is a fact that many of the early photomontages attacked the political events of the day with biting sarcasm. But just as revolutionary as the content of photomontage was its form - photography and printed texts combined and transformed into a kind of static film. The dadaists, who had "invented" the static, the simultaneous, and the purely phonetic poem² applied these same principles to pictorial expression. They were the first to use the material

of photography to combine heterogeneous, often contradictory structures, figurative and spatial, into a new whole that was in effect a mirror image wrenched from the chaos of war and revolution, as new to the eye as it was to the mind. And they knew that great propagandistic power inhered in their method, and that contemporary life was not courageous enough to develop and absorb it.

Things have changed a great deal since then. The current exhibition at the Staatkunst Bibliothek³ shows the importance of photomontage as a means of propaganda in Russia. And every movie program - be it *The Melody of the World*, *Chaplin*, *Buster Keaton*, *Mother Krausen's Journey to Happiness*, or *Africa Speaks*⁴-proves that the business world has largely recognized the value of this propagandistic effect. The advertisements for these films are unimaginable without photomontage, as though it were an unwritten law.

Today, however, some people argue that in our period of "new objectivity," photomontage is already outdated and unlikely to develop further. One could make the reply that photography is even older, and that nevertheless there are always new men who, through their photographic lenses, find new visual approaches to the world surrounding us. The number of modern photographers is large and growing daily, and no one would think of calling Renger-Patzsch's "objective" photography outdated because of Sander's "exact" photography, or of pronouncing the styles of Lerski⁵ or Bernatzik more modern or less modern.

The realm of photography, silent film, and photomontage lends itself to as many possibilities as there are changes in the environment, its social structure, and resultant psychological superstructures; and the environment is changing every day. Photomontage has not reached the end of its development any more than silent film has. The formal means of both media need to be disciplined, and their respective realms of expression need sifting and reviewing.

If photomontage in its primitive form was an explosion of viewpoints and a whirling confusion of picture planes more radical in its complexity than futuristic painting, it has since then undergone an evolution one could call constructive. There has been a general recognition of the great versatility of the optical element in pictorial expression. Photomontage in particular, with its opposing structures and dimensions

(such as rough versus smooth, aerial view versus close-up, perspective versus flat plane), allows the greatest technical diversity or the clearest working out of the dialectical problems of form. Over time the technique of photomontage has undergone considerable simplification, forced upon it by the opportunities for application that spontaneously presented themselves. As I mentioned previously, these applications are primarily those of political or commercial propaganda. The necessity for clarity in political and commercial slogans will influence photomontage to abandon more and more its initial individualistic playfulness. The ability to weigh and balance the most violent oppositions—in short, the dialectical form-dynamics that are inherent in photomontage—will assure it a long survival and ample opportunities for development.

In the photomontage of the future, the exactness of the material, the clear particularity of objects, and the precision of plastic concepts will play the greatest role, despite or because of their mutual juxtaposition. A new form worth mentioning is statistical photomontage — apparently no one has thought of it yet. One might say that like photography and the silent film, photomontage can contribute a great deal to the education of our vision, to our knowledge of optical, psychological, and social structures; it can do so thanks to the clarity of its means, in which content and form, meaning and design, become one.

Originally published as Raoul Hausmann, “Fotomontage,” *a bis* 2, no. 16 (Cologne, May 1931): 61–62.

The version here has been reproduced (with its editorial notes) by permission, with minor changes, from *Photography in the Modern Era: European Documents and Critical Writings, 1913–1940*, ed. Christopher Phillips, trans. Joel Agee (New York: The Metropolitan Museum of Art/Aperture, 1989): 178–81.

- 1 Club Dada was the same name of the informal Berlin dada group which Hausmann, Richard Huelsenback, and others organized in the summer of 1918.
- 2 These were introduced by the Zurich dada group at the Cabaret Voltaire in 1915–16. The static poem consisted of the silent juxtaposition of two or more unrelated objects on stage before the audience. The simultaneous poem involved simultaneous recitation by a number of performers gathered on stage. The phonetic poem dispensed with conventional language altogether and depended upon the rhythmic patterning of sounds for its effect.
- 3 The Berlin exhibition *Fotomontage*, organized

by César Domela-Nieuwenhuis, took place at the Staatliche Museen, Staatliche Kunstbibliothek, Berlin, between April 25 and May 31, 1931 (see the reproduction of its catalogue in the present volume, pp. 124–56).

- 4 The films range from musical entertainment (*Melodie der Welt*) to documentary (*Afrika spricht*) to a working-class domestic drama (*Mutter Krausens Fahrt ins Glück*).
- 5 Helmer Lerski (1871–1956) was a German photographer known for his extreme close-ups of the human face.

GUSTAVS KLUCIS

“PHOTOMONTAGE AS A NEW KIND OF AGITATION ART”

1931

Photomontage as a new method of visual art is closely linked to the development of industrial culture and mass forms of artistic effect.

Photomontage is an agitation-propaganda form of art. That is why it is quite natural that it has been used primarily in cultural work in the Soviet Union.

There are two distinct lines in the development of photomontage. The first has its origins in American advertising. This is the so-called advertising/formalist montage, widely used by Western Dadaists and expressionists. The second developed independently on Soviet soil. That is political agitation photomontage, which has developed its own methods, principles and laws of composition. Ultimately, it has won a full right to be considered a new kind of mass art—the art of socialist construction.

This kind of photomontage has had a decisive influence on the Communist press in Germany (Heartfield and Tschichold) and in other countries that have adopted this method of artistic design for mass literature.

In the USSR, photomontage appeared on the “left” front of art once the vogue for subjectless art had been overcome. Agitation art required realistic representation created with maximum perfection of technique, possessing graphic clarity and intensity of effect.

The old kinds of visual art (drawing, painting, engraving), with backward technique and

methods of work, turned out to be inadequate to the mass agitation needs of the Revolution. The essence of photomontage is the use of the physical/mechanical power of the camera (optics) and chemistry for the purposes of agitation-propaganda. In replacing the hand drawing with a photograph, the artist depicts a particular movement in a manner more truthful, more lifelike, more comprehensible to the masses.

The point of this replacement is that the photograph does not just capture a visual fact but fixes it precisely. This precision, this documentary nature of the photograph allows it to have a much more powerful effect on the reader than a graphic image ever can.

The agitation poster, the book cover, the illustration, the Lenin slogans, the wall newspaper, the red corners—all of this required new, intense, living, precise forms of representation. It required art armed with powerful technique, with machinery and with chemistry. THIS ART IS ON A LEVEL WITH SOCIALIST INDUSTRY. Photomontage turned out to be such an art. One should not think that photomontage is limited solely to an expressive composition of photographs. It always includes a political slogan, color, and purely graphic elements.

Ideologically and artistically, the expressive organization of these elements can be executed only by an artist of an entirely new type: a public person, a specialist in political and cultural work with the masses, a constructor who has mastered photography, who can build a composition using entirely new principles that have not hitherto been used in art. New structural techniques are a response to new elements of visual representation and a new social orientation.

The proletarian revolution has posed a number of entirely new and complex tasks for the spatial arts: to design socialist cities, commune-houses, parks of culture and recreation, green cities, agrarian settlements, workers' clubs, workers' domestic life, clothes, mass spectacles, workers' rooms. New tasks called for new types and new forms of art. Among them is photomontage.

The photomontage method is organically alien to the kind of artistic lie that passes off the opportunistic hackwork of the epigones of impressionism and naturalism as the expression of the images of revolution. Photomontage possesses a wealth of technical means of expression. The techniques of multiple exposition, *photogram*, *fotopis*—all these are varieties of photomontage in its formal, laboratory dimension. The photo lens, the light-sensitive emulsion, light, chemicals, color plus polygraphic technique—all these contain

tremendous possibilities that artists have only begun to discover and use.

By distributing and emphasizing photos of different scales, and highlighting the concreteness of color correlations, one can express the required theme, force the photo, the slogan and the colors to serve the purpose of the class struggle, force the photo to tell the story, to agitate, to explain. Photomontage is organized on the principle of maximum contrast between the unexpectedness of composition and differences in scale. The photo fixates a frozen, static MOMENT. Photomontage shows the dynamic life, developing the thematic of a given subject.

Photomontage, which simultaneously organizes a number of formal elements—photo, color, slogan, lines, surface—has a single purpose: to achieve maximum power of expression. Photographic pictures are used as visual art and, at the same time, as a compositional part of a whole organism. The only other art to which photomontage can be compared is cinema, which combines a multitude of frames into an integrated work.

Photomontage as the newest kind of art arose in the USSR in 1919–1921. Its emergence was preceded by lengthy laboratory and industrial work in search of new methods of artistic design. This experience led to the first work of photomontage in the USSR, the so-called *Dynamic City* (artist G. Klucis), in which the photo was used as an element of texture and representation and composed into a montage on the principle of different scales, destroying centuries-old canons of representation, perspective, and proportion. This method was subsequently used in Lenin posters in the magazine, *Molodaia Gvardiia* (Young Guard) in 1924. Political slogan, photo, and color definitively formulated the method of photomontage as a new type of agitation art. The first artists to use this method were Gustavs Klucis and Sergei Senkin. In addition to these two comrades, the artists Lissitzky, Rodchenko, and Lavinsky began to make use of photomontage. Their works often slipped into the advertising/formalist type of poster art which had no influence on the development of political photomontage.

In recent years, a group of young artists has emerged who widely use this method in polygraphy: comrades Elkin, Kulagina, Spirov, Gutnov, Tagirov, Pinus, and thousands of nameless artist-workers and collective farm laborers who use photomontage in designs expressing the political themes of the day.

Not a single wall newspaper is produced without photomontage. Photomontage has become a mass art in the USSR. Summing up the

innovations in photomontage, one must recognize the following achievements:

1. Photomontage created a technological revolution in visual art.
2. Photomontage revolutionized the methods of composition.
3. Photomontage enriched agitation art with a precise new method that combines documentary precision with compositional accuracy. Photomontage makes it possible to record complex processes and the dynamics of work right down to 1/1000 of a second, while drawing allows only an approximate and static individual recreation of events.
4. Photomontage as a method had an impact on the masses, conquered workers' clubs and Red Army, Komsomol and Pioneer clubs, and had a major influence on wall newspapers, Lenin corners, and exhibitions for political campaigns; it became an instrument of expression in the hands of millions of workers, Young Communists and Young Pioneers.
5. Photomontage created a new type of political poster even as other types of posters remained imprisoned by the bourgeois advertising manner (the Stenbergs, Prusakov). Photomontage created a new type of revolutionary postcard.
6. Photomontage created a new type of design for mass-market books which is now used by all publishers, above all by Ogiz. The first "October" exhibition (June 1930) presented a number of samples of such books.
7. The photomontage method of composition influenced a number of other arts. Thus, a number of artists (Vyalov, Labas, Pimenov, and others) have used this method in the making of their paintings.
8. Photomontage inspired creative methods of photography. Sharp angles, photos shot from below or above, double and triple exposures—all these reflect the influence of photomontage which, by the very principle of its construction, demands different methods of photography. Photomontage posed a number of new tasks to photographers. Ignatovich and Rodchenko have made full use of the methods of photomontage.

9. The method of photomontage has been productively used by the Leningrad IZORAM¹ as its basic pedagogic method.

10. Newspapers and magazines in the USSR widely use the method of photomontage, although, lacking specialists in this field, they often vulgarize it.

11. All museums and exhibitions make full use of this method to organize their exhibits (exhibitions abroad, exhibitions in the USSR, Museums of the Revolution), etc.

12. The method of photomontage goes far beyond polygraphy. There is ongoing intensive work on applying photomontage in architecture. In the near future we will see photomontage panels and frescoes of colossal size. Similarly, photomontage is being applied to textiles and ceramics.

13. Photomontage is a typical method of Soviet revolutionary art, but its sphere of influence reaches far beyond the USSR. The German communist press (Heartfield and Tschichold) widely uses photomontage in its publications. It is essential to extend every kind of welcome and encouragement to any new artist who is working in this field and further advancing this great cause, which is still insufficiently valued by our Marxist critics and by the public; it is absolutely necessary to continue to combat the numerous epigones and charlatans who vulgarize this method and use it to rejuvenate their already obsolete technique for purposes of hackwork.

Proletarian industrial culture, which has advanced the most expressive methods of affecting the masses, uses the method of photomontage as the most aggressive and effective means of struggle.

Originally published as Gustavs Klucis, "Fotomontazh kak novyi vid agitatsionnogo iskusstva," in *Izofront: Klassovaia bor'ba na fronte prostranstvennykh iskusstv; sbornik statei ob'edineniia Oktiabr'* [Art-Front: class struggle at the battle front of the spatial arts; anthology of essays by the October Association], ed. P. Novitskii (Moscow: OGIZ IZOGIZ, 1931).

The version here has been reproduced by permission, with minor changes, from *Russian and Soviet Collages: 1920s–1990s*, ed. Yevgenia Petrova, trans. Cathy Young (Saint Petersburg: State Russian Museum/Palace Editions, 2005): 34–38; reprinted from Margarita Tupitsyn, *Gustav Klutss and Valentina Kulagina: Photography and Montage after*

Constructivism, trans. Cathy Young (New York: International Center of Photography; Göttingen: Steidl Verlag, 2004): 119–33.

- 1 A mass amateur art association for young people, under the umbrella of the KOMSOMOL (Communist Union of Youth), which offered classes and organized exhibitions. IZORAM is an acronym for *IZO* (i.e., *izobrazitel'noe iskusstvo*) + *rabochei molodezhi*, literally, "Art of the Working Youth."—Ed.

HANNAH HÖCH "A FEW WORDS ON PHOTOMONTAGE" 1934



FIRST PHOTOMONTAGES

Photomontage is based on photography and has developed from photography. Photography has now been in existence for some one hundred years. Although photomontage is not as old, it is not, as is often thought, the product of the postwar era. The first instances of this form, i.e., the cutting and rejoining of photos or parts of photos, may be found sometimes in the boxes of our grandmothers, in the fading, curious pictures representing this or that great-uncle as a military uniform with a pasted-on head. In those days the head of a person was simply glued onto a preprinted musketeer. Another picture might show us a ready-made landscape, perhaps of a boat on a picturesque lake bathed in moonlight, with an entire family group pasted into that scene. Jocular images for picture postcards and such were also made earlier from cut-up and then re-pasted photographs. A sheet from 1880, belonging to Professor Stenger's collection (Berlin), shows us students who appear to be sawing one of their fellow students in pieces.

Photomontage around 1919

When, in 1919, the Dadaists grasped the possibility of forming new shapes and new works through photography and made their aggressive photomontages, it happened, strangely enough and simultaneously, in a number of quite diverse countries, in France, Germany, Russia, and Switzerland. For the most part, the art groups of

these countries did not have much contact with each other. The war had just ended and contacts were limited to initial diplomatic steps. That is why I would say “strangely enough,” since this does not represent a new idea of one person or an idea created by a group of people, but because in this instance photography itself revived this genre. This rebirth was due, in the first place, to the high level of quality photography has achieved; second, to film; and third, to reportage photography, which has proliferated immensely. For decades, photoreportage has used photographs cut up very modestly but quite consciously and often pasted on parts of photographs whenever it felt a need to do so. For example, when a potentate was welcomed in Tröchtelborn, and the journalistic photo taken on the spot was not impressive enough, various groups of people from different photographs were glued to it, and the sheet was photographed again, thus creating an immense crowd of people when in reality the welcoming crowd was only a male choir.

ON TODAY'S PHOTOMONTAGE

In the meantime, photomontage has proved its mettle conquering, in particular, the field of advertising. Posters, advertisements, publicity prints of all kinds demonstrate to us the multiplicity of uses. It was observed that the image impact of an article—for example, a gentleman's collar—could produce a stronger impression if a photograph of one of them were taken, cut out, and ten such cut-out collars were artfully arranged than if ten gentleman's collars were just laid on a table and a photograph made of them. Powerful decorative effects that could be obtained by means of photomontage were previously attainable only by draftsmen. The photographic approach had the advantage, however, that the detail would come out in the simplest manner, as naturally and clearly as one could desire. Furthermore, photomontage continues to be the best aid for photoreportage.

Finally, I come to what can be termed, in opposition to the “applied” photomontage that we have been discussing up to this point, “free-form photomontage,” that is, an art form that has grown out of the soil of photography. The peculiar characteristics of photography and its approaches have opened up a new and immensely fantastic field for a creative human being: a new, magical territory, for the discovery of which freedom is the first prerequisite. But not lack of discipline, however. Even these newly discovered possibilities remain subject to the laws of form and color in creating an integral image surface. Whenever we want to force this “photomatter” to yield new forms, we must be prepared for a journey of discovery, we must start without any

preconceptions; most of all, we must be open to the beauties of fortuity. Here more than anywhere else, these beauties, wandering and extravagant, obligingly enrich our fantasy.

Originally published as Hannah Höch, “Několik poznámek o fotomontáži,” *Středisko: literární měsíčník* 4, no. 1 (Brno, 1934), on the occasion of Hannah Höch's one-person photomontage exhibition in Brno. Translated from the original German into Czech by František Kalivoda.

The version here has been reproduced by permission, with minor changes, from Maud Lavin, *Cut with the Kitchen Knife: The Weimar Photomontages of Hannah Höch*, trans. Jitka Salaguarda (Czech-English) (New Haven: Yale University Press, 1993): 219–20. Original German published as “Die ersten Fotomontagen” (1933), in *Hannah Höch: Eine Lebenscollage*, vol. 2, 1921–1945, part 2, “Dokumente”, ed. Ralf Burmeister and Eckhard Fülrus (Berlin: Berlinische Galerie; Ostfildern-Ruit: Verlag Gerd Hatje, 1995): 504–506. Revised German version, “Die Fotomontage,” in *Fotomontage: Von Dada bis Heute*, exh. cat., cur., H. Höch, Galerie Gerd Rosen (December 1946).

