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Christian Schad, *Composition en M* (Composition in M), 1920, assemblage of wood, metal chain, upholstery brads, decorative tacks, and oil, 70 x 47.5 x 8 cm (27 9/16 x 18 11/16 x 3 1/8); 93.4 x 69.2 cm (36 3/4 x 27 1/4). Kunsthau Zürich, Vereinigung Zürcher Kunstfreunde. © Kunsthau Zürich. All rights reserved. © 2005 Christian Schad/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Christian Schad, Untitled (*Schadograph no. 20*), 1919, photogram: gelatin silver printing-out paper print, image (irregular): 5.7 x 7.9 cm (2 1/4 x 3 1/8). The J. Paul Getty Museum, Los Angeles. © 2005 Christian Schad/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Christian Schad, Untitled (*Schadograph no. 19*), 1919, photogram: gelatin silver printing-out paper print, image (irregular): 5.8 x 8.1 cm (2 5/16 x 3 3/16). The J. Paul Getty Museum, Los Angeles. © 2005 Christian Schad/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Christian Schad, Untitled (*Schadograph no. 2*), 1918, photogram: gelatin silver printing-out paper print, 16.8 x 12.7 cm (6 5/8 x 5). The Museum of Modern Art, New York. Purchase, 1918. Digital Image © 2005 The Museum of Modern Art, New York. © 2005 Christian Schad/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Christian Schad, Untitled (*Schadograph no. 4*), 1918, photogram: gelatin silver printing-out paper print, 6.4 x 8.9 cm (2 1/2 x 3 1/2). The Museum of Modern Art, New York. Purchase, 1937. Digital Image © 2005 The Museum of Modern Art, New York. © Christian Schad/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Christian Schad, *Composition en N* (Composition in N), 1919, assemblage of painted wood, papers, brass, lace, fabric, oil, and found objects, 44 x 55 x 5.5 cm (17 5/16 x 21 5/8 x 2 3/16). Museo Thyssen-Bornemisza, Madrid. © Museo Thyssen-Bornemisza, Madrid

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Sophie Taeuber, *Untitled (Vertical-Horizontal Composition with Objects)*, 1919, collage, gold leaf, and gouache, 20.2 x 20.2 cm (7 15/16 x 7 15/16). Stiftung Hans Arp und Sophie Taeuber-Arp e.V., Rolandseck. © Sophie Taeuber/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Sophie Taeuber, *Pantolon*, 1918, painted wood, brocade, brass ornament, bells, and metal joints, 42 x 18 cm (16 9/16 x 7 1/16); diameter: 11 cm (4 5/16). Kunstgewerbesammlung im Museum Bellerive, Museum für Gestaltung Zürich. Photo by Marlen Perez

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Cat:
Sophie Taeuber, *Papagei*, 1918, painted wood, brocade, brass ornament, bells, and metal joints, 17.5 x 32.5 cm (6 7/8 x 12 13/16). Kunstgewerbesammlung im Museum Bellerive, Museum für Gestaltung Zürich. Photo by Marlen Perez

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Cat: 29
Sophie Taeuber, *Untitled (Poudrier)*, 1916 or later, turned, painted wood, height: 30 cm (11 13/16); diameter: 16.8 cm (6 5/8). Aargauer Kunsthhaus Aarau, Depositum aus Privatbesitz. Photo by Peter Schälchli

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Cat: 49a
Sophie Taeuber, *König Deramo* (King Deramo), 1918, turned, painted wood, bell, brass ornament, brocade, and metal joints, 57.5 x 13 cm (22 5/8 x 5 1/8); diameter: 8 cm (3 1/8); 14 cm (5 1/2). Kunstgewerbesammlung im Museum Bellerive, Museum für Gestaltung Zürich. Photo by Marlen Perez

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Cat: 20
Sophie Taeuber, *Untitled (Vertical-Horizontal Composition)*, 1916, wool needlepoint, 50 x 38.5 cm (19 11/16 x 15 3/16). Fondazione Marguerite Arp, Locarno. © 2005 Sophie Taeuber/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Cat: 45

Sophie Taeuber, Untitled (*Head, Portrait of Hans Arp*), 1918/1919, oil on turned wood, height: 34 cm (13 3/8); diameter: 20 cm (7 7/8). Centre Pompidou, Musée national d'art moderne, Paris. Gift of Marguerite Arp-Hagenbach, 1967. CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, NY. © 2005 Sophie Taeuber/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn. Photo by Jacqueline Hyde

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Sophie Taeuber, Untitled (*Triptych*), 1918, oil on canvas on board, left panel: 112 x 53 cm (44 1/8 x 20 7/8); center panel: 112 x 52.2 cm (44 1/8 x 20 9/16); right panel: 112 x 52 cm (44 1/8 x 20 1/2). Kunsthaus Zürich, Gift of Hans Arp. © Kunsthaus Zürich. All rights reserved. © 2005 Sophie Taeuber/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Cat: 19

Sophie Taeuber, Untitled (*Composition with Squares, Circle, Rectangles, Triangles*), 1918, wool needlepoint, 61 x 62.5 cm (24 x 24 5/8). Stiftung Hans Arp und Sophie Taeuber-Arp e.V., Rolandseck. © 2005 Sophie Taeuber/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Sophie Taeuber, Untitled (*Composition in Quadrangular, Polychrome, Dense Spots*), 1920, gouache on paper, 24 x 32.5 cm (9 7/16 x 12 13/16). Stiftung Hans Arp und Sophie Taeuber-Arp e.V., Rolandseck

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Cat:

Sophie Taeuber, Untitled (*Composition in Quadrangular, Polychrome, Dense Spots*), 1921, gouache on paper, 26 x 35 cm (10 1/4 x 13 3/4). Stiftung Hans Arp und Sophie Taeuber-Arp e.V., Rolandseck. © 2005 Sophie Taeuber/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Cat: 43

Sophie Taeuber, Untitled (*Dada Head, Portrait of Hans Arp*), 1918, oil on turned wood, height: 24 cm (9 7/16); diameter: 8.7 cm (3 7/16). Private collection

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Cat: 46

Sophie Taeuber, Self-Portrait with *Dada-Kopf* (Dada Head), photograph by Nic Aluf, 1926, gelatin silver print, 22.2 x 15.9 cm (8 3/4 x 6 1/4). San Francisco Museum of Modern Art, Fractional and Promised Gift of Carla Emil and Rich Silverstein. © 2005 San Francisco Museum of Modern Art, San Francisco. Photo by Ben Blackwell

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Cat: 30

Sophie Taeuber, Untitled (*Dada Bowl*), 1916, turned, black lacquered wood, height: 20.4 cm (8 1/16). Musée d'Art Moderne et Contemporain de Strasbourg. Photo by M. Bertola

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Probably Tristan Tzara, Poster for the *Mouvement Dada: 8.Dada-Soirée* (Dada Movement: Eighth Dada Soirée), Saal zur Kaufleuten (Buyer's Hall), April 1919, lithograph with collage additions, 69 x 99 cm (27 3/16 x 39). Elaine Lustig Cohen Dada Collection, The New York Public Library, Astor, Lenox and Tilden Foundations

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Cat:
Unknown Designer, cover of the book *Letzte Lockerung: Manifest Dada* (Last Loosening: Dada Manifesto) by Walter Serner, volume 62/64 in the publisher's series *Silbergäuld* (Silver Horses), Paul Steegemann Verlag, 1920, 22 x 14.7 x 4 cm (8 11/16 x 5 13/16 x 1 9/16). Research Library, The Getty Research Institute, Los Angeles

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Cat: 3
Otto van Rees, Untitled (Still Life), 1915, oil and sand on canvas, 38 x 46 cm (14 15/16 x 18 1/8). Centre Pompidou, Musée national d'art moderne, Paris. Purchase, 1957. CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, NY
© 2005 Otto van Rees/Artists Rights Society (ARS), New York/Beeldrecht, Amsterdam

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Cat: 1
Otto van Rees, Maquette for a poster for an exhibition of the work of Otto van Rees, Adya van Rees-Dutilh, and Hans Arp, 1915, collage of papers on board, 72.6 x 52.5 cm (28 9/16 x 20 11/16). Centraal Museum, Utrecht, The Netherlands

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Johannes Baader, *Ehrenporträt von Charlie Chaplin* (Honorary Portrait of Charlie Chaplin) or *Gutenberggedenkbblatt* (Commemorative Sheet for Gutenberg), 1919, collage with photomontage (photograph of Baader) on paper, 35 x 46.5 cm (13 3/4 x 18 5/16). Centre Pompidou, Musée national d'art moderne, Paris. Purchase, 1967. CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, NY. Photo by Philippe Migeat

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Johannes Baader, *Reklame für mich: Dada Milchstrasse* (Advertisement for Myself: Dada Milky Way), 1919-1920, collage and photomontage on poster by Raoul Hausmann for *Dada Milchstrasse* (Dada Milkyway), 50 x 32.5 cm (19 11/16 x 12 13/16). Collection Merrill C. Berman

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Cat: 103
Johannes Baader, *Der Verfasser des Buches "Vierzehn Briefe Christi" in seinem Heim* (The Author of the Book "Fourteen Letters of Christ" in His Home), c. 1920, photomontage and collage on book page with ink inscription, 21.6 x 14.6 cm (8 1/2 x 5 3/4). The Museum of Modern Art, New York. Purchase, 1937. Digital Image © 2005 The Museum of Modern Art, New York

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Cat:

Johannes Baader, *Ihre Exzellenz die Frau generalfeldmarschall v. Hindenburg* (Letter to Her Excellency the Wife of Marshall von Hindenburg), 1918, 14.1 x 22.2 cm (5 9/16 x 8 3/4). Research Library, The Getty Research Institute, Los Angeles (850965)

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Johannes Baader, Spread from *Gedankenbuch* (Commemorative Booklet), c. 1922, collage within booklet, 22 x 14.7 cm (8 11/16 x 5 13/16). Private collection, Courtesy Annely Juda Fine Art, London

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Johannes Baader, *Dada Milchstrasse* (Dada Milky Way), c. 1919-1920, collage and photomontage on poster Club der blauen Milchstrasse (Club of the Blue Milky Way) by Raoul Hausmann, 50.4 x 30.7 cm (19 13/16 x 12 1/16). Kunsthaus Zürich, Grafische Sammlung. © 2005 Kunsthaus Zürich. All rights reserved.

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Cat: 106

Johannes Baader, ed., Front of the leaflet *Dadaisten gegen Weimar* (Dadaists versus Weimar), Central Council of World Revolution, 1919, letterpress, 23.5 x 20.7 cm (9 1/4 x 8 1/8). The Museum of Modern Art Library, New York. Digital Image © 2005 The Museum of Modern Art, New York

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Otto Dix, *Die Skatspieler* (Skat Players) (later titled *Kartenspielende Kriegskrüppel* [Card-playing War Cripples]), 1920, oil on canvas with photomontage and collage, 110 x 87 cm (43 5/16 x 34 1/4). Staatliche Museen zu Berlin, Nationalgalerie. Eigentum Verein der Freunde der Nationalgalerie. © Nationalgalerie. Staatliche Museen zu Berlin – Preussischer Kulturbesitz

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Cat: 128

Otto Dix, *Erinnerung an die Spiegelsäle von Brüssels* (Memory of the Mirrored Halls of Brussels), 1920, oil on canvas, 124 x 80.4 cm (48 13/16 x 31 5/8); 134.6 x 97.8 cm (53 x 38 1/2). Centre Pompidou, Musée national d'art moderne, Paris. Purchase in memory of Siegfried Poppe, 1999. CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, NY. ©2005 Otto Dix/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn. Photo by Georges Merguerditchian

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Cat: 124

Otto Dix, *Kriegskrüppel* (War Cripples), 1920, drypoint, plate: 25.9 x 39.4 cm (10 3/16 x 15 1/2). The Museum of Modern Art, New York. Purchase, 1949. ©2005 Otto Dix/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

DEX: 28 **Publicity Image Available**

Cat: 81

George Grosz and John Heartfield, *Der wildgewordene Spiesser Heartfield* (*Elektro-mechan. Tatlin-Plastik*) (The Middle-Class Philistine Heartfield Gone Wild [Electro-Mechanical Tatlin Sculpture]), 1988 (reconstruction of 1920 original), tailor's dummy, revolver, doorbell, knife, fork, letter "C" and number "27" signs, plaster dentures, embroidered insignia of the Black Eagle Order on horse blanket, Osram light bulb, Iron

Cross, stand, and other objects, overall, including base: 220 x 45 x 45 cm (86 5/8 x 17 11/16 x 17 11/16); base: 90 x 45 x 45 cm (35 7/16 x 17 11/16 x 17 11/16); object: 130 x 45 x 45 cm (51 3/16 x 17 11/16 x 17 11/16). Berlinische Galerie - Landesmuseum für Moderne Kunst, Fotografie und Architektur. Art©Estate of George Grosz/Licensed by VAGA, New York, NY. ©2005 John Heartfield/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Cat: 83

George Grosz and John Heartfield, Cover of the book *Dada siegt! Eine Bilanz des Dadaismus* (Dada Triumphs! A Report on Dadaism) by Richard Huelsenbeck, Malik-Verlag, 1920, photolithograph, 22.3 x 14 cm (8 3/4 x 5 1/2). Elaine Lustig Cohen Dada Collection, The New York Public Library, Astor, Lenox and Tilden Foundations

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Cat: 77

George Grosz, "*Daum*" marries her pedantic automaton "George" in May 1920, John Heartfield is very glad of it. (*Meta-Mech. constr. nach [according to] Prof. R. Hausmann*), 1920, watercolor, pencil, and ink on paper with photomontage and collage, 42 x 30.2 cm (16 9/16 x 11 7/8); mat: 60 x 47.6 cm (23 5/8 x 18 3/4); framed: 64.4 x 51.3 x 4.2 cm (25 3/8 x 20 3/16 x 1 5/8). Berlinische Galerie - Landesmuseum für Moderne Kunst, Fotografie und Architektur. Art©Estate of George Grosz/Licensed by VAGA, New York, NY

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Cat: 75

George Grosz, "*Der Strafling*" Monteur John Heartfield nach Franz Jungs Versuch ihn auf die Beine zu stellen ("The Convict" Monteur John Heartfield after Franz Jung's Attempt to Get Him Up on His Feet) (also known as *The Engineer Heartfield*), 1920, watercolor and pencil on paper with photomontage, 41.9 x 30.5 cm (16 1/2 x 12). The Museum of Modern Art, New York. Gift of A. Conger Goodyear, 1952. Digital Image © 2005 The Museum of Modern Art, New York. Art©Estate of George Grosz/Licensed by VAGA, New York, NY

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Cat: 132

George Grosz, *Republikanische Automaten* (Republican Automatons), 1920, watercolor and pencil on paper, 60 x 47.3 cm (23 5/8 x 18 5/8). The Museum of Modern Art, New York. Advisory Committee Fund, 1946. Digital Image © 2005 The Museum of Modern Art, New York. Art©Estate of George Grosz/Licensed by VAGA, New York, NY

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Cat: 72

George Grosz, *Ein Opfer der Gesellschaft* (A Victim of Society) (later titled *Remember Uncle August, the Unhappy Inventor*), 1919, oil and graphite on canvas with photomontage and collage of papers and buttons, 49 x 39.5 cm (19 5/16 x 15 9/16). Centre Pompidou, Musée national d'art moderne, Paris. Purchase, 1977. CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, NY. Art©Estate of George Grosz/Licensed by VAGA, New York, NY

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Cat: 76

George Grosz, *Tatlinistischer Planriss* (Tatlinesque Diagram), 1920, watercolor, pencil, and ink on paper with photomontage and collage, 41 x 29.2 cm (16 1/8 x 11 1/2). Museo Thyssen-Bornemisza, Madrid. © Museo Thyssen-Bornemisza, Madrid

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Cat: 66

George Grosz, *Metropolis*, 1916-1917, oil on canvas, 100 x 102 cm (39 3/8 x 40 3/16). Museo Thyssen-Bornemisza, Madrid. © Museo Thyssen-Bornemisza, Madrid

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George Grosz, *Grauer Tag* (Gray Day), 1921, oil on canvas, 115 x 80 cm (45 1/4 x 31 _). Staatliche Museen zu Berlin, Nationalgalerie. © 2005 Bildarchiv Preussischer Kulturbesitz, Berlin. Photo by Jörg P. Anders, Berlin

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Cat: 134

George Grosz, *Untitled*, 1920, oil on canvas, 81 x 61 cm (31 7/8 x 24); 108.6 x 88.9 cm (42 3/4 x 35). Kunstsammlung Nordrhein-Westfalen, Düsseldorf. © Kunstsammlung Nordrhein-Westfalen, Düsseldorf. Art © Estate of George Grosz/Licensed by VAGA, New York, NY. Photo by Walter Klein, Düsseldorf

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George Grosz, *Menschen im Café* (People in a Café), 1917, ink on paper, 44 x 58.9 cm (17 5/16 x 23 3/16). The British Museum, London. © The British Museum

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George Grosz, *Der Schuldige bleibt unerkannt* (The Guilty One Remains Unknown), 1919, collage with ink on paper, 53.8 x 35.9 cm (21 3/16 x 14 1/8). The Art Institute of Chicago, Gift of Mr. and Mrs. Stanley M. Freehling, 1964.236. Photography © The Art Institute of Chicago

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Cat: 68

George Grosz, *Panorama (Nieder mit Liebknecht)* (Panorama [Down with Liebknecht]), 1919, ink and watercolor on paper, 48.9 x 34.6 cm (19 1/4 x 13 5/8). Private collection, courtesy Neue Galerie New York

