FIRST INTERNATIONAL DADA-FAIR 1920

FIRST INTERNATIONAL DADA-FAIR — SATURNALIA OF ART

The First International Dada-Fair developed the complexity of the oppositional Dionysian and Apollinian poles into an experiential realm, revealing the "terrible and dubious character of existence" (Nietzsche) as a social and cultural grotesque. With this fair, Berlin became the focal point of Dadaism from July 1 to August 25, 1920. In the announcements the *vernissage* was on June 30 (*Berliner Lokal-Anzeiger*, June 26, 1920). According to the entrance ticket of the critic E. F. in *Deutsche Tageszeitung* of August 4, 1920, it opened on July 1, 1920, for the public. The Dadaists had announced diverging dates; possibly the opening was postponed several times. From the sticker of the Dada-Fair,[1] we can assume it closed on August 25; this date approximately coincides with the period of the last critique by Kurt Bosdorff in *Ostpreussische Zeitung* (August 18, 1920). As a "first" exhibition, one can assume that something new would be shown and that second and third events would follow: strength was demonstrated. "First" also means "best": Berlin was supposed to become the center of international Dadaism, the fair its mirror and advertisement.

The term "international" showed Dada's thrust against the patriotism of the European nations at war; in this realm Dada was provocative whenever possible. Thus the trilingual titles for the portfolio by Grosz *God With Us* (fig. 79.1-79.9), published in 1920 by Malik-Verlag and exhibited at the Dada-Fair, strongly contributed to the public outrage at Grosz's defamation of the German *Reichswehr*, as the lawsuit on April 20, 1921, would show. Already in the plan of an international Dadaist *Weltatlas* (world atlas), the *Dadaco*, which Huelsenbeck pursued from June 1919 to February 1920, the movement was to get a first summarizing documentation (fig. 165.1–165.4). But from the mostly German contributions to the fair in Berlin, it can be seen that it was somewhat euphoric in its claims. Only six artists (7%) with seventeen works (10%) came from foreign countries: Picabia (6) (France), Arp (5) and Serner (1) (Switzerland), Schmalhausen (4) (Belgium/Berlin), Hecht (2) (U.S.), Hans Citroën (4) (The Netherlands/Berlin). The cosmopolitan element of Dada was contained both in its enthusiasm for the American lifestyle and in its demand for an "international, revolutionary unification of all creative and intellectual people of the whole world rooted in radical communism."[2] It can be traced back to an appeal made by the new Russian government printed in *Die Pleite*, no. 1 in January 1919, which suggested an assembly of German and Russian artists leading to a world-convention of all revolutionary artists. For Grosz, Heartfield, Herzfelde, and at times also Hausmann, international solidarity was an indispensable part of the Dada-Fair, even though the communist movement did not honor them as trusted combatants. They were judged to be bourgeois and decadent because of their nihilism, and the Dadaists themselves revolted against the communists' dogmatic, punctilious concept of art.[3]

The term "Dada-Fair" associates the art exhibit with a trade show, the quotation coming from the montage *Universal-City* (fig. 117), the title illustration of the catalog: the trade with Dada-*Erzeugnisse* (products) was supposed to be transnational. Dada pointed ironically to the numerous trade shows starting up after the war (Leipzig, Frankfurt, Munich, Nuremberg, Offenbach, Dusseldorf, and others), entering the European net of Paris, London, Milan, Vienna, Basle, Gothenburg, and Moscow. The connection to trade show also critically pointed to the fact that capitalist interests did not stop before works of art. Dadaists offensively responded to this fact by having their *Erzeugnisse* refuse the criteria of the art market. "Dada will lead to the cancellation of the art trade," the catalog of the Dada-Fair announced. Beyond that, it became an unmistakable characteristic of this fair to parody the rhetoric of advertisement.

The German word for fair, *Messe*, however, also associated this exhibit with the "Christian mass": Dada Berlin was celebrating an "anti-mass," "both buffoonery and requiem mass" (Totenmesse) in one.[4] It took the fetishes of culture only to deconstruct them in the same breath. Once and for all it shattered the metaphysical demand of religion in the guise of theological nationalistic militarism as hypocritical and deceitful and made it unmistakably clear that Dada's metaphysics of artistry was the last cultural force field. In a Nietzschean sense the Dadaists undertook the revaluation of values and defined "art as the highest exercise and the real metaphysical activity of life."[5] As "prophets" (Heartfield) and subversive "Satans" at the same time, they proved themselves as "divine" brothers of the suppressed: "Dada is fighting on the side of the proletariat," was their creed. In the mask of the "Da-Dandy" (Höch), the artists took on contradictory roles between autonomous creation and committed fight, pursuing their own "*Weltrevolution*" (world revolution), fictitious and real. According to Huelsenbeck, the Dadaist "today was not the same as tomorrow . . . maybe 'nothing' the day after tomorrow in order to be 'everything' later on."[6] The artists experimented with their poetical and political identities and roles: often in one person they presented themselves as dancers, painters, graphic designers, photo-"monteurs," sound-poets, philosophers, communists, "presidents," Apaches, advertising experts, engineers, writers, impresarios, as much stimulating each other as they supplemented and contradicted each other.