LOUIS ARAGON “JOHN HEARTFIELD AND REVOLUTIONARY BEAUTY”¹ APRIL 1935

To paint. In the streets of Paris, 1935, there are thousands of paintings mounted on panels, as if they were election posters: little cats, flowerpots, landscapes—but no one stops in front of these; then suddenly, a crowd: the nude figures of women. They remind me, for obvious reasons, of pin-ups in the covered trenches... and next to them, on a folding chair, the painter. Of course, this is hardly the place to pursue the history of painting, not here amid these canvases destined to hang in dubious and undistinguished bachelors' quarters, in dining rooms, or in the back rooms of drab shops. This is hardly the place where the games is being played—this games of the human spirit whose players are known as da Vinci, Poussin, Ingres, Seurat, Cézanne. Even so, all things considered, what is the difference between the problems of these sad sidewalk beggar-artisans and those problems resolved by the vast majority of painters who have placed on the pedestals of critical acclaim and glory, is it not merely a matter of degree? The anguish common to all artists, that which Mallarmé has called *the white solicitude of our canvas*, hardly makes martyrs of today's painters. And few of them could even hear what Picasso told me one day several years ago: “The important thing is the space between the painting and the frame.” No, most among them do not question the decadence of their thought as to where the painting ends, this scandal of fluff and filler, the confusion of the painter who views the subject

from the periphery. But how many who have felt this “drama of the frame” have understood its true significance? Having escaped its creator, the painting is inserted into a frame—a practice which doesn't usually concern the painter—and yet... And yet he isn't indifferent as to where the completed painting ends up and what surroundings extend or complete it. An artist is not indifferent as to whether his work is seen on a public square or in a boudoir, in a cellar or in the light, in a museum or at the flea market. And whether we like it or not, a painting has its canvas borders and its social borders. Your young female models, Marie Laurencin, were born in a world where the cannons thunder; your nymphs caught at the edge of a wood, Paul Chabas, shiver while unemployed; your fruit bowls, Georges Braque, illustrate the dance in front of the buffet; and I could similarly address myself to everyone from van Dongen, painter of the Lido, to Dali, painter of the oedipal William Tell, to Lucien Simon with his little Breton girls, to Marc Chagall with his curly-headed rabbis.²

Like poetic anguish, pictorial anguish has assumed changing forms through the generations and has translated itself in a thousand ways—from the religious preoccupations of the Pre-Raphaelites to the surrealists' haunting of the unconscious, from the mystery within reality of the Dutch painters to the disquieting pasted-on objects of the cubists. The problem of expression was not the same for the young David that it was for the young Monet, but the extraordinary thing is that, beyond the means of expression, we have never seriously examined the wish for expression and *the thing to be expressed*.

This disregard, in itself a strange defense—this refusal to lay even the groundwork of a debate—took form at the beginning of the twentieth century via a sort of logic which is provoked by the aggravation of social contradictions; it attained its culminating point, so to speak, at the time when the war of 1914 inaugurated a new era of humanity. I say its “culminating point” because since then, even in the extreme manifestations of painting, such as Dada and surrealism, violent signs of a reaction have appeared against this extreme point in art to which cubism is advancing. A negation of Dada, an attempt to synthesize the Dadaist negation and the poetic heritage of humanity in surrealism—art under the Treaty of Versailles has the disordered appearances of madness. It is not the result of a small group's will; it is the maddened product of a society in which irreconcilable opposing forces are clashing.

Because of this, the lessons of a man moved by events to one of the points of conflict among these rival forces, where a minimum of play was given to the artist and the individual, are all the more

precious today. I am speaking of John Heartfield, for whom the entire destiny of art was brought into serious question by the German revolution in the aftermath of the war and whose entire oeuvre was destroyed by Hitlerian fascism in 1933.

John Heartfield was one of those who expressed the strongest doubts about painting, especially its technical aspects. He is one of those who recognized the historical evanescence of that kind of oil painting which has only been in existence for a few centuries and seems to us to be painting *per se*, but which can abdicate at any time to a new technique more consistent with contemporary life, with mankind today. As we know, cubism was a reaction on the part of painters to the invention of photography. Photography and cinema made struggling for exact *likeness* childish. Artists drew forth from these new mechanical accomplishments a conception of art which led some to attack naturalism and others to attempt a new definition of reality. With Léger, this led to decorative art; with Mondrian, to abstraction; with Picabia, to the organization of *soirées* on the Riviera.

But near the end of the war, several artists in Germany (Grosz, Heartfield, Ernst), in a spirit very different from the cubists who pasted a newspaper or a matchbox in the middle of a painting in order to give themselves a foothold in reality, came to use in their critique of painting this same photography, which had challenged painting, to new poetic ends—but relieved of its mimetic function and used for its own expressionistic purpose. Thus was born the *collage*, which was different from the *pasted papers* of cubism, where the thing pasted sometimes mingled with what was painted or drawn, and where the pasted piece could be a photograph as well as a drawing or a figure from a catalogue—in short, a *plastic snapshot* of some sort. In the face of the decomposition of appearances in modern art, a new and living taste for reality was being reborn under the guise of a simple game. What provided the strength and attraction of the new collage was this sort of verisimilitude borrowed from the figuration of real objects, including even their photographs. The artist was playing with reality's fire. He was creating modern monsters; he had paraded them at will in a bedroom, on Swiss mountains, at the bottom of seas. The dizziness spoken of by Rimbaud overtook him, and the salon at the bottom of a lake of *A Season in Hell* was becoming the prevailing climate of painting.³

Beyond this point of expression, beyond this freedom taken by the painter with the real world, what is there? “This happened,” said Rimbaud: “Today I know how to salute beauty.”⁴ What did he mean by that? We can still speak about it at length.

The men whom we speak of have met different fates. Max Ernst still prides himself today on not having left that lakeside setting where, with all the imagination one could want, he still endlessly combines the elements of a poetry which is an end in itself. We know what happened to George Grosz. Today we will concentrate more specifically on the fate of John Heartfield, whose show presented by the AEAR at the Maison de la Culture gives us something to dream of and to clench our fists about.

John Heartfield *today knows how to salute beauty*. While he was playing with the fire of appearances, reality blazed around him. In our benighted country, few know that there have been soviets in Germany. Too few know what a magnificent and splendid upheaval of reality were those days of November 1918, when the German people—not the French armies—put an end to the war in Hamburg, in Dresden, in Munich, in Berlin. Ah, if only it had been but a matter of some feeble miracle of a salon at the bottom of a lake when, on their machine-gun cars, the tall blond sailors of the North and Baltic seas were going through the streets with their red flags. Then the men in suits from Paris and Potsdam got together; Clemenceau gave back to the social democrat Noske the machine guns which later armed the groups of future Hitlerians. Karl and Rosa fell.⁵ The generals rewaxed their mustaches. The social peace bloomed black, red and gold on the gaping charnel houses of the working class.

John Heartfield wasn't playing anymore. The pieces of photos he had arranged in the past for amazement and pleasure, now under his fingers began to *signify*. The social *forbidden* was quickly substituted for the poetic *forbidden*; or, more exactly, under the pressure of events and in the course of the struggle in which the artist found himself, these two *forbidden*s merged: there was poetry, but *there was no more poetry that was not also Revolution*. Burning years during which the Revolution—defeated here, triumphant there—rose in the same fashion from the extreme point of art: Mayakovsky in Russia and Heartfield in Germany.⁶ And these two poets—one under the dictatorship of the Proletariat and the other under the dictatorship of Capital—beginning from what is most comprehensible in poetry and from the last form of art-for-the-few, turned out to be the creators of the most striking contemporary examples of what art for the masses, that magnificent and incomprehensibly decried thing, can be.

Like Mayakovsky declaiming his poems through loudspeakers for tens of thousands, like Mayakovsky whose voice rolls from the Pacific to the Ocean to the Black Sea, from the forest of

Karelia to the deserts of Central Asia, the thought and art of John Heartfield have known this glory and grandeur to be the knife that penetrates all hearts. It is a known fact that it was from a poster depicting a clenched fist which Heartfield did for the French Communist Party that the German proletariat took the gesture of the "Red Front."⁷ It was this same fist with which the dockworkers of Norway saluted the passage of the *Chelyuskin*, with which Paris accompanied those who died on 9 February, and with which only yesterday at the movies I saw a huge crowd of Mexican strikers frame the swastika-emblazoned image of Hitler. It is one of John Heartfield's constant concerns that the originals of his photomontages be exhibited adjacent to the pages of *A-I-Z*, the illustrated German magazine where they are reproduced, because, he says, it must be shown how these photomontages penetrate the masses.

That is why during the existence of the German "democracy" under the Weimar constitution the German bourgeoisie prosecuted John Heartfield in the courts. And not just once. For a poster, a book cover, for lack of respect to the iron cross or to Emil Ludwig...⁸ When it liquidated "democracy," its fascism did more than just prosecute: twenty years of John Heartfield's work was destroyed by the Nazis.

In exile in Prague, they continued to hunt him down. At the request of the German embassy the Czechoslovakian police closed down the same show which is presently on the walls of the Maison de la Culture and which constitutes everything done by the artist after Hitler's coming to power—this show in which we can recognize classic images like that admirable series of the Leipzig trial which future history books will never be able to do without when retelling the epic of Dimitrov.⁹ (Speaking to Soviet writers, Dimitrov was astonished recently to find that literature has neither studied nor used "this formidable capital of revolutionary thought and practice" that is the Leipzig trial.) Among painters, Heartfield is at least one man whom this reproach does not touch and who is the prototype of the anti-fascist artist. Not since *Les Châtiments* and *Napoléon le Petit* has a single poet reached these heights where we find Heartfield, face to face with Hitler.¹⁰ For, in painting as well as in drawing, precedents are lacking—Goya, Wirtz, and Daumier notwithstanding.

John Heartfield *today knows how to salute beauty*. He knows how to create those images which are the very beauty of our age, for they represent the cry of the masses—the people's struggle against the brown hangman whose trachea is crammed with gold coins. He knows how to create realistic images of our life and struggle which are poignant and moving for millions of

people who themselves are a part of this life and struggle. His art is art in Lenin's sense, because it is a weapon in the revolutionary struggle of the Proletariat.

John Heartfield *today knows how to salute beauty*. Because he speaks for the countless oppressed people throughout the world without lowering for a moment the magnificent tone of his voice, without debasing the majestic poetry of his colossal imagination. *Without diminishing the quality of his work*. Master of a technique of his own invention—a technique which uses for its palette the whole range of impressions from the world of actuality—never imposing a rein on his spirit, blending appearances at will, he has no guide other than dialectical materialism, none but the reality of the historical process which he translates into black and white with the range of combat.

John Heartfield *today knows how to salute beauty*. And if the visitor who goes through the show of the Maison de la Culture finds the ancient shadow of Dada in these photomontages of the last few years—in this Schacht¹¹ with a gigantic collar, in this cow which is cutting itself up with a knife, in this anti-Semitic dialogue of two birds—let him stop at this dove stuck on a bayonet in front of the Palace of the League of Nations, or at this Nazi Christmas tree whose branches are distorted to form swastikas; he will find not only the heritage of Dada but also that of centuries of painting. There are still lifes by Heartfield, such as this scale tipped by the weight of a revolver, or von Papen's wallet, and this scaffolding of Hitlerian cards, which inevitably make me think of Chardin.¹² Here, with only scissors and paste, the artist has surpassed the best endeavors of modern art, with the cubists, who are on that lost pathway of quotidian mystery. Simple objects, like apples for Cézanne in earlier days, and that guitar for Picasso: But there is also *meaning*, and meaning hasn't disfigured beauty.

John Heartfield today knows how to salute beauty.

Originally published as Louis Aragon, "John Heartfield et la beauté révolutionnaire," *Commune*, no. 20 (April 1935): 985–91.

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1 Lecture delivered May 2, 1935, at the Maison de la Culture, Paris. [Original footnote.]

2 Marie Laurencin (1883–1956) painted decorative, lyrical portraits. Paul Chabas (1869–1937) was an academic painter of portraits and nudes. Lucien

Simon (1861–1945) was an academic French painter and illustrator known for his portraits and genre scenes.

- 3 In the 1870s the poet Rimbaud advocated hallucination and the systematic derangement of the senses as methods for achieving the renewal of poetic imagery.
- 4 The reference is to a line from Rimbaud's *Une Saison en enfer* (1873).
- 5 Gustav Noske (1868–1946) was the German Minister of the Interior responsible for the bloody suppression of the 1919 Spartacist uprising in Berlin. Karl Liebknecht and Rosa Luxemburg, leaders of the revolutionary Spartacist group, were summarily executed after their arrest during that insurrection.
- 6 Vladimir Mayakovsky (1893–1930) was a Russian poet and a leading figure of the Soviet avant-garde.
- 7 On February 6, 1934, right-wing groups rioted in the heart of Paris, and on February 9 and 12 large counter-rallies were staged by the parties of the left. The events galvanized and unified the left, eventually leading to the formation of the Popular Front.
- 8 Emil Ludwig (1881–1948) was a prolific German author of popular biographies of great men such as Napoleon, Bismarck, and Kaiser Wilhelm II.
- 9 Georgi Dimitrov (1882–1949), a Bulgarian Communist, was among those accused of responsibility for the Berlin Reichstag fire of 1933. He was put on trial in Leipzig in the fall of that year. His spirited defense of himself and his fellow defendants against the charges brought by Nazi leaders like Goebbels and Göring attracted international attention.
- 10 In December 1851, following Louis Napoléon's coup d'état, the French poet Victor Hugo went into political exile in Brussels. In 1852 he published *Napoléon le Petit*, a pamphlet excoriating the would-be emperor. In 1853 he brought out a collection of biting, sarcastic poems, *Les Châtiments*, in response to Louis Napoléon's proclamation of the Second Empire.
- 11 Hjalmar Schacht (1877–1970), a German financier, was president of the Reichsbank under Hitler, 1933–39.
- 12 Franz von Papen (1879–1969), a German diplomat and conservative political figure, was chancellor of Germany in the year before Hitler's appointment to that office in 1933.

USSR

**RUSSISCHE
AUSSTELLUNG**

“Photomontage—the artistic composition of photographic elements based on the presumptions of the visual arts and photography—only became a possibility [when] painting had begun to accord a new importance to the laws of the two dimensional surface, and photography had come to recognize its legitimacy as an independent art form. [...] in this new field there are virtually no limits to the paly of the imagination.”

—Curt Glaser, 1931

FOTOMONTAGE

Catalogue of the exhibition at the Kunstgewerbemuseums,
Berlin (April 25–May 31, 1931).

Essays by Curt Glaser, César Domela-Nieuwenhuis,
and Gustavs Klucis

Facsimile reproduction and translation

FOTOMONTAGE

AUSSTELLUNG IM LICHTHOF
DES EHEMALIGEN KUNST-
GEWERBEMUSEUMS
PRINZ ALBRECHTSTR. 7

25. APRIL BIS 31. MAI 1931

STAATLICHE MUSEEN
STAATLICHE KUNSTBIBLIOTHEK

PHOTOMONTAGE

Exhibition in the atrium of the
former Kunstgewerbemuseum
Prinz Albrechtstrasse 7
From April 25 to May 31, 1931
Staatliche Museen
Staatliche Kunstbibliothek [Berlin]



vorwort

die fotomontage — bildmäßige komposition an fotografischen elementen und in den voraussetzungen der bildkunst wie der fotografie wurzelnd — wurde möglich in einer bestimmten situation, da die malerei dem gesetz der fläche eine neue bedeutung gab, und die fotografie sich ihres selbständigen daseinsrechtes bewußt wurde. im verfolg der vielfältigen bildexperimente, die unter dem namen „kubismus“ zusammengefaßt werden, ist zuerst der versuch gemacht worden, flächenkompositionen durch einkleben von stücken verschiedenartigen papiers zu bereichern oder gänzlich durch solche zu gestalten. schon in diesem zusammenhang wurden gelegentlich auch fotografien oder teile von solchen verwendet. der weg war nicht weit zu den gänzlich aus fotografien zusammengesetzten klebebildern, die man „fotomontagen“ nannte, um ihren maschinellen charakter zu betonen. der handwerker weicht dem montör. es ist ein spiel mit worten, da es sich auch hier letzten endes um eine gattung künstlerischer betätigung handelt, denn eine ausgesprochene phantasiebegabung und ein gefühl für die werte bildhafter komposition ist die voraussetzung für die erzeugung guter fotomontagen.

dem spiele der fantasie sind auf diesem neuen felde kaum noch grenzen gesetzt. denn wenn es eine grenze darin zu geben scheint, daß immer nur teile von abbildern realer dinge und wesen in neuen zusammenhang gebracht werden können, so ist gerade in diesem widerspiel des realen und

Foreword

Photomontage—the artistic composition of photographic elements based on the presumptions of the visual arts and photography—only became a possibility as the result of two distinct developments: painting had begun to accord a new importance to the laws of the two-dimensional surface, and photography had come to recognize its legitimacy as an independent art form. In the wake of the manifold pictorial experiments subsumed under the name “Cubism,” artists were making first attempts to either enrich surface compositions by pasting various pieces of paper onto them or to structure them wholly out of paper scraps. And already at that stage photographs or portions of photographs were occasionally employed. Before long collages were being produced that were completely composed of photographs—referred to as “photomontages” as a way of emphasizing their mechanical character. The term suggests that the artist had been supplanted by a mere fabricator, but this is only word play, for ultimately this too is a valid artistic genre; it takes a vivid imagination and a sure feel for the values of pictorial composition to produce a good photomontage.

In this new field there are virtually no limits to the play of the imagination. Although it might appear that a certain constraint is imposed by the fact that only fragments of actual objects and figures can be placed a new context, as it happens an unprecedented degree fantasy is made possible thanks to the interplay between the real and the unreal. Our exhibition presents examples of such

free arrangements of portions of photographic images that indicate a broad range of possibilities. Very soon, however, simple toying with such images led to more practical applications; photomontage became a province of commercial art, and an important tool in modern advertising.