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George Grosz, *Der Diabolospieler* (Diabolo Player), 1920, watercolor and ink on paper, 42.9 x 55.7 cm (16 7/8 x 21 15/16). Private collection, courtesy Neue Galerie New York

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George Grosz, *Die Stimme des Volkes, die Stimme Gottes* (Voice of the People, Voice of God), 1920, ink and collage on paper, 35.3 x 50 cm (13 7/8 x 19 11/16); 53.3 x 67.3 cm (21 x 26 1/2). Centre Pompidou, Musée national d'art moderne, Paris. Purchase, 1978. CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, NY. Art©Estate of George Grosz/Licensed by VAGA, New York, NY

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George Grosz, Front and back covers for the journal *Der blutige Ernst*, no. 3: *Der Schuldigen* (Bloody Serious, no. 3: The Guilty Ones), Carl Einstein and George Grosz editors, November 1919, letterpress, open: 38 x 55.6 cm (14 15/16 x 21 7/8). The Museum of Modern Art Library, New York. Digital Image © 2005 The Museum of Modern Art, New York. Art © Estate of George Grosz/Licensed by VAGA, New York, NY

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Cat:
George Grosz, Illustrations for the book *Mit Pinsel und Schere: 7 Materialisationen* (With Brush and Scissors: 7 Materializations), Malik Verlag, 1922, reproductions of collage and watercolor drawings, 31.4 x 23.8 cm (12 3/8 x 9 3/8). Research Library, The Getty Research Institute, Los Angeles

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George Grosz, Cover for the journal *Der blutige Ernst, no. 4: Die Schieber* (Bloody Serious, no. 4: The Profiteer), Carl Einstein and George Grosz editors, Trianan-Verlag, special issue 1919, line block reproductions of ink drawings, 40.4 x 28.7 cm (15 7/8 x 11 5/16). National Gallery of Art, Library, David K. E. Bruce Fund. © 2005 Board of Trustees, National Gallery of Art, Washington. Photo by Lorene Emerson

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Cat:
George Grosz, *Metropolis*, 1917, oil on board, 68 x 47.6 cm (26 3/4 x 18 3/4). The Museum of Modern Art, New York. Purchase, 1946. Digital Image © 2005 The Museum of Modern Art, New York. Art © Estate of George Grosz/Licensed by VAGA, New York, NY

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Cat:
George Grosz, Cover of portfolio *Gott mit uns* (God with Us), 1918, letterpress and lineblock, 49.2 x 40 cm (19 3/8 x 15 3/4). The Museum of Modern Art, New York, Abby Aldrich Rockefeller Fund, 1949. Digital Image © 2005 The Museum of Modern Art, New York. Art © Estate of George Grosz/Licensed by VAGA, New York, NY

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George Grosz, Plate 5: *Die Gesundbeter* (The Faith Healers)/*Le Triomphe des sciences exactes* German Doctors Fighting the Blockade from the portfolio *Gott mit uns* (God with Us), Malik-Verlag, 1918, photolithograph, 48 x 38.8 cm (18 7/8 x 15 1/4). The Museum of Modern Art, New York, Abby Aldrich Rockefeller Fund, 1949. Digital Image © 2005 The Museum of Modern Art, New York. Art © Estate of George Grosz/Licensed by VAGA, New York, NY

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Cat:
George Grosz, Plate 7: *Die vollendete Demokratie/L'état c'est moi/The World Made Safe for Democracy* from the portfolio *Gott mit Uns* (God with Us), 1919, photolithograph, 48 x 39.1 cm (18 7/8 x 15 3/8). The Museum of Modern Art, New York, Abby Aldrich Rockefeller Fund, 1949. Digital Image © 2005 The Museum of Modern Art, New York. Art © Estate of George Grosz/Licensed by VAGA, New York, NY

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Cat:
George Grosz, Plate 8: *Die Kommunisten fallen - und die Devisen steigen/Écrasez la famine/Blood is the Best Sauce* from the portfolio *Gott mit Uns* (God with Us), 1919, photolithograph, 38.7 x 48.3 cm (15 1/4 x 19). The Museum of Modern Art, New York, Abby Aldrich Rockefeller Fund, 1949. Digital Image © 2005 The Museum of Modern Art, New York. Art © Estate of George Grosz/Licensed by VAGA, New York, NY

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Cat:
George Grosz, *Die Gesundbeter* (The Faith Healers)/*Le Triomphe des sciences exactes*/German Doctors Fighting the Blockade, 1918, India ink on paper, 50.8 x 36.5 cm (20 x 14 3/8); 57.2 x 53.3 cm (22 1/2 x 21). The Museum of Modern Art, A Conger Goodyear Fund, 1947. Digital Image © 2005 The Museum of Modern Art, New York. Art © Estate of George Grosz/Licensed by VAGA, New York, NY

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Raoul Hausmann and Johannes Baader, *Untitled*, 1919/1920, printed reproduction of photomontage on newsprint, 25.4 x 15.8 cm (10 x 6 1/4). Kunsthaus Zürich, Grafische Sammlung. © 2005 Kunsthaus Zürich. All Rights Reserved. © 2005 Raoul Hausmann/Artists Rights Society (ARS), New York/ADAGP, Paris

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Cat: 95

Raoul Hausmann, *Mechanischer Kopf* (*Der Geist unserer Zeit*) (Mechanical Head [The Spirit of Our Age]), c. 1920, hairdresser's wig-making dummy, crocodile wallet, ruler, pocket watch mechanism and case, bronze segment of old camera, typewriter cylinder, segment of measuring tape, collapsible cup, the number "22," nails, and bolt, 32.5 x 21 x 20 cm (12 13/16 x 8 1/4 x 7 7/8). Centre Pompidou, Musée national d'art moderne, Paris. Purchase, 1974. CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, NY. © 2005 Raoul Hausmann/Artists Rights Society (ARS), New York/ADAGP, Paris

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Cat: 98

Raoul Hausmann, *ABCD* or *Portrait de l'artiste*, 1923-1924, collage and photomontage on paper, 40.4 x 28.2 cm (15 7/8 x 11 1/8). Centre Pompidou, Musée national d'art moderne, Paris. Purchase, 1974. © 2005 Raoul Hausmann/Artists Rights Society (ARS), New York/ADAGP, Paris
Photo by Jacqueline Hyde

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Cat: 100

Raoul Hausmann, *fmsbwtözäu*, poster poem, 1918, line block, 33 x 48 cm (13 x 18 7/8); 63.5 x 78.7 cm (25 x 31). Centre Pompidou, Musée national d'art moderne, Paris. Purchase, 1974. © 2005 Raoul Hausmann/Artists Rights Society (ARS), New York/ADAGP, Paris. Photo by Philippe Migéat

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Raoul Hausmann, *OFFEAHBDC*, poster poem, 1918, line block, 32.5 x 47.5 cm (12 13/16 x 18 11/16); 63.5 x 78.7 cm (25 x 31). Centre Pompidou, Musée national d'art moderne, Paris. Purchase, 1974. © 2005 Raoul Hausmann/Artists Rights Society (ARS), New York/ADAGP, Paris. Photo by Philippe Migéat

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Cat: 94

Raoul Hausmann, *Der Kunstreporter* (The Art Critic), 1919-1920, photomontage and collage with ink stamp and crayon on printed poster poem, 31.8 x 25.4 cm (12 1/2 x 10). Tate. Purchased 1974. © Tate, London 2005. © 2005 Raoul Hausmann/Artists Rights Society (ARS), New York/ADAGP, Paris

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Raoul Hausmann, *P*, 1921, collage with ink, 31.2 x 22 cm (12 5/16 x 8 11/16). Hamburger Kunsthalle. © Hamburger Kunsthalle/Bildarchiv Preussischer Kulturbesitz. Photo by Elke Walford

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Raoul Hausmann, *Ein bürgerliches Präzisionsgehirn ruft eine Weltbewegung hervor* (A Bourgeois Precision Brain Incites World Movement) (later known as *Dada siegt* [Dada Triumphs]), 1920, photomontage and collage with watercolor on paper, 33.5 x 27.5 cm (13 3/16 x 10 13/16). Private collection, courtesy Neue Galerie New York

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Raoul Hausmann, *Selbstporträt des Dadasophen* (Self-Portrait of the Dadasoph), 1920, photomontage and collage on Japanese paper, 36.2 x 28 cm (14 1/4 x 11). Private collection, Courtesy Annely Juda Fine Art, London

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Raoul Hausmann, *Dada im gewöhnlichen Leben* (Dada in Ordinary Life) (also known as *Dada Cino* [Dada Cinema]), 1920, collage and photomontage on paper with ink inscription, 31.7 x 22.5 cm (12 1/2 x 8 7/8). Private Collection

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Cat: 96

Raoul Hausmann, *Kutschenbauch dichtet* (Mr. Jones Makes Poetry), 1920, watercolor and gouache on paper, 42.5 x 32 cm (16 3/4 x 12 5/8); framed: 70.5 x 58 x 5 cm (27 3/4 x 22 13/16 x 1 15/16). Musée d'art moderne, Saint-Etienne

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Cat: 88

Raoul Hausmann, *Elasticum*, 1920, photomontage and collage with gouache on the cover of the exhibition catalogue *Erste Internationale Dada-Messe* (First International Dada Fair), 31 x 37 cm (12 3/16 x 14 9/16). Galerie Berinson, Berlin / UBU Gallery, New York. © 2005 Raoul Hausmann/Artists Rights Society (ARS), New York/ADAGP, Paris

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Raoul Hausmann, Cover and illustrations for the book *Material der Malerei Plastik Architektur* (Material of Painting Sculpture Architecture) by Raoul Hausmann, Club Dada, 1918, collage on cover and three woodcut and watercolor illustrations, 31.9 x 17.6 cm (12 9/16 x 6 15/16). Research Library, The Getty Research Institute, Los Angeles

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Raoul Hausmann, *Synthetisches Cino der Malerei* (Synthetic Cinema of Painting) with text of Raoul Hausmann's first Dada manifesto, 1918, collage of cigar wrappers and fabric on printed Japanese paper, 37.8 x 28.2 cm (14 7/8 x 11 1/8). Collection Merrill C. Berman

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Raoul Hausmann, Cover of the journal *Der Dada*, no. 2, Raoul Hausmann editor, December 1919, reproduction of collage, 23 x 15.6 cm (9 1/16 x 6 1/8). Collection Merrill C. Berman

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Raoul Hausmann, Cover of the booklet *Club Dada: Prospekt Verlags Freie Strasse* (Club Dada: Prospectus of the Publisher Freie Strasse), Richard Huelsenbeck, Franz Jung, and Raoul Hausmann editors, *Freie Strasse*, 1918, wood engraving, 26.6 x 19.5 cm (10 1/2 x 7 11/16). Collection Merrill C. Berman

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Cat: 92
Raoul Hausmann, *Porträt einer alten Frau (Dr. S. Friedlaener-Mynoud)* (Portrait of an Old Woman...) (also known as *Mynona*), 1919, collage on silver Japanese paper, 25.5 x 21.2 cm (10 1/16 x 8 3/8). Collection Merrill C. Berman

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Raoul Hausmann, *Dada-Photo*, 1919, photomontage; silverprint on board, 21.6 x 12.6 cm (8 1/2 x 4 15/16). Centre Pompidou, Musée national d'art moderne, Paris. Purchase, 1983. CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, NY. © 2005 Raoul Hausmann/Artists Rights Society (ARS), New York/ADAGP, Paris

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Raoul Hausmann, *Milchstrasse* (Milky Way), 1919-1920, lithograph, 49.8 x 30.7 cm (19 5/8 x 12 1/16). Centre Pompidou, Musée national d'art moderne, Paris. Gift of Marguerite Arp-Hagenbach, 1973. CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, NY. © 2005 Raoul Hausmann/Artists Rights Society (ARS), New York/ADAGP, Paris

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John Heartfield and George Grosz, *Der Weltdada Richard Huelsenbeck* (The World Dada Richard Huelsenbeck) or George Grosz *Dadabild* (Dada Picture), c. 1919, photomontage, collage, and ink on paper, 37 x 30.3 cm (14 9/16 x 11 15/16); 57.2 x 48.3 cm (22 1/2 x 19). Kunsthau Zürich, Grafische Sammlung. © Kunsthau Zürich. All rights reserved. © 2005 John Heartfield/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn. Art©Estate of George Grosz/Licensed by VAGA, New York, NY.

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Cat: 80
John Heartfield and Rudolf Schlichter, *Preussischer Erzengel* (Prussian Archangel), 2004 (reconstruction of lost 1920 original), papier-mâché (pig's head); wire mesh (body); palm grass, hemp, and horse hair (filling); uniform cut from field gray material, following original pattern; World War I field cap, boots, and shoulder lapels; woodcut (signs), height c. 180 cm (70 7/8). Neue Galerie New York

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Cat: 82
John Heartfield, Cover of the journal *Der Dada*, no. 3, Raoul Hausmann, John Heartfield, and George Grosz editors, Malik-Verlag, April 1920, photolithograph with reproduction of photomontage, 23 x 15.6 cm (9 1/16 x 6 1/8). National Gallery of Art, Library, Gift of Thomas G. Klarnier. © 2005 Board of Trustees, National Gallery of Art, Washington. Photo by Lorene Emerson

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Cat: 86

John Heartfield, Cover of the newspaper *Jedermann sein eigener Fussball* (Everyone His Own Soccerball), no. 1, unique issue, Wieland Herzfelde, editor. Cover illustrations: John Heartfield, *Wieland Herzfelde as "Progress Dada"* and George Grosz, *Galerie deutscher Manneschönheit Preisfrage "Wer ist der Schönste?"* (Gallery of German Manly Beauty, Prize Question: "Who Is the Most Beautiful?"), Berlin and Leipzig: Malik-Verlag, February 1919, 42.7 x 29.2 cm (16 13/16 x 11 1/2). Research Library, The Getty Research Institute, Los Angeles

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Cat: 78

John Heartfield, Cover of the exhibition catalogue *Erste Internationale Dada Messe* (First International Dada Fair), John Heartfield and Wieland Herzfelde editors, Otto Burchard and Malik-Verlag, July 1920, photolithograph, 31 x 39 cm (12 3/16 x 15 3/8). Collection Merrill C. Berman

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Cat: 84

John Heartfield, Cover of the review *Neue Jugend* (New Youth), no.2, John Heartfield editor, Malik-Verlag, June 1917, letterpress, 63.9 x 52.5 cm (25 3/16 x 20 11/16). Collection Merrill C. Berman

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Cat:
Wieland Herzfelde, *Die Pleite* (Bankruptcy), 1st year, no. 4, Wieland Herzfelde, editor, Malik-Verlag, May 1919, 42 x 27.7 cm (16 9/16 x 10 7/8). The Museum of Modern Art Library, New York. Digital Images © 2005 The Museum of Modern Art, New York.

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Cat:
Wieland Herzfelde, *Die Pleite* (Bankruptcy), 1st year, no. 6, January 1920, , 42 x 27.7 cm (16 9/16 x 10 7/8). The Museum of Modern Art Library, New York. Digital Images © 2005 The Museum of Modern Art, New York.

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Cat: 119

Hannah Höch, *Meine Haussprüche* (Proverbs to Live By), 1922, photomontage and collage with ink, zinc white, graphite, crayon, and colored pencil on board, sheet: 32 x 41.3 cm (12 5/8 x 16 1/4); mat: 50 x 60 cm (19 11/16 x 23 5/8); framed: 54 x 63.8 x 4.2 cm (21 1/4 x 25 1/8 x 1 5/8). Berlinische Galerie - Landesmuseum für Moderne Kunst, Fotografie und Architektur. © Hannah Höch/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Cat: 117

Hannah Höch, *Dada Puppen* (Dada Dolls), 1988 (reconstruction of surviving 1916 originals), fabric, yarn, thread, board, and beads, height: 60 cm (23 5/8). Berlinische Galerie - Landesmuseum für Moderne Kunst, Fotografie und Architektur. © 2005 Hannah Höch/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn.

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Cat: 108

Hannah Höch, *Schnitt mit dem Küchenmesser Dada durch die letzte Weimarer Bierbauchkulturepoche Deutschlands* (Cut with the Kitchen Knife Dada Through the Last Weimar Beer-Belly Cultural Epoch in Germany), 1919-1920, photomontage and collage with watercolor, 114 x 90 cm (44 7/8 x 35 7/16). Staatliche Museen zu Berlin, Nationalgalerie. © 2005 Bildarchiv Preussischer Kulturbesitz, Berlin. © 2005 Hannah Höch/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn.

