

Metamechanical Construction: Science in the Perspective of Art

The most sobering contrast to the simultaneous montages is George Grosz's oil painting *Ohne Titel* (Without Title, 1920; fig. 87), created in the same year as Heartfield's *Universal-City* (fig. 117). *Ohne Titel* offered the Apollinian counter-image to the Dionysian chaos of montage: an isolated automaton in a city street with schematized factory and office buildings. Mounted on a plate, placed at the corner of a house, the automaton is also reminiscent of a crippled existence. Its dark dress enhances the impression of desolation: the torso seems to be a melancholy image of modern man forced to function in a rational world of never-changing living conditions, mechanisms of commerce, and laws on which the dynamic machinery of civilization is based. Its arms, without hands, are ready for a demonstrative gesture: a man without face or qualities, a painting without a title — reduction, de-individualization, and anonymity remaining transparent for the dismemberment and mechanization of man both in war and in the social and industrial realm.

Nietzsche saw the Apollinian as a simplifying, schematizing, contemplative view of the world, creating order out of its Dionysian origin, reciprocally referring back to it. The more abysmal the chaos, the more strongly the Apollinian counterforce would develop. *Ohne Titel* belongs to the set of "metamechanical constructions" determined by this new dominance. Whereas Dada's Dionysian intuition would unleash the mass of images in a fire of simultaneous montage, the Apollinian will to order emptied and cooled off the world of images in metamechanical construction, thereby creating a new aesthetics of the mechanical in matter-of-fact spaces of emptiness. While in the montages the individual was exploded into Dionysian chaos, in these new works the typified manichino appeared. The Dadaist became a constructor resulting in a new type of artist who prevailed over the ecstatic techniques of the *Monteur* as Apollo prevailed over Dionysus. And yet both extremes conditioned one another and together formed Dadaism: the Apollinian would otherwise end in paralysis; the Dionysian in complete disarray.

Simultaneity as the Dionysian climax of complexity turned into its extreme opposite; time was brought to a standstill in timelessness as a perpetuation of the present in the here and now. The plenitude of possibilities dissolved the transgressions of boundaries into loss of reality

and stagnation. The motor dynamics of wheels no longer signified the temporal flow of an eternal cycle; it signified progress run wild, progress as idle motion annulling whatever could be perceived as a position or a value. Dada was a coincidence of opposites in "nothing at all, i.e. everything" (Hausmann).

The metamechanics of spatial image constructions belongs to Dada Berlin's artistic approach to polarities, as does the dynamics of the "thousandfold simultaneous" (Grosz) of montage. As an Apollinian-Dionysian concept, Dada included mechanics, sterility, torpor, as well as this epoch's energy, dynamics, and motion. According to Nietzsche, the "continuous development of art" was bound up with this coincidental "Apollinian and Dionysian duality."¹ Dada attempted to fill the emptiness of metamechanics with new content and to gain for it a new interpretation of art and technology, which was to have an elementary constructive effect and to base the strength of the rational on an Apollinian vision.

For — to speak with Nietzsche — the greatness of an artist is not measured according to the "beautiful feelings" he evokes . . . but according to the degree in which he approaches grand style . . . To master the chaos which one is, to force one's chaos to become form, to become necessity in form, logical, simple, unambiguous, to become mathematics, to become law — that is here the great ambition.²

It can therefore be maintained that in the metamechanical constructions Dada began to conceive of geometry and mathematics productively as a function of art, while the simultaneous montages perceived art as a function of life — following Nietzsche's position in *The Birth of Tragedy* to look at science with the perspective of the artist, but at art with that of life ("die Wissenschaft unter der Optik des Künstlers zu sehen, die Kunst aber unter der des Lebens").³

But, true to Dada's skepticism, metamechanics produced ambiguous worlds above the abyss. It proceeded on the one hand from the experience of a shock-like alienation of man and world, leading to the mechanistic worldview of industrialization *ad absurdum*; on the other hand, it opened up the traditional scope of art by using geometry, a science that once was part of the seven *artes liberales* (liberal arts). Here again we can see how the negating assertion of irony formed the artistic basis for further exploration — now in relation to the world of science.