From book jackets to posters, from advertisements to promotional brochures, the photomontage is conquering large areas of advertising that were previously the domain of the draftsman, and the documentary quality of the photographic material employed lends this new advertising medium a semblance of trustworthy pictorial reportage. Accordingly, the new medium has not only been exploited for commercial purposes, it has also been commandeered by political propagandists; the parties of the far left, especially, are making considerable use of it. Needless to say, such propagandistic material has been included in the present exhibition solely in recognition of its formal design. We are not advocating any specific party any more than we mean to promote any given firm or manufacturing segment with their commercial advertisements.

Just as it has been the parties of the far left that have made the greatest use of the propaganda value of photomontage here at home, abroad it has been exploited above all, indeed almost exclusively, by the new Russia. It is interesting to note that in France, by contrast, the concept is virtually unknown, and photomontage is also only very rarely used in commercial advertising. Attempts to include the products of foreign countries in our exhibition were frustrated by the great

des irrealen die möglichkeit einer niemals zuvor erschauten fantastik gegeben. unsere ausstellung zeigt beispiele solcher art freier gestaltung mit den gegebenen elementen fotografischer aufnahmen, die den umkreis der möglichkeiten erkennen lassen. von diesem freien spiel aber führte der weg sehr bald zu praktischer verwendung, fotomontage wurde ein teilgebiet gebrauchsgrafischer arbeit und ein wichtiges hilfsmittel neuzeitlicher werbung.

vom buchumschlag bis zum plakat, vom inserat bis zur werbebroschüre erobert die fotomontage große gebiete der reklame, die früher der zeichner beherrschte, und der dokumentarische charakter des verwendeten fotografienmaterials gibt diesem neuen mittel der werbung den anschein der zuverlässigkeit bildmäßiger reportage. neben der geschäftlichen hat sich die politische propaganda des neuen werbemittels bemächtigt, von dem vor allem die parteien der äußersten linken ausgiebigen gebrauch machen. es ist unnötig, zu sagen, daß solches propagandamaterial in dieser ausstellung lediglich wegen seiner formalen gestaltung erscheint, und daß damit ebensowenig für eine partei geworben wird wie mit geschäftsanzeigen für eine firma oder einen fabrikationszweig eingetreten werden soll.

wie unter den parteien bei uns die äußerste linke, so hat unter den ländern vor allem und fast ausschließlich das neue rußland von dem propagandamittel der fotomontage gebrauch gemacht. es ist interessant, festzustellen, daß im

gegensatz in frankreich der begriff beinahe unbekannt und fotomontage auch in der geschäftsreklame nur ausnahmsweise verwendet wird. der versuch, die erzeugnisse fremder länder in die ausstellung einzubeziehen, fand natürliche grenzen in der verschiedenheit des ausbreitungsgebietes der fotomontage selbst.

von der eigentlichen fotomontage läßt sich die nur mit mitteln der typografie zur werbegrafik gestaltete fotografie nicht abtrennen. auch sie war in die ausstellung einzubeziehen. wird endlich versucht, das aneinanderkleben von ausschnitten durch übereinanderkopieren verschiedener negative und einkopieren von buchstabenzeichen nach art der fotogramme zu ersetzen, so gehört auch diese jüngste und wohl auch zukunftsreichste form fotografischer werbegestaltung in den weiteren bezirk dessen, was unter fotomontage verstanden werden muß.

glaser.

fotomontage von cesar domela-nieuwenhuis

„je l'ai déjà fait“ – „ça a déjà été fait“, phrases stupides; leit motiv du monde artiste depuis 1912. cocteau, opium.

• bemerkung

die fotomontage ist nicht, wie so oft behauptet wird, erfunden, sondern entstanden aus einem bedürfnis der zeit, die neue ausdrucksmöglichkeiten und materialzusammenstellungen brauch-

discrepancies in their adoption of the medium.

Advertising photographs that are composed exclusively of typographical elements cannot be separated from actual photomontage. They had to be included in the exhibition as well. Pasteups of clippings are now being replaced by the layering of different negatives along with the incorporation of letter forms in the manner of the photogram, and this newest and doubtless most promising form of photographic advertising design also falls within the broader context of what we think of as photomontage.

[Curt] Glaser

Photomontage by

César Domela-Nieuwenhuis

“je l'ai déjà fait” – “ça a déjà été fait,” phrases stupides; leit motiv du monde artiste depuis 1912. Cocteau, Opium¹

• Observation

Photomontage was not invented, as is frequently claimed, but rather evolved out of a contemporary need for new forms of expression and combinations of materials. For this reason no one can claim to have been the sole creator of the medium. Disputes in this regard are unimportant; what matters is that good artists are now designing photomontages. Cubists and

¹ ““I've already done it” – “It's already been done,”: stupid phrases, leitmotiv of the art world since 1912.” Jean Cocteau, *Opium: journal d'une désintoxication*, 1930 (*Opium: The Diary of a Cure* also published as *Opium: The Illustrated Diary of His Cure* and *Opium: The Diary of an Addict*).—Ed.

Dadaists laid valuable groundwork, and the American advertisement provided a certain stimulus, though it employs the photomontage in its present form very little or not at all. It would be quite mistaken to think of it as a mere fad; works that treat it as such are immediately recognizable. Artistic montages have been a familiar form since Dada, and building on them the photomontage has not only asserted itself but become universally accepted. The exhibition attempts to be international and to present examples of the highest quality. The result suggests to me that photomontage is by no means passé, as one often hears, but rather in the initial stage of its development, after at first seeming destructive. Today it is possible to identify two main influences: that of the Constructivists and that of the Surrealists.

- Definition

Photomontage is the artistic incorporation of one or more photographs into a cohesive composition (together with typography or color) on a two-dimensional surface. A definite skill is involved, a knowledge of the nature of photography (the gray scale), of the division of the surface, and of the compositional structure.²

We are living in an age of extreme precision and maximum contrasts, and we find these expressed in the photomontage. It presents an idea, the photograph an object. There are certain analogies between photomontage and film, the

² A good photomontage does not necessarily depend on original or particularly artistic photographs. [Original footnote.]

te. aus diesem grunde kann keiner das monopol für sich beanspruchen, der erfunder der fotomontage gewesen zu sein. der streit darum ist unwesentlich, aber wichtig ist es, das gute künstler fotomontagen entwerfen. kubisten und dadaisten leisteten dafür wertvolle vorarbeit. auch die amerikanische reklame gab anregungen, trotzdem sie die fotomontage in ihrer jetzigen form kaum oder garnicht verwendet. grundsätzlich falsch ist es, sie als moderichtung aufzufassen; die arbeiten, die dieser einstellung entspringen, sind dementsprechend. seit dada kann man von bewußten montagen sprechen. danach behauptete die fotomontage sich nicht nur, sondern wurde allgemeingut. die ausstellung bemüht sich international, die qualitativ guten leistungen zu zeigen. das ergebnis scheint mir, daß die fotomontage nicht, wie oft gesagt wird, überholt ist, sondern eher im ersten stadium des aufbaus, nachdem sie vorher destruktiv gewirkt hat. heute lassen sich am stärksten zwei einflüsse feststellen: die der konstruktivisten und die der surrealisten.

- definition

fotomontage ist die künstlerische verarbeitung von einer oder mehreren fotografien in einer bildfläche (mit typografie oder farbe) zur einheitlichen komposition. es gehört ein bestimmtes können dazu, ein wissen um die struktur der fotografie (graustrukturen), um die einteilung der fläche, um den aufbau der komposition*. wir

* eine gute fotomontage erfordert nicht unbedingt eigene oder besonders künstlerische aufnahmen.

leben in einer zeit von größter präzision und maximalen kontrasten und finden in der fotomontage einen ausdruck dafür. sie zeigt eine idee, die fotografie einen gegenstand. es bestehen gewisse analogien zwischen fotomontage und film mit dem unterschied, daß der film in laufender reihenfolge zeigt, was die fotomontage flächenhaft zusammenfaßt. sie findet ihre wichtigste verwendungsmöglichkeit in der reklame, sowohl in der privaten wie in der politischen.

aus einem aufsatz von g. klucis

fotomontage in der ussr.

— fotomontage ist die logische verallgemeinerte zusammenfassung einer analytischen kunstperiode. die analytische, sogenannte „gegenstandslose“ periode, hat den zeitgenössischen künstler aufgerüttelt, hat ihn scharf und hartnäckig über die technik des schaffens nachdenken, formalismus überwinden lassen und hat ihn von der schablone der vergangenheit befreit. die analytische periode in der ussr. hat den künstler revolutioniert und ist zum hebel der rücksichtslosen zerstörung der alten formen geworden.

es existieren in der welt zwei hauptrichtungen der entwicklung der fotomontage: die eine rührt von der amerikanischen reklame her, wurde von den dadaisten und expressionisten ausgenutzt, das ist die sogenannte formalistische fotomontage; die zweite richtung, die der agitierenden

difference being that film presents in sequence what the photomontage concentrates on the surface. Its most important use is in advertising, whether commercial or political.

Excerpt from an essay
by Gustavs Klucis³

Photomontage in the USSR

Photomontage is the logical end result of a period of artistic analysis. The analytical, so-called “nonobjective” period served to rouse the contemporary artist, forcing him to critically examine his creative technique and to cast aside formalism, freeing him from the conventions of the past. In the USSR this analytical period revolutionized art, and initiated the ruthless destruction of the old forms.

The development of photomontage has proceeded in two main directions: one, the so-called formalistic photomontage, was derived from the American advertisement as exploited by the Dadaists and Expressionists; the second direction, that of the agitprop political photomontage, is an outgrowth of the sociopolitical life of the Soviet Union.

Photomontage made its appearance on art's “left front” in the USSR once nonobjectivism had been rejected. True agitprop art required realistic images, precise technique, and a definite socialist thrust. Representational art is no longer an end in itself, as it was for the old masters and the formalists, but only a means to an end.

³ “Fotomontazh kak novyi vid agitatsionnogo iskusstva,” in *Izofront...*, Leningrad, 1931.

Old forms of representational art were no longer able to adapt their working methods to the needs of the revolutionary struggle.—

—Political slogans, photographs of socialist construction, and striking colors necessitated a wholly new type of artist, a socialist worker capable of handling these elements in such a way that they were comprehensible to the masses of workers and peasants. The artist needs to have a knowledge of photography and to be able to structure his compositions according to rules that have never been applied in art before. New pictorial elements and a new social engagement meant that new approaches to design were required.—

—In essence, the photomontage combines various elements—a slogan or inscription, photos, color—into a homogeneous composition. Any given theme can be expressed by way of their arrangement, dramatic differences in scale and detail, and combinations of contrasting colors. It is possible to enlist the photos and colors in the cause of the class struggle, to make the photos illustrate, explain, and call to action. Photomontage organizes its material according to the principles of maximum contrast, startling configuration, and stark discrepancies in scale, so that

und politischen fotomontage, ist auf dem boden des sozial-politischen lebens des sowjetlandes entstanden.

die fotomontage ist in der ussr. auf der „linken kunstfront“ (lef) aufgetreten, als die gegenstandslosigkeit überwunden worden war. die echte agitationskunst erforderte realistische darstellung, präzise, maximale technik, scharfe sozialistische einstellung. hier ist die darstellende kunst nicht selbstzweck, wie bei den alten künstlern und formalisten, sondern nur mittel zum zweck.

die alten formen der darstellenden kunst konnten ihren arbeitsmethoden nach nicht mehr die forderungen der revolution in ihrem kampf befriedigen. —

— die politische parole, das fotografieren des sozialistischen aufbaus plus reiche farbenskala erforderten einen ganz neuen künstlerotypus, einen sozialen arbeiter, der diese momente so zu gestalten vermochte, daß man sie den millionenmassen arbeiter und bauern verständlich machen konnte. es mußte ein künstler sein, der die fotografie beherrscht, der seine kompositionen nach ganz neuen gesetzen aufbaut, die bisher in der kunst nicht angewandt worden sind. die neuen methoden der struktur sind durch neue elemente und neue soziale einstellung hervorgerufen. —

— das wesen der fotomontage ist, eine anzahl von elementen — eine losung oder aufschrift, foto, farbe — als einheitlichen komplex zu gestalten.

durch verteilung, hervorhebung von verschiedenen fotogrößen und details vermittels kontrastes von farbenverbindungen kann ein beliebiges thema ausgedrückt werden, kann man foto und farbe den aufgaben des klassenkampfes des proletariats dienstbar machen, kann man das foto erzählen, agitieren, erklären lassen. die fotomontage organisiert das material nach dem prinzip des maximalen kontrastes, der unerwarteten anordnung, der größenverschiedenheit, wobei sie ein maximum an schöpferischer energie hergibt. —

— die fotomontage ist die organisation der gestaltung einer idee nach bestimmten, darunter auch formellen gesetzen der elemente: foto, farbe, losung, grafische elemente, linie, fläche. sie alle haben eine zielrichtung — eine möglichst große ausdruckskraft zu erreichen. fotoaufnahmen werden als darstellende mittel und zugleich auch als bestandteil des neu entstandenen organismus ausgenutzt. —

— die fotomontage in der ussr. datiert als neueste kunstmethode seit den jahren 1919—21. die laboratorische und herstellungsarbeit auf der suche nach neuen gestaltungsmethoden hat als ergebnis, als verallgemeinerten versuch die erste fotomontage-arbeit in der ussr. gezeitigt, die sogen. „dynamische stadt“, wo das foto zum erstenmal, als element der faktur, der darstellung, und nach dem prinzip der größenverschiedenheit montiert, den gesamten weiteren weg der fotomontage vorausbestimmte.

it exhibits the greatest possible creative energy.—

—Photomontage is a matter of structuring an idea in accordance with the specific requirements of individual elements: photos, colors, slogans, graphic features, lines, and planes. They are all employed in pursuit of a single goal—achieving the greatest possible expressive force. Photographs are exploited both as representational elements and components in the newly created organism.—

—Photomontage, the newest art form in the USSR, made its first appearance in the years 1919–21. As a kind of trial effort, extensive experiments with new design methods and production techniques resulted in the country's first example of photomontage, the so-called *Dynamic City*. In its novel use of the photograph as both design element and representation, employed in accordance with the principle of contrasting scale, it set the course for the entire further development of the genre.—

—This combination, later applied in the Lenin posters (1924) featuring political slogans, photos, and color,

would become a standard feature of photomontage as a new form of agitprop art.—

- The idea behind this exhibition came from César Domela-Nieuwenhuis, who also kindly undertook the organization and arrangement of the material.
- Professor Stenger allowed us to select from his valuable photograph collection curiosities that can be seen as precursors of photomontage. We are extremely grateful to Professor Sauerlandt for graciously lending us several quodlibets from the Museum für Kunst und Gewerbe in Hamburg. The pedagogical material comes from the Walter Rathenau School, Berlin-Neukölln, and from the Soviet School, Berlin (instructor: Gustav Regler).
- We were only able to produce the catalogue in that the graphic art firm Richard Labisch & Co. proved to be extremely helpful with the stereotype plates and typesetting, for which we would here like to express our sincere gratitude.
- The photomontage *Potsdamer Platz* by A. Vennemann was graciously lent by the Agfa division of I. G. Farbenindustrie.

dieses prinzip, das später in den lenin-plakaten (1924) angewandt wird, deren hauptmoment politische parole, foto und farbe war, verwandelte sich in die methode der fotomontage, als einer neuen form von agitationskunst. —

- die anregung zu dieser ausstellung ging von herrn cesar domela-nieuwenhuis aus, der sich auch für die organisation und anordnung des materials in dankenswerter weise zur verfügung stellte.
- herr prof. stenger ließ uns aus seiner wertvollen fotografiensammlung kuriositäten auswählen, die als vorläufer der fotomontage angesehen werden können. herrn prof. sauerlandt sind wir für die freundliche überlassung einiger quodlibets aus dem museum für kunst und gewerbe in hamburg zu größtem dank verpflichtet. das pädagogische material stammt aus der walter. rathenau-schule, berlin-neukölln, und aus der sowjetschule, berlin (lehrer gustav regler).
- die herstellung des kataloges wurde uns dadurch ermöglicht, daß die grafische kunstanstalt richard labisch & co. bei der klischeeherstellung und drucklegung in weitem maße entgegenkommen zeigte, wofür wir der firma auch an dieser stelle unseren verbindlichsten dank aussprechen.
- die fotomontage „potsdamer platz“ von a.vennemann stellte die i. g. farbenindustrie agfa freundlichst zur verfügung.

verzeichnis der aussteller

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raoul haußmann, berlin-charlottenburg, kaiser-friedrich-straße 52
john heartfield, berlin-charlottenburg, bleibtreustraße 7
walter heisig, berlin-wittenau, treutelstraße 11
günter hirschel-protsch, breslau, kaiser-wilhelm-straße 186
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piet zwart, wassenaar, rijksstraatweg 290

• bund revolutionärer bildender künstler deutschlands (a.r.b.k.d.)

berlin, silbersmidtweg 9

alex	keilson	pewas
eggert	lex	roth
gossow	moser	verch
gü		

• künstler der sowjetabteilung

das material dieser abteilung wurde von der gesellschaft für kulturelle verbindung der sowjetunion mit dem auslande, moskau, malaja, nikitskaja 6, zusammengestellt.

fomitcheva	l. lissitzki	n. sedelnikow
kriwdin	n. prinus	s. senjkin
g. kluzis	poschtschuk	skuba
v. kulagina	a. rodschenko	stenberg
lan	ruklewski	