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Cat: 116

Hannah Höch, *Dada-Ernst*, 1920-1921, photomontage and collage on paper, 18.6 x 16.6 cm (7 5/16 x 6 9/16). The Israel Museum, Jerusalem, The Vera and Arturo Schwarz Collection of Dada and Surrealist Art at The Israel Museum. © The Israel Museum, Jerusalem. Photo by Avshalom Avital

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Hannah Höch, *Collage (Dada)*, c. 1922, collage on paper, 24.8 x 33 cm (9 3/4 x 13). Collection Merrill C. Berman

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Cat: 115

Hannah Höch, *Das schöne Mädchen* (The Beautiful Girl), 1919-1920, photomontage and collage, 35 x 29 cm (13 3/4 x 11 7/16); framed: 55.5 x 47.6 x 3.5 cm (21 7/8 x 18 3/4 x 1 3/8). Private collection

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Hannah Höch, *Hochfinanz* (High Finance), 1923, photomontage and collage on paper, 36 x 31 cm (14 3/16 x 12 3/16). Galerie Berinson, Berlin / UBU Gallery, New York

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Hannah Höch, *Da Dandy*, 1919, photomontage and collage, 30 x 23 cm (11 13/16 x 9 1/16). Private collection

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Cat: 120

Hannah Höch, *Goldener Mond* (Golden Moon), 1923, collage and gouache on black construction paper, 19.2 x 26.5 cm (7 9/16 x 10 7/16). Collection Timothy Baum, New York

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Hannah Höch, *Bürgerliches Brautpaar (Streit)* (Bourgeois Bridal Couple [Quarrel]), 1919, photomontage and collage, 38 x 30.6 cm (14 15/16 x 12 1/16). Private collection

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Cat: 112

Hannah Höch, *Staatshäupter* (Heads of State), 1918-1919, photomontage on iron-on embroidery pattern, 16.2 x 23.3 cm (6 3/8 x 9 3/16). Institut für Auslandsbeziehungen e.V., Stuttgart. © Institut für Auslandsbeziehungen e.V., Stuttgart. © 2005 Hannah Höch/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Hannah Höch, *Mechanischer Garten* (Mechanical Garden), 1920, watercolor on paper, 71.1 x 45.7 cm (28 x 18); framed: 105.1 x 80 x 5.1 cm (41 3/8 x 31 1/2 x 2). Estate of H. Marc Moyens

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Cat: 121

Hannah Höch, *Schneider Blume* (Tailor's Flower), 1920, collage (of cut sewing or handiwork patterns) with photomontage, in artist's frame with glued zippers, fasteners, and snaps, 51.6 x 43.8 x 3.4 cm (20 5/16 x 17 1/4 x 1 5/16). Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Gift of Louise Rosenfield Noun in Honor of James T. Demetrian, 1996. Photo by Lee Stalworth

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Cat: 110

Hannah Höch, *Und wenn du Denkst, der Mond geht unter* (And When You Think the Moon is Setting), 1921, photomontage and collage, 21 x 13.4 cm (8 1/4 x 5 1/4). Private collection, courtesy Neue Galerie New York

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Cat: 85

Richard Huelsenbeck, Cover of the book *En avant Dada. Die Geschichte des Dadaismus* (Forward Dada. The History of Dadaism) by Richard Huelsenbeck, Hannover and Leipzig: Paul Steegemann Verlag, 1920, letterpress, 23.5 x 15 cm (9 1/4 x 5 7/8). National Gallery of Art, Library, David K. E. Bruce Fund. © 2005 Board of Trustees, National Gallery of Art, Washington. Photo by Lorene Emerson

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Richard Huelsenbeck, editor, *Dada Almanach. Im Auftrag des Zentralamts der deutschen Dada-Bewegung* (Dada Almanac: On Behalf of the Central Committee of the German Dada Movement), Erich Reiss Verlag, 1920, letterpress with relief halftone illustrations; cover illustration: photograph of the sculpture *Beethoven* by "Dada-oz" (Otto Schmalhausen, Antwerp), 17.9 x 13.3 cm (7 1/16 x 5 1/4). National Gallery of Art, Library, Gift of Thomas G. Klarnar. Photo by Lorene Emerson

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Cat: 130

Rudolf Schlichter, *Dada Dachatelier* (Dada Rooftop Studio), c. 1920, watercolor and ink on paper, sheet: 45.8 x 63.8 cm (18 1/16 x 25 1/8); mat: 60 x 80 cm (23 5/8 x 31 1/2). Private collection. © 2005 Rudolf Schlichter/Artists Rights Society (ARS), New York
Photo by Peter Oszvald

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Rudolf Schlichter, *Tote Welt* (Dead World), c. 1920, watercolor on paper, 49.5 x 64.7 cm (19 1/2 x 25 1/2). Staatsgalerie Stuttgart / Graphische Sammlung

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Georg Scholz, *Bauernbild* (Farmer Picture), also known as *Industriebauern* (Industrial Farmers), 1920, oil on wood with collage and photomontage, 98 x 70 cm (38 9/16 x 27 9/16). Von der Heydt-Museum, Wuppertal

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Unknown Artist, Harakiri?, Berlin, 1920, pamphlet, 20.3 x 25.4 cm (8 x 10). Bibliothèque Littéraire Jacques Doucet, Paris

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Cat: 152

Hans Arp, Untitled (*Bundle of a Da*), 1920-1921, driftwood relief with oil, 39 x 27.5 x 4.5 cm (15 3/8 x 10 13/16 x 1 3/4). Centre Pompidou, Musée national d'art moderne, Paris. Gift of M. et Mme Christophe Tzara, 1989. © 2005 Hans Arp/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn. Photo by Philippe Migeat

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Hans Arp, *The Castaways' Bundle*, 1921, wood, 19.5 x 32 x 4 cm (7 11/16 x 12 5/8 x 1 9/16). Musée d'Art Moderne et Contemporain de Strasbourg

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Cat: 176

Hans Arp, *Schnurrhut* (Mustache Hat) from *Merz 5, Arp Mappe: 7 Arpaden* (Merz 5, Arp Portfolio: 7 Arpades), Kurt Schwitters editor, Merzverlag, 1923, lithograph, composition (irreg.): 27.3 x 33 cm (10 3/4 x 13); sheet: 45.1 x 34.9 cm (17 3/4 x 13 3/4). The Museum of Modern Art, New York. Gift of J. B. Neumann, 1939. Digital Image © 2005 The Museum of Modern Art, New York. © 2005 Hans Arp/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Cat: 177

Hans Arp, *Das Meer* (The Sea) from *Merz 5, Arp Mappe: 7 Arpaden* (Merz 5, Arp Portfolio: 7 Arpades), Kurt Schwitters editor, Merzverlag, 1923, lithograph, composition (irreg.): 27 x 30.7 cm (10 5/8 x 12 1/16); sheet: 45.1 x 34.9 cm (17 3/4 x 13 3/4). The Museum of Modern Art, New York. Gift of J. B. Neumann, 1939. Digital Image © 2005 The Museum of Modern Art, New York. © 2005 Hans Arp/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Hans Arp, *Ein Nabel* (A Navel) from *Merz 5, Arp Mappe: 7 Arpaden* (Merz 5, Arp Portfolio: 7 Arpades), Kurt Schwitters editor, Merzverlag, 1923, lithograph, composition (irreg.): 1.9 x 2 cm (3/4 x 13/16); sheet: 45.1 x 34.9 cm (17 3/4 x 13 3/4). The Museum of Modern Art, New York. Gift of J. B. Neumann, 1939. Digital Image © 2005 The Museum of Modern Art, New York. © 2005 Hans Arp/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Cat: 179

Hans Arp, *Die Nabelflasche* (The Navel Bottle) from *Merz 5, Arp Mappe: 7 Arpaden* (Merz 5, Arp Portfolio: 7 Arpades), Kurt Schwitters editor, Merzverlag, 1923, lithograph, composition (irreg.): 41.6 x 24.8 cm (16 3/8 x 9 3/4); sheet: 45.1 x 34.9 cm (17 3/4 x 13 3/4). The Museum of Modern Art, New York, 1939. Gift of J. B. Neumann. Digital Image © 2005 The Museum of Modern Art, New York © 2005 Hans Arp/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Cat: 180

Hans Arp, *Schnurruhr* (Mustache Watch) from *Merz 5, Arp Mappe: 7 Arpaden* (Merz 5, Arp Portfolio: 7 Arpaden), Kurt Schwitters editor, Merzverlag, 1923, lithograph, composition (irreg.): 15.8 x 12.3 cm (6 1/4 x 4 13/16); sheet: 45.1 x 34.9 cm (17 3/4 x 13 3/4). The Museum of Modern Art, New York. Gift of J. B. Neumann, 1939. Digital Image © 2005 The Museum of Modern Art, New York. © 2005 Hans Arp/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Hans Arp, *Eierschläger* (Eggbeater) from *Merz 5, Arp Mappe: 7 Arpaden* (Merz 5, Arp Portfolio: 7 Arpaden), Kurt Schwitters editor, Merzverlag, 1923, lithograph, composition (irreg.): 42.9 x 28.7 cm (16 7/8 x 11 5/16); sheet: 45.1 x 34.9 cm (17 3/4 x 13 3/4). The Museum of Modern Art, New York. Gift of J. B. Neumann, 1939. Digital Image © 2005 The Museum of Modern Art, New York. © 2005 Hans Arp/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Cat: 182

Hans Arp, *Arabische Acht* (Arabic Eight) from *Merz 5, Arp Mappe: 7 Arpaden* (Merz 5, Arp Portfolio: 7 Arpaden), Kurt Schwitters editor, Merzverlag, 1923, lithograph, composition (irreg.): 15.5 x 9.8 cm (6 1/8 x 3 7/8); sheet: 45.1 x 34.9 cm (17 3/4 x 13 3/4). The Museum of Modern Art, New York. Gift of J. B. Neumann, 1939. Digital Image © 2005 The Museum of Modern Art, New York. © 2005 Hans Arp/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Jean Arp, Cover of *Merz 5, Arp Mappe: 7 Arpaden* (Merz 5, Arp Portfolio: 7 Arpaden), Kurt Schwitters editor, Merzverlag, 1923, lithograph, 45.1 x 34.9 cm (17 3/4 x 13 3/4). The Museum of Modern Art, New York. Gift of J. B. Neumann, 1939. Digital Image © 2005 The Museum of Modern Art, New York. © 2005 Hans Arp/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Jean Arp, Colophon of *Merz 5, Arp Mappe: 7 Arpaden* (Merz 5, Arp Portfolio: 7 Arpaden), Kurt Schwitters editor, Merzverlag, 1923, lithograph, 45.1 x 34.9 cm (17 3/4 x 13 3/4). The Museum of Modern Art, New York. Gift of J. B. Neumann, 1939. Digital Image © 2005 The Museum of Modern Art, New York. © 2005 Hans Arp/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Cat: 169

Theo van Doesburg (and Kurt Schwitters?), Poster and program for *Kleine Dada Soirée* (Small Dada Evening), 1922/1923, lithograph, 30.2 x 30.2 cm (11 7/8 x 11 7/8). The Museum of Modern Art, New York. Gift of Philip Johnson, 1945. Digital Image © The Museum of Modern Art, New York

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Cat:

Theo van Doesburg, Cover of the journal *Mécano*, no. 3: *Rot, Red, Rouge, Rood*, I. K. Bonset (Theo van Doesburg) editor, Leiden: Verlag de Stijl, October 1922, letterpress on folded paper, 16 x 12.5 cm (6 5/16 x 4 15/16). Collection Merrill C. Berman

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Theo van Doesburg, Cover of the brochure *Wat is Dada?* (What is Dada?) by Theo van Doesburg, The Hague: Verlag de Stijl, 1923, letterpress, 15.4 x 12.2 cm (6 1/16 x 4 13/16). Research Library, The Getty Research Institute, Los Angeles

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EI Lissitzky and Kurt Schwitters, Cover of the journal *Merz*, no. 8-9: Nasci, Kurt Schwitters and EI Lissitzky editors, (Nasci), Merzverlag, April/July 1924, letterpress, 30.8 x 23.5 cm (12 1/8 x 9 1/4). Elaine Lustig Cohen Dada Collection, The New York Public Library, Astor, Lenox and Tilden Foundations

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Cat: 170

EI Lissitzky, *Hans Arp*, 1924, gelatin silver print, 18 x 12.9 cm (7 1/16 x 5 1/16); framed: 49.5 x 43.8 x 1.9 cm (19 1/2 x 17 1/4 x 3/4). The Manfred & Hanna Heiting Collection

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Cat: 173

EI Lissitzky, Program for *Merz-Matinéén* (Merz Matinéés), 1923, letterpress, 23.2 x 27.9 cm (9 1/8 x 11). The Museum of Modern Art, New York. Jan Tschichold Collection. Gift of Philip Johnson, 1977. Digital Image © 2005 The Museum of Modern Art, New York. © 2005 EI Lissitzky/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Cat: 171

EI Lissitzky, *Kurt Schwitters*, 1924, gelatin silver print, 10.6 x 9.4 cm (4 3/16 x 3 11/16). The Museum of Modern Art, New York, Thomas Walther Collection. Purchase, 2001. Digital Image © 2005 The Museum of Modern Art, New York. © 2005 EI Lissitzky/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Cat: 151

Kurt Schwitters, *Untitled (Merz Construction)*, c. 1921, assemblage of painted wood, wire mesh, board, and paper, 38 x 21 x 6.4 cm (14 15/16 x 8 1/4 x 2 1/2). Philadelphia Museum of Art, The A. E. Gallatin Collection, 1952. © 2005 Kurt Schwitters/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn. Photo by Graydon Wood, 1992

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Cat: 137

Kurt Schwitters, *Bild mit heller Mitte* (Picture with Light Center), 1919, collage, watercolor, oil, and pencil on board, 84.5 x 65.7 cm (33 1/4 x 25 7/8). The Museum of Modern Art, New York. Purchase, 1950. Digital Image © 2005 The Museum of Modern Art, New York. © 2005 Kurt Schwitters/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Cat: 136

Kurt Schwitters, *Strahlen Welt Merzbild 31 B* (Radiating World [Merzpicture 31B]), 1920, collage and oil on board, 95.2 x 67.9 cm (37 1/2 x 26 3/4). The Phillips Collection, Washington, D.C. Gift of the estate of Katherine S. Dreier, 1953.

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Cat: 166

Kurt Schwitters, *Untitled (Assemblage on Hand Mirror)*, 1920/1922, assemblage of oil, papers, board, wood, metal leaf, porcelain, plaster, metal, and glass on mirror, 28.5 x 11 cm (11 1/4 x 4 5/16). Musée d'Art Moderne de la Ville de Paris. © Photothèque des musées de la ville de Paris. Photo by Jean-Yves Trocaz

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Cat: 145

Kurt Schwitters, *Bild mit Raumgewächsen* (Picture with Spatial Growths) or *Bild mit 2 kleinen Hunden* (Picture with 2 Small Dogs), 1920 and 1939, assemblage of oil, papers, board, fabric, wood, hair, ceramic, and metal on board, 97 x 69 cm (38 3/16 x 27 3/16). Tate. Purchased 1984. © Tate, London 2005. © 2005 Kurt Schwitters/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Cat: 155

Kurt Schwitters, *Mz 150 Oskar*, 1920, collage of fabric and papers on board, 13.1 x 9.7 cm (5 3/16 x 3 13/16). Kunstsammlung Nordrhein-Westfalen, Düsseldorf. © 2005 Kurt Schwitters/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn. Photo by Walter Klein, Düsseldorf

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Cat: 144

Kurt Schwitters, *Merzbild 46 A. Das Kegelbild* (Merzpicture 46 A. The Skittle Picture), 1921, assemblage of wood, oil, metal, and board on board, with artist's frame, with frame: 55 x 43.8 cm (21 5/8 x 17 1/4). Sprengel Museum Hannover. Photo: Kurt Schwitters Archiv im Sprengel Museum Hannover. © 2005 Kurt Schwitters/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn. Photo by Michael Herling

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Kurt Schwitters, *U 11 für Dixel* (U 11 for Dixel), 1921, collage and oil, glass, and fabric on glass, 22.4 x 27.1 cm (8 13/16 x 10 11/16). Private collection, courtesy Neue Galerie New York

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Kurt Schwitters, *Mz 218*, 1921, mounted fabric with stains, on paper, 13.1 x 9.7 cm (5 3/16 x 3 13/16). Staatsgalerie Stuttgart / Graphische Sammlung

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Kurt Schwitters, *Merz 1003. Pfauenrad* (Merz 1003. Peacock's Tail), 1924, oil and wood on board, 72.7 x 70.6 cm (28 5/8 x 27 13/16). Yale University Art Gallery, Gift of Collection Société Anonyme

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Cat: 156

Kurt Schwitters, *Untitled (Erfurt-Erfur)*, c. 1924-1926, collage of papers, board, and primed canvas on paper, 21.6 x 19.1 cm (8 1/2 x 7 1/2). Collection Jasper Johns. Photo by Dorothy Zeidman

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Kurt Schwitters, *1. weisses Relief* (1st White Relief), 1924/1927, painted wood and glass relief, 66.5 x 48.7 x 28.7 cm (26 3/16 x 19 3/16 x 11 5/16). Sprengel Museum Hannover. Kurt Schwitters Archiv im Sprengel Museum Hannover. © Kurt Schwitters/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Cat: 154

Kurt Schwitters, *Breite Schmurchel* (Broad Schmurchel), 1924, painted wood and metal relief, 36 x 56 x 12 cm (14 3/16 x 22 1/16 x 4 3/4). Staatliche Museen zu Berlin, Nationalgalerie. Eigentum Verein der Freunde der Nationalgalerie. © 2005 Bildarchiv Preussischer Kulturbesitz, Berlin

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Kurt Schwitters, *Untitled (fec.)*, 1920, collage with pencil inscriptions on paper on board, 25.1 x 18.2 cm (9 7/8 x 7 3/16). The Museum of Modern Art, New York. Gift of the Marlborough-Gerson Gallery, Inc. Digital Image © 2005 The Museum of Modern Art, New York. © 2005 Kurt Schwitters/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Cat: 150