The Dadaists Grosz, Hausmann, Höch, Dix, Griebel, Schlichter, and Scholz had begun to design Apollinian constructions with empty spaces and automatons, puppets, jointed dolls in the final months of 1919 and continued from 1920 onward. Only two artists, Johannes Baader and John Heartfield, did not take part in this work: Heartfield continued to concentrate exclusively on photomontage and typographic work, especially for magazines and book covers of the Malik-Verlag, although he

tried to give these a constructional kind of formal treatment. Baader was too much caught up in his obsession as *President of the Earth and the Globe* to be capable of such sobriety; his pathos and his manic compulsion to secure traces of his reign made a matter of fact view of things impossible for him.

Hausmann gave a vivid realization of the strict discipline of metamechanical construction in his *Mechanischer Kopf* (*Der Geist unserer Zeit*) (Mechanical Head [The Spirit of Our Age], 1921; fig. 113). He instrumentalized the content of constructions in a sculpture and achieved one of the most effective Dada creations with the hairdresser's head: a Dada Apollo. The minimalist attire consisted of a measuring rod (originally by Hannah Höch), a screw, a number, the casing of a watch, a mold roller with a silk-lined case, a ruler, a used old purse of crocodile leather, the bronze segment of an old photo camera, and the extendible aluminum drinking cup used by Hannah Höch's father when he went hunting; all of these were commonplace objects from the world of order, measurement and calculation. This selections contrasted with the voluminous assemblage *Das große Plasto-Dio-Dada-Drama: Deutschlands Größe und Untergang durch Lehrer Hagendorf oder Die phantastische Lebensgeschichte des Oberdada* (The Great Plasto-Dio-Dada-Drama: Germany's Greatness and Fall at the Hands of Schoolmaster Hagendorf, or The Fantastic Life-Story of the Superdada, 1920; fig. 47), which was based more on the simultaneous Dionysian principle.

In their manifestos and public performances, the Berlin Dadaists up to 1920 stayed true to the Dionysian power of eccentric, dynamic activism and an aggressive pamphlet style. Hausmann, Huelsenbeck, and Baader displayed the greatest mobility in their Dada tour of Dresden (January 19), Hamburg (February 18), Leipzig (February 24), Teplitz-Schönau (February 26), Prague (March 1 and 2), and Karlsbad (March 5). In March of 1920, Grosz and Heartfield fought an iconoclastic crusade against bourgeois culture in their manifesto *Der Kunstlump* (The Art Rogue).⁴

With the exception of a few sculptures (Dada-Plastiken), the metamechanical constructions concentrated on images. They were also presented as *Tatlinist Blueprints*. For the Berlin Dadaists Tatlin was the protagonist of machine art. Not only did he introduce a decisive process of transvaluation in art; he could also realize it under changed, revolutionary social conditions. In this sense the Berlin Dadaists tried to define mechanics also in utopian terms, "by demonstrating the puppet-like aspect and the mechanization of life, to allow us to make out and to feel, through the apparent and real paralysis, a different life."⁵ The anthropomorphous artifact therefore embodied depersonalized and alienated modern man as well as the new collective man whose de-individualization constituted a liberation from traditions, from old patterns of value and sense-making, while it opened up creative possibilities of combining art and technology in a revolutionized society, for example,

Grosz, Hausmann, Heartfield, and Schlichter in "Die Gesetze der Malerei" (The Laws of Painting, 1920)⁶ and Grosz in his comment "Zu meinen neuen Bildern" (On my New Paintings, 1921) were demanding.⁷