List of Exhibitors

Herbert Bayer, Studio Darland, Berlin W15, Kurfürstendamm 211. Joh. Canis, Bochum, Franziskusstrasse 21. César Domela-Nieuwenhuis, Berlin-Wilmersdorf, Pommersche Strasse 12e. Errell, Berlin-Charlottenburg, Reichstrasse 96. Raoul Hausmann [sic], Berlin-Charlottenburg, Kaiser-Friedrich-Strasse 52. John Heartfield, Berlin-Charlottenburg, Bleibtreustrasse 7. Walter Heisig, Berlin-Wittenau, Treufelstrasse 11. Günter Hirschel-Protsch, Breslau, Kaiser-Wilhelm-Strasse 186. Hanna [sic] Höch, Berlin-Friedenau, Büsingstrasse 16. Sidney Hunt, London W1, 27 Eastcastle Street. I. Moholy-Nagy, Berlin-Charlottenburg, Fredericiastrasse 27. R. Nilgreen, Berlin-Charlottenburg, Dernburgstrasse 25. Atelier Nolte, Berlin, Unter den Linden 11. Paul Schuitema, Rotterdam, Mauritsweg 42b. Kurt Schwitters, Hannover, Waldhausenstrasse 5. Sebök, Berlin W, Potsdamer Strasse 121a. Karel Teige, Prague, Černá 12a. Georg Trump, Munich, Voitstrasse 8. Paul Urban, Berlin-Schmargendorf, Ruhlaer Strasse 10. Albert Vennemann, Berlin, Potsdamer Strasse 23a. Vordemberge-Gildenwart, Hannover, Listerstrasse 24. Piet Zwart, Wassenaar, Rijksstraatweg 290

• Union of Revolutionary German Artists, Berlin, Silbersmidtweg 9

Alex	Keilson	Pewas
Eggert	Lex	Roth
Gossow	Moser	Verch
Gü		

• Artists of the Soviet Section

The material in this section was assembled by the Soviet Society for International Cultural Relations, Moscow, Malaja, Nikitskaja 6

Fomitcheva	El Lissitzky	N. Sidél'nikov
Krivdin	N. Prinus	N. Sen'kin
G. Klucis	Poschtschuk	Shuba
V. Kulagina	A. Rodchenko	Stenberg
Lan	Ruklevski	

Raoul Hausmann [sic],
Photomontage 1920



raoul haußmann, fotomontage 1920



hannah höch, „liebe im busch“



g. hirschel-prottsch, apotheose des giftgaskrieges



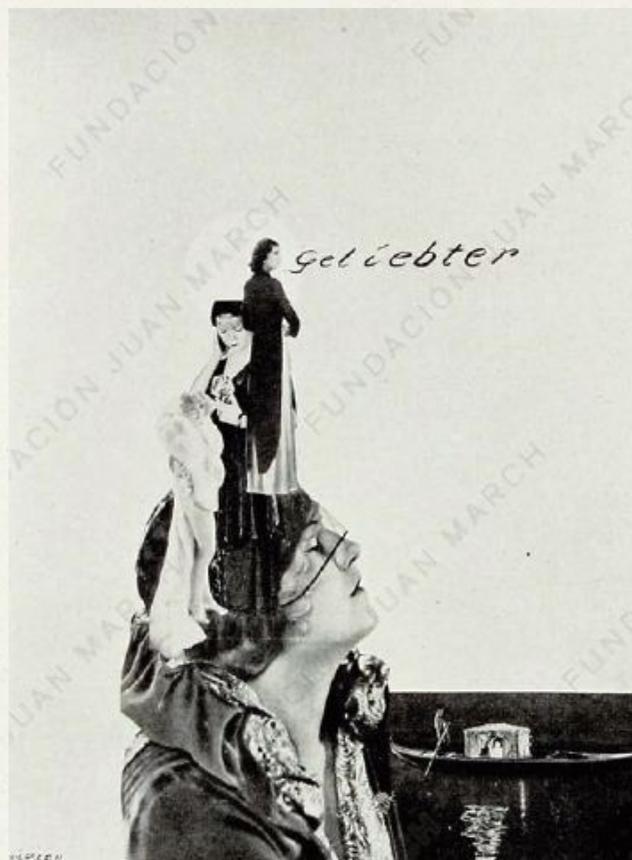
vordemberge-gildewart, freie fotomontage

Vordemberge-Gildewart, Abstract
photomontage

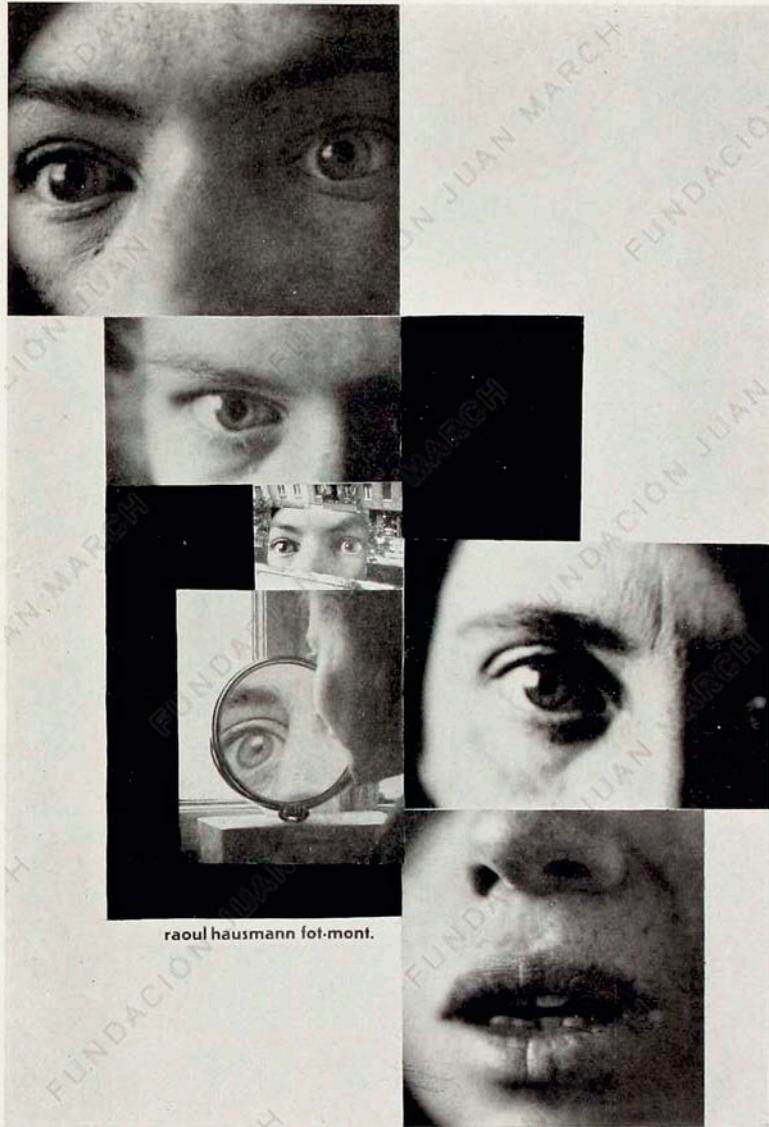
R. Nilgreen, "Beloved" (dedicated to the German film)

[text in image]

Beloved



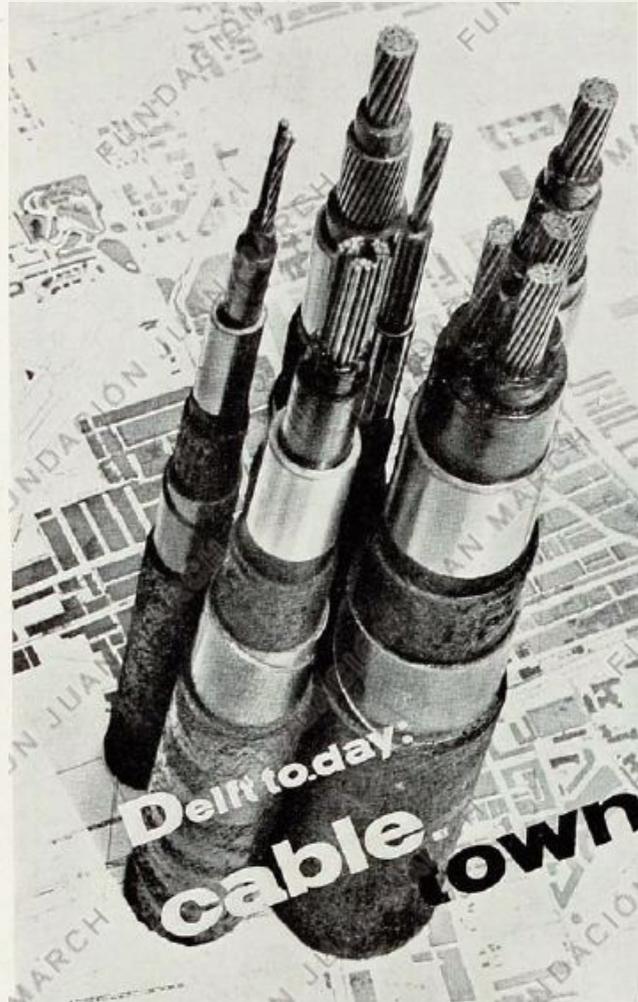
r. nilgreen, „geliebter“ (dem deutschen film gewidmet)



raoul hausmann fot-mont.

raoul haußmann, fotomontage

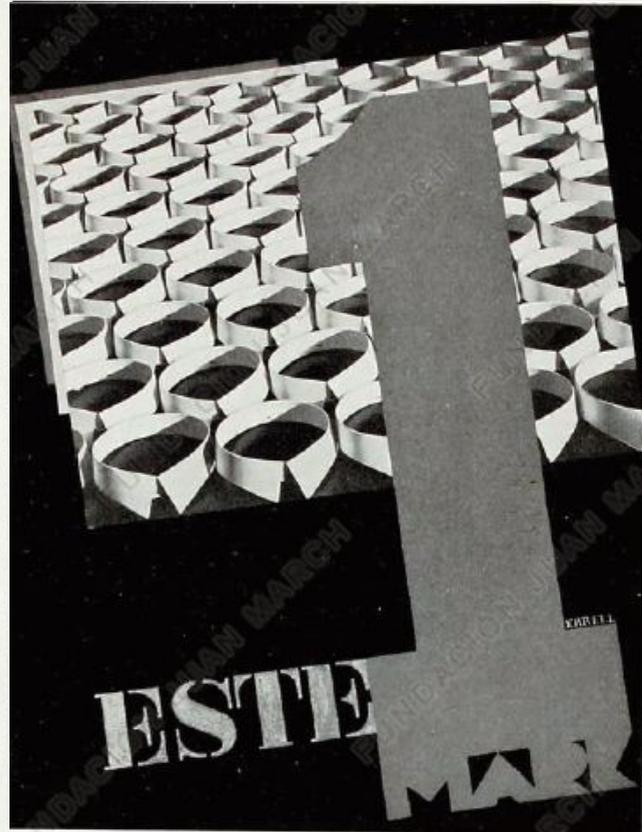
Raoul Hausmann [sic],
Photomontage



piet zwart, katalogseite



paul schuitema, katalogseite



errell, inserat



herbert bayer, inserat

L. Moholy-Nagy, Book cover

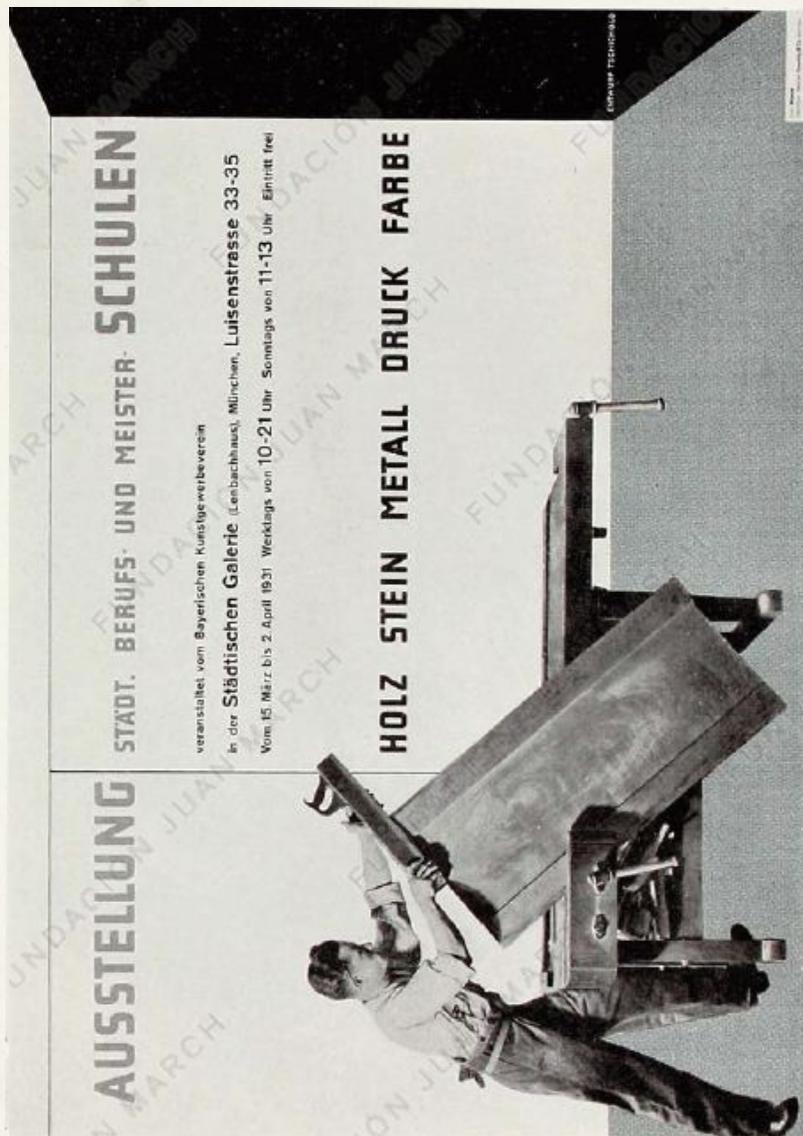
[text in image]

Operational Analysis

ADGB Publishing House, Berlin S 14



I. moholy-nagy, buchumschlag



jan tschichold, plakat

Jan Tschichold, Poster

[text in image]

City Professional and Master Schools
Exhibition

Organized by the Arts and Trades
Association of Bavaria

At the *Städtische Galerie*
(Lenbachhaus), Munich,
Luisenstrasse 33-35

From March 15 to April 2, 1931,
weekdays from 10 a.m. to 9 p.m.,
Sundays from 11 a.m. to 1 p.m. Free
admission

Wood Stone Metal Print Color

César Domela-Nieuwenhuis,
Advertising photomontage

[text in image]

Hamburg, Germany's Gateway to the
World



cesar domela-nieuwenhuis, werbefotomontage



lex (a. r. b. k. d.)

Lex (A. R. B. K. D.) [Union of
Revolutionary German Artists]

[text in image]
Work Work Work

Keilson (A. R. B. K. D.) [Union of
Revolutionary German Artists]

[text in image]

The Swindle of Price Reduction



keilson (a. r. b. k. d.)