Kurt Schwitters, *Mz 172 Tasten zum Raum* (Mz 172 Probing into Space), 1921, oil and collage of papers and board on paper, 17.9 x 14.4 cm (7 1/16 x 5 11/16). Kurt und Ernst Schwitters Stiftung, Hannover. The foundation of the Kurt und Ernst Schwitters Stiftung is mainly due to the Schwitters family with the support of the NORD/LB Norddeutsche Landesbank, the Savings Bank Foundation of Lower Saxony, the Niedersächsische Lottostiftung, the Cultural Foundation of the Federal States, the State Minister at the Federal Chancellery for Media and Cultural Affairs, the Ministry for Science and Culture of the Land of Lower Saxony and the City of Hannover. Photo: Kurt Schwitters Archiv im Sprengel Museum Hannover. © Kurt Schwitters/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Cat: 159

Kurt Schwitters, *Mz 317. Lenox*, 1921, collage on paper, composition: 18 x 14.5 cm (7 1/16 x 5 11/16); original mat: 32.6 x 23.3 cm (12 13/16 x 9 3/16). Kurt und Ernst Schwitters Stiftung, Hannover. Photo: Kurt Schwitters Archiv im Sprengel Museum Hannover. Photo by Michael Herling

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Cat: 160

Kurt Schwitters, *Untitled (With Large Cross Spider)*, 1921, collage on paper, composition: 15.1 x 11.6 cm (5 15/16 x 4 9/16); original support: 29.1 x 21 cm (11 7/16 x 8 1/4). Kurt und Ernst Schwitters Stiftung, Hannover. Photo: Kurt Schwitters Archiv im Sprengel Museum Hannover. © Kurt Schwitters/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn. Photo by Michael Herling/Aline Gwose

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Cat: 186

Kurt Schwitters, *Merz 1924,1. Relief mit Kreuz und Kugel* [Merz 1924,1. Relief with Cross and Sphere], 1924, relief: ink?, oil, metal (ladle), board, and plastic panel on wood on board, 69.1 x 34.4 x 9.3 cm (27 3/16 x 13 9/16 x 3 11/16). Kurt und Ernst Schwitters Stiftung, Hannover. Photo: Kurt Schwitters Archiv im Sprengel Museum Hannover. © Kurt Schwitters/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn. Photo by Michael Herling

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Cat: 162

Kurt Schwitters, *Merzmosaik aus Geviertornamenten* (Merz Mosaic of Quartered Ornaments), 1924, i-drawing: misprinted, discarded, trimmed printer's proof with pencil, with artist's mat, composition: 12.9 x 10.2 cm (5 1/8 x 4 1/16). Kurt und Ernst Schwitters Stiftung, Hannover. © Kurt Schwitters/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn. Photo by Michael Herling/Aline Gwose

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Kurt Schwitters, *Mz 233. Eier* (Mz 233. Eggs), 1921, collage on paper, with artist's mat: 27.8 x 24.7 cm (10 15/16 x 9 3/4); composition: 24.7 x 19.4 cm (9 3/4 x 7 5/8); original support: 33.7 x 25.7 cm (13 1/4 x 10 1/8). Private Collection

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Cat: 161

Kurt Schwitters, *Untitled (Tea-Rose)*, 1924, collage of papers and board on paper, 23.5 x 18.5 cm (9 1/4 x 7 5/16). Private collection

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Kurt Schwitters, *Untitled (Inlaid Box SK or P for Sophie and Paul Erich Küppers)* Albert Schulze fabricator, 1921, inlaid wooden box with ivory and mother-of-pearl, 23 x 23 x 16.7 cm (9 1/16 x 9 1/16 x 6 9/16). Kestner-Museum, Fritz Behrens-Stiftung, Hannover

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Kurt Schwitters, *Untitled (Inlaid Box Anna)*, c. 1921, inlaid wooden box, Albert Schulze fabricator, 24 x 27.5 x 22.5 cm (9 7/16 x 10 13/16 x 8 7/8). Kestner-Museum, Hannover

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Kurt Schwitters, *Untitled (Lithograph with Rivet Holes)*, 1919, lithograph, sheet: 29 x 23.2 cm (11 7/16 x 9 1/8). Cabinet des estampes du Musée d'art et d'histoire, Genève

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Kurt Schwitters, *Für Hartmann* (For Hartmann), 1922, ink stamps with collage, colored pencil, and pencil on paper, composition and sheet: 19 x 15.2 cm (7 1/2 x 6). Marlborough International Fine Art

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Kurt Schwitters, Cover of the illustrated book *Anna Blume. Dichtungen* (Anna Blume. Poems) by Kurt Schwitters, Paul Steegemann Verlag, 1919, ink and watercolor on paper mounted on book cloth, 22 x 14.5 cm (8 11/16 x 5 11/16). Spencer Collection, The New York Public Library, Astor, Lenox and Tilden Foundations

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Kurt Schwitters, Cover of the book *Die Kathedrale* (Cathedral) by Kurt Schwitters, Paul Steegemann Verlag, 1920, lithograph with collage: 22.2 x 14.4 cm (8 3/4 x 5 11/16). Research Library, The Getty Research Institute, Los Angeles

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Cat:
Kurt Schwitters, *Merz*, no. 24: "Ursonata," phonetic poem, typography by Jan Tschichold, Merzverlag, 1932, Open with two pages of text: 28.4 x 20.7 cm (11 3/16 x 8 1/8). National Gallery of Art, Library, Gift of Thomas G. Klarner. © 2005 Board of Trustees, National Gallery of Art, Washington

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Cat:
Kurt Schwitters, *Untitled (With Coffee Grinder)*, 1919, collage, colored pencil, pencil, stamping ink, and paper on paper, 21.9 x 18.7 cm (8 5/8 x 7 3/8). Kurt und Ernst Schwitters Stiftung, Hannover. © 2005 Kurt Schwitters/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Cat:
Kurt Schwitters, *Mz 1600 Rotterdam*, 1923, collage on paper, 17.5 x 14.3 cm (6 7/8 x 5 5/8). Kurt und Ernst Schwitters Stiftung, Hannover. © 2005 Kurt Schwitters/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Cat:
Kurt Schwitters, Cover of the journal *Merz*, no. 2: *Nummer i* (Number i), Kurt Schwitters editor, Merzverlag, April 1923, letterpress, 22.2 x 14.3 cm (8 3/4 x 5 5/8). The Museum of Modern Art, New York. Jan Tschichold Collection. Gift of Philip Johnson, 1977. Digital Image © 2005 The Museum of Modern Art, New York. © 2005 Kurt Schwitters/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Kurt Schwitters, Illustration for the book *Memorien Anna Blumes in Bleie: eine leichtfassliche Methode zur Erlernung des Wahnsinns für jedermann* (Anna Blume's Lead Memoirs: an Easy-to-Use Method by Everyone for Mastering Insanity) by Kurt Schwitters, Freiburg (Baden): W. Heinrich, 1922, reproductions of rubber stamp impressions, 18.6 x 11.2 cm (7 5/16 x 4 7/16). National Gallery of Art, Library, Gift of Thomas G. Klarner. © 2005 Board of Trustees, National Gallery of Art, Washington

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Kurt Schwitters, *Untitled (Mz ELIKAN ELIKAN ELIKAM)*, c. 1925, collage on paper with cardboard border, 43.5 x 36.2 cm (17 1/8 x 14 1/4). The Museum of Modern Art, New York, Katherine S. Dreier Bequest, 1953. Digital Image © 2005 The Museum of Modern Art, New York. © 2005 Kurt Schwitters/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Cat:
Kurt Schwitters, *Untitled (Emerka)*, c. 1922, collage of papers and cloth on paper with cardboard border, 35 x 26.3 cm (13 3/4 x 10 3/8). The Museum of Modern Art, New York. Katherine S. Dreier Bequest, 1953. Digital Image © 2005 The Museum of Modern Art, New York. © 2005 Kurt Schwitters/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Cat:

Kurt Schwitters, Cover of the journal *Merz*, no. 4: *Banalitäten* (Banalities), Kurt Schwitters editor, Merzverlag, July 1923, letterpress, Opened sideways: 23 x 29.2 cm (9 1/16 x 11 1/2). National Gallery of Art, Library, Gift of Thomas G. Klarner. © 2005 Board of Trustees, National Gallery of Art, Washington

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Kurt Schwitters, *Die heilige Sattlermappe* (The Holy Saddlers' Portfolio), 1922, collage on board folder, 38.4 x 55.8 cm (15 1/8 x 21 15/16). Collection Claude Berri

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Kurt Schwitters, *Mz 460 Twee Onderbroeken* (Mz 460 Two Underdrawers), 1921, collage of papers, fabric, and board on card stock, 20.3 x 17.1 cm (8 x 6 3/4). The Museum of Modern Art, New York. Katherine S. Dreier Bequest, 1953. Digital Image © 2005 The Museum of Modern Art, New York. © 2005 Kurt Schwitters/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Cat:
Kurt Schwitters, Cover of the journal *Merz*, no. 1: *Holland Dada*, Kurt Schwitters editor (Holland Dada), Merzverlag, January 1923, letterpress, 22.2 x 14.3 cm (8 3/4 x 5 5/8). National Gallery of Art, Library, Gift of Thomas G. Klarner. © 2005 Board of Trustees, National Gallery of Art, Washington

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Cat: 174

Kurt Schwitters, Wrap-around cover of the journal *Merz*, no. 6: *Jmitatoren watch step!* (Imitators Watch Your Step!)/Arp, no. 1: Prapoganda und Arp (Propaganda and Arp), Kurt Schwitters editor, Merzverlag, October 1923, letterpress, Open with both covers shown: 28.2 x 22 cm (11 1/8 x 8 11/16); cover: 44 x 29 cm (17 5/16 x 11 7/16); closed: 22.3 x 29 cm (8 3/4 x 11 7/16). National Gallery of Art, Library, Gift of Thomas G. Klarner. © 2005 Board of Trustees, National Gallery of Art, Washington. Photo by Lorene Emerson

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Kurt Schwitters, Cover of *Sekunde durch Hirn. Ein unheimlich schnell rotierender Roman* (Seconds through the brain: An uncannily Quickly Rotating Novel) by Melchior Vischer, Paul Steegeman Verlag, 1920, 23.5 x 15.5 cm (9 1/4 x 6 1/8). Bibliothèque Littéraire Jacques Doucet, Paris

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Kurt Schwitters, Cover of *Merz 3, Merz Mappe: 6 Lithos* (Merz 3, Merz Portfolio: 6 Lithos), Merzverlag, 1923, photolithograph, 56 x 44.5 cm (22 1/16 x 17 1/2). Courtesy Galerie Gmurzynska, Zug

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Kurt Schwitters, Folio 4 from *Merz 3, Merz Mappe: 6 Lithos* (Merz 3, Merz Portfolio: 6 Lithos), Merzverlag, 1923, photolithograph, 56 x 44.5 cm (22 1/16 x 17 1/2). Courtesy Galerie Gmurzynska, Zug

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Kurt Schwitters, Folio 5 from *Merz 3, Merz Mappe: 6 Lithos* (Merz 3, Merz Portfolio: 6 Lithos), Merzverlag, 1923, photolithograph, 56 x 44.5 cm (22 1/16 x 17 1/2). Courtesy Galerie Gmurzynska, Zug

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Christof Spengemann, *Die Wahrheit über Anna Blume: Kritik der Kunst, Kritik der Kritik, Kritik der Zeit* (The Truth About Anna Blume: Criticism of Art, Criticism of Criticism, Criticism of the Times), by Christof Spengemann, Zweemann Verlag, 1920, 22 x 14 cm (8 11/16 x 5 1/2). National Gallery of Art, Library, David K. E. Bruce Fund. © 2005 Board of Trustees, National Gallery of Art, Washington

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Johannes Baargeld and Max Ernst, *Le Roi rouge* (The Red King), 1920, ink on printed wallpaper, 49.2 x 38.7 cm (19 3/8 x 15 1/4). The Museum of Modern Art, New York. Purchase, 1937. Digital Image © 2005 The Museum of Modern Art, New York. © 2005 Max Ernst/Artists Rights Society (ARS), New York/ADAGP, Paris

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Johannes Baargeld, *Typische Vertikalklitterung als Darstellung des Dada Baargeld* (Typical Vertical Mess as Depiction of the Dada Baargeld), 1920, photomontage, 37.1 x 31 cm (14 5/8 x 12 3/16). Kunsthaus Zürich, Grafische Sammlung. © Kunsthaus Zürich. All Rights Reserved.

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Johannes Baargeld, *Venus beim Spiel der Könige* (Venus at the Kings' Game), 1920, photomontage, collage, ink, and pencil on paper, 37 x 27.5 cm (14 9/16 x 10 13/16). Kunsthau Zürich, Grafische Sammlung. © Kunsthau Zürich. All Rights Reserved.

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Johannes Baargeld, *Hommes/sei vorsichtig lieber Heinz* (Men/Be Careful Dear Heinz), 1920, ink on paper, 31.4 x 23.2 cm (12 3/8 x 9 1/8); framed: 50.2 x 41.9 x 4.4 cm (19 3/4 x 16 1/2 x 1 3/4). Mark Kelman, New York

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Johannes Baargeld, *Das menschliche Auge und ein Fisch, letzterer versteinert* (The Human Eye and a Fish, The Latter Petrified), 1920, collage, ink, and pencil on paper, 31.1 x 23.8 cm (12 1/4 x 9 3/8). The Museum of Modern Art, New York. Purchase, 1937. Digital Image © 2005 The Museum of Modern Art, New York

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Johannes Baargeld, *Käfer* (Beetles), 1920, ink and pencil on tissue paper, 29.2 x 23.2 cm (11 1/2 x 9 1/8). The Museum of Modern Art, New York. Purchase, 1937. Digital Image © 2005 The Museum of Modern Art, New York

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Cat: 210

Johannes Baargeld, *Unendlicher Regenschirm* (Endless Umbrella), 1919/1920, ink on paper, 24.5 x 32.5 cm (9 5/8 x 12 13/16). Galerie Remmert und Barth, Düsseldorf, Germany. Photo by Walter Klein, Düsseldorf

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Johannes Baargeld, *Ordinäre Klitterung: Kubischer Transvestit vor einem vermeintlichen Scheideweg* (Vulgar Mess: Cubistic Transvestite at an Alleged Crossroads), 1920, photomontage and collage on paper, 30.9 x 14.4 cm (12 3/16 x 5 11/16). Private Collection. © Galerie Brusberg, Berlin

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Max Ernst and Hans Arp, *physiomythologisches diluvialbild* (Physiomythological Flood Picture), 1920, photomontage, collage, gouache, pencil, and ink on paper on board, 11.2 x 10 cm (4 7/16 x 3 15/16). Sprengel Museum Hannover. © 2005 Max Ernst/Artists Rights Society (ARS), New York/ADAGP, Paris © 2005 Hans Arp/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Cat: 218

Max Ernst and Hans Arp, *hier ist noch alles in der schwebe...* (Here Everything is Still Floating...), 1920, gouache and ink on photographic enlargement of photomontage, mounted on board with ink inscription, with mount: 32 x 38.8 cm (12 5/8 x 15 1/4); composition: 29.7 x 35.7 cm (11 11/16 x 14 1/16); framed: 44.6 x 54.6 x 2 cm (17 9/16 x 21 1/2 x 13/16). Stiftung Hans Arp und Sophie Taeuber-Arp e.V., Rolandseck. © 2005 Max Ernst/Artists Rights Society (ARS), New York/ADAGP, Paris. © 2005 Hans Arp/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Cat: 243

Max Ernst and Paul Eluard, Illustration in the book *Les Malheurs des immortels* (The Misfortunes of the Immortals) by Paul Eluard, Librairie Six, 1922, letterpress, Open with page of text opposite image: 36.5 x 25 cm (14 3/8 x 9 13/16). National Gallery of Art, Library, David K. E. Bruce Fund. © 2005 Board of Trustees, National Gallery of Art, Washington. Photo by Lorene Emerson

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Cat: 190

Max Ernst, Cover of the journal *Bulletin D*, with illustration by Hans Arp, unique issue, catalogue for the exhibition in Section D at Cologne Kunstverein, Johannes Baargeld and Max Ernst editors, November 1919, letterpress, 31.4 x 23.5 cm (12 3/8 x 9 1/4). Research Library, The Getty Research Institute, Los Angeles

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Cat: 211

Max Ernst, *Untitled*, 1920, photomontage, collage, and pencil on photographic reproduction mounted on board, 6 x 14.6 cm (2 3/8 x 5 3/4). The Menil Collection, Houston. © 2005 Max Ernst/Artists Rights Society (ARS), New York/ADAGP, Paris. Photo by Hester & Hardaway Photographers.

