

KARL&FABER

Kurt Schwitters

Lot 560

Das Schachbild



Low estimate :

€ 40,000

High estimate :

€ 60,000

Buyers premium incl. VAT :

32 %

Artist

Kurt Schwitters

Additional description

Collage mit Holz, Papier und Ölfarbe auf Schichtholz, auf Holzplatte montiert. (19)41. Ca. 29,5 x 24 cm (Platte ca. 48,5 x 38 cm).

Monogrammiert und datiert unten rechts.

Period

(1887 Hannover - Ambleside 1948)

Technique

Gemälde

Provenance

Nachlass des Künstlers; Sammlung Ernst Schwitters, Lysaker/Norwegen (Sohn des Künstlers); Lord's Gallery, London (1958-1966, in Kommission); Marlborough Fine Art, London & Marlborough International Fine Art, Vaduz (1971-1985, in Kommission); Sammlung Jean Stein (1934-2017), New York, 1985 bei Vorgenannter erworben; Sammlung, Österreich.

- Schwitters almost transfers the collage principle into three-dimensionality
- Found scraps of wood become an arrangement full of dynamism
- According to the catalog of the Lord's Gallery, London (1958), Kurt Schwitters and his son Ernst played chess on this self-painted game board during their internment together at Hutchinson Camp in Douglas on the Isle of Man

In his legendary collage paintings, Kurt Schwitters transformed the accidental into the necessary - found objects from everyday life into poetic compositions of captivating modernity.

Thus "delicious" captivates with the supposedly familiar. Fragments of tickets from long-gone public transport networks meet the gold embossing that gives the work its title - and ultimately open up not into the void, but into the space of possibilities of used yet white paper. His "Schachbild" assembles pieces of wood, but apart from the chessboard pattern that gives it its name, the work eludes any figuration. Is Schwitters narrating here? Is he counteracting? Is he collaging according to aesthetic or iconographic principles? The reality of the pictures is no more - long live individual interpretation!

The collages were all created in the context of his idea of "Merz". Schwitters found the fragment in a newspaper; the word "Kommerz" had fallen victim to the scissors. Thus devoid of meaning, it becomes a program and an illusionary surface for word and meaning games. With his adherence to "Merz", Schwitters remained an outsider, probably willingly and gladly. His

fellow DADA artists rejected the idea of making "art" at all as bourgeois.

Orchard/Schulz 2769.