gü (a. r. b. k. d.), buchumschlag

Gü (A. R. B. K. D.) [Union of
Revolutionary German Artists], Book
cover

[text in image]
Shapavalov, Memoirs

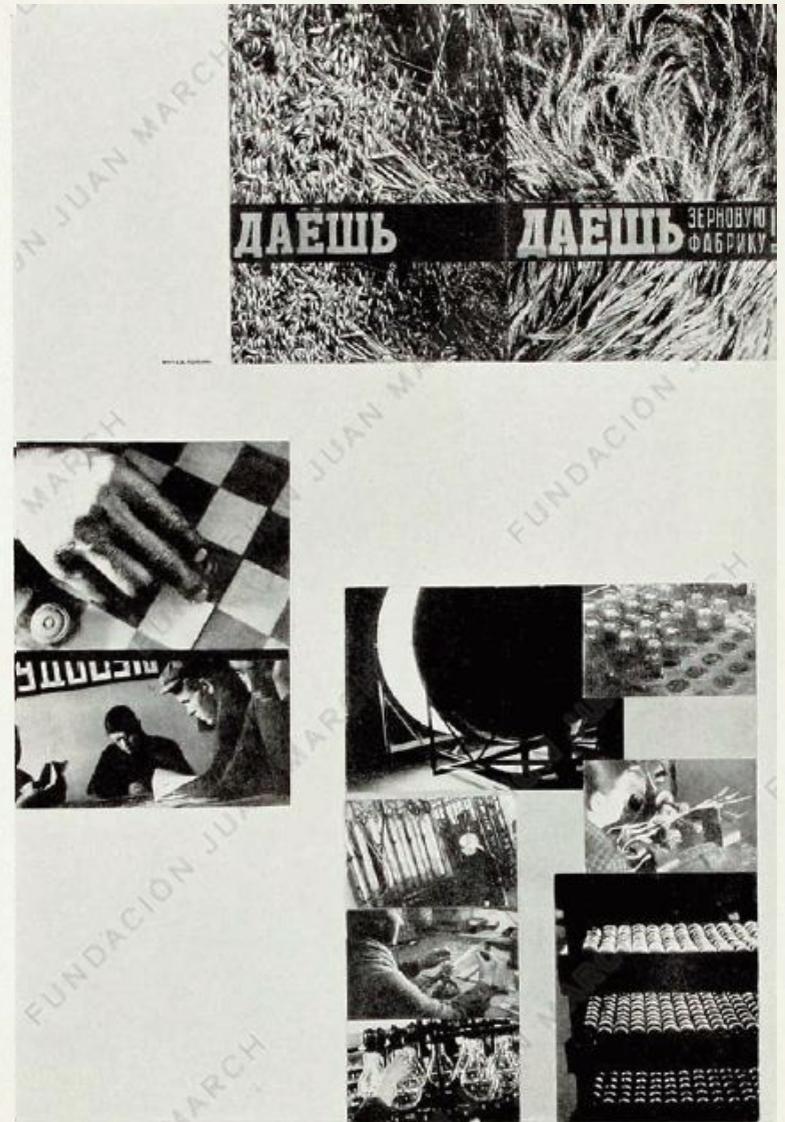


g. kluzis, buchumschlag



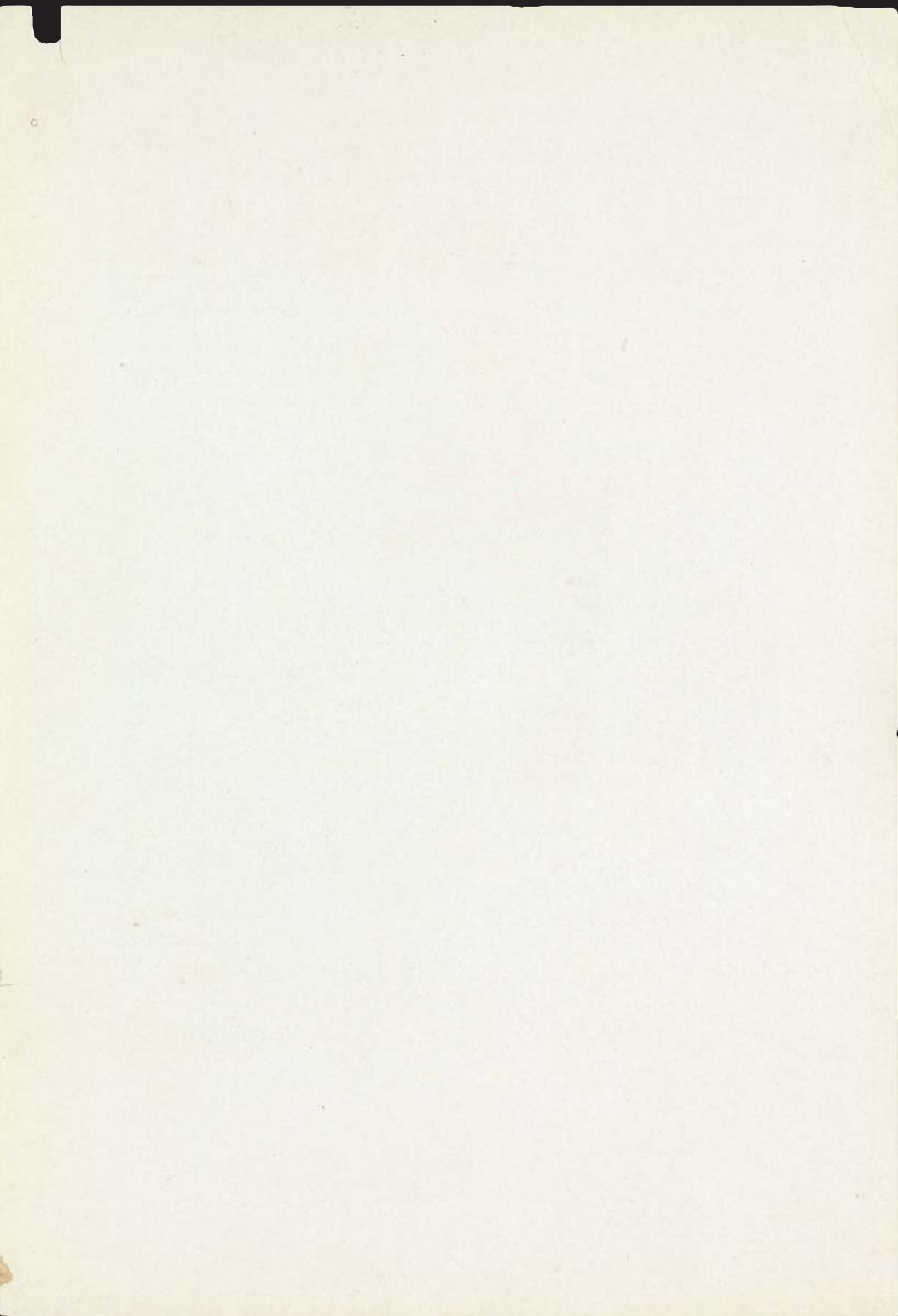
s. senjkin, plakat „straßenbau“

A. Rodchenko, Cover of the journal
Däsch



a. rodschenko, umschläge der zeitschrift „däsch“

*Translation from the original German
by Russell Stockman.*





DIE FOTOBUCHER DES VERLAGES HERMANN RECKENDORF VEREINIGEN DAS REIFE WERK DER MEISTERFOTOGRAFEN UNSRER ZEIT MIT DEN PROGRAMMATISCHEN ARBEITEN DER VORKÄMPFER FÜR EINE NEUE ENTWICKLUNG. IN DIESEN PUBLIKATIONEN BESITZEN SIE DIE BLEIBENDEN

DOKUMENTE DES NEUEN SEHENS

VERLANGEN SIE UNSREN VERLAGSPROSPEKT
VERLAG HERMANN RECKENDORF G. M. B. H. · BERLIN SW 68

**A CHRONOLOGY OF
PHOTOMONTAGE IN EUROPE BETWEEN
THE WARS (1918–1939)**

**DEBORAH L. ROLDÁN
ADRIAN SUDHALTER**

This chronology was compiled from several primary and secondary sources, many of which can be found in the bibliography included in the present volume, pp. 172–74, along with a more comprehensive listing of historical publications on photomontage.

1918

January 22: Richard Huelsenbeck (1892–1974), co-founder of Dada Zurich in February 1916, delivers the first Dada speech in Germany at the Galerie Kurfürstendamm, Berlin, prompting the formation of the Berlin Dada group.

November 8: Abdication of Germany's Kaiser Wilhelm II.

November 11: Signing of the armistice ending World War I (1914–18).

December: "Dada Manifesto 1918," by Tristan Tzara (1896–1963), is published in the third issue of the journal, *Dada*.

The Russian Revolution of 1917 is followed by a period of civil war (1918–21).

The Czech Republic is formed.

1918–1919

The first experiments in photocollage are carried out by members of Dada Berlin, among them Johannes Baader (1875–1955), George Grosz (1893–1959), Raoul Hausmann (1886–1971), John Heartfield (1891–1968), and Hannah Höch (1889–1978). The term "photomontage," evoking

a mechanical or automatic approach distinct from traditional artistic processes, is later coined to describe the technique of incorporating photographs into collages.

In Moscow, the Constructivists Gustavs Klucis (1895–1938), Aleksandr Rodchenko (1891–1956), and El Lissitzky (1890–1941) also experiment with combining photographs. Cubism, Futurism, Abstraction, and film are all influential forces.

In Germany, the November Revolution leads to the fall of the monarchy and the establishment of the Weimar Republic.

1919

February 15: Heartfield's cover for *Jedermann sein eigener Fussball* [Everyone his own Soccer Ball] is perhaps the first dated photomontage [CAT. 35].

This single-issue journal is published by Malik-Verlag, co-founded in 1917 by Heartfield and his brother Wieland Herzfelde (1896–1988). Heartfield will employ photomontage for covers of numerous Malik-Verlag publications throughout the 1920s and 1930s [see, for example, CATS. 33–35, 41–44].

April: Walter Gropius (1883–1969) founds Bauhaus (1919–33) in Weimar. The school will subsequently move to Dessau (1925) and Berlin (1932).

June 28: Signing of the Treaty of Versailles, formalizing the terms of peace following World War I.

June: Raoul Hausmann founds the journal *Der Dada* in Berlin. Its revolutionary tone manifests

Dada's political agenda, and the journal publishes early Dada photomontages. Two subsequent issues appear in December 1919 and April 1920 [CATS. 33–34].

December: *Der Dada* no. 2 [CAT. 33] features photomontages by Johannes Baader and Raoul Hausmann.

In Moscow, Gustavs Klucis creates the first Russian photomontages, among them *Dynamic City* (1919–20)—which he claims is the first photomontage in the USSR—and *Electrification of the Entire Country*, from 1920.

1920

April: *Der Dada* no. 3 is published with a montage cover by John Heartfield and George Grosz [CAT. 34].

June 30–August 25: The *Erste Internationale Dada Messe* [First International Dada-Fair] is held in the Berlin gallery of Dr. Otto Burchard. Some two hundred works are exhibited and offered for sale by artists including Hans (Jean) Arp (1886–1966), Max Ernst (1891–1976), and Francis Picabia (1879–1953). Berlin Dadaists Hausmann, Heartfield, and Hannah Höch exhibit photomontages. It is the first time photomontages are exhibited to the public *en masse*.¹

VKhUTEMAS (Higher Art and Technical Studios—the "Russian Bauhaus") is founded in Moscow. Aleksandr Rodchenko will become one of its most influential teachers.

The Czechoslovakian avant-garde movement *Devětsil* (Nine Forces) takes root in Prague. Led by Karel Teige (1900–1951), later a major practitioner of photomontage, it seeks to combine aspects of Constructivism and “poetism” in the arts.

1921

May 3–June 3: Max Ernst’s first exhibition in Paris, organized by André Breton and held at the gallery and bookstore Au Sans Pareil, includes several collages incorporating photomechanically reproduced imagery.

December: El Lissitzky arrives in Berlin. He will remain in the West until 1925.

Following the revolutionary period, the New Economic Policy (1921–27) in the USSR focuses on rebuilding the economy; Constructivism is officially embraced.

UNOVIS (Affirmers of the New Art) exhibition in Moscow includes photomontages by Klucis.

1922

January: The first issue of the Neo-Dada journal *Mécano* is published in Leiden. Edited by De Stijl artist Theo van Doesburg (1883–1931) and his fictitious Dada alter-ego, I. K. Bonset, the publication, which appears in four issues between 1922 and 1924, features Dada photomontages by Max Ernst and Raoul Hausmann.

July: George Grosz includes photocollages in his 1922 book *Mit Pinsel und Schere: 7 Materialisationen* [With Brush and Scissors: 7 Materializations] (Fig. 2). Grosz spends five months in Russia in 1922 where, according to his later recollections, he meets Constructivist artist Vladimir Tatlin (1885–1953) and Lenin and Trotsky. Lenin is said to admire the artist’s anti-capitalist caricatures, but, Grosz noted, “The days of the caricature as an instrument for progress are past. If one wants to agitate, a photo with an appropriate caption would serve the purpose better.”

October 15–December 31: The *Erste Russische Kunstausstellung* [First Russian Art Exhibition], with a catalogue designed by El Lissitzky, takes place at the Galerie van Diemen, Berlin, an influential presentation of the Russian avant-garde abroad, particularly the Constructivists. Due to the large number of visitors (some 15,000), the exhibition is transferred to Amsterdam’s Stedelijk Museum, where it is shown from April 29 to May 28, 1923.

Vladimir Mayakovsky (1893–1930) visits Berlin late in the year and returns to Moscow with photomontages by George Grosz and John Heartfield, which will have a resounding influence on Rodchenko and Klucis, as well as other members of the *LEF* group, which Klucis forms in 1923.

Self-conscious “literary montage” manifests itself in James Joyce’s *Ulysses* and T. S. Eliot’s *The*

Waste Land, both published this year. Karl Kraus’s *Die Letzte Tage der Menschheit* [The Last Days of Mankind] (1915–19) and Bertolt Brecht’s *Mann ist Mann* [Man equals Man] (1926) are noteworthy German plays employing this technique.

Benito Mussolini is named Prime Minister of Italy by King Victor Emmanuel III following the Fascist “March on Rome” in late October.

1923

January: Kurt Schwitters (1887–1948), who uses collage as his primary medium, sometimes incorporating photographic fragments, begins sporadic publication of the journal *Merz*. Each issue is devoted to a central theme. Twenty-four issues are published between 1923 and 1932, with the collaboration of Hans Arp, El Lissitzky, Käthe Steinitz (1889–1975), Theo Van Doesburg, and Jan Tschichold (1902–1974), among others.

Walter Gropius invites László Moholy-Nagy (1895–1946) to teach at the Bauhaus, replacing Johannes Itten (1888–1967). He remains there until 1928, where he expounds on his idea of “typo-photo”, or synthesis of typography and photography and, from 1925 to 1930, where he co-edits the series of fourteen *Bauhausbücher* [Bauhaus Books] with Gropius.

Influenced by the Constructivist journal *Veshch/Gegenstand/Objet* (1922), Hans Richter (1888–1976) publishes the journal *G-Gestaltung*, devoted to film, photography and montage. Six issues are published between 1923 and 1926. One reproduces the innovative photomontage by Mies van der Rohe (1886–1969), in which his utopian skyscraper for Friedrichstrasse, Berlin, is inserted within the existing urban setting.

Louis Aragon (1897–1982) publishes his essay, “Max Ernst, peintre des illusions,” on the artist’s collages and photomontages.

Mayakovsky founds LEF (Levyi front iskusstv/ Left Front of the Arts), a prominent Russian Constructivist group of the period. Its house organ, *LEF*, is published between 1923 and 1925, with Mayakovsky as editor-in-chief and Rodchenko as designer and cover artist. The earliest theoretical writing on cinematic montage by Sergei Eisenstein (1898–1948) appears in this journal in 1923, as do early texts on graphic photomontage in 1923 and 1924.²

Rodchenko illustrates Mayakovsky’s published poem, *Pro Eto* [About This] with cover art and eight photomontages—the first time such artworks are referred to in print as *foto-montazh* (photomontages).

1924

January 21: Death of Vladimir Lenin. Gustavs Klucis’ photomontages of Lenin, which appear in the magazine *Molodaia Gvardiia* [Young

Guard], help establish and sustain the mythology surrounding the leader [CATS. 56, 59].

Rodchenko collaborates with “Jim Dollar” (pseudonym of Marietta Shaginian, 1888–1982) on a series of Russian detective stories, designing photomontage covers for each of the ten serial publications [CAT. 83].

The anonymous article, “Foto-Montazh,” appears in *LEF*, no. 4 (Moscow).³ Likely written by Osip Brik (1888–1945) or Gustavs Klucis, this is the earliest instance in which the term “photomontage,” used to describe a static image, is theorized in print. It is accompanied by two plates: Paul Citroën’s *Metropolis* (1923) and Liubov’ Popova’s stage design for Vsevolod Meyerhold’s *The Earth in Turmoil* (1923).

1925

The *Neue Sachlichkeit* (New Objectivity) exhibition takes place in the Kunsthalle Mannheim.

Bauhaus moves to Dessau (1925–32). Herbert Bayer (1900–1985) becomes director of printing and advertising. Bayer uses photomontage for the cover of the February 15, 1928, issue of the school’s in-house journal, *bauhaus* (1926–31) dedicated to graphic design.

El Lissitzky and Hans Arp publish *Die Kunstismen* [The Isms of Art], which features photomontages in three sections: Dada, Proun, and Abstract Film (Figs. 5–7).

Lissitzky, recovering in Switzerland from an illness, returns to Moscow and spends the next five years teaching interior design, metalwork, and architecture at VKhUTEMAS in Moscow.

Moholy-Nagy’s *Malerei Photographie Film*, no. 8 in the Bauhaus Books series, employs the term “photomontage” for what is probably the first time in a German publication. Paul Citroën’s *Metropolis* and Hannah Höch’s *The Billionaire* (Fig. 8) are reproduced as examples. The revised second edition, *Malerie Fotografie Film*, is published in 1927.⁴

In his book, *Iskusstvo dnia* (The Art of the Day), Nikolai Tarabukin features a section on *foto-montazh* in which he notes that “photomontage only appeared on the left front of art when abstraction had run its course,” referring to the recent shift in official Soviet policy in favor of this “realistic” and “agitational” medium.

Strike and *Battleship Potemkin* [CAT. 63] Sergei Eisenstein’s first two feature-length films to exemplify his groundbreaking cinematic montage technique are released this year, to be followed in 1927 by *October: Ten Days that Shook the World*.

1927

January 10: Premiere of the film *Metropolis*, directed by Fritz Lang (1890–1976) in Berlin.

August–October: The All-Union Polygraphic Exhibition takes place in Moscow, with a “photography and photomechanics” installation by Lissitzky, who led the design team. In the accompanying catalogue, Lissitzky cites photomontage as an aesthetic (art) form.⁵

September 23: The film, *Berlin: Die Sinfonie der Großstadt* (Berlin: Symphony of a Metropolis), directed by Walter Ruttmann (1887–1941), premieres at the Taentzin Palast, Berlin [see CAT. 96]. It is a tour de force of cinematic montage in which contrasting imagery is favored over narrative structure.

In Hannover, Kurt Schwitters establishes the Ring neuer Werbegestalter (Circle of New Advertising Designers), an association of avant-garde artists working in commercial advertising, which includes the Germans Willi Baumeister, Max Burchartz, Walter Dexel, Robert Michel, Friedrich Vordemberge-Gildewart, Georg Trupp, and Jan Tschichold; the Dutchmen César Domela-Nieuwenhuis, Paul Schuitema, and Piet Zwart; and the Czechs Ladislav Sutnar and Karel Teige.

Under editor-in-chief Arthur Müller Lehning, Moholy-Nagy becomes art and photography editor of the journal *i 10 International Revue*. He departs in 1929.

1928

February 14: Alfred H. Barr, the soon-to-be director of The Museum of Modern Art in New York, and Jere Abbott—both of whom have been touring Russia (December 24, 1927–February 24, 1928)—meet Konstantin Umanski, who tells them that a “proletarian style” is emerging from the “wall newspaper and its combined text, poster, and photomontage.”

May–October: “*Pressa*: International Press Exhibition” opens in Cologne in pavilions on the right bank of Rhine. The accompanying catalogue contains an innovative accordion foldout reproducing a continuous photomontage (7 1/2 feet [231.5 cm] when extended) designed by El Lissitzky [CAT. 64], who also creates a large-scale photomontage frieze, *The Task of the Press is the Education of the Masses*, for the Soviet section of the exhibition (Fig. 11).

The first Soviet five-year plan is instituted (1928–32); in the graphic arts, there is an accompanying emphasis on mechanization, tecnification, and collectivization.