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Cat: 199

Max Ernst, *adieu mon beau pays de Marie Laurencin* (Farewell My Beautiful Land of Marie Laurencin), 1919, proof of printer's blocks with ink on paper, sheet: 40 x 27.9 cm (15 3/4 x 11). The Museum of Modern Art, New York. Purchase, 1937. Digital Images © 2005 The Museum of Modern Art, New York. © 2005 Max Ernst/Artists Rights Society (ARS), New York/ADAGP, Paris

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Cat: 223

Max Ernst, *c'est le chapeau qui fait l'homme* (The Hat Makes the Man), 1920, gouache and pencil on collage on board with ink inscription, 35.6 x 45.7 cm (14 x 18). The Museum of Modern Art, New York. Purchase, 1935. Digital Images © 2005 The Museum of Modern Art, New York. © 2005 Max Ernst/Artists Rights Society (ARS), New York/ADAGP, Paris

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Cat: 242

Max Ernst, *des éventails brisés* (Broken Fans), 1922, illustration for the book *Les Malheurs des immortels* (The Misfortunes of the Immortals) by Paul Eluard, Paris, Librairie Six, 1922, gouache on collage (colored after use in *Les Malheurs des immortels*), composition: 10.2 x 16.5 cm (4 x 6 1/2); sheet: 25 x 18 cm (9 13/16 x 7 1/16). Private collection

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Max Ernst, *les moutons* (The Sheep), 1921, illustration maquette for the book *Répétitions* (Repetitions), gouache and ink on collage of wood engravings on paper (colored after use in *Répétitions*), 11.3 x 16.2 cm (4 7/16 x 6 3/8). Centre Pompidou, Musée national d'art moderne, Paris. Gift of Marguerite Arp-Hagenbach, 1973

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Max Ernst, *c'est déjà la 22ème fois que Lohengrin...* (It's the 22nd Time Already that Lohengrin...), 1920, gouache on photographic enlargement of photomontage, mounted on board with ink inscription, composition without mount: 21 x 29 cm (8 1/4 x 11 7/16). WestLB Düsseldorf

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Max Ernst, *Paysage aux feuilles* (Leaf Landscape), c. 1920, collage, gouache, and ink on printed page, 21.5 x 26 cm (8 7/16 x 10 1/4). Private Collection

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Cat: 188

Max Ernst, *Aquis submersus* (Submerged by the Waters), 1919, oil on canvas, 54 x 43.8 cm (21 1/4 x 17 1/4). Städtische Galerie im Städelschen Kunstinstitut, Frankfurt am Main. © Blauel/Gnammm – ARTOTHEK. © 2005 Max Ernst/Artists Rights Society (ARS), New York/ADAGP, Paris

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Cat: 226

Max Ernst, *la grande roue orthochromatique qui fait l'amour sur mesure* (The Large Orthochromatic Wheel That Makes Love to Measure), c. 1919-1920, stamp and pencil rubbing of printer's blocks with ink, watercolor, and gouache on paper on board, 40.8 x 27.4 cm (16 1/16 x 10 13/16). Centre Pompidou, Musée national d'art moderne, Paris. Bequest Louise and Michel Leiris, 1984. CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, NY. © 2005 Max Ernst/Artists Rights Society (ARS), New York/ADAGP, Paris

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Max Ernst, *la petite fistule lacrimale qui dit tic tac* (The Little Tear Gland that Says Tick Tock), 1920, gouache, pencil, and ink on stenciled wallpaper mounted on board, 36.2 x 25.4 cm (14 1/4 x 10). The Museum of Modern Art, New York. Purchase, 1935. Digital Image © 2005 The Museum of Modern Art, New York. © 2005 Max Ernst/Artists Rights Society (ARS), New York/ADAGP, Paris

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Max Ernst, *schichtgestein naturgabe aus gneis lava isländisch moos...* (Stratified Rocks, Nature's Gift of Gneiss Lava Icelandic Moss...), 1920, gouache and pencil on equine anatomical diagram mounted on board with ink inscription, 15.2 x 20.6 cm (6 x 8 1/8). The Museum of Modern Art, New York. Purchase, 1937. Digital Image © 2005 The Museum of Modern Art, New York. © 2005 Max Ernst/Artists Rights Society (ARS), New York/ADAGP, Paris

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Max Ernst, *le chien qui chie...la chanson de la chair* (The Dog Who Shits...The Song of the Flesh), c. 1920, photomontage, gouache, and pencil on photographic reproduction mounted on board with ink inscription, 15 x 21 cm (5 7/8 x 8 1/4). Centre Pompidou, Musée national d'art moderne, Paris. Purchase, 1981. CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, NY. © 2005 Max Ernst/Artists Rights Society (ARS), New York/ADAGP, Paris

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Max Ernst, *die flamingi...* (The Flamingos...), 1920, photographic enlargement of photomontage, mounted on board with ink inscription, with mount: 29.5 x 23.5 cm (11 5/8 x 9 1/4). Private collection. Courtesy The Metropolitan Museum of Art

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Max Ernst, *frau wirtin an der lahn...* (Landlady on the Lahn...), 1920, collage, gouache, and ink on paper mounted on board with inscription, 25 x 31.5 cm (9 13/16 x 12 3/8). Staatsgalerie Stuttgart/Graphische Sammlung

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Max Ernst, *die anatomie als braut* (The Anatomy as Bride) or *Die anatomie* (The Anatomy) or *Die Anatomie Schulfertig* (The School-Prepared Anatomy), 1921, gouache and ink on photomontage, 23.7 x 17.2 cm (9 5/16 x 6 3/4). Private collection, courtesy Galerie 1900-2000. © 2005 Max Ernst/Artists Rights Society (ARS), New York/ADAGP, Paris. Photo by Georges Meguerditchian

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Max Ernst, *la bicyclette graminée...* (The Gramineous Bicycle...), c. 1921, gouache and ink on teaching panel with ink inscription, 74.3 x 99.7 cm (29 1/4 x 39 1/4). The Museum of Modern Art, New York. Purchase, 1937. Digital Image © 2005 The Museum of Modern Art, New York. © 2005 Max Ernst/Artists Rights Society (ARS), New York/ADAGP, Paris

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Max Ernst, *Célèbes* (Celebes) or *Der Elefant von Celebes* (The Elephant of Celebes), 1921, oil on canvas, 125.4 x 107.9 cm (49 3/8 x 42 1/2). Tate. Purchased 1975. © Tate, London 2005. © 2005 Max Ernst/Artists Rights Society (ARS), New York/ADAGP, Paris

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Max Ernst, *Untitled*, 1920, gouache, ink, and pencil on photographic reproduction mounted on board, 30 x 25 cm (11 13/16 x 9 13/16). Private collection

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Max Ernst, *santa conversazione* (Sacred Conversation), 1921, photograph of photomontage and collage, 22.5 x 13.5 cm (8 7/8 x 5 5/16). Private collection. Courtesy Marc Blondeau, Paris
Photo by Jacques Faujour

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Max Ernst, *la puberté proche...* (Approaching Puberty...) (or *les pléiades* [Pleiads]), 1921, photomontage, gouache, oil, and ink on paper mounted on board with ink inscription, 24.5 x 16.5 cm (9 5/8 x 6 1/2). Private collection. Courtesy Marc Blondeau, Paris

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Max Ernst, *l'ascaride de sable qui rattache sa sandale...* (The Sandworm Who Reties Her Sandal...), c. 1920, gouache and pencil on catalogue page advertising children's hats, mounted on board with ink inscription, 11.8 x 50.5 cm (4 5/8 x 19 7/8). Gale and Ira Drukier

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Max Ernst, *Untitled*, c. 1920, collage, gouache, and pencil on paper, 23.4 x 17.7 cm (9 3/16 x 6 15/16). Private collection

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Max Ernst, *Jeune chimère* (Young Chimera), c. 1921, gouache and ink on printed page, 26 x 9 cm (10 1/4 x 3 9/16). Private collection. Courtesy of The Metropolitan Museum of Art

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Max Ernst, *Oedipus Rex*, 1922, oil on canvas, 93 x 102 cm (36 5/8 x 40 3/16). Private Collection. Courtesy of The Metropolitan Museum of Art

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Max Ernst, *the punching ball ou l'immortalité de buonarotti* (The Punching Ball or the Immortality of Buonarotti) (or *max ernst et caesar buonarotti* [Max Ernst and Caesar Buonarotti]), 1920, photomontage, gouache, and ink on photograph, 17.6 x 11.4 cm (6 15/16 x 4 1/2). Arnold Crane Collection, Chicago. Photo by Michael Tropea

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Max Ernst, *trophée hypertrophique* (Hypertrophic Trophy), c. 1919/1920, proof of printer's blocks with ink additions on paper, image: 35.2 x 18.2 cm (13 7/8 x 7 3/16); sheet: 41.9 x 27.9 cm (16 1/2 x 11). The Museum of Modern Art, New York. Gift of Tristan Tzara, 1936. Digital Image © 2005 The Museum of Modern Art, New York

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Max Ernst, *Untitled* illustration on title page of the journal *die schammade (dilettanten erhebt euch)* (The Schammade [Dilettantes Arise]), unique issue, Johannes Baargeld and Max Ernst (and Heinrich Hoerle?) editors, Schloemilch-Verlag, April 1920, reproduction of proof of printer's blocks with ink, 32.5 x 25.1 cm (12 13/16 x 9 7/8). Research Library, The Getty Research Institute, Los Angeles

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Max Ernst, *Dada siegt!* (Dada Triumphs!), poster for the exhibition *Dada-Vorfrühling* (Dada-Early Spring), Brauhaus Winter (Winter Brewery), 1920, letterpress, 43.2 x 63.5 cm (17 x 25). Elaine Lustig Cohen Dada Collection, The New York Public Library, Astor, Lenox and Tilden Foundations

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Max Ernst, *Dada Au Grandair, Der Sängerkrieg Intirol* (Dada Outdoors, The Singers' War in the Tirol), cover of the journal *Dada*, no. 8, Max Ernst and Tristan Tzara editors, Paris: Au Sans Pareil, September 1921 (possibly published in Tarrenz, Austria), letterpress, (with the illustration *Die Leimbereitung aus Knochen/La préparation de la colle d'os* (The Preparation of Glue) by Max Ernst and text by Tristan Tzara), 33.7 x 21 cm (13 1/4 x 8 1/4). National Gallery of Art, Library, Gift of Thomas G. Klarnar. © 2005 Board of Trustees, National Gallery of Art, Washington. Photo by Lorene Emerson

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Max Ernst, The Sheep: illustration in the book *Répétitions* (Repetitions) by Paul Eluard, Au Sans Pareil, 1922, line block, page: 21.6 x 13.8 cm (8 1/2 x 5 7/16). The Museum of Modern Art Library, New York. Digital Image © 2005 The Museum of Modern Art, New York. © 2005 Max Ernst/Artists Rights Society (ARS), New York/ADAGP, Paris

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Max Ernst, Exhibition poster maquette for *Mutter Ey* (Mother Egg), Düsseldorf Galerie, 1921, collage, photomontage, gouache, and ink on board, 64 x 49 cm (25 3/16 x 19 5/16). Fondazione Torino Musei - Gallerie d'Arte Moderna e Contemporanea, Torino

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Max Ernst, Jacket maquette for the manifesto *W5*, 1920, collage: hand-stamp with watercolor and cut printed reproduction on colored paperboard, 28.6 x 33 cm (11 1/4 x 13). The Menil Collection, Houston

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Max Ernst, *die chinesische Nachtigall* (The Chinese Nightingale), 1920, photographic enlargement of a photomontage, 56 x 40 cm (22 1/16 x 15 3/4). Private collection

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Max Ernst, Untitled print from the portfolio *Fiat Modes, pereat ars* (Let There Be Fashion, Down with Art), Schloemilch-Verlag, 1919-1920, lithograph, 43 x 31.9 cm (16 15/16 x 12 9/16). The Museum of Modern Art, New York. Purchase, 1935. Digital Image © 2005 The Museum of Modern Art, New York. © 2005 Max Ernst/Artists Rights Society (ARS), New York/ADAGP, Paris

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Max Ernst, Untitled from the portfolio *Fiat modes, pereat ars* (Let There Be Fashion, Down with Art), Schloemilch-Verlag, 1920, lithograph, 43 x 31.9 cm (16 15/16 x 12 9/16). The Museum of Modern Art, Purchase, 1935. Digital Image © 2005 The Museum of Modern Art, New York. © 2005 Max Ernst/Artists Rights Society (ARS), New York/ADAGP, Paris

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Cat:

Max Ernst, Untitled from the portfolio *Fiat Modes, pereat ars* (Let There Be Fashion, Down with Art), Schloemilch-Verlag, 1920, lithograph, 43 x 31.9 cm (16 15/16 x 12 9/16). The Museum of Modern Art, New York, Purchase, 1935. Digital Image © 2005 The Museum of Modern Art, New York. © 2005 Max Ernst/Artists Rights Society (ARS), New York/ADAGP, Paris

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Cat:

Max Ernst, Untitled from the portfolio *Fiat modes, pereat ars* (Let There Be Fashion, Down with Art), Schloemilch-Verlag, 1920, lithograph, 43 x 31.9 cm (16 15/16 x 12 9/16). The Museum of Modern Art, Purchase, 1935. Digital Image © 2005 The Museum of Modern Art, New York
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Max Ernst, *1 kupferblech 1 zinkblech 1 gummituch...* (1 Copper Sheet 1 Zinc Sheet 1 Rubber Cloth) (or *Deux figures ambiguës* [Two Ambiguous Figures]), c. 1920, gouache, watercolor, ink, pencil, and ink inscription on page of teaching aid catalogue illustrating science equipment, composition: 24.2 x 16.7 cm (9 1/2 x 6 9/16). Collection Michael and Judy Steinhardt, New York

DEX: 784

Cat:

Max Ernst, *Sambesiland*, 1921, photographic enlargement of photomontage with ink mounted on paperboard, unframed: 17.3 x 23.2 cm (6 13/16 x 9 1/8). Private collection

DEX: 823

Cat:

Max Ernst, Cover of the portfolio *Fiat Modes, pereat ars* (Let There Be Fashion, Down with Art), Schloemilch-Verlag, 1919-1920, lithograph, 43 x 31.9 cm (16 15/16 x 12 9/16). The Museum of Modern Art, New York. Digital Image © 2005 The Museum of Modern Art, New York. © 2005 Max Ernst/Artists Rights Society (ARS), New York/ADAGP, Paris

DEX: 828

Cat:

Max Ernst, Untitled illustration mounted on the cover of the illustrated book *Répétitions* (Repetitions) by Paul Eluard, *Au Sans Pareil*, 1922, letterpress with collage of a line block print (reproduction of collage of engravings), 21.6 x 13.8 cm (8 1/2 x 5 7/16). Bibliothèque Kandinsky, Centre de Documentation et de Recherche du Musée national d'art moderne, Centre Pompidou, Paris. CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, NY. © 2005 Max Ernst/Artists Rights Society (ARS), New York/ADAGP, Paris

DEX: 831

Cat:

Max Ernst, Title page of the portfolio *Fiat Modes, pereat ars* (Let There Be Fashion, Down with Art), Schloemilch-Verlag, 1919-1920, lithograph, sheet: 43 x 31.9 cm (16 15/16 x 12 9/16). The Museum of Modern Art, New York. Purchase, 1935. Digital Image © 2005 The Museum of Modern Art, New York. © 2005 Max Ernst/Artists Rights Society (ARS), New York/ADAGP, Paris

DEX: 457 **Publicity Image Available**

Cat: 200

Heinrich Hoerle (?), *Cover of the journal Stupid, catalogue for the exhibition Dada-Abspaltung (Dada-Split), Angelika and Heinrich Hoerle and Franz-Wilhelm Seiwert editors*, Stupid Verlag, November 1920, letterpress, 28.4 x 22.3 cm (11 3/16 x 8 3/4). Elaine Lustig Cohen Dada Collection, The New York Public Library, Astor, Lenox and Tilden Foundations

DEX: 626

Cat: 201

Heinrich Hoerle, *Zeichnung (Frau)* (Drawing [Woman]), 1920, airbrush on board, with artist's frame, frame: 66.5 x 30 cm (26 3/16 x 11 13/16). Galerie Berinson, Berlin / UBU Gallery, New York

DEX: 679

Cat: 202

Heinrich Hoerle, *Die Krüppelmappe* (The Cripple Portfolio), 1919-1920, published by the city of Cologne, portfolio of twelve lithographs, 58.5 x 46 cm (23 1/16 x 18 1/8). Collection Louis Peters, Cologne

DEX: 602

Cat:
Unknown Artist, Cover of the exhibition catalogue *Dada-Vorfrühling: Gemälde, Skulpturen, Zeichnungen, Fluidioskeprik, Vulgardilettantismus* (Dada-Early Spring: Paintings, Sculptures, Drawings, Fluidioskeprik, Vulgar Dilettantism), 1920, letterpress, 21.5 x 15.4 cm (8 7/16 x 6 1/16). Research Library, The Getty Research Institute, Los Angeles

NEW YORK

DEX: 665 **Publicity Image Available**

Cat: 305

Richard Boix, *Da-Da* (New York Dada Group), 1921, ink on paper, 28.6 x 36.8 cm (11 1/4 x 14 1/2). The Museum of Modern Art, New York. Katherine S. Dreier Bequest, 1953. Digital Image © 2005 The Museum of Modern Art, New York

DEX: 570 **Publicity Image Available**

Cat: 309

John Covert, *Water Babies*, 1919, oil on board, 64.1 x 58.4 cm (25 1/4 x 23); framed: 67.5 x 62 cm (26 9/16 x 24 7/16). Seattle Art Museum, gift of Paul Denby Mackie in memory of Kathleen Lawler and Nona Lawler Mackie. Photo by Paul Macapia

DEX: 667

Cat: 308

John Covert, *Ex Act*, 1919, oil on plywood and board, 59 x 64.1 cm (23 1/4 x 25 1/4). The Museum of Modern Art, New York. Katherine S. Dreier Bequest, 1953. Digital Image © 2005 The Museum of Modern Art, New York

DEX: 224 **Publicity Image Available**

Cat: 302

Jean Crotti, *Le Clown* (The Clown), 1916, lead wire, glass eyes, and colored paper attached to glass, 37 x 20 cm (14 9/16 x 7 7/8); framed, with glass: 39.5 x 27.5 x 5 cm (15 9/16 x 10 13/16 x 1 15/16). Musée d'Art Moderne de la Ville de Paris. © Photothèque des musées de la ville de Paris. Photo by Charles Delepelaire