On what kind of ironic brink did the Berlin Dadaist wander introducing those metamechanical constructions into art, thereby on the one hand appearing to affirm the rational world of technology and science, while on the other hand using the same means of expression in order to question the contemporary industrialized world and its validity, presenting its ossification? The perspective and the stage that the Dadaists chose for their spatial constructions was ambiguous, although in *Die Gesetze der Malerei* (The Laws of Painting) they demanded unequivocality, true to the Apollinian sense: "Painting is a language, which has to intensify the optic conceptions of mass into unequivocal clarity." They invoked perspective as "the rein and helm of painting" and as "an object presenting evidence."⁸ But what did perspectives prove in the constructions if not doubt at a world, which had lost its anthropocentric orientation? What did the elements — geometrical, architectonic plans, stereometrical bodies, maps, anatomical models — show if not the fact that this world could not be grasped by way of measurement and planning? Everything was a skeptical quotation, with no universal validity. Did not their perspectivism rather reveal the relativity of their constructions and the dubiousness of science in which the mathematical rules had their origin? The machine's platonic ideality, its rational and regular behavior could no longer be regarded as absolute. Despite their rigid order, the structures seemed unstable. These contradictory phenomena essentially distinguish Dada's metamechanics from general constructivist tendencies at the time.

This was the effect the Dionysian underground had on the new Apollinian *ordo*. On insecure ground the Dadaists undertook to standardize and typologize their new imagery of tectonic, technoid rigidity. Metamechanics illustrates the fact that the "repulsion against empty space," which Huelsenbeck recognized as the original factor for assembling real material, was abandoned in spatial constructions and that Dada finally came to see emptiness as the only reality that could be experienced.

The enigmatic ambivalence of imagery announced the influence of *pittura metafisica* (metaphysical painting). As early as 1916 the Swiss Dadaists organized a De Chirico exhibition; they showed a small reproduction of his *The Evil Genius of a King* (1914–15) in the journal *Dada* (no. 2, 1917). Huelsenbeck was in Berlin at this point, so probably none of the Berlin Dadaists saw this exhibition. The influence of *pittura metafisica* began only with the journal *Valori Plastici* (1918–1921), established in Rome by Marco Broglio. From June 1919, no. 6 until 1920, Theodor Däubler was a co-author of this journal, writing a five-installment essay titled "*Nostro retaggio*" and treatises on Chagall and Rousseau (until 1921).⁹ It was probably Däubler who spread the word in

Berlin about the concept of *pittura metafisica*.¹⁰ The Goltz gallery in Munich and the Flechtheim gallery in Düsseldorf distributed *Valori Plastici* in Germany. Because Goltz in April and May of 1920 presented the first individual exhibition by Grosz, it is possible that these contacts brought Grosz's attention to this journal. As early as October 1919, *Das Kunstblatt* pointed to Carrà's influence on the works of Grosz and Heinrich Maria Davringhausen (1894–70). In its words, what characterized their approach was a "a correct, hard line suppressing any trait of individuality."¹¹ Even the *BIZ* in November of the same year (no. 47) presented the new and uncommon style in the example of Carlo Carrà's *The Son of the Engineer* (1917; fig. 144). The Berlin Dadaists may also have been familiar with Max Ernst's set of lithographs *FIAT MODES — pereat ars* (Let there be Fashion — Down with Art) (fig. 68), published in 1919, which assimilated the influence of *Valori Plastici*.¹² Hausmann even quoted the title of Ernst's portfolio in his work of the same name in 1921. In January of 1920, Leopold Zahn, another co-author of *Valori Plastici* published an essay, "Die Metaphysische Malerei" (Metaphysical Painting) in *Ararat*: "A strangely quiet, almost uncannily quiet world is built up ... Things are not there for the sake of their materiality, but as symbols of mathematical and geometrical laws."¹³ He announced — as did *Das Kunstblatt* in February 1920 — "a small volume with 12 phototypes" by De Chirico as a special edition of *Valori Plastici* (1919).¹⁴ Perhaps Carl Einstein's comments of April 1920 ironically referred to this special edition: "For six weeks now, futurists from Berlin suburbs have been studying 'Valori Plastici.' Chirico, who had his manager in Paris in 1911, landed in Berlin in '20, and we are soon going to be treated to perspective."¹⁵ Raoul Hausmann owned a copy of this De Chirico edition and gave it to Hannah Höch, "the sun of his life," "in memory of her Italian journey of 1920," as a present for her birthday in November of the same year. In September, he probably wrote the manifesto *Die Gesetze der Malerei* (The Laws of Painting),¹⁶ which emphasized the significance of De Chirico and Carrà. As co-authors Grosz, Heartfield, and Schlichter were named, although it is debatable whether this happened with their agreement. Hausmann never published this manifesto. Two works by De Chirico were chosen for the *Dadaco* (1919–20; fig. 165.3): *Der Seher* (*Le vaticinateur*) (The Prophet, 1915; fig. 145) and *Der geographische Frühling* (*Le printemps géographique*) (Geographical Spring, 1916; fig. 146). In April 1921 the Dadaists saw originals of *pittura metafisica* in the former Kronprinzenpalais in Berlin, under the heading *Das Junge Italien* (Young Italy): works by De Chirico (such as *The Troubadour*, 1916; *Hector and Andromache*, ca. 1918), by Carlo Carrà (e.g. *Oval of Appearance*, 1918; *Loneliness*, 1917; *Daughter of the West*, 1919), and more works by Morandi, Martini, Melli, Edita zur Muehlen, and Ossip Zadkine. The eighty-nine paintings, 120 drawings, and eight sculptures offered an excellent overview of the new motifs and methods of *pittura metafisica*.