Moholy-Nagy and Walter Gropius leave Bauhaus.

Jan Tschichold’s highly influential *Die neue Typographie: Ein Handbuch für zeitgemäß Schaffende* [The New Typography: A Handbook for Modern Designers] is published. Tschichold’s statement that Heartfield is the originator of photomontage outrages Hausmann, prompting an ongoing debate among Dadaists regarding credit for the innovation.

1929

January: *Chelovek s kino apparatom* (Man with a Movie Camera) by Russian filmmaker Dziga Vertov (1896–1954) appears in theaters. Sharing many elements with Ruttmann’s *Symphony of a Metropolis*, Vertov’s film is remarkable as well for making montage a prominent theme, showing the film’s editor working at her editing table with scissors and fragments of film.

March 24–April 28: The groundbreaking *Russische Ausstellung* [Russian Exhibition] is held in Zurich, with 8,000 attending. The accompanying catalogue and poster are designed by El Lissitzky, who incorporates photomontage [CATS. 67, 66].

May 18–July 7: *Film und Foto: Internationale Ausstellung des Deutscher Werkbund (Fifo)* [Film and Photo: International Exhibition of the German Work Federation] the first major exhibition of modern photography, takes place in Stuttgart and travels to Zurich (August 28–September 22), Berlin (October 19–November 17), then Danzig, Vienna, Zagreb, Essen, Dresden, Düsseldorf, Dessau, Breslau, Tokyo, and Osaka (lasting until 1931). The exhibition features some 1,200 works, among them over fifty composite objects described in the accompanying catalogue as “*Fotomontage*,” “*Fototypografien*,” “*Typenfoto*,” and “*Fotozeichnung*.” A room dedicated to Heartfield’s work includes over one hundred framed works on the wall and four display cases. Coinciding with *Film und Foto* is the publication of *Foto-Auge* [Photo-Eye] [see CAT. 105], edited by Jan Tschichold and Franz Roh (1890–1965), which includes twenty-three photomontages in its seventy-six plates and which becomes one of era’s most influential photography books.

September: Heartfield is introduced to readers of the *Arbeiter-Illustrierte Zeitung* (AIZ) [Workers Illustrated News; 1924–33, Berlin; 1933–38, Prague] with a self-portrait, scissors in hand (Fig. 13). His influential anti-Fascist photomontages [CATS. 38–39] will be published in this high-circulation journal until its demise in 1938.

October 24: American stock market crash, which will effect economies worldwide and shake faith in the capitalist economic model.

1930

March 20–April 27: Ring neuer Werbegestalter members show their works in the *Neue Werbegrafik* [New Advertising Design] exhibition at the Gewerbemuseum Basel. The accompanying catalogue by Kurt Schwitters and designed by Jan Tschichold is published following year.

March 28–April 12: The *Exposition des collages* is held at the Galerie Goemans, Paris. In his catalogue preface, “La peinture au défi,” Louis Aragon credits Max Ernst with the discovery of two forms of collage: “*le collage photographique*” (photographic collage) and “*le collage*

” (*d’illustrations*)” (collage of illustrations). In later correspondence, Hausmann criticizes Aragon for publishing this inaccurate statement about the origin of photomontage which, in his opinion, reflects the author’s French and Parisian bias.

The illustrated propaganda magazine *USSR na Stroike* (USSR in Construction), published in four languages between 1930 and 1941, features striking photomontages by Rodchenko and others.

The fourth (unrealized) volume in the new series *Fototek: Bücher der Neuen Fotografie* [Phototeque: Books on the New Photography], was to have been Jan Tschichold’s *Fotomontage*.

1931

April 25–May 31: *Fotomontage*, the first exhibition devoted to the medium, is held at the Staatliche Museen, Staatliche Kunstbibliothek, Berlin, with over one hundred works by more than fifty German, Dutch, and Czech artists, selected by César Domela-Nieuwenhuis. The catalogue includes essays by Curt Glaser (“Vorwort”), Domela-Nieuwenhuis (“Fotomontage”) and Gustavs Klucis (“Photomontage in der USSR,” excerpted from an unpublished essay drafted in May 1930 and subsequently delivered as a lecture in Moscow on June 7, 1931, and published in Russian as “Fotomontazh kak novyi vid agitatsionnogo iskusstva,” [Photomontage as a New Kind of Agitation Art, Leningrad, 1931].⁶

Raoul Hausmann delivers a lecture at the opening of the *Fotomontage* exhibition, published as “Photomontage” in the May issue of *a bis*.⁷

June 1931: John Heartfield arrives in Russia, where he has been invited to contribute to debates surrounding photomontage and the most effective use of graphic design to reach the masses. An exhibition of his photomontages is held in Moscow (November 20–December 20, 1931). He remains in Russia until January 1932.

Die neue Fotografie [The New Photography] exhibition takes place at the Gewerbemuseum Basel, for which an important accompanying catalogue is published.

1932

Bauhaus moves to Berlin (1932–33).

Hannah Höch sends fifteen photomontages and thirty-one watercolors to Bauhaus in Dessau for an exhibition (*Hannah Höch, Berlin: Fotomontagen, Aquarelle*) scheduled to take place between May 29 and June 1, 1932. The exhibition is cancelled due to the withdrawal of state funding, and the works are returned to her unseen by the public.

October 28–October 28, 1934: *Mostra della Rivoluzione Fascista* [Exhibition of the Fascist Revolution] takes place at Palazzo delle Esposizioni, Rome; Futurists collaborate on exhibition, which marks tenth anniversary of Benito Mussolini’s reign.

1933

January 30: Adolf Hitler, head of National Socialist (Nazi) Party, is appointed German chancellor by President Hindenburg amid political turmoil.

August 10: Mies van der Rohe announces the closing of the Bauhaus in Berlin.

With the second Soviet five-year plan (1933–37) graphic representations of labor focus on the individual worker. Socialist Realism becomes the official graphic mode later in this period.

1934

February 23–March 2: An exhibition of forty-two photomontages by Hannah Höch (*Výstava fotomontáží Hannah Höch*) organized by František Kalivoda opens at Masaryk Student Residence, Brno, Czechoslovakia. Höch publishes an essay for the occasion, “Několik poznámek o fotomontáži” [A Few Words on Photomontage] in the literary monthly *Středisko*.⁸ A revised version of this text as “Die Fotomontage” will appear in the catalogue for the exhibition *Fotomontage: Von Dada bis Heute* [Photomontage: From Dada to Today] that she will organize at the Galerie Gerd Rosen in December 1946.

April 27: A lecture by Walter Benjamin (1892–1940), “Der Autor als Produzent” [The Author as Producer], is scheduled to take place at the Institut zum Studium des Fascismus in Paris, but is cancelled. Informed by Sergei Tretyakov’s concept of the “operative writer,” Benjamin espouses photomontage’s revolutionary potential and Heartfield’s technique in particular, which transforms the book jacket “into a political instrument.” The lecture remains unpublished during Benjamin’s lifetime.

1935

March 28: The masterpiece of cinematic propaganda, *Triumph des Willens* [Triumph of the Will], directed by Leni Riefenstahl (1902–2003), which draws on Eisenstein’s montage innovations, premieres in Berlin.

May 2: Louis Aragon lecture on “John Heartfield et la beauté révolutionnaire,”⁹ held at the opening of the exhibition of Heartfield’s anti-fascist photomontages at the Maison de la Culture, Paris.

1936

Benjamin’s seminal essay “Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit” [“The Work of Art in the Age of Mechanical Reproduction”] is published in *Zeitschrift für Sozialforschung* [Journal for Social Research].

John Heartfield, a monograph by Sergei Tretyakov and Solomon Telingater, is published in Moscow.

Onset of the Spanish Civil War (1936–39). Photomontage figures prominently in propaganda posters of both factions [CATS. 4–5].

1937

The infamous *Entartete Kunst* [Degenerate Art] exhibition, defaming contemporary art as “degenerate,” takes place in Munich.

Otto Croy’s *Fotomontage*, a how-to book on technique, which includes no avant-garde precedents, is published.

1938

Herbert Bayer, former director of printing and advertising at Bauhaus, emigrates to the United States where he becomes an influential force in graphic design.

In the June 1938 issue of the German-language, Moscow-based journal *Das Wort* [The Word], a forum for anti-fascist writers in exile, Georg Lukács (1885–1971) expresses his disillusionment with photomontage which, he writes, “is capable of striking effects, and on occasion it can even become a powerful political weapon,” but is ultimately “one-dimensional technique” with the “same sort of effect as a good joke.”

1939

Outbreak of World War II (1939–45).

- 1 Catalogue introduction reprinted here, p. 106.
- 2 See Klucis article reprinted here, p. 107.
- 3 Reprinted here, p. 107.
- 4 Excerpt reprinted here, pp. 110–11.
- 5 Reprinted here, pp. 108–9.
- 6 See Fig. 1 and the facsimile reprinted here, pp. 124–56.
- 7 Reprinted here, pp. 115–16.
- 8 Reprinted here, pp. 118–19.
- 9 Reprinted here, pp. 119–21.

CATALOGUE OF WORKS

CAT. 1

Anonymous (German), *Millionenwerte* [Millions' Worth]. 1925. Advertising poster: lithograph. 40 1/8 x 24 7/8 in. (101.9 x 63.2 cm). Collection Merrill C. Berman

CAT. 2

Anonymous (German). *Ufaton Bomben*. 1932. Magazine cover: rotogravure. 13 5/8 x 10 5/8 in. (34.6 x 27.1 cm). Collection Merrill C. Berman

CAT. 3

Anonymous (Spanish), *L'Opinió* [The Opinion]. 1932. Advertisement: rotogravure. 18 7/8 x 13 3/4 in. (47.9 x 34.9 cm). Collection Merrill C. Berman

CAT. 4

Anonymous (Spanish), *What are you doing to prevent this? Madrid*. 1936. Political propaganda poster: lithograph. 31 1/2 x 22 1/8 in. (80 x 56.2 cm). Collection Merrill C. Berman

CAT. 5

Anonymous (Spanish), *Madrid. The "Military" Practice of the Rebels*. ca. 1936. Political propaganda poster: photogravure. 26 x 19 5/8 in. (66 x 49.8 cm). Collection Merrill C. Berman

CAT. 6

Michel Adam (pseud. of Joan Colom Agustí; Spanish, 1879–1964). *Treball. Diari dels treballadors de la ciutat i del camp. LLegiu!* [Work. Urban and Rural Workers Daily. Read It!]. 1936. Advertising poster: lithograph. 39 1/8 x 27 1/2 in. (99.5 x 69.9 cm). Collection Merrill C. Berman

CAT. 7

Herbert Bayer (American, born in Austria, 1900–1985). *Einladung zum Bart Nasen Herzensfest der Bauhauskapelle, Berlin* [Invitation to the Beards Noses Hearts Festival of the Bauhaus Band, Berlin]. 1928. Brochure (invitation): letterpress. 5 7/8 x 16 5/8 in. (14.8 x 42.2 cm), open; 5 7/8 x 4 1/2 in. (14.8 x 10.9 cm), closed. Collection Merrill C. Berman

CAT. 8

Herbert Bayer. *Section allemande* [German Section]. 1930. Exhibition catalogue: letterpress, acetate cover. 5 7/8 x 8 5/8 in. (14.9 x 21.3 cm). Collection Merrill C. Berman

CAT. 9

Herbert Bayer. *Section allemande* [German Section]. 1930. Exhibition poster:

photolithograph. 62 1/4 x 46 7/8 in. (158.1 x 117.2 cm). Collection Merrill C. Berman

CAT. 10

Francis Bernard (French, 1900–1979). Maquette for advertising brochure, *La Soudure électrique* [Electric Welding]. ca. 1930. Photocollage: vintage gelatin silver print and cut paper on card. 10 1/2 x 16 1/2 in. (26.9 x 41.8 cm). Collection Merrill C. Berman

CAT. 11

Francis Bernard. Maquette for advertising brochure, *La Soudure électrique* [Electric Welding]. ca. 1930. Photocollage: vintage gelatin silver print, gouache, and cut paper on card. 12 1/2 x 9 5/8 in. (31.7 x 24.5 cm). Collection Merrill C. Berman

CAT. 12

Francis Bernard. *La Soudure électrique* [Electric Welding]. ca. 1930. Advertising brochure: lithograph. 10 3/4 x 8 1/4 in. (27.4 x 21 cm). Collection Merrill C. Berman

CAT. 13

Francis Bernard. *Arts Ménagers. Grand Palais, Paris. 10^{ème} Salon. 26 janvier–12 février 1933* [Domestic Arts. Grand Palais, Paris. 10th Salon. January 26–February 12, 1933]. 1933. Exhibition poster: lithograph. 38 7/8 x 23 7/8 in. (98.7 x 60.6 cm). Collection Merrill C. Berman

CAT. 14

Max Bill (Swiss, 1908–1994). *Wohnbedarf* [Housewares]. 1932. Advertising poster: lithograph. 50 1/2 x 35 7/8 in. (128 x 90.5 cm). Collection Merrill C. Berman

CAT. 15

Marianne Brandt (German, 1893–1983). *Nos soeurs d'Amérique. Féminin illustré* [Our American Sisters. Illustrated Woman]. 1928. Collage: intaglio and letterpress cuttings. 19 1/2 x 12 5/8 in. (49.7 x 32.1 cm). Collection Merrill C. Berman

CAT. 16

Max Burchartz (German, 1887–1961). *Rotes Quadrat* [Red Square]. ca. 1928. Collage: intaglio and letterpress cuttings, gouache. 19 1/2 x 13 1/2 in. (49.5 x 34.3 cm). Collection Merrill C. Berman

CAT. 17

Max Burchartz. *Kunst der Werbung. Internationale Ausstellung. Essen 1931. 30. Mai–5. Juli Ausstellungshallen* [Art of Advertising. International Exhibition. Essen. May 30–July 5, 1931. Exhibition Halls]. 1931.

Exhibition poster: lithograph. 23 x 32 1/2 in. (58.2 x 82.5 cm). Collection Merrill C. Berman

CAT. 18

Max Burchartz and Johannes Canis (German, 1895–1977). *BVG Bochumer Verein für Bergbau und Gusstahlfabrikation* [BVG Bochum Association for Mining and Cast-Steel Production]. 1929. Mining equipment catalogue: lithograph. 11 7/8 x 8 1/2 in. (30.1 x 21.6 cm). Collection Merrill C. Berman

CAT. 19

Jean Carlu (French, 1900–1997). *Pour le désarmement des nations* [For the Disarmament of Nations]. 1932. Political propaganda poster: lithograph. 61 7/8 x 45 1/2 in. (157 x 115.4 cm). Collection Merrill C. Berman

CAT. 20

Cassandre [Adolphe Jean-Marie Mouron] (French, 1900–1968). *Restaurez-vous au Wagon-Bar* [Refresh Yourself in the Wagon-Bar]. 1932. Advertising poster: lithograph. 40 5/8 x 25 1/2 in. (103.2 x 64.9 cm). Collection Merrill C. Berman

CAT. 21

Nikolai Dolgorukov (Russian, 1902–1980). Maquette for political propaganda poster, *Vpred, k kommunizmu! "Vsia vlast' sovietam!"* 1917 [Forward to Communism! All Power to the Soviets! 1917]. 1932. Photocollage: gelatin silver print and gouache. 40 3/4 x 27 in. (103.5 x 68.6 cm). Collection Merrill C. Berman

CAT. 22

Nikolai Dolgorukov. *Pod znamenem Lenina k postroeniiu besklassovogo obshchestva! "Vsia vlast' sovietam!"* [Under the Banner of Lenin towards the Construction of Classless Society! All Power to the Soviets! 1917]. ca. 1932. Political propaganda poster: lithograph. 40 3/4 x 27 1/8 in. (103.5 x 68.9 cm). Collection Merrill C. Berman

CAT. 23

César Domela-Nieuwenhuis (Dutch, 1900–1992). Albert Renger-Patzsch. *Hamburg*. 1930. Book cover: photogravure. 10 1/2 x 16 in. (26.7 x 40.6 cm). Collection Merrill C. Berman

CAT. 24

César Domela-Nieuwenhuis. *Fotomontage. Staatliche Museen Berlin* [Photomontage. Staatliche Museen Berlin]. 1931. Exhibition catalogue: letterpress. 8 1/4 x 5 7/8 in. (20.9 x 14.6 cm). Collection Merrill C. Berman. [See catalogue

reproduction and translation reprinted here, pp. 124–56.]