DEX: 225

Cat: 304

Jean Crotti, *Virginité en déplacement* (Virginity in Motion), 1916, oil on canvas, 54 x 65 cm (21 1/4 x 25 9/16). Musée d'Art Moderne de la Ville de Paris. © Photothèque des musées de la ville de Paris. Photo by Jean-Yves Trocaz

DEX: 344

Cat: 249

Marcel Duchamp and Man Ray, *Élevage de poussière* (Dust Breeding), 1920, gelatin silver print, 7.2 x 11 cm (2 13/16 x 4 5/16). The Bluff Collection

DEX: 345 **Publicity Image Available**

Cat: 269

Marcel Duchamp and Man Ray, *Marcel Duchamp as Belle Haleine*, 1921, gelatin silver print, 17.5 x 12.5 cm (6 7/8 x 4 15/16). Private collection

DEX: 346 **Publicity Image Available**

Cat: 271

Marcel Duchamp and Man Ray, *Belle Haleine, eau de voilette* (Beautiful Breath, Veil Water), 1921, assisted readymade: Rigaud perfume bottle with artists' label in cardboard box, bottle height: 15.2 cm (6); box: 16.3 x 11.2 cm (6 7/16 x 4 7/16). Collection Yves Saint Laurent - Pierre Bergé

DEX: 521

Cat: 268

Marcel Duchamp and Man Ray, Project for the *Rotary Demisphere*, cover of the journal *The Little Review*, vol. 11, no. 1, Spring 1925, paperback book cover reproducing white gouache on black paper drawing, 24.8 x 19.1 cm (9 3/4 x 7 1/2). The Henry W. and Albert A. Berg Collection of English and American Literature, The New York Public Library, Astor Lenox and Tilden Foundations

DEX: 7 **Publicity Image Available**

Cat: 254

Marcel Duchamp, *Porte-bouteilles* (Bottlerack/Bottle Dryer), 1964 (eighth version, after lost original of 1914), readymade: galvanized iron bottlerack, height: 64 cm (25 3/16); diameter: 42 cm (16 9/16). Centre Pompidou, Musée national d'art moderne, Paris. Purchase, 1986. CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, NY. © 2005 Marcel Duchamp/Artists Rights Society (ARS), New York/ADAGP, Paris/Succession Marcel Duchamp

DEX: 10

Cat: 258

Marcel Duchamp, *Peigne* (Comb), 1916, readymade: steel dog comb, 16.5 x 3.2 x .3 cm (6 1/2 x 1 1/4 x 1/8). Philadelphia Museum of Art, The Louise and Walter Arensberg Collection, 1950. © 2005 Marcel Duchamp/Artists Rights Society (ARS), New York/ADAGP, Paris/Succession Marcel Duchamp. Photo by Graydon Wood

DEX: 12 **Publicity Image Available**

Cat: 259

Marcel Duchamp, *A bruit secret* (With Hidden Noise), 1916, assisted readymade: ball of twine (containing unknown object added by Walter Arensberg) pressed between brass plates joined by screws, 11.4 x 12.9 x 13 cm (4 1/2 x 5 1/16 x 5 1/8). Philadelphia Museum of Art, The Louise and Walter Arensberg Collection, 1950. © 2005 Marcel Duchamp/Artists Rights Society (ARS), New York/ADAGP, Paris/Succession Marcel Duchamp. Photo by Graydon Wood

DEX: 13 **Publicity Image Available**

Cat: 260

Marcel Duchamp, *Apolinère Enameled*, 1916-1917, rectified readymade: gouache and pencil on painted tin (advertising sign for Sapolin Enamel) mounted on board, 24.4 x 33.9 cm (9 5/8 x 13 3/8); plexi stand

measurements: 23 x 31 x 15 cm (9 1/16 x 12 3/16 x 5 7/8). Philadelphia Museum of Art, The Louise and Walter Arensberg Collection, 1950. © 2005 Marcel Duchamp/Artists Rights Society (ARS), New York/ADAGP, Paris/Succession Marcel Duchamp. Photo by Graydon Wood

DEX: 32 Publicity Image Available

Cat: 266

Marcel Duchamp, *Rotative Plaques verre* (Optique de précision) (Rotary Glass Plates [Precision Optics]), 1979 (second replica, based on the 1920 original), motorized optical device: painted plexiglass plates on metal axle, motor and metal and wood stand, 170 x 125 x 100 cm (66 15/16 x 49 3/16 x 39 3/8). Centre Pompidou, Musée national d'art moderne, Paris. Acquisition, 1979. CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, NY. © 2005 Marcel Duchamp/Artists Rights Society (ARS), New York/ADAGP, Paris/Succession Marcel Duchamp

DEX: 126 Publicity Image Available

Cat: 256

Marcel Duchamp, *Trébuchet* (Trap), 1964 (second version, after lost original of 1917), assisted readymade: coat rack nailed to floor, 19 x 100 x 13 cm (7 1/2 x 39 3/8 x 5 1/8). Centre Pompidou, Musée national d'art moderne, Paris. Purchase, 1986. CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, NY. © 2005 Marcel Duchamp/Artists Rights Society (ARS), New York/ADAGP, Paris/Succession Marcel Duchamp

DEX: 127

Cat: 257

Marcel Duchamp, *Porte-chapeaux* (Hat Rack), 1964 (second version, after lost original of 1917), assisted readymade: wooden hat rack suspended from ceiling, height: 27 cm (10 5/8); diameter: 44.5 cm (17 1/2). Centre Pompidou, Musée national d'art moderne, Paris. Purchase, 1986. CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, NY. © 2005 Marcel Duchamp/Artists Rights Society (ARS), New York/ADAGP, Paris/Succession Marcel Duchamp

DEX: 160 Publicity Image Available

Cat: 270

Marcel Duchamp, Cover of the magazine *New York Dada*, unique issue, Marcel Duchamp, editor with Man Ray, April 1921, letterpress and relief halftone, 37.5 x 25.5 cm (14 3/4 x 10 1/16). National Gallery of Art, Library, David K. E. Bruce Fund. © 2005 Board of Trustees, National Gallery of Art, Washington. Photo by Lorene Emerson

DEX: 469

Cat: 263

Marcel Duchamp, Cover of the magazine *The Blind Man*, no. 2, Beatrice Wood, editor and publisher, in association with Marcel Duchamp and Henri-Pierre Roché, May 1917, 27.9 x 20.3 cm (11 x 8). Bibliothèque Kandinsky, Centre de Documentation et de Recherche du Musée national d'art moderne, Centre Pompidou, Paris

DEX: 520

Cat: 264

Marcel Duchamp, Cover of the magazine *Rongwrong*, unique issue, Marcel Duchamp, Henri-Pierre Roché, and Beatrice Wood editors and publishers, July 1917, 28.1 x 30.3 cm (11 1/16 x 11 15/16). Bibliothèque Kandinsky, Centre de Documentation et de Recherche du Musée national d'art moderne, Centre Pompidou, Paris

DEX: 522

Cat: 272

Marcel Duchamp, *The Non-Dada*, 1922, readymade: religious pamphlet enclosed in an envelope, 14.3 x 11.1 cm (5 5/8 x 4 3/8). Scottish National Gallery of Modern Art, Edinburgh. Scottish National Gallery of Art, Dean Gallery. Photo by Antonia Reeve Photography, Edinburgh

DEX: 574 Publicity Image Available

Cat: 250

Marcel Duchamp, *Broyeuse de chocolat no. 1* (Chocolate Grinder no. 1), 1913, (executed in Neuilly, France), oil on canvas, 61.9 x 64.8 cm (24 3/8 x 25 1/2). Philadelphia Museum of Art, The Louise and Walter Arensberg Collection, 1950. © 2005 Marcel Duchamp/Artists Rights Society (ARS), New York/ADAGP, Paris/Succession Marcel Duchamp. Photo by Graydon Wood

DEX: 653 Publicity Image Available

Cat: 253

Marcel Duchamp, *Roue de bicyclette* (Bicycle Wheel), 1951 (third version, after lost original of 1913 made in Paris), assisted readymade: bicycle wheel and fork mounted on kitchen stool, overall: 129.5 x 63.5 x 41.9 cm (51 x 25 x 16 1/2). The Museum of Modern Art, New York. The Sidney and Harriet Janis Collection, 1967. Digital Image © 2005 The Museum of Modern Art, New York. © 2005 Marcel Duchamp/Artists Rights Society (ARS), New York/ADAGP, Paris/Succession Marcel Duchamp

DEX: 674

Cat: 255

Marcel Duchamp, *In Advance of the Broken Arm*, 1964 (fourth version, after lost original of 1915), readymade: wood and galvanized metal snow shovel, 132 x 35 cm (51 15/16 x 13 3/4). Centre Pompidou, Musée national d'art moderne, Paris. Purchase, 1986. CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, NY. © 2005 Marcel Duchamp/Artists Rights Society (ARS), New York/ADAGP, Paris/Succession Marcel Duchamp

DEX: 762

Cat: 274

Marcel Duchamp, *Why Not Sneeze Rose Sélavy?*, 1921 (1964 edition), 152 marble cubes, thermometer, and cuttlebone in bird cage, 13.5 x 24 x 18.7 cm (5 5/16 x 9 7/16 x 7 3/8). The Museum of Modern Art, New York. Gift of Galleria Schwarz, 1964. Digital Image © 2005 The Museum of Modern Art, New York. © 2005 Marcel Duchamp/Artists Rights Society (ARS), New York/ADAGP, Paris/Succession Marcel Duchamp

DEX: 764 Publicity Image Available

Cat: 261

Marcel Duchamp, *Fountain*, 1964 (fifth version, after lost original of 1917), assisted readymade: porcelain urinal turned on its back, 36 x 48 x 61 cm (14 3/16 x 18 7/8 x 24). Mugarbi Collection, Courtesy Gagolian Gallery. Photo by Robert McKeever

DEX: 785

Cat:

Marcel Duchamp, *Fresh Widow*, 1964 (replica after 1920 original), miniature French window: painted wood frame and eight panes of glass covered with black leather, 77.5 x 44.8 cm (30 1/2 x 17 5/8). Mugarbi Collection

DEX: 795

Cat:

Marcel Duchamp, *Cast Shadows*, 1918/1968, gelatin silver print, 6 x 8 cm (2 3/8 x 3 1/8); 32 x 40 cm (12 5/8 x 15 3/4). Centre Pompidou, Musée national d'art moderne, Paris. Dation, 1997. CNAC/MNAM/Dist. Réunion

des Musées Nationaux/Art Resource, NY. © 2005 Marcel Duchamp/Artists Rights Society (ARS), New York/ADAGP, Paris/Succession Marcel Duchamp

DEX: 805

Cat:
Marcel Duchamp, *Atelier of Marcel Duchamp*, 1917, gelatin silver print, 6.6 x 7.7 cm (2 5/8 x 3 1/16); 22.2 x 20.3 cm (8 3/4 x 8). Succession Marcel Duchamp, Villiers-sous-Grez, France. © 2005 Marcel Duchamp/Artists Rights Society (ARS), New York/ADAGP, Paris/Succession Marcel Duchamp

DEX: 811

Cat:
Marcel Duchamp, *The Blind Man*, no. 2: P.B.T. Beatrice Wood, editor and publisher, in association with Marcel Duchamp and Henri-Pierre Roché, May 1917. Smithsonian Institution Libraries

DEX: 812

Cat:
Marcel Duchamp, *The Blind Man*, no. 1: *Independents' Number*, Beatrice Wood, editor and publisher, in association with Marcel Duchamp and Henri-Pierre Roché, 1917. Smithsonian Institution Libraries

DEX: 149

Cat: 275
Francis Picabia, *Machine sans nom* (Machine with No Name), 1915, gouache and metallic paint on board, 120.6 x 66 cm (47 1/2 x 26); framed: 124.5 x 69.9 cm (49 x 27 1/2). Carnegie Museum of Art, Pittsburgh; Gift of G. David Thompson, 1955

DEX: 151 **Publicity Image Available**

Cat: 277
Francis Picabia, *Révérance* (Reverence), 1915, oil and metallic paint on board, 99.7 x 99.7 cm (39 1/4 x 39 1/4). The Baltimore Museum of Art: Bequest of Saidie A. May (BMA 1951.347)

DEX: 161 **Publicity Image Available**

Cat: 278
Francis Picabia, *Ici, c'est ici Stieglitz/foi et amour* (Here, This Is Stieglitz/Faith and Love), illustration for the cover for the journal *291*, no. 5-6, deluxe edition, Paul Haviland, Agnes Ernst Meyer, Alfred Stieglitz, and Marius de Zayas editors and publishers, July-August 1915, reproduction of ink drawing on vellum paper, (letterpress) 43.9 x 28.9 cm (17 5/16 x 11 3/8). Francis M. Naumann Fine Art, New York

DEX: 178

Cat: 276
Francis Picabia, *L'Enfant Carburateur* (The Child Carburetor), c. 1919, oil, enamel, metallic paint, gold leaf, pencil, and crayon on stained plywood, 126.4 x 101.3 cm (49 3/4 x 39 7/8). Solomon R. Guggenheim Museum, New York. © Solomon R. Guggenheim Foundation, New York

DEX: 643

Cat: 283
Francis Picabia, *Ane* (Donkey), illustration on the cover of the journal *391*, no. 5, Francis Picabia editor and publisher, June 1917, letterpress, 37.2 x 26.8 cm (14 5/8 x 10 9/16). Research Library, The Getty Research Institute, Los Angeles

DEX: 646

Cat: 284

Francis Picabia, *Américaine* (American Woman), illustration on the cover of the journal *391*, no. 6, Francis Picabia editor and publisher, July 1917, letterpress, 37.2 x 26.7 cm (14 5/8 x 10 1/2). Research Library, The Getty Research Institute, Los Angeles

DEX: 647

Cat:

Francis Picabia, *Ballet mécanique* (Mechanical Ballet), illustration on the cover for the journal *391* no. 7, Francis Picabia editor and publisher, August 1917, letterpress, 37 x 26.7 cm (14 9/16 x 10 1/2). Research Library, The Getty Research Institute, Los Angeles

DEX: 678

Cat: 285

Francis Picabia, *Intervention d'une femme au moyen d'une machine* (Intervention of a Woman by Means of a Machine), 1915, gouache and pencil on paper, 75.9 x 50.8 cm (29 7/8 x 20). Collection of David Ilya Brandt and Daria Brandt

DEX: 53

Cat: 287

Man Ray, *Theatre of the Soul* (later titled *Suicide*), 1917, airbrushed gouache with pencil, ink, varnish, and incised lines on board, 61.1 x 48.1 cm (24 1/16 x 18 15/16). The Menil Collection, Houston

DEX: 60 **Publicity Image Available**

Cat: 286

Man Ray, *The Rope Dancer Accompanies Herself with Her Shadows*, 1916, oil on canvas, 132.1 x 186.4 cm (52 x 73 3/8). The Museum of Modern Art, New York. Gift of G. David Thompson, 1954. Digital Image © 2005 The Museum of Modern Art, New York. © 2005 Man Ray Trust/Artists Rights Society (ARS), New York/ADAGP, Paris

DEX: 130 **Publicity Image Available**

Cat: 288

Man Ray, *Admiration of the Orchestrelle for the Cinematograph*, 1919, airbrushed ink and gouache, ink, and pencil on gray paper, 66 x 54.6 cm (26 x 21 1/2). The Museum of Modern Art, New York, Gift of A. Conger Goodyear, 1937. Digital Image © 2005 The Museum of Modern Art, New York. © 2005 Man Ray Trust/Artists Rights Society (ARS), New York/ADAGP, Paris

DEX: 132

Cat: 290

Man Ray, *La Volière* (Aviary), 1919, airbrushed gouache, pencil, and ink on card, 70 x 55 cm (27 9/16 x 21 5/8). Scottish National Gallery of Modern Art, Edinburgh. Scottish National Gallery of Art, Dean Gallery. Photo by Antonia Reeve Photography, Edinburgh

DEX: 133 **Publicity Image Available**

Cat: 289

Man Ray, *Seguidilla*, 1919, airbrushed gouache, watercolor, ink, and colored pencil on board, 55.9 x 70.6 cm (22 x 27 13/16). Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Joseph H. Hirshhorn Purchase Fund and Museum Purchase, 1987. Photo by Lee Stalsworth

DEX: 134

Cat: 291

Man Ray, *Untitled or Aerograph*, 1919, spray paint on board, 67 x 49.8 cm (26 3/8 x 19 5/8). Staatsgalerie Stuttgart/Graphische Sammlung. © Staatsgalerie Stuttgart

DEX: 135 **Publicity Image Available**

Cat: 292

Man Ray, *By Itself II*, 1918, wood, with base: 60 x 21 x 19 cm (23 5/8 x 8 1/4 x 7 1/2). Kunsthaus Zürich. © Kunsthaus Zürich. All rights reserved. © 2005 Man Ray Trust/Artists Rights Society (ARS), New York/ADAGP, Paris

DEX: 143 **Publicity Image Available**

Cat: 294

Man Ray, *Obstruction*, 1961 (replica of 1920 original), 63 wooden coat hangers, 110 x 120 x 120 cm (43 5/16 x 47 1/4 x 47 1/4). Moderna Museet, Stockholm. Gift 1966 from the artist

DEX: 144 **Publicity Image Available**

Cat: 298

Man Ray, *L'Homme (Man)*, 1918, gelatin silver print, 48.3 x 36.8 cm (19 x 14 1/2). Private collection

DEX: 145 **Publicity Image Available**

Cat: 299

Man Ray, *La Femme (Woman) or Shadows*, 1918, gelatin silver print, 43.7 x 33.5 cm (17 3/16 x 13 3/16). Lent by The Metropolitan Museum of Art, Gilman Collection, Gift of The Howard Gilman Foundation, 2005