Like the Dadaists, De Chirico and Carrà were influenced by Nietzsche. Theirs was an art in the sign of Apollo, who tried to capture the Dionysian world by the "eternity" of beautiful form. *Metaphysical Painting* created enigmatic visionary metaphors, which constituted their own spaces of emptiness and plenitude, of inside and outside, of light and shade, to re-create a new myth, the myth of modernism. They constructed poetical-architectural spaces and a "new metaphysical psychology of things" (De Chirico). De Chirico did not see the "meta" as beyond physics, but following Nietzsche, as grounded within physics. In the same way, Dada Berlin regarded the "meta" of mechanics as within mechanics.¹⁷ Dada's metamechanics was "Artisten-Metaphysik", a "metaphysics of artists" that also marked the turn from the "Monteur" to the "Constructor", who wanted to redirect geometrical reason from its life-negating paralysis and its isolation from the living world back into a new creative relationship to art. The metaphysics was grounded in the creative act itself.

The Dadaists took over De Chirico's and Carrà's tendency toward abstraction, spatial illusions of urban constructions, the sobriety of architectural conceptions, geometrical elements, multifocal perspectivism, abrupt vanishing lines that only converged outside of the painting, ground planes that suggested depth, the timeless blue skies, and above all the "manichino," the staple of *pittura metafisica*. Yet the Berlin Dadaists deprived their variety of anthropomorphous artifacts — lay figures, automata, dummies, anatomical models, mechanomorphoses — of their aura of the uncanny and sublime. They trivialized them by dressing them in banal costumes, robbed them of their contemplative immobility, and inserted them into the spaces with a more appropriate sense of proportion. In contrast to De Chirico's enigmatic stage sets, these constructions were meant to refer to real life. Grosz, in his explanatory text *Zu meinen neuen Bildern* (On My New Paintings, 1921) emphasized the rational impulse he gained from *Metaphysical Painting*: in it, he recognized a purifying process, which forced him to artistic self-reflection. "The striving for a style of clear simplicity will automatically take you to Carrà. Nevertheless everything separates me from him because he wants to be enjoyed very metaphysically and because his problems are of a bourgeois nature."¹⁸ Hausmann emphasized the regular and solid impression of this painting:

Anything forced into limits is more difficult than that which knows no rule. Plasticity requires knowledge of the rules of shadow; the mathematics of size relations with regard to bodies is safeguarded by stereometry. The construction of bodies is translated into the drawing. The lighting is a scheme for illuminating the plastic aspect of bodies. Color exists to give them solidity . . . Furthermore one should be a good constructor for the representation of buildings and machines. For more exact studies, one should not refrain from using photography.¹⁹

The instruments of geometry and the architectonic principle are employed likewise by metaphysical painting and metamechanics. But there are differences. De Chirico's metaphysical paintings emphatically unfold "the glowing sunset of culture" (Nietzsche), pessimistically invoking the past in the paralyzed present of civilization. He presents contemplative figures of departure, which the artist as a stranger within civilization knows how to remember, in Nietzsche's sense, in their mythic significance: "What is best about us is perhaps an inheritance from the sensations of previous ages to which we can hardly find immediate access at this time; the sun has already set, but the sky of our life is still glowing and gleaming from it even though we cannot see it any more."²⁰ The disappearance of culture is presented in the semblance of art — on infinite stages allowing the "uncannily sublime," the mythic power and beauty of sunken culture to become transparent behind the Apollinian veil.

Not so in the production introduced by the Berlin Dadaists. Art unfolded its expressiveness in transvaluation. Civilization also resulted in a liberation of culture from age-old shackles. Dada's Apollo cleared the streets of cultural found objects; they no longer gave rise to melancholic reflection. *Re-ligio*, the tie to origins, was no longer invoked. If cultural objects appeared, as for instance in the guise of Greek sculpture in Schlichter,²¹ they became objects of Dada iconoclasm because they were regarded as ideologically abused in the claws of bourgeois culture. Dada's metamechanics constituted liberation toward a new aesthetics of Apollinian rationality, which evolved from an alliance of art and technology: productive, "objective" and skeptical at the same time. Metamechanics rather served to do away with the errors of traditional metaphysics; Apollinian rationality was supposed to clear up rather than to transcend the world's enigmas. In *pittura metafisica*, the artist appeared like a stranger, a lonely survivor in a deadened civilization romantically celebrating the memory of a mythic Arcadian state. The Dadaist, on the contrary, acknowledged the scientific core of civilization, applying its new laws to his metamechanics as someone working and playing within it. Whereas De Chirico looked back in melancholy contemplation upon the artist and his sunken culture, using the Apollinian crystallization of a logical-rational schema, Dada encouraged the artist to proceed toward new shores of rationality — as a constructor, clear-headed, sober, skeptical, active. The constructor initiated an Apollinian transvaluation of art. His Dionysian dimension was grounded in the catastrophe of the war that he had suffered rather than in a supra-historical mythic origin of culture.

In his "*Kontrolle über Strich und Form*" (control of line and form, Grosz), the artist proved his *Sachlichkeit* (matter-of-factness) and discipline, which completely determined his personality: he was an engineer and a trained athlete and an ardent revolutionary.²² Behind the scattered surface of time his clear and perceptive intellect enabled him to

unmask the power structures, the negative repressive forces, which violently suppressed the revolutionary dynamics of the Weimar Republic. His pen drawing *Licht und Luft dem Proletariat* (The Workman's Holiday, 1919; fig. 79.4), part of the portfolio *Gott mit uns* (God with Us, 1920; fig. 79.1–79.9), is an early example of Grosz's presentation of the emptiness and statics of space for the purposes of social criticism. The high bare prison walls reinterpret urban spaces as spaces of "law and order." The circle of revolutionaries, getting some air in a prison exercise yard, contradicts the social-democratic promises proclaimed in the title unmasking them as hollow phrases. Revolutionary action is forced into the restricted pace of imprisoned workers: revolutionary élan is broken by force; control is instituted. The motif is inspired by Gustave Doré's *Newgate Exercise Yard* (1872). Grosz reduced the scene to precisely delineated outlines. On the title page of *Die Pleite* (The Bankruptcy; no. 5, December 1919), he called control, personified by the scowling prison guard, *Die deutsche Pest* (The German Plague). This controlling gaze characterized the violence of the Weimar Republic. Escape from this circular motion, supervised by state authority, seemed impossible. Dix, Grosz, Hausmann, Höch, Schlichter, Hubbuch, and Scholz used metamechanical construction to reveal military violence and results from bureaucratization and the rationalized interlocking of technology, capital, economy, and politics.