CAT. 25

César Domela-Nieuwenhuis. *Des armes pour l'Espagne antifasciste* [Arms for Antifascist Spain]. 1930s. Political propaganda poster: lithograph. 47 7/8 x 31 7/8 in. (119.7 x 81 cm). Collection Merrill C. Berman

CAT. 26

César Domela-Nieuwenhuis. *Sturm über Spanien* [Storm over Spain]. 1937. Book cover: photomechanical print. 8 3/4 x 5 3/4 in. (22.2 x 14.6 cm). Collection Merrill C. Berman

CAT. 27

Hermann Eidenbenz (Swiss, 1902–1993). *Grafa International, Basel*. 1936. Exhibition poster: lithograph. 50 1/4 x 35 5/8 in. (127.6 x 89.9 cm). Collection Merrill C. Berman

CAT. 28

Vasilii Ermilov (also, Vasyli lermilov) (Ukrainian, 1894–1968). Maquette for brochure, *Biblioteka robitnika. Literatura i mystetstvo* [Worker's Library. Literature and Art]. ca. 1930. Photocollage: gelatin silver print, gouache, and ink on cardboard. 10 1/2 x 16 1/8 in. (26.5 x 41.6 cm). Collection Merrill C. Berman

CAT. 29

Werner David Feist (German, 1909–1998). *Diver*. 1928. Gelatin silver print. 3 1/2 x 4 5/8 in. (8.4 x 11.7 cm). Collection Merrill C. Berman

CAT. 30

Werner David Feist. *Städtische Sommerbäder* [Summer Municipal Pools]. 1928. Advertising poster: lithograph. 23 1/2 x 31 1/4 in. (59.8 x 79.5 cm). Collection Merrill C. Berman

CAT. 31

Max Gebhard (German). *Werkttätige Frauen. Kampf mit uns! Wählt Kommunisten liste 4.* [Working Women. Fight with us! Vote Communist List 4]. ca. 1930–32. Political propaganda poster: lithograph. 27 1/2 x 19 5/8 in. (70 x 50 cm). Collection Merrill C. Berman

CAT. 32

George Grosz (German, 1893–1959). *The Dance of Today*. 1922. Photocollage (postcard): letterpress and intaglio cuttings, ink on card. 5 1/2 x 3 1/2 in. (13.8 x 8.9 cm). Collection Merrill C. Berman

CAT. 33

Raoul Hausmann (Austrian, 1886–1971). *Der DADA 2*. Berlin: Malik-Verlag, December 1919. Magazine cover: letterpress. 11 1/2 x 9 1/8 in. (29.2 x 23.2 cm). Collection Merrill C. Berman

CAT. 34

Raoul Hausmann, George Grosz, John Heartfield. *Der DADA 3*. Berlin: Malik-Verlag, April 1920. Magazine cover: letterpress. 9 1/8 x 6 1/4 in. (23.2 x 15.8 cm). Collection Merrill C. Berman

CAT. 35

John Heartfield (German, 1891–1968). *Jedermann sein eigener Fussball* [Everyone his own Soccer Ball]. Berlin: Malik-Verlag, February 15, 1919. Magazine cover: letterpress. 16 7/8 x 11 3/4 in. (42.9 x 29.7 cm). Collection Merrill C. Berman

CAT. 36

John Heartfield. *Der Knüppel. Sondernummer: Der Klempnerladen* [The Cudgel. Special Edition: The Plumber's Shop]. 1927. Magazine cover: letterpress and intaglio. 13 x 9 1/2 in. (32 x 24 cm). Collection Merrill C. Berman

CAT. 37

John Heartfield. *Hurra! Der Panzerkreuzer ist da!* [Hurray! The Battle Cruiser has Arrived!]. 1927. Photocollage: gelatin silver print. 8 1/4 x 6 1/8 in. (21 x 15.5 cm). Collection Merrill C. Berman

CAT. 38

John Heartfield. *AIZ, no. 17: 1. Mai* [AIZ, no. 17: May 1]. July 1930. Magazine cover and back cover: rotogravure. 15 x 11 1/4 in. (38.2 x 28.5 cm). Collection Merrill C. Berman

CAT. 39

John Heartfield. *AIZ 11, no. 4: Der Sinn des Hitlergrusses* [AIZ 11, no. 4: The Meaning of the Hitler Salute]. October 16, 1932. Magazine cover: photogravure. 18 7/8 x 12 1/2 in. (47.9 x 31.7 cm). Collection Merrill C. Berman

CAT. 40

John Heartfield. *Treue um Treue. Gruss vom Führer* [Loyalty for Loyalty. Greetings from the Führer]. 1934. Photocollage: gelatin silver print and gouache. 9 5/8 x 7 in. (23.8 x 18 cm). Collection Merrill C. Berman

CAT. 41

John Heartfield. Upton Sinclair. *Petroleum [Oil!]*. Berlin: Malik-Verlag, 1927. Book cover: letterpress. 7 1/2 x 18 5/8 in. (18.9 x 46.7 cm), unfolded. Collection Merrill C. Berman

CAT. 42

John Heartfield. Upton Sinclair. *Der Sumpf* [*The Jungle*]. Berlin: Malik-Verlag, 1928. Book cover: lithograph. 7 ½ x 5 ¼ x ¾ in. (19 x 13.6 cm). Collection Merrill C. Berman

CAT. 43

John Heartfield. Upton Sinclair. *So macht man Dollars* [This is How one Makes Dollars (German ed. of *Mountain City*, 1930)]. Berlin: Malik-Verlag, 1931. Book cover: lithograph. 7 ½ x 5 ½ x 1 in. (19 x 13 x 2.5 cm). Collection Merrill C. Berman

CAT. 44

John Heartfield. Upton Sinclair. *Nach der Sintflut* [After the flood (German ed. of *The Millenium: A Comedy of the Year 2000*, ca. 1924)]. Berlin: Malik-Verlag, 1931. Book cover: letterpress. 7 ½ x 18 ¼ in. (19 x 46.3 cm), unfolded. Collection Merrill C. Berman

CAT. 45

Hannah Höch (German, 1889–1978). *Stilleben* [Still Life]. 1920. Collage. 6 ⅞ x 4 ⅞ in. (15.5 x 10.5 cm). Signed lower right, in pencil: *H.H.* Germanisches Nationalmuseum, Nuremberg. Gift from a private collection

CAT. 46

Hannah Höch. *Geselligkeit* [Sociability]. 1925. Collage. 10 ¼ x 9 in. (26 x 23 cm). Signed lower right, in black ink: *H.H.* Germanisches Nationalmuseum, Nuremberg. Gift from a private collection

CAT. 47

Elizaveta Ignatovich (Russian, 1903–1983). *Bor'ba za politicheskuiu shkolu est' bor'ba za piatiletku* [The Struggle for the Polytechnic School is the Struggle for the Five-Year Plan]. 1931. Political propaganda poster: lithograph. 20 ¼ x 28 ¾ in. (51.4 x 71.8 cm). Collection Merrill C. Berman

CAT. 48

Edward McKnight Kauffer (American, 1890–1954). Photograph for maquette for poster, *BP Ethyl Anti-Knock Controls Horse-Power*. ca. 1933. Gelatin silver print. 6 x 8 ½ in. (15 x 22 cm). Collection Merrill C. Berman

CAT. 49

Edward McKnight Kauffer. Maquette for poster, *BP Ethyl Anti-Knock Controls Horse-Power*. 1933. Photocollage: photograph and gouache on cardboard. 21 ½ x 30 ½ in.

(54.7 x 77.8 cm). Collection Merrill C. Berman

CAT. 50

Edward McKnight Kauffer. *BP Ethyl Anti-Knock Controls Horse-Power*. 1933. Advertising poster: lithograph. 30 x 45 in. (76.2 x 114.3 cm). Collection Merrill C. Berman

CAT. 51

Edward McKnight Kauffer. *Tea Drives Away the Droops. Says Mr. T Pott*. 1936. Advertising poster: lithograph. 30 x 20 in. (76.2 x 50.8 cm). Collection Merrill C. Berman

CAT. 52

Gustavs Klucis (Latvian, 1895–1938). Photograph for maquette for poster, *Sotsialisticheskaia rekonstruktsiia* [Socialist Reconstruction]. 1927. Vintage gelatin silver print (of original photomontage). 4 ⅓ x 3 ⅓ in. (11 x 8.5 cm). Collection Merrill C. Berman

CAT. 53

Gustavs Klucis. *Spartakiada, Moscow*. 1928. 6 postcards: letterpress. 5 ¾ x 4 in. (14.8 x 10.3 cm), each. Collection Merrill C. Berman

CAT. 54

Gustavs Klucis. *Razvitie transporta* [The Development of Transportation]. 1929. Political propaganda poster: lithograph. 28 ¾ x 20 ⅞ in. (73.2 x 51 cm). Collection Merrill C. Berman

CAT. 55

Gustavs Klucis. *Brigada khudozhnikov*, no. 1, 1931 [Artists Brigade, no. 1, 1931]. 1930–31. Magazine cover: photogravure. 11 ¼ x 8 ⅞ in. (28.6 x 21.9 cm). Collection Merrill C. Berman

CAT. 56

Gustavs Klucis. Maquette for political propaganda poster, *K mirovomu oktiabriu* [Forward into the World. Toward a World October]. 1931. Collage: intaglio, gouache, and ink. 11 ⅞ x 8 ⅞ in. (28.3 x 20.6 cm). Collection Merrill C. Berman

CAT. 57

Gustavs Klucis. Maquette for political propaganda poster, *Realnost' nashei programmy. Eto — zhivye liudu, eto my s vami* [The Reality of Our Program is Living People, it is You and I]. 1931. Photocollage: gelatin silver print, gouache, and pencil. 10 x 14 in. (25.4 x 35.6 cm). Collection Merrill C. Berman

CAT. 58

Gustavs Klucis. Maquette for political propaganda poster, *Realnost' nashei programmy. Eto — zhivye liudu, eto my s vami* [The Reality of Our Program is Living People, it is You and I]. 1931. Photocollage: gelatin silver print, intaglio and letterpress cuttings, ink, and gouache. 9 ¼ x 6 ⅓ in. (23.5 x 16.2 cm). Collection Merrill C. Berman

CAT. 59

Gustavs Klucis. Maquette for political propaganda display, *Vyshe znania Marksa, Engel'sa, Lenina i Stalina!* [Raise higher the flag of Marx, Engels, Lenin, and Stalin! (banner on building in background)]. 1933. Photocollage: gelatin silver print. 4 ⅞ x 13 in. (10.5 x 33.2 cm). Collection Merrill C. Berman

CAT. 60

Valentina Kulagina (Russian 1902–1987). *Krasnaia niva. Stroim* [Red Field. We are Building]. 1929. Magazine cover: letterpress. 12 ¼ x 9 in. (31 x 23 cm). Collection Merrill C. Berman

CAT. 61

Valentina Kulagina. *Rabotnitsy-udarnitsy, krepite udarnye brigady, ovladevaite tekhniki, uvelichivaite kadry proletarskikh spetsialistov* [Women Workers and Shockworkers, Strengthen the Shock Brigades, Master Technology, Increase the Ranks of Proletarian Specialists]. 1931. Political propaganda poster: intaglio and lithograph. 39 ⅞ x 28 ⅞ in. (100 x 71.9 cm). Collection Merrill C. Berman

CAT. 62

Helmuth Kurtz (German, 1903–1959). *Ausstellung Neue Haus-Wirtschaft, Kunstgewerbe Museum Zürich. 7. Mai bis 15. Juni 1930*. [Exhibition of New Home Economics, Kunstgewerbe Museum Zurich. May 7 to June 15, 1930]. 1930. Exhibition poster: lithograph. 50 ½ x 32 ¼ in. (128.3 x 81.9 cm). Collection Merrill C. Berman

CAT. 63

Anton Lavinskii (Russian, 1893–1968). *Bronenosets Potemkin* 1905 [Battleship Potemkin 1905]. 1925. Film poster: lithograph. 27 ⅞ x 41 ⅞ in. (70.2 x 106.4 cm). Collection Merrill C. Berman

CAT. 64

El Lissitzky (Russian, 1890–1941). *Union der Sozialistischen Sowjet-Republiken. Pressa Köln 1928. Katalog des Sowjet-Pavillons auf der Internationalen Presse-Ausstellung, Köln, 1928* [Union

of Soviet Socialist Republics. Pressa Cologne 1928. Catalogue of the Soviet Pavilions of the International Press Exhibition, Cologne, 1928]. 1928. Exhibition catalogue: lithograph and fold-out photogravure. 8 ⅞ x 12 in. (21.3 x 30.5 cm), closed; 8 ⅞ in. x 7 ½ ft. (21.3 x 231.5 cm), extended. Collection Merrill C. Berman

CAT. 65

El Lissitzky. *Iaponskoe kino* [Japanese Film]. 1929. Exhibition catalogue cover: lithograph. 5 ⅞ x 8 ⅞ in. (14.8 x 21.9 cm). Collection Merrill C. Berman

CAT. 66

El Lissitzky. *USSR. Kunstgewerbemuseum Zürich. 24 März–28 April 1929* [USSR. Russian Exhibition. Kunstgewerbemuseum Zurich. March 24 – April 28, 1929]. 1929. Exhibition poster: lithograph. Reproduction. 49 ¾ x 35 ⅞ in. (126.4 x 90.5 cm). Collection Merrill C. Berman

CAT. 67

El Lissitzky. *USSR. Russische Ausstellung. Kunstgewerbemuseum Zürich. 24 März–28 April 1929* [USSR. Russian Exhibition. Kunstgewerbemuseum Zurich. March 24 – April 28, 1929]. 1929. Exhibition program cover: letterpress and lithograph. 8 ⅞ x 6 ⅞ in. (21.9 x 17.5 cm). Collection Merrill C. Berman

CAT. 68

Heinz Loew (German, 1903–1981). *Ausstellungsstand mit zwangsläufiger Gehrchtung. Heinz Loew 1929* [Design for exhibition stand with mandatory viewing route. Heinz Loew 1929]. 1929. Collage: photomechanical print cuttings, pencil, and gouache. 21 ½ x 18 in. (54.6 x 45.7 cm). Collection Merrill C. Berman

CAT. 69

Richard Paul Lohse (Swiss, 1902–1988). J. Mussard. *Geld. Roman der Währungen* [Money. A Novel of Currencies]. Zürich: Jean Christophe-Verlag, 1938. Book cover: lithograph. 8 ⅞ x 5 ½ x ⅞ in. (21.7 x 13.9 cm). Collection Merrill C. Berman

CAT. 70

László Moholy-Nagy (American, born in Hungary, 1895–1946). *Geld in Massen auch für Sie durch die Klassenlotterie!* [Masses of Money for You Too Through the Class Lottery!]. 1932. Advertising poster: lithograph. 35 ¼ x 26 ⅞ in. (89.5 x 66.5 cm). Collection Merrill C. Berman

CAT. 71

Johannes Molzahn (German, 1892–1965). *Wohnung und Werkraum. Werkbund Ausstellung. Breslau. Juni bis September. Molzahn Entwurf. Friedrichdruck Breslau 1* [Dwelling and Workroom Werkbund Exhibition. Breslau. June to September. Molzahn Design. Friedrich Printing, Breslau 1]. 1928. Exhibition poster: lithograph. 23 ⅞ x 33 ¼ in. (60 x 85.6 cm). Collection Merrill C. Berman

CAT. 72

Willy Petzold (German, 1885–1978). *Die Technische Stadt Jahresschau Dresden. 7. Ausstellung. Mai–Okt 1928* [The Technical City Annual Dresden Show. 7th Exhibition. May–October 1928]. 1928. Exhibition poster: lithograph. 35 ⅞ x 23 ⅞ in. (89.8 x 60 cm). Collection Merrill C. Berman

CAT. 73

Willy Petzold. *Die Technische Stadt Jahresschau Dresden. 7. Ausstellung. Mai–Okt 1928* [The Technical City Annual Dresden Show. 7th Exhibition. May–October 1928]. 1928. Exhibition postcard: lithograph on card. 4 ⅞ x 5 ⅞ in. (10.5 x 14.7 cm). Collection Merrill C. Berman

CAT. 74

Boris Popov and Irina Vilkovir (Russian). Maquette for political propaganda display, *Krasnyi Stampovshchik* [Red Stamper] Metalworking Factory. 1931. Collage: paper and intaglio cuttings, gouache, and pencil. 9 ¼ x 33 ½ in. (23.5 x 85.2 cm). Collection Merrill C. Berman

CAT. 75

Enrico Prampolini (Italian, 1894–1956). *Broom*, vol. 3, no. 3. 1922. Magazine cover: intaglio and letterpress. 13 ⅞ x 9 ⅞ in. (33.3 x 23.3 cm). Collection Merrill C. Berman

CAT. 76

Nikolai Prusakov (Russian, 1900–1952) and Grigori Borisov (Russian, 1899–1942). *Ia speshu videt' Khaz Push* [I am hurrying to see *Khaz Push*]. 1927–28. Film poster: lithograph. 27 ⅞ x 41 ⅞ in. (70.2 x 106 cm). Collection Merrill C. Berman

CAT. 77

Mikhail Razulevich (Russian, 1904–1980). Maquette for book cover, M. Il'in. *Rasskaz o velikom plane*. Gosudarstvennoe izdatel'stvo. 1930. [M. Il'in. A Story about the Great Plan. State Publishing House. 1930]. 1930.