DEX: 146

Cat: 300

Man Ray, *Untitled (Woman smoking cigarette)*, 1920, gelatin silver print, 22.2 x 16.8 cm (8 3/4 x 6 5/8). The J. Paul Getty Museum, Los Angeles. © 2005 Man Ray Trust/Artists Rights Society (ARS), New York/ADAGP, Paris

DEX: 147

Cat: 297

Man Ray, *Compass*, 1920, gelatin silver print, 11.7 x 8.6 cm (4 5/8 x 3 3/8). Lent by The Metropolitan Museum of Art, Ford Motor Company Collection, Gift of Ford Motor Company and John C. Waddell, 1987. Photograph © 2000 The Metropolitan Museum of Art

DEX: 148 **Publicity Image Available**

Cat: 296

Man Ray, *Boardwalk*, 1917, assemblage of oil, wood, furniture knobs, twine, and fabric on wood panel (shot with three bullet holes by students protesting a 1958 Dada exhibition at a commercial gallery in Paris), 85.5 x 92 x 11.5 cm (33 11/16 x 36 1/4 x 4 1/2). Staatsgalerie Stuttgart

DEX: 168 **Publicity Image Available**

Cat: 301

Man Ray, *Dadaphoto*, later titled *Portemanteau (Coat Stand)*, 1920, gelatin silver print, 40.4 x 26.9 cm (15 7/8 x 10 9/16). Centre Pompidou, Musée national d'art moderne, Paris. Purchase, 1996. CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, NY
© 2005 Man Ray Trust/Artists Rights Society (ARS), New York/ADAGP, Paris

DEX: 571 **Publicity Image Available**

Cat: 267

Man Ray, *Marcel Duchamp with His Rotary Glass Plates Machine* (in Motion), 1920, gelatin silver print, 12.5 x 7.6 cm (4 15/16 x 3). Collection Timothy Baum, New York

DEX: 699

Cat: 295

Man Ray, *Lampshade*, 1954 (artist's later version of his 1921 aluminum replica of his lost 1919/1920 original, which was a found broken paper lampshade on a stand), painted aluminum, 152.5 x 63.5 cm (60 1/16 x 25). Centre Pompidou, Musée national d'art moderne, Paris. Dation, 1994. CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, NY. © 2005 Man Ray Trust/Artists Rights Society (ARS), New York/ADAGP, Paris

DEX: 810

Cat:

Man Ray, *The Artist's Studio, 8th Street, New York*, 1920, gelatin silver print, 9.2 x 11.4 cm (3 5/8 x 4 1/2). Collection Timothy Baum, New York

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Cat: 310

Morton Livingston Schamberg, *Mechanical Abstraction* (later titled *Painting VII* by William Agee), 1916, oil on canvas, 76.2 x 51.4 cm (30 x 20 1/4). Philadelphia Museum of Art, The Louise and Walter Arensberg Collection, 1950. Photo by Graydon Wood

DEX: 159

Cat: 311

Morton Livingston Schamberg, *Untitled (Mechanical Abstraction)*, 1916, oil on board, 50.8 x 40.6 cm (20 x 16). Whitney Museum of American Art, New York. 50th Anniversary Gift of Mrs. Jean Whitehill. 86.5.2. Photo by Geoffrey Clements

DEX: 167

Cat: 314

Charles Sheeler, *Portrait of Marcel Duchamp*, photograph of an assemblage by Baroness Elsa von Freytag-Loringhoven, c. 1920, platinum silver print, 25.1 x 20 cm (9 7/8 x 7 7/8). Francis M. Naumann Fine Art, New York

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Cat: 306

Joseph Stella, *Prestidigitator*, 1916, oil and lead on glass, 33.8 x 21.6 cm (13 5/16 x 8 1/2). Whitney Museum of American Art, New York. Daisy V. Shapiro Bequest, 85.29. Photo by Robert E. Mates, Inc., N.J.

DEX: 582 **Publicity Image Available**

Cat: 262

Alfred Stieglitz, *Fountain*, photograph of assisted ready made by Marcel Duchamp, 1917, gelatin silver print, 23.5 x 17.8 cm (9 1/4 x 7). Succession Marcel Duchamp, Villiers-sous-Grez, France. © 2005 Marcel Duchamp/Artists Rights Society (ARS), New York/ADAGP, Paris/Succession Marcel Duchamp

DEX: 796

Cat:

Unknown Artist, *Man Ray dans son atelier* (Man Ray in His Studio), 1920, gelatin silver print, 12 x 9.5 cm (4 3/4 x 3 3/4). Bibliothèque Littéraire Jacques Doucet.

DEX: 22 Publicity Image Available

Cat: 313

Baroness Elsa von Freytag-Loringhoven and Morton Livingston Schamberg, *God*, c. 1917, wood miter box and cast iron plumbing trap, overall height: 31.4 cm (12 3/8); wood block base: 7.6 x 12.1 x 29.5 cm (3 x 4 3/4 x 11 5/8); base: 101.6 x 52.4 cm (40 x 20 5/8). Philadelphia Museum of Art, The Louise and Walter Arensberg Collection, 1950. Photo by Graydon Wood

DEX: 166 Publicity Image Available

Cat: 315

Baroness Elsa von Freytag-Loringhoven, *Limbswish*, c. 1917-1918, metal spring, curtain tassel, and wire mounted on wood block, height with base: 55.1 cm (21 11/16); base, approx.: 35.6 x 19.1 cm (14 x 7 1/2). Mark Kelman, New York

DEX: 606

Cat:
Beatrice Wood, Poster for the *Blindman's Ball*, Webster Hall, May 1917, letterpress, 69.9 x 24.6 cm (27 1/2 x 9 11/16). Collection Merrill C. Berman

DEX: 587

Cat:
Don Marius de Zayas, *Elle* (She) or *Femme!* (Woman!) and Francis Picabia, *Voilà Elle* (Here She Is), spread from 297, no. 9, Paul Haviland, Agnes Ernst Meyer, Alfred Stieglitz, and Marius de Zayas editors and publishers, November 1915, photomechanical reproduction of a drawing, 48.3 x 31.7 cm (19 x 12 1/2). Bibliothèque Kandinsky, Centre de Documentation et de Recherche du Musée national d'art moderne, Centre Pompidou, Paris

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DEX: 609

Cat:
Céline Arnould, ed., *Projector*, May 1920, printed matter, 7.6 x 17.8 cm (3 x 7). Bibliothèque Littéraire Jacques Doucet, Paris

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Cat: 348

Hans Arp, *Plastron et fourchette* (Shirt Front and Fork), 1922, painted wood relief, 58.4 x 70 x 6.1 cm (23 x 27 1/2 x 2 3/8). National Gallery of Art, Washington, Ailsa Mellon Bruce Fund. © 2005 Board of Trustees, National Gallery of Art, Washington

DEX: 298

Cat: 349
Hans Arp, *La Planche à oeufs* (The Eggboard), 1922, painted wood relief, 75 x 99 cm (29 1/2 x 39). Private collection

DEX: 752

Cat: 346
Hans Arp, *Horloge* (Clock face), 1924, painted wood relief, 65.3 x 56.8 x 5 cm (25 11/16 x 22 3/8 x 1 15/16). Centre Pompidou, Musée national d'art moderne, Paris. Gift of M. Claude Gubler, 2004. CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, NY
© 2005 Hans Arp/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

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Cat:

André Breton, *Littérature*, 1st series, no. 5, July 1919, 23 x 14.5 cm (9 1/16 x 5 11/16). Bibliothèque Kandinsky, Centre de Documentation et de Recherche du Musée national d'art moderne, Centre Pompidou, Paris. © André Breton /Artists Rights Society (ARS), New York/ADAGP, Paris

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André Breton, *Littérature*, new series, no. 7, July 1919, 23 x 14.5 cm (9 1/16 x 5 11/16). Bibliothèque Kandinsky, Centre de Documentation et de Recherche du Musée national d'art moderne, Centre Pompidou, Paris. © André Breton /Artists Rights Society (ARS), New York/ADAGP, Paris

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Cat:

André Breton, *Littérature*, new series, no. 9, July 1919, 23 x 14.5 cm (9 1/16 x 5 11/16). Bibliothèque Kandinsky, Centre de Documentation et de Recherche du Musée national d'art moderne, Centre Pompidou, Paris. © André Breton /Artists Rights Society (ARS), New York/ADAGP, Paris

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André Breton, *Littérature*, new series, no. 10, July 1919, 23 x 14.5 cm (9 1/16 x 5 11/16). Bibliothèque Kandinsky, Centre de Documentation et de Recherche du Musée national d'art moderne, Centre Pompidou, Paris. © André Breton /Artists Rights Society (ARS), New York/ADAGP, Paris

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Cat: 352

Jean Crotti, *Portrait d'Edison* (Portrait of Edison), 1920, gouache, watercolor, and pencil on paper, 48.9 x 64.5 cm (19 1/4 x 25 3/8). Tate. Purchased 1978. © Tate London 2005. © 2005 Jean Crotti/Artists Rights Society (ARS), New York

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Cat: 351

Jean Crotti, *La Mariée dévissée* (The Bride Unscrewed), 1921, oil on canvas, 81 x 65 cm (31 7/8 x 25 9/16). Musée d'Art Moderne de la Ville de Paris. © Photothèque des musées de la ville de Paris. Photo by Jean-Yves Trocaz

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Cat: 350

Jean Crotti, *Vision Tabu*, 1921, oil on canvas, 116 x 89 cm (45 11/16 x 35 1/16). Private collection on long-term loan at the Philadelphia Museum of Art. © 2005 Jean Crotti/Artists Rights Society (ARS), New York/ADAGP, Paris. Photo by Graydon Wood

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Cat:

Jean Crotti, *Tabu dada*, lithograph, 125.6 x 80 cm (49 7/16 x 31 1/2). The Museum of Modern Art, New York. Purchase, 1985. Digital Image © 2005 The Museum of Modern Art, New York. © 2005 Jean Crotti/Artists Rights Society (ARS), New York/ADAGP, Paris.

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Paul Dermée, ed., *Z*, March 1920, leaflet, 4 pp., 31 x 22.8 cm (12 3/16 x 9). Bibliothèque Littéraire Jacques Doucet.

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Cat: 322

Marcel Duchamp, *Tzanck Check*, 1919, ink and rubber stamps on paper, 21 x 38.2 cm (8 1/4 x 15 1/16). The Israel Museum, Jerusalem, The Vera and Arturo Schwarz Collection of Dada and Surrealist Art at The Israel Museum. © The Israel Museum, Jerusalem. Photo by Avshalom Avital

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Cat: 316

Marcel Duchamp, *L.H.O.O.Q.*, 1919, rectified readymade: pencil on reproduction of Leonardo da Vinci's *Mona Lisa*, 19.7 x 12.4 cm (7 3/4 x 4 7/8). Private collection

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Marcel Duchamp, *La Bagarre d'Austerlitz* (The Brawl at Austerlitz), 1921, front and back of miniature window, painted wood and glass with wooden base, 62.8 x 33 x 20.2 cm (24 3/4 x 13 x 7 15/16); base: 5 x 33 x 20.2 cm (1 15/16 x 13 x 7 15/16). Staatsgalerie Stuttgart

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Cat: 325

Marcel Duchamp, *Disks Bearing Spirals*, 1923, ink, white paint, and pencil on seven white paper disks, mounted on paper disk attached to board, 108.2 x 108.2 cm (42 5/8 x 42 5/8). Seattle Art Museum, Eugene Fuller Memorial Collection. © Paul Macapia

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Cat: 326

Marcel Duchamp, *Rotative Demisphere (Optiques de précision)* (Rotary Demisphere [Precision Optics]), 1924, motorized optical device: painted wood demisphere fitted on velvet disk, copper collar with Plexiglass dome, motor, pulley, and metal stand, 148.6 x 64.2 x 60.9 cm (58 1/2 x 25 1/4 x 24). The Museum of Modern Art, New York. Gift of Mrs. William Sisler and Edward James Fund, 1970. Digital Image © 2005 The Museum of Modern Art, New York. © 2005 Marcel Duchamp/Artists Rights Society (ARS), New York/ADAGP, Paris/Succession Marcel Duchamp

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Cat: 320

Marcel Duchamp, *Obligation Monte Carlo* (Monte Carlo Bond), 1924, photomontage on letterpress print, 31.5 x 19.5 cm (12 3/8 x 7 11/16). Private collection, Courtesy of the Tang Teaching Museum at Skidmore College

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Cat: 327

Marcel Duchamp, *On demande des moustiques domestiques (demi-stock) pour la cure d'azote sur la Cote d'Azur* (Domestic mosquitoes [half-stock] requested for a nitrogen cure on the Cote d'Azur), one of nine *Disks Inscribed with Puns*, 1926; for use in the film *Anémic Cinéma*, produced by Duchamp with Man Ray and Marc Allegret, 1925-1926., white letters pasted on cardboard, painted black, mounted on phonograph record, diameter: 30 cm (11 13/16). Collection Carroll Janis, New York. Photo by David Allison

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Cat:
Marcel Duchamp, *Rrose Sélavy et moi estimons les ecchymoses des Esquimaux aux mots exquis* (Rose Sélavy and I esteem the bruises of the Eskimos in exquisite words), supplement to the journal 391, no. 18, 1924, lithograph, image: 28.1 x 27.6 cm (11 1/16 x 10 7/8); mat: 33.1 x 34.1 cm (13 1/16 x 13 7/16). Research Library, The Getty Research Institute, Los Angeles

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Cat: 324
Marcel Duchamp, *50 cc Air de Paris* (50 cc of Paris Air), 1949 (artist's replacement for broken 1919 original), readymade: opened and resealed glass ampoule, height: 15.2 cm (6). Philadelphia Museum of Art, Louise and Walter Arensberg Collection, 1950

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Cat:
Marcel Duchamp, *L.H.O.O.Q.*, 1920/1942 (replica by Francis Picabia made in 1920, finished and signed by Marcel Duchamp in 1942), Engraving and pasted pieces of paper, handwritten inscriptions in pencil and ink, 23.5 x 17.8 cm (9 1/4 x 7). Francis M. Naumann Fine Art, New York

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Cat: 328
Marcel Duchamp, *Bains de gros thé pour grains de beauté sans trop de Bengué.* (Tea bath for removing beauty spots with a minimum of Bengué.), 1926; for use in the film *Anémic Cinéma*, produced by Duchamp with Man Ray and Marc Allegret, 1925-1926., white letters pasted on cardboard, painted black, mounted on phonograph record, diameter: 30 cm (11 13/16). Collection Carroll Janis, New York. Photo by David Allison

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Cat: 329
Marcel Duchamp, *Avez vous déjà mis la moëlle de l'épée dans le poêle de l'aimée?* (Have you ever put the marrow of the sword in the oven of your beloved?), 1926; for use in the film *Anémic Cinéma*, produced by Duchamp with Man Ray and Marc Allegret, 1925-1926., white letters pasted on cardboard, painted black, mounted on phonograph record, diameter: 30 cm (11 13/16). Collection Carroll Janis, New York. Photo by David Allison

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Marcel Duchamp, *L'Aspirant habite javel et moi j'avais l'habite en spirale.* (The aspirant inhabits Javel and I had a spiral-shaped penis), 1926; for use in the film *Anémic Cinéma*, produced by Duchamp with Man Ray and Marc Allegret, 1925-1926., white letters pasted on cardboard, painted black, mounted on phonograph record, diameter: 30 cm (11 13/16). Collection Carroll Janis, New York. Photo by David Allison

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Marcel Duchamp, *Bottlerack* or *Bottle Dryer*, c. 1921 (second version), Paris, 50 x 33 cm (19 11/16 x 13). Private collection, courtesy Galerie 1900-2000

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Cat: 356
Suzanne Duchamp, *Multiplication brisée et rétablie* (Broken and Restored Multiplication), 1918-1919, oil and collage of silver paper on canvas, 61 x 50 cm (24 x 19 11/16). The Art Institute of Chicago, Gift of Mary P. Hines in memory of her mother, Frances W. Pick; through prior acquisitions of Mr. and Mrs. Martin A.

Ryerson, H. J. Willing, and Charles H. and Mary F. S. Worcester. Photograph © The Art Institute of Chicago. All rights reserved.

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Cat: 353

Suzanne Duchamp, *Ariette d'oubli de la chapelle étourdie* (Ariette of Oblivion in the Thoughtless Chapel), 1920, oil, wood, and glass eye on canvas, 54.2 x 65 cm (21 5/16 x 25 9/16). Private collection, Switzerland

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Suzanne Duchamp, *Solitude entonnoir* (Funnel of Solitude), 1921, oil and collage on canvas, 102.5 x 84 cm (40 3/8 x 33 1/16). Private collection. Photo by Becket Logan

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Cat:

Paul Eluard and Tristan Tzara, *Papillons Dada* (Dada Fliers), collection of five handbills, 1919-1920, 13.7 x 10.9 cm (5 3/8 x 4 5/16). Bibliothèque Kandinsky, Centre de Documentation et de Recherche du Musée national d'art moderne, Centre Pompidou, Paris.