The labyrinth of houses in Grosz's *Berlin C.* (fig. 90) seems itself to become a prison with no escape. We see the city with the policeman's attentive eyes. Order, control, and repression in prison are experienced in everyday life. People rushing through the streets appear mechanical, puppet-like, with no hands, no freedom of action. Only the policeman has hands, so that he can pull his gun quickly. A pictogram of a mechanical hand, signaling, replaces agency with command. The persecution of the Spartacists in March 1919 and the growing influence of right-wing forces supply the political background to this situation of rigid control in the Weimar Republic and the fact that the army was becoming a state within the state. The Dadaists critically linked the state of seemingly restored peace and order with the ideologically ossified worldview of their time: "The imperial Philistine world-revolution was the greatest and the last, but also the most thorough-going revolution," Hausmann cynically remarked. "After that, life rolled along nicely, like a machine — and that is the heart's desire of all decent people and coupon cutters. The Philistine revolution was the rebirth of Western culture from the spirit of the infinite profit rate."²³

Grosz took stock of Dadaist techniques in his watercolor montage 'Däum' marries her pedantic automaton 'George' in May 1920. John Heartfield is very glad of it. *Meta-mech. constr. nach Prof. R. Hausmann* (1920) (short title: *Däum*; fig. 86.3). Pen drawing, montage with reproduced parts, and geometrical construction are dadaistically united in a single work: equal, dissonant, polar. The emotional pen line belongs to

the bride, subtly following her body's sensual charms. Photo clippings of machine elements are used to assemble the groom, a mechanical automaton. The couple is surrounded by an anonymous space of prismatically shifted dimensions. A photo of Daum in the top left corner serves to document the biographical context. The polarity of man and woman is conveyed as a tension between Dionysian and Apollinian styles of representation, between "auratic" art and mechanically reproduced art. The emotional line (of woman) is contrasted with the machinoid montage (of man). The anonymity of space allows for identification of the artist's work with that of an engineer. It is depersonalized by "control of line and form" (Grosz). The unrest of the space itself, however, connotes Dionysian resistance; it combines those oppositional forces, which are separated in the couple. Yet repression is omnipresent. The narrowness of space is perpetuated in the background view of metropolitan architecture. The processes of abstraction reflect the all-pervasive process of rationalization against which the emotional trait of the line can hardly hold its own.

In contrast to his drawings, which he signed manually, Grosz used self-made stamps for his montage works and metamechanical or Tatlinist constructions. These stamps replaced the traditional *pinxit* with "Grosz mont.", "Grosz constr.", or an oval stamp with his address. Dada reflected the negative consequences of rationality in its domination of modern life and discussed it in a positive light, as the deployment of scientific method helping to support and enhance life and to clarify its conditions. The Dadaist saw himself not as an object but as the subject who creatively connected art and technology.

The black-and-white reproduction of the *Daum* montage was included in the portfolio *Mit Pinsel und Schere* (With Brush and Scissors, 1922; fig. 86.1–86.7),²⁴ which pursued a gradual reduction of reproduced citations in seven stages of "materialization" ranging from montage, initially still dominated by a mixture of watercolor, pen drawing, and reproduced elements, including abstract and technical construction and diagram. This development from material to abstraction comprised in Grosz's work the period from late 1918 to 1922, at the same time marking the transition from the Dionysian aspect of montage to the Apollinian technicality of construction. The year 1922 also established the utmost temporal limit for shared aesthetic conceptions among the Berlin Dada group. All work after this year was based on individual decisions, with no group-specific commitment.