Collage: photomechanical print cuttings, gouache, and paper on cardboard. 11 ¼ x 8 ⅞ in. (28.2 x 22.6 cm). Collection Merrill C. Berman

CAT. 78

Mikhail Razulevich. M. Il'in. *Rasskaz o velikom plane*. Gosudarstvennoe izdatel'stvo, 1930 [M. Il'in. A Story about the Great Plan. State Publishing House. 1930]. 1930. Book cover: letterpress. 8 ¼ x 6 ½ in. (21 x 16.7 cm). Collection Merrill C. Berman

CAT. 79

Mikhail Razulevich. Maquette for book cover, S. Bezborodov. *Shest' uslovii pobedy*. OGIZ Molodaia gvardiia. 1932 [The Six Conditions for Victory. OGIZ Molodaia gvardiia]. 1932. Collage: photogravure, gouache, and paper on cardboard. 14 ½ x 11 ½ in. (37 x 29 cm). Collection Merrill C. Berman

CAT. 80

Mikhail Razulevich. S. Bezborodov. *Shest' uslovii pobedy*. OGIZ Molodaia gvardiia [The Six Conditions for Victory. OGIZ Molodaia gvardiia]. 1932. Book cover: letterpress. 9 ¼ x 7 ⅞ in. (23.5 x 18.1 cm). Collection Merrill C. Berman

CAT. 81

Mikhail Razulevich. Maquette for book cover, Z. Pindrik, S. Tiul'panov. *10 let bez Lenina* [Ten Years without Lenin]. 1933. Photocollage: intaglio and gelatin silver print cuttings, gouache, pencil, and ink. 9 x 19 ½ in. (22.9 x 49.7 cm). Collection Merrill C. Berman

CAT. 82

Mikhail Razulevich. Z. Pindrik, S. Tiul'panov. *10 let bez Lenina*. Lenpartizdat [Ten Years without Lenin. Leningrad Branch of the Communist Party Publishing House]. 1933. Book cover: letterpress. 8 ¾ x 19 ½ in. (22.3 x 49.3 cm). Collection Merrill C. Berman

CAT. 83

Aleksandr Rodchenko (Russian, 1891–1956). Dzhim Dollar [Marietta Shaginian]. *Mess Mend*. Vyp. 1-10. Gosudarstvennoe izdatel'stvo Moskva [Jim Dollar (Marietta Shaginian). Mess Mend. Issues 1-10. State Publishing House Moscow]. 1924. Magazine covers: letterpress. 7 x 5 in. (17.8 x 12.7 cm). Collection Merrill C. Berman

CAT. 84

Aleksandr Rodchenko. *Shestaia chast' mira* [A Sixth Part of the

World (film by Dziga Vertov)]. 1926. Film program cover: letterpress and intaglio. 9 ¼ x 10 ½ in. (23.5 x 26.7 cm). Collection Merrill C. Berman

CAT. 85

Xanti Schawinsky (American, born in Switzerland, 1904–1979). *SI*. 1934—*XII* [YES. 1934—(Year XII (of the Fascist Era))]. 1934. Political propaganda poster: letterpress. 39 ½ x 28 in. (100.3 x 71.1 cm). Collection Merrill C. Berman

CAT. 86

Paul Schuitema (Dutch, 1897–1973). *Nutricia*. *Le lait en poudre* [Nutricia. Powdered Milk]. 1926. Advertising brochure: lithograph and letterpress. 14 ½ x 11 ¼ in. (36.8 x 30 cm), unfolded. Collection Merrill C. Berman

CAT. 87

Paul Schuitema. *Toledo Berkel* 85000. 1926. Advertising brochure: letterpress and intaglio. 11 ½ x 8 ¼ in. (29.4 x 21 cm). Collection Merrill C. Berman

CAT. 88

Paul Schuitema. *Giso Spiegel Reflectors – Giso Licht Lokt*. *GISPEN*. *Rotterdam Amsterdam Brussel Parijs* [Giso Mirror Reflectors – Giso Attracts Light. GISPEN. Rotterdam Amsterdam Brussels Paris]. 1928. Advertising brochure: letterpress. 8 ⅞ x 11 ⅞ in. (21.1 x 29.5 cm), unfolded. Collection Merrill C. Berman

CAT. 89

Paul Schuitema. *HY “Berkel”* *Wedstrijd* [HY “Berkel” Competition]. 1928. Advertising brochure: lithograph. 11 ¼ x 8 ⅞ in. (29.9 x 21.3 cm). Collection Merrill C. Berman

CAT. 90

Paul Schuitema. *Centrale Bond*. 30.000 *Transportarbeiders* [Central Association of 30,000 Transport Workers]. 1930. Advertising poster: lithograph. 47 ½ x 28 ½ in. (115.5 x 72.2 cm). Collection Merrill C. Berman

CAT. 91

Kurt Schwitters (German, 1887–1948). *Kurt Schwitters liest Märchen vor* [Kurt Schwitters Reads Fairy Tales]. 1925. Collage: printed paper and ink. 13 ½ x 9 ½ in. (34.3 x 24 cm). Collection Merrill C. Berman

CAT. 92

Sergei Sen'kin (Russian, 1894–1963). *Rabotnitsa! Krest'ianka!* [Woman Worker! Woman Peasant!]. 1928. Political propaganda poster: lithograph. 42 ¾ x 27 in. (107.6 x 68.7 cm). Collection Merrill C. Berman

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Nikolai Sidel'nikov (Russian, 1905–1994). Maquette for magazine cover, *Tekhnika reklamy* [Advertising Technique], 2, 1930. 1930. Photocollage: gelatin silver print and gouache. 12 x 9 in. (30.3 x 23 cm). Collection Merrill C. Berman

CAT. 94

Nikolai Sidel'nikov. Maquette for book cover, *Kto vyigryvaet ot voiny* [Who Wins from War]. 1932. Collage: photogravure, gouache, ink, and colored paper. 12 x 11 ⅞ in. (30.7 x 28.4 cm). Collection Merrill C. Berman

CAT. 95

Georgii (Russian, 1900–1933) and Vladimir Stenberg (Russian, 1899–1982). *Odinadtsatyi* [The Eleventh]. 1928. Film poster: lithograph. 37 ⅞ x 26 ¾ in. (103.5 x 70.5 cm). Collection Merrill C. Berman

CAT. 96

Georgii and Vladimir Stenberg. *Simfoniia bol'shogo goroda* [Symphony of a Great City (film by Walter Ruttmann)]. 1928. Film poster: lithograph. 42 ½ x 27 ¼ in. (108 x 70.5 cm). Collection Merrill C. Berman

CAT. 97

Ladislav Sutnar (American, born in Bohemia [today, Czech Republic], 1897–1976). *Vystava moderního obchodu, Brno* [Modern Commerce Exhibition, Brno]. 1929. Exhibition poster: lithograph. 17 ⅞ x 23 ⅞ in. (46.8 x 62.7 cm). Collection Merrill C. Berman

CAT. 98

Ladislav Sutnar. *Zijeme* [We Live]. 1931. 1931. Magazine cover: letterpress, adhered to card. 9 ⅞ x 7 ¼ in. (25.1 x 18.4 cm). Collection Merrill C. Berman

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Ladislav Sutnar. *Nejmensi dum* [The Minimalist House]. 1931. Book cover: letterpress. 8 ⅞ x 11 ⅞ in. (22.5 x 28.4 cm). Collection Merrill C. Berman

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Jiří Tauffer (Czech, 1911–1986). *III. Stredoskolské hry Praha* [III. Intercollegiate Games Prague] 1932. 1932. Postcard: lithograph on card. 5 ½ x 3 ½ in.

(13.8 x 8.7 cm). Collection Merrill C. Berman

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Solomon Telingater (Russian, 1903–1969). *Exercise and Sport*. 1929. Collage: intaglio, gouache, and paper. 14 ½ x 10 ½ in. (37 x 27 cm). Collection Merrill C. Berman

CAT. 102

Solomon Telingater. *Gibel' eskadry*. *Tsentral'nyi teatr Krasnoi Armii* [The Destruction of the Squadron. Central Theater of the Red Army]. 1929. Collage: photomechanical print cuttings and gouache. 15 ½ x 11 ⅞ in. (39.5 x 28.4 cm). Collection Merrill C. Berman

CAT. 103

Georg Trump (German, 1896–1985). *Das Lichtbild Internationale Ausstellung, München* 1930. *Juni–Sept*. *Ausstellungspark* [Photography International Exhibition, Munich 1930. June–September. Exhibition Park]. 1930. Exhibition poster: lithograph. 23 ½ x 32 in. (59.8 x 81.3 cm). Collection Merrill C. Berman

CAT. 104

Jan Tschichold (Swiss, born in Germany, 1902–1974). *Der Berufsphotograph* [The Professional Photographer]. 1938. Exhibition poster: letterpress. 25 ⅞ x 35 ⅞ in. (63.8 x 91 cm). Collection Merrill C. Berman

CAT. 105

Jan Tschichold (photograph [self-portrait] by El Lissitzky). *Foto-Auge* [Photo-Eye]. 1929. Advertising brochure for magazine: letterpress and lithograph. 5 ⅞ x 4 in. (13.7 x 10.2 cm), closed; 5 ⅞ x 11 ⅞ in. (13.7 x 30.2 cm), open. Collection Merrill C. Berman

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Nikolai Ushin (Russian, 1898–1942). Maquette for film program cover, *Nord-ost*. *Teakinopechat'* [Northeast. Theater and Cinema Publishing House]. Late 1920s. Photocollage: gelatin silver print, gouache, ink. 10 ½ x 7 ¼ in. (26.9 x 18.4 cm). Collection Merrill C. Berman

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Nikolai Ushin. *Nord-ost*. *Teakinopechat'* [Northeast. Theater and Cinema Publishing House]. Late 1920s. Film program: lithograph. 9 ⅞ x 6 ⅞ in. (25.1 x 16.8 cm). Collection Merrill C. Berman

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Jo Voskuil (Dutch, 1897–1972) (photograph by Cas Oorthuys [Dutch, 1908–1975]). *D-O-O-D*. *De Olympiade onder dictatuur*. *Amsterdam*. *Augustus* 1936 [The Olympics under Dictatorship. Amsterdam, August 1936]. 1936. Exhibition poster: letterpress and intaglio. 22 ⅞ x 16 ¼ in. (57.5 x 41.3 cm). Collection Merrill C. Berman

CAT. 109

Piet Zwart (Dutch, 1885–1977). *Papier: Isolatie* [Paper: Insulation]. 1925. Advertising brochure: letterpress. 11 ¾ x 8 ⅞ in. (29.7 x 21.1 cm). Collection Merrill C. Berman

CAT. 110

Piet Zwart. *ITF—Internationale Tentoonstelling op Filmgebied* [ITF—International Exhibition in the Field of Film]. 1928. Exhibition poster: lithograph. 33 ½ x 24 in. (85 x 61 cm). Collection Merrill C. Berman

CAT. 111

Piet Zwart. *PCH*. 1929. Advertising brochure: letterpress. 11 ¾ x 16 ⅞ in. (29.7 x 42.2 cm). Collection Merrill C. Berman

CAT. 112

Piet Zwart. *Film, no. 7*, “*Amerikaansche Filmkunst*” [Film, no. 7, The Art of the American Film by Dr. J. F. Otten]. 1931. Magazine cover: letterpress and photolithograph. 8 ⅞ x 6 ⅞ x ¼ in. (21.9 x 17.5 cm). Collection Merrill C. Berman

CAT. 113

Piet Zwart. *Film, no. 10*, “*De Geluidsfilm door Lou Lichtveld*” [Film, no. 10, The Talking Film by Lou Lichtveld]. 1933. Magazine cover: letterpress and photolithograph. 8 ⅞ x 6 ⅞ x ¼ in. (21.9 x 17.5 cm). Collection Merrill C. Berman

CAT. 114

Piet Zwart. *Geef uw telegrammen telefonisch op* [Send your Telegrams by Phone]. 1932. Advertising card: letterpress on card. 9 ⅞ x 6 ⅞ in. (24.6 x 17.5 cm). Collection Merrill C. Berman

CAT. 115

Piet Zwart. *Ontvang uw telegrammen telefonisch* [Get your Telegrams by Phone]. 1932. Advertising card: letterpress on card. 9 ⅞ x 6 ⅞ in. (24.5 x 17.2 cm). Collection Merrill C. Berman

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III. EXHIBITION CATALOGUES

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Entries in bold are texts reprinted in translation in the present volume (see pages 104–156).

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CREDITS

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

PHOTOMONTAGE BETWEEN THE WARS (1918–1939)

Museo de Arte Abstracto Español, Cuenca, Spain (March 2 – May 27, 2012)

Museo Fundación Juan March, Palma de Mallorca, Spain, (June 13 – September 8, 2012)

Carleton University Art Gallery, Ottawa, Canada (October 15 – December 16, 2012)

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CATALOGUE

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Fundación Juan March, Madrid

EDITORIAL COORDINATION

Deborah L. Roldán and Jordi Sanguino, Exhibitions Department,

Fundación Juan March, Madrid

TRANSLATIONS

Dutch/English

Michael Amy (Domela, "Photomontage")

German/English

Joel Agee (Hausmann text)

Brigid Doherty (Herzfelde text)

František Kalivoda (German-Czech)/Jitka Salaguarda (Czech-English)
(Höch text)

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artwork texts)

Polish/English

Wanda Kemp-Welch (Szczuka text)

Russian/English

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Cathy Young (Klucis text)

Spanish/English

Vanesa Rodríguez Galindo (Foreword)

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* It was not possible to locate or contact all authors and/or their representatives; if necessary please contact direxpo@expo.marches.

CATALOGUE DESIGN

Guillermo Nagore

TYPOGRAPHY

Champion, Allright Sans

PAPER

Symbol Matt Plus Premium White, 130 g.

PREPRESS AND PRINTING

Estudios Gráficos Europeos S. A., Madrid

BINDING

Ramos S. A., Madrid

ISBN Fundación Juan March, Madrid: 978-84-7075-597-2

Legal deposit: M-2028-2012



Fundación Juan March
Castelló, 77
28006 Madrid
www.march.es

Cubierta: Detail of *L'Opinió* [The Opinion], 1932. Collection Merrill C. Berman [CAT. 3]



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1969

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1973

☞ ARTE'73. Multilingual ed. (Spanish, English, French, Italian and German)

1974

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1975

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1977

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☞ 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.]

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1978

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

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1980

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1981

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AMERICAN PHOTOGRAPHY
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Szarkowski. English ed.
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of text by John Szarkowski).
Published by The Museum of
Modern Art, New York, 1980

🖼️ MEDIO SIGLO DE
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Texts by Jean-Louis Prat

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by the Ministério da Cultura
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🖼️ ARTE ABSTRACTO ESPAÑOL
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🖼️ GRABADO ABSTRACTO
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1984

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Hansard Gallery & The Herbert
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1985

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Honisch and Manfred Sack. German
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1987

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1988

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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].
Texts by Juan Manuel Bonet (1st ed.)

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.
Texts by Miguel Fernández-Cid

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

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

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^a 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]. Texts by Juan Manuel Bonet (2nd ed.)

1992

☞ RICHARD DIEBENKORN. Text by John Elderfield

☞ ALEXEJ VON JAWLENSKY. Text by Angelica Jawlensky

☞ DAVID HOCKNEY. Text by Marco Livingstone

☞ COL·LECCIÓ MARCH. ART ESPANYOL CONTEMPORANI. PALMA. FUNDACIÓN JUAN MARCH. [Catalogue-Guide]. Texts by Juan Manuel Bonet (German ed.)

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. Texts by Magdalena M. Moeller

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 ☞

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. Texts by Robert Motherwell ☞

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. Texts 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, 1st 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.]

1997

☞ MAX BECKMANN. Texts by Klaus Gallwitz and Max Beckmann

☞ EMIL NOLDE. NATURALEZA Y RELIGIÓN. Texts 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, 1st ed.)

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

1999

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

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

☞ LOVIS CORINTH. Texts by Thomas Deecke, Sabine Fehlemann, Jürgen H. Meyer and Antje BIRTHÄLMER

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

☞ FERNANDO ZÓBEL. Obra gráfica completa. Texts by Rafael Pérez-Madero. Published by Departamento de Cultura, Diputación Provincial de Cuenca, Cuenca, 1999 ☞ ☞

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 ☞ ☞

2001

☞ DE CASPAR DAVID FRIEDRICH A PICASSO. Obras maestras sobre papel del Museo Von der Heydt, de Wuppertal. Texts by Sabine Fehlemann

☞ ADOLPH GOTTLIEB. Texts 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 ☞ ☞

2002

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

KEY: ☞ Sold-out publications | ☞ Exhibition at the Museu Fundación Juan March, Palma | ☞ Exhibition at the Museo de Arte Abstracto Español, Cuenca

☞ 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 Ucar ☞

☞ 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 ☞ ☞

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, 2nd ed. rev. and exp.)

2004

☞ MAESTROS DE LA INVENCION DE LA COLECCION 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 ☞ ☞

☞ ESTEBAN VICENTE. GESTO Y COLOR. Text by Guillermo Solana ☞

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

☞ 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) ☞ ☞

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

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) ☞ ☞

☞ EGON SCHIELE: IN BODY AND SOUL. Text by Miguel Sáenz. Bilingual ed. (Spanish/English) ☞ ☞

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

☞ FACES AND MASKS: Photographs from the Ordóñez-Falcón Collection. Texts by Francisco Caja. Bilingual ed. (Spanish/English) ☞ ☞

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

2006

☞ OTTO DIX. Texts 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 Koja, Carl E. Schorske, Alice Strobl, Franz A. J. Szabo, Manfred Koller, Verena Perhelfter and Rosa Sala Rose, Hermann Bahr, Ludwig Hevesi and Berta Zuckerandl. 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) ☞ ☞

GOYA. CAPRICHOS, DESASTRES, TAUROMAQUIA, DISPARATES. Texts by Alfonso E. Pérez-Sánchez (11th ed., 1st 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.]

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 BY (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) ☞ ☞

BEFORE AND AFTER MINIMALISM: A Century of Abstract Tendencies in the Daimler Chrysler Collection. Virtual guide: www.march.es/arte/palma/antiores/CatalogoMinimal/index.asp. Spanish, Catalan, English and German eds. ☞

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) **C** **P**

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

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. (3rd ed. rev. and exp.)

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

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 Vollard. Text by Julián Gállego. Bilingual ed. (Spanish/English) (Rev. ed, 1st ed. 1996)

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, Martin Schieder, Dieter Schwarz, Elena Pontiggia and Hadwing. Spanish ed. C 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, Carlos M. Flores and Alessandro de Magistris. Spanish and English eds.

Complementary edition: Boris Ural'skii, EL ELECTRICISTA (1930). Cover and illustrations by Aleksandr Deineka. Spanish semi-facsimile ed., translation by Iana Zabiaka

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 Misler, 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**

For more information: www.march.es

Established in 1955 by the Spanish financier Juan March Ordinas, the Fundación Juan March is a private, family-founded institution that dedicates its resources and activities to the fields of science and the humanities.

The Fundación organizes art exhibitions, concerts, lecture series, and seminars. It has a library of contemporary Spanish music and theater in its Madrid headquarters and directs the Museo de Arte Abstracto Español in Cuenca, and the Museu Fundación Juan March in Palma de Mallorca.

In 1986, the Instituto Juan March de Estudios e Investigaciones was created as an institution specializing in the sciences, complementing the cultural work of the Fundación Juan March. Currently under its auspices is the Center for Advanced Study in the Social Sciences (CEACS), through which the Fundación promotes specialized research in the area of sociology.



PHOTOMONTAGE BETWEEN THE WARS 1918-1939

PHOTOMONTAGE BETWEEN THE WARS 1918-1939

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