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Cat: 345

Max Ernst, *Au rendez-vous des amis* (At the Rendezvous of Friends), 1922, oil on canvas, 130 x 193 cm (51 3/16 x 76). Museum Ludwig, Cologne. Rheinisches Bildarchiv Köln

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Cat: 344

Max Ernst, *Deux Enfants sont menacés par un rossignol* (Two Children Are Threatened by a Nightingale), 1924, oil on wood with painted wood elements in artist's frame, 69.8 x 57.1 x 11.4 cm (27 1/2 x 22 1/2 x 4 1/2). The Museum of Modern Art, New York. Purchase, 1937. Digital Image © 2005 The Museum of Modern Art, New York. © Max Ernst/Artists Rights Society (ARS), New York/ADAGP, Paris

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Cat: 343

Max Ernst, *La Chute d'un ange* (Fall of an Angel), 1922-1923, gouache, oil, and pencil on paper on board, 44 x 34 cm (17 5/16 x 13 3/8). Private collection

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Cat: 340

Max Ernst, *Microgramme Arp 1: 25,000*, illustration in the journal *Littérature*, series 1, no. 19, Louis Aragon, André Breton, and Philippe Soupault editors, *Au Sans Pareil*, May 1921, 22.5 x 14.1 cm (8 7/8 x 5 9/16). Research Library, The Getty Research Institute, Los Angeles

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Max Ernst, *Untitled* (Dada), c. 1922-1923, oil on canvas, 43 x 31.5 cm (16 15/16 x 12 3/8). Museo Thyssen-Bornemisza, Madrid. © Museo Thyssen-Bornemisza, Madrid

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Cat:

Max Ernst, Illustration in the exhibition catalogue *Exposition Dada: Max Ernst* with text by André Breton, Au Sans Pareil, 1921, letterpress on folded sheet, sheet, unfolded: 21.4 x 41.2 cm (8 7/16 x 16 1/4); front cover: 21.4 x 13.5 cm (8 7/16 x 5 5/16). The Museum of Modern Art Library, New York.

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Cat: 317

Francis Picabia after Marcel Duchamp, *Tableau Dada par Marcel Duchamp: LHOOQ* (Dada Picture by Marcel Duchamp: LHOOQ), illustration on the cover of the journal *391*, no. 12, Francis Picabia editor and publisher, March 1920, , 55.6 x 38.1 cm (21 7/8 x 15). Research Library, The Getty Research Institute, Los Angeles

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Cat: 360

Francis Picabia and Tristan Tzara, Prospectus for *Festival Dada*, Au Sans Pareil, 1920, off set lithograph, 37 x 27 cm (14 9/16 x 10 5/8). Elaine Lustig Cohen Dada Collection, The New York Public Library, Astor, Lenox and Tilden Foundations

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Cat: 366

Francis Picabia, *Francis Picabia par Francis Picabia* (Francis Picabia by Francis Picabia) or *Autoportrait* (Self-Portrait), c. 1920-1922, ink and watercolor on paper, 32.4 x 27.8 cm (12 3/4 x 10 15/16). Musée d'Art Moderne de la Ville de Paris. © Photothèque des musées de la ville de Paris. Photo by Remi Briant

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Cat: 370

Francis Picabia, *M'Amenez-y* (Take Me There), 1919-1920, oil on cardboard, 129.2 x 89.8 cm (50 7/8 x 35 3/8); 142.5 x 102.9 cm (56 1/8 x 40 1/2). The Museum of Modern Art, New York. Helena Rubinstein Fund, 1968. Digital Image © 2005 The Museum of Modern Art, New York. © Francis Picabia/Artists Rights Society (ARS), New York/ADAGP, Paris

DEX: 172 **Publicity Image Available**

Cat: 365

Francis Picabia, *L'Oeil cacodylate* (The Cacodylic Eye), 1921, oil with photomontage and collage on canvas, 148.6 x 117.4 cm (58 1/2 x 46 1/4). Centre Pompidou, Musée national d'art moderne, Paris. Purchase, 1967. CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, NY
© 2005 Francis Picabia/Artists Rights Society (ARS), New York/ADAGP, Paris

DEX: 175 **Publicity Image Available**

Cat: 379

Francis Picabia, *Volucelle II*, 1922, enamel paint on canvas, 198.5 x 249 cm (78 1/8 x 98 1/16). Private Collection

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Cat: 380

Francis Picabia, *Dresseur d'animaux* (The Animal Tamer), 1923 (inscribed "1937"), enamel paint on canvas, 250 x 200 cm (98 7/16 x 78 3/4). Centre Pompidou, Musée national d'art moderne, Paris. Purchase, 1998. CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, NY
© 2005 Francis Picabia/Artists Rights Society (ARS), New York
Photo by Jacques Faujour

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Cat: 373

Francis Picabia, *Danse de Saint Guy* (Dance of Saint Guy), 1919-1920, refabricated and retitled *Tabac-Rat* (Rat Tobacco) by the artist, 1946-1949, twine, board and ink in open, gilt wood frame, 104.4 x 84.7 cm (41 1/8 x 33 3/8). Centre Pompidou, Musée national d'art moderne, Paris. Purchase, 1996. CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, NY. © 2005 Francis Picabia/Artists Rights Society (ARS), New York. Photo by Jacques Faujour

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Cat: 367

Francis Picabia, *La Sainte Vierge II* (The Virgin Saint II/The Blessed Virgin II), 1920, pencil and ink on paper, sheet: 33 x 24 cm (13 x 9 7/16); image: 32 x 33 cm (12 5/8 x 13). Bibliothèque Littéraire Jacques Doucet, Paris. Photo by Martine Beck Coppola

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Francis Picabia, *Optophone*, c. 1922, ink and watercolor on board, 72 x 60 cm (28 3/8 x 23 5/8). Private collection

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Cat: 368

Francis Picabia, *Machine tournez vite* (Machine Turn Quickly), 1916/1918, ink and watercolor with gold paint on paper mounted on canvas, 49.6 x 32.7 cm (19 1/2 x 12 7/8). National Gallery of Art, Washington, Patrons' Permanent Fund. © 2005 Board of Trustees, National Gallery of Art, Washington. Photo by Philip A. Charles

DEX: 472 **Publicity Image Available**

Cat: 319

Francis Picabia, *Tableau Dada: Portrait de Cézanne...* (Dada Picture: Portrait of Cézanne...), illustration in the journal *Cannibale* (Cannibal), no. 1, Francis Picabia editor and publisher, April 1920, 23.7 x 15.6 cm (9 5/16 x 6 1/8). Bibliothèque Kandinsky, Centre de Documentation et de Recherche du Musée national d'art moderne, Centre Pompidou, Paris.

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Francis Picabia, Illustrations, including portrait of the author, for the book *Sept Manifestes Dada* (Seven Dada Manifestoes) by Tristan Tzara, Editions du Diorama, 1924, reproductions of ink and pencil drawings, Open with page of text opposite image: 29 x 19.2 cm (11 7/16 x 7 9/16); 19.2 x 14 cm (7 9/16 x 5 1/2). National Gallery of Art, Library, David K. E. Bruce Fund. © 2005 Board of Trustees, National Gallery of Art, Washington.

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Francis Picabia, Poster for *Cinésketch* gala, Théâtre des Champs-Élysées, 1924, lithograph with watercolor, 69.5 x 53.3 cm (27 3/8 x 21). Collection Merrill C. Berman

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Cat: 363

Francis Picabia, Illustration on the cover of the journal *Dada*, no. 7: *Dadaphone*, Tristan Tzara editor, Au Sans Pareil, March 1920, letterpress reproduction of ink drawing, 27 x 18.7 cm (10 5/8 x 7 3/8). National Gallery of Art, Library, Gift of Thomas G. Klarnier. © 2005 Board of Trustees, National Gallery of Art, Washington. Photo by Lorene Emerson

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Cat: 372

Francis Picabia, *Prenez garde à la peinture* (Watch Out for the Painting/Wet Paint), c. 1916-1919, oil, enamel, and metallic paint on canvas, 91 x 73 cm (35 13/16 x 28 3/4). Moderna Museet, Stockholm

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Cat: 377

Francis Picabia, *Chariot*, c. 1922-1923, watercolor, ink, and pencil on paper, 60 x 71 cm (23 5/8 x 27 15/16); framed: 88 x 99 cm (34 5/8 x 39). Clodagh and Leslie Waddington, London

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Cat: 369

Francis Picabia, *La Veuve joyeuse* (The Merry Widow), 1921, oil and photomontage and collage elements on canvas, 92 x 73 cm (36 1/4 x 28 3/4). Private collection

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Cat: 374

Francis Picabia, *La Jeune fille* and *Machine de bons mots*, illustration on the cover of *Proverbe* (Proverb), no. 4, Paul Eluard editor, April 1920, 27.6 x 21.4 cm (10 7/8 x 8 7/16). Bibliothèque Kandinsky, Centre de Documentation et de Recherche du Musée national d'art moderne, Centre Pompidou, Paris.

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Cat: 318

Francis Picabia, *Copie d'un autographe d'Ingres* (Copy of an Ingres Letter) and *Dessin Dada* (Dada Drawing), illustrations on the cover of the journal *391*, no. 14, Francis Picabia editor and publisher, November 1920, letterpress, 58.9 x 32.1 cm (23 3/16 x 12 5/8). National Gallery of Art, Library, Gift of Thomas G. Klarner. © 2005 Board of Trustees, National Gallery of Art, Washington. Photo by Lorene Emerson

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Cat: 321

Man Ray, *Marcel Duchamp as Rrose Sélavy*, c. 1920-1921, photograph retouched by Duchamp, gelatin silver print, image: 21.6 x 17.3 cm (8 1/2 x 6 13/16); mount: 22.9 x 18.3 cm (9 x 7 3/16). Philadelphia Museum of Art, The Samuel S. White 3rd and Vera White Collection, 1957. © 2005 Marcel Duchamp/Artists Rights Society (ARS), New York. © 2005 Man Ray/Artists Rights Society (ARS), New York. Photo by Lynne Rosenthal

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Cat: 334

Man Ray, *Marquise Casati*, 1922, gelatin silver print, image: 21.6 x 16.7 cm (8 1/2 x 6 9/16); mount: 32.7 x 25.2 cm (12 7/8 x 9 15/16). Philadelphia Museum of Art, Gift of Carl Van Vechten, 1949. © 2005 Man Ray/Artists Rights Society (ARS), New York. Photo by Graydon Wood

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Cat: 335

Man Ray, *L'inquiétude* (Anxiety), 1920, gelatin silver print, 9.4 x 12.1 cm (3 11/16 x 4 3/4). The J. Paul Getty Museum, Los Angeles. © 2005 Man Ray /Artists Rights Society (ARS), New York

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Cat: 336

Man Ray, *Tour Eiffel* (Eiffel Tower), 1922, gelatin silver print, 28.3 x 22.9 cm (11 1/8 x 9). The J. Paul Getty Museum, Los Angeles. © 2005 Man Ray/Artists Rights Society (ARS), New York

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Cat: 333

Man Ray, *Tristan Tzara*, 1921, gelatin silver print, 10.3 x 7.2 cm (4 1/16 x 2 13/16). The Bluff Collection

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Man Ray, *Rayograph*, 1922, photogram: gelatin silver print, 23.9 x 29.9 cm (9 7/16 x 11 3/4). The Museum of Modern Art, New York. Gift of James Thrall Soby, 1941. Digital Image © 2005 The Museum of Modern Art, New York. © 2005 Man Ray/Artists Rights Society (ARS), New York

DEX: 655 **Publicity Image Available**

Cat: 331

Man Ray, *Cadeau* (Gift), c. 1958 (replica of lost 1921 original), painted flat iron with row of tacks, heads glued to bottom, 15.3 x 9 x 11.4 cm (6 x 3 9/16 x 4 1/2). The Museum of Modern Art, New York. James Thrall Soby Fund, 1966. Digital Image © 2005 The Museum of Modern Art, New York. © Man Ray/Artists Rights Society (ARS), New York

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Cat:

Man Ray, *Rayograph*, 1922, photogram: gelatin silver print, 23.5 x 17.9 cm (9 1/4 x 7 1/16). The Museum of Modern Art, New York. Gift of James Thrall Soby, 1941. Digital Image © 2005 The Museum of Modern Art, New York. © Man Ray/Artists Rights Society (ARS), New York

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Cat:

Man Ray, *Rayograph*, 1923, photogram: gelatin silver print, 29.4 x 23 cm (11 9/16 x 9 1/16). The Museum of Modern Art, New York. Gift of James Thrall Soby, 1941. Digital Image © 2005 The Museum of Modern Art, New York. © Man Ray/Artists Rights Society (ARS), New York

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Cat: 338

Man Ray, *Rayograph*, 1923, photogram: gelatin silver print, 29.6 x 23.7 cm (11 5/8 x 9 5/16). The Museum of Modern Art, New York. Gift of Mr. and Mrs. Alfred H. Barr, Jr., 1984 Digital Image © 2005 The Museum of Modern Art, New York. © Man Ray/Artists Rights Society (ARS), New York

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Cat: 339

Man Ray, *Rayograph*, 1923, photogram: gelatin silver print, 29.4 x 23.5 cm (11 9/16 x 9 1/4). The Museum of Modern Art, New York. Gift of James Thrall Soby, 1941. Digital Image © 2005 The Museum of Modern Art, New York. © 2005 Man Ray/Artists Rights Society (ARS), New York

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Cat: 332

Man Ray, *Indestructible Object*, 1964 (replica of destroyed original of 1923-1932 titled *Object to Be Destroyed*), metronome with cutout photograph of eye on pendulum, 22.5 x 11 x 11.6 cm (8 7/8 x 4 5/16 x 4 9/16). The Museum of Modern Art, New York. James Thrall Soby Fund, 1966. Digital Image © 2005 The Museum of Modern Art, New York. © 2005 Man Ray/Artists Rights Society (ARS), New York

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Man Ray, *Rotative plaque de verre*, 1920, gelatin silver print, 12.4 x 9 cm (4 7/8 x 3 9/16). Private Collection.
Courtesy Galerie 1900-2000

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Georges Ribemont-Dessaignes, *L'Esprit océanique* (Oceanic Spirit), 1918, oil on canvas, 100 x 81 cm (39 3/8 x 31 7/8). Private collection, Courtesy Annely Juda Fine Art, London

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Georges Ribemont-Dessaignes, *Petit Désert* (Little Desert), c. 1920, ink on paper, 47 x 61 cm (18 1/2 x 24).
Collection Sylvio Perlstein, Antwerp

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Georges Ribemont-Dessaignes, *Silence*, c. 1915, oil on canvas, 92.1 x 73.3 cm (36 1/4 x 28 7/8). The Museum of Modern Art, New York, Katherine S. Dreier Bequest, 1953. Digital Image © 2005 The Museum of Modern Art, New York

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Cat:
Tristan Tzara, *Mouvement Dada letterhead*, 1920, letterpress, 27.1 x 20.8 cm (10 11/16 x 8 3/16). The Museum of Modern Art Library, New York. Digital Image © 2005 The Museum of Modern Art, New York

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Cat:
Tristan Tzara, Prospectus for the mock guided tour *Excursions et visites Dada: 1ère visite, Eglise Saint Julien le Pauvre* (Dada Outings and Visits: First Visit, Church of Saint Julien the Poor), André Breton and Tristan Tzara et al editors, April 1921, letterpress, 27.6 x 21.9 cm (10 7/8 x 8 5/8). National Gallery of Art, Library, Gift of Thomas G. Klarner. © 2005 Board of Trustees, National Gallery of Art, Washington

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Cat:
Tristan Tzara, Poster for *Salon Dada, Exposition Internationale*, Galerie Montaigne, 1921, lithograph, 121 x 80.2 cm (47 5/8 x 31 9/16); 123.8 x 83 cm (48 3/4 x 32 11/16). Collection Merrill C. Berman

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Unknown artist, *Salle des sociétés savantes...mise en accusation de Maurices Barrès par Dada* (All of the Learned Societies... Trial of Maurice Barrès by Dada), May 1921, leaflet, 23.2 x 16.7 cm (9 1/8 x 6 9/16). National Gallery of Art, Library, Gift of Thomas G. Klarner. © 2005 Board of Trustees, National Gallery of Art, Washington

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Cat:
Unknown Artist, Invitation to First Littérature Friday, January 1920, printed matter, 7 x 11 cm (2 3/4 x 4 5/16).
Bibliothèque Littéraire Jacques Doucet, Paris

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Unknown Artist, Invitation to Salon Dada Opening, June 1921, printed matter, 7 x 11 cm (2 3/4 x 4 5/16).
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Cat: 362

Unknown designer, Cover of the journal *Dada*, no. 6: *Bulletin Dada*, Tristan Tzara editor, February 1920, letterpress, 37.6 x 27.7 cm (14 13/16 x 10 7/8). National Gallery of Art, Library, Gift of Thomas G. Klarnet. © 2005 Board of Trustees, National Gallery of Art, Washington. Photo by Lorene Emerson

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Cat:

Unknown designer, Invitation to the opening of *Exposition Dada: Max Ernst* (Dada Exhibition: Max Ernst), Au Sans Pareil, 1921, invitation designer unknown, 7.7 x 12.5 cm (3 1/16 x 4 15/16). Bibliothèque Kandinsky, Centre de Documentation et de Recherche du Musée national d'art moderne, Centre Pompidou, Paris.

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Unknown photographer, *Arp with Navel-Monocle*, 1926, gelatin silver print, 17.8 x 16.8 cm (7 x 6 5/8). Galerie Berinson, Berlin / UBU Gallery, New York

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Cat: 361

Il'ia Mikhailovich Zdanevich, Cover of the journal *Le Coeur à barbe* (The Bearded Heart), no. 1, Tristan Tzara editor, Au Sans Pareil, April 1922, letterpress, 22.6 x 14 cm (8 7/8 x 5 1/2). Collection Merrill C. Berman