Like Grosz's constructions, Hausmann's metamechanical works were preceded by illusionist spatial image montages: *Tatlin lebt zu Hause* (Tatlin Lives at Home, 1920; fig. 109), *Ein bürgerliches Präzisionsgehirn ruft eine Weltbewegung hervor* (A Bourgeois Precision-Brain Causes a World Movement, 1920; cat. no. 29). The photo clipping from the realm of machinery was to prove most persistent in metamechanical surroundings. The rational, the technical, and the regular entered art,

increasingly favoring processes of abstraction.

In this phase what was typical of Grosz and Hausmann, the mixture of spatial image constructions with photo citations, was excluded in the work of Hannah Höch. She strove to use only one aesthetic technique consistently. But she did try to achieve the effect of stage-like depth in her photomontages, for example in *Dada-Tanz* (Dada Dance, 1922; fig. 133). With *Er und sein Milieu* (He and His Milieu, 1919; fig. 136), *Bürgerliches Brautpaar* (Bourgeois Bride and Groom, 1920; fig. 138) and *Mechanischer Garten* (Mechanical Garden, 1920; fig. 137), she created watercolors clearly reflecting Dada's metamechanical spirit.

Grosz and Höch also introduced the mechanical Dada figures to theatrical designs: Grosz in grotesque figurines after Ivan Goll's satire *Methusalem oder der ewige Bürger* (Methuselah or the Eternal Citizen, 1922), Höch in fantastic figurines for the anti-revue *Schlechter und Besser* (Worse and Better), which she wanted to produce in collaboration with Kurt Schwitters and Hans Heinz Stuckenschmidt in 1924 and 1925.

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2. Nietzsche, *Nachgelassene Fragmente 1887–1889* (Unpublished Fragments), 13, 246f.
3. Nietzsche, *Geburt der Tragödie*, 1, 14. (*The Birth of Tragedy* in Walter Kaufmann, transl. and ed. *Basic Writings of Nietzsche* [New York: The Modern Library, 1992], 19)
4. Grosz and Heartfield, "Der Kunstlump," in *Der Gegner*, ed. Julian Gumperz and Karl Otten, vol. 1, no. 10–12 (Berlin: Der Malik-Verlag), 48–56.
5. Hausmann, *Die neue Kunst*, col. 284.
6. Grosz, Hausmann, Heartfield, and Schlichter, "Die Gesetze der Malerei," September 1920; unpublished during the time of Dada, probably written by R. Hausmann; *HHE* 1, 696–98.
7. Grosz, "Zu meinen neuen Bildern," 11, 14.
8. Grosz, Hausmann, Heartfield, Schlichter, "Die Gesetze der Malerei," n. 6, 698.
9. Theodor Däubler, "Nostro retaggio," in: *Valori Plastici, Rivista d'arte*, ed. Marco Broglio, Rome, vol. 1 no. 6–10, June–October 1919, 1–5; vol. 1 no. 11–12, November–December 1919, 6–9; vol. 2 no. 1–2 January–February 1920, 14–19; vol. 2 no. 3–4, March–April 1920, 36–38; vl. 2 no. 5–6, May–June 1920, 56–58.
10. Däubler, "Neueste Kunst in Italien," in *Der Cicerone. Halbmonatsschrift für Künstler, Kunstfreunde und Sammler*, ed. Georg Biermann, vol. 12 no. 9 (Leipzig: Klinkhardt und Biermann, May 1920), 349–55; *Jahrbuch der jungen Kunst* (Leipzig 1920), 141–46. Däubler also gave an introductory lecture for the exhibition "Das junge Italien" at Kronprinzenpalais (April 1921); cf. *Der Ararat. Glossen, Skizzen und Notizen zur neuen Kunst*, ed. Hans Goltz (Munich: Goltzverlag, 1921), vol. 2, 178 ("Die jungen Italiener und die Berliner Presse" ["The Young Italians and the Berlin Press"]).
11. Cf. *Das Kunstblatt*, ed. Paul Westheim, vol. 3, no. 10 (Berlin: Gustav Kiepenheuer Verlag, October 1919), 319; fig.: Carlo Carrà, "Der Sohn des Ingenieurs" ("The Son of the Engineer").
12. Max Ernst first noticed *Valori plastici, Rivista d'arte* (ed. by Marco Broglio, Rome: Ed. Valori plastici, 1918–21) in the Goltz Galerie, Munich, September 1919. Cf. Werner Spies, *Max Ernst Collagen. Inventar und Widerspruch* (Cologne: DuMont, 1974), 35ff.
13. Leopold Zahn, "Italien—Die Metaphysische Malerei," in *Der Ararat. Glossen und Skizzen zur neuen Kunst*, ed. by Hans Goltz, vol. 1, no. 4 (Munich: Hans Goltz Verlag, January 1920), 8.
14. Giorgio de Chirico, ed., *Valori Plastici, 12 tavole (in fototipia con vari giudizi critici)*, no. VI–X, Rome: Ed. Valori Plastici, 1919: Interno metafisico, Ettore e Andromaca, Malinconia Hermetica, I pesci sacri, Il trovatore, Interno metafisico, Le muse inquietanti, Interno metafisico, Ritratto, Autoritratto, Il ritornante, Solitudine (Metaphysical interior, Hector and Andromache, The holy fish, The troubadour, Metaphysical interior, The unsettling muses, Metaphysical interior, Portrait, Self-portrait, Returning, Solitude). Announcements: *Das Kunstblatt* 4 no. 2 (Berlin 1920), 64; *Der Cicerone* 4 no. 4 (Berlin 1920), 171f.
15. Carl Einstein, "Rudolph Schlichter," in *Das Kunstblatt. Monatsschrift für künstlerische Entwicklung in Malerei, Skulptur, Baukunst, Literatur, Musik*, ed. by Paul Westheim, vol. 4, no. 4 (Berlin: Gustav Kiepenheuer, April 1920), 105–8.
16. Grosz, Hausmann, Heartfield, and Schlichter, "Die Gesetze der Malerei" (n. 6).
17. Cf. de Chirico: "Wir Metaphysiker," in idem, *Wir Metaphysiker. Gesammelte Schriften*, ed. Wieland Schmied, German trans. Anton Henze (Berlin: Propyläen, 1973), 41, 46; cf. n. 6. See Paolo Baldacci, *De Chirico. The Metaphysical Period 1888–1919* (London, New York, Boston, and Toronto: A Bulfinch Press Book, 1997).
18. Grosz, "Zu meinen neuen Bildern," 14. See Roland März, "Republikanische Automaten George Grosz und die *Pittura metafisica*, cat. *George Grosz Berlin/New York*, ed. Peter-Klaus Schuster (Berlin: Ars Nicolai 1995), 146ff.
19. Grosz, Hausmann, Heartfield, and Schlichter, "Die Gesetze der Malerei" (n. 6).
20. Nietzsche, *Menschliches, Allzumenschliches* (Human, All Too Human), 2, 186.
21. Cf. chap. 6.1, "Down with Art!" Dada's iconoclasm.
22. Cf. Grosz, "Zu meinen neuen Bildern."
23. Hausmann, "Puffke beendet die Weltrevolution" ("Puffke Finishes the World Revolution"), in *Die Aktion. Wochenschrift für Politik, Literatur und Kunst*, ed. Franz Pfemfert, vol. 11 no. 25–26 (Berlin: Verlag der Wochenschrift Die Aktion, June 25, 1921), col. 367.
24. Grosz, "Mit Pinsel und Schere. Sieben Materialisationen" ("With Brush and Scissors. Seven Materializations") (Berlin: Der Malik-Verlag, 1922). "Die Blätter des vorliegenden Werkes sind Reproduktionen nach farbigen Originalen aus den Jahren 1919–1922" ("The illustrations in this book are reproductions of originals in color from 1919–1922").