The following artists took part in the Dada-Fair, organized by *Marschall* (Marshal) Grosz, *Monteurdada* (Dadamechanic) Heartfield, and *Dadasoph* Hausmann (numbers of their works in brackets): Johannes Alberts (1), Johannes Sokrates (Paul?) Albrecht (1), Hans Arp from Zurich (5), Johannes Baader (17), Johannes Theodor Baargeld from Cologne (4), Carl Boesner (2), Dr. Otto Burchard, the Dadageneral or -financier (2), Hans Citroën (4), Otto Dix from Dresden (4), Alois Erbach from Wiesbaden (2), Max Ernst from Cologne (9), George Grosz (28), Maud E. Grosz (2), Raoul Hausmann (17), John Heartfield (17), Ben Hecht from Chicago (2), Wieland Herzfelde (1), Hannah Höch (6), Georg Koch (1), Georg Kobbe (2), Sigmar Mehring (1), Francis Picabia from Paris (6), Max Schlichter (1), Rudolf Schlichter from Karlsruhe (7), Otto Schmalhausen from Antwerp (4), Georg Scholz from Grötzingen near Karlsruhe (2), Walter Serner from Geneva (1), and Hans Heinz Stuckenschmidt called W[alter?] by mistake (5). Of joint works mentioned in the catalog ten were by Grosz and Heartfield, by Heartfield and Hausmann (5), by Heartfield and Schlichter (1), and by Max Ernst and J. T. Baargeld (1). Some co-productions were fictitious: Hannah Höch created her dolls alone (without Hausmann), and the works in the catalog by "Otto Else Lasker-Dix" (were created by Dix alone). Fitting with the Dada concept of a destruction of the traditional notion of art was the inclusion of young and unknown "artists," such as the fourteen-year-old Hans Citroën from the "Dada youth group" and the nineteen-year-old high school student Stuckenschmidt, of anonymous (press) photographers, and workers of a Berlin stencil factory. The high number of works by Grosz, Baader, Hausmann and Heartfield is noteworthy.

The exhibition took place in two rooms of the art dealer Dr. Otto Burchard on the ground floor of a five-story apartment house at Lützow Ufer 13, which as of 2003 no longer exists (fig. 2 cat. of Dada-Fair). How many rooms were rented by the art gallery that had opened its avant-garde program just before with an exhibition of Rudolf Schlichter's works (May 20 to June 15, 1920) could not be ascertained; the two rooms of the Dada-Fair in the left wing, however, can be recognized in the blueprints of the house, built by the architect Carl Schön in 1888. The basic structure of the rooms for the Dada-Fair was due to a renovation in 1903, done by the architect S. Zadek. (fig. 3 cat. of Dada-Fair). The blueprints indicate that the architect wanted to enlarge and

adapt the former apartment for a post-office; he changed the size of windows, took out walls, and put in thinner walls instead of the thicker ones. At that time, a small outside stair was added, which allowed for direct entry to the ground floor rooms from the courtyard. Besides that, the facade of the house, in keeping with the prosperous Wilhelmian times, had received an upper middle class look with new elements such as pediments and balconies, and by centering parts of the facade (fig. 2 cat. of Dada-Fair). But the ground plans are only partly valid, since between 1903 and 1920 other changes were made to the rooms and the dividing walls taken down. If photographs of the first exhibition-room of the Dada-Fair did not permit a good way of orienting ourselves, according to the plans, we would still be confronted with a thin wall put up in the middle of the first room. Thus it is possible that remodeling was done also for the second "hall" of the exhibition, as it is called in the catalog. The question arises whether a dark connecting hallway led to it or whether the entrance was directly through a door. The plans from 1903 show a hallway, but it is also possible that the wall had been taken down, as in the remodeling in the first hall. This arrangement would have allowed a better use of the room. Since none of the reviews from the press or the catalog talks about such a hallway— the *Rheinisch-Westfälische Zeitung* of July 11, 1920, talks of "two back rooms" — it may be assumed that the two rooms were linked only by an open door (fig. 4 cat. of Dada-Fair). Nevertheless, how big the second room was remains unclear. Was it combined with a third room, still present in the ground plans, or were they separated by a thin wall and a door? Looking at the number and size of the works listed in the catalog for the second room, the latter can be presupposed; the third room probably was used otherwise by the gallery.

For the exhibition in the first room, we can assume that the Dadaists had at their disposal a length of wall of twenty-six meters, using the full height of 3.90 meters, and in the second room a wall of 19.4 meters, including windows and some doors, which also had some works on them. The entrance full of nooks and crannies with walls of 0.5 meters to 1.5 meters fit in just as well with the Dadaist ideas as the large wall surfaces of three and nine meters (plus a ledge of 0.5 x 1.20 meters). With the help of twelve photographs (view I–XI of Dada-Fair) at least the first room of the Dada-Fair can be reconstructed fairly well. One can also identify the order of works from their numbering in the catalog (fig. 1.1–1.4 cat. of Dada-Fair) with the help of these photographs. On this basis the reconstruction of the first room of the Dada-Fair was done by Helen Adkins within the exhibition *Stationen der Moderne* (1988).[7] The works of the second room are known from the catalog; however, it is much more difficult to imagine their placing, since only two photographs exist (cat. view X and XI), focusing mainly on *Das große Plasto-Dio-Dada-Drama: Deutschlands Größe und Untergang* (Great Plasto-Dio-Dada-Drama: Germany's Greatness and Decline) by Johannes Baader. The room probably had a size of 6.2 by 3.7 meters.

With the Dada-Fair the art gallery had its most spectacular exhibition. The *Dadafinancier* Burchard invested one thousand marks in this Dada exhibition.[8] He also owned the very important work of the Dada-Fair *Deutschland, ein Wintermärchen* (Germany, A Winter's Tale, 1917–18, by George Grosz; fig. 76; cat. no. 70). After 1920 he sold it to the gallery von Garvens in Hanover. It seems that after the end of the Dada-Fair in August 1920 no more exhibitions took place, for in the relevant art-periodicals of the time this gallery advertised no other avant-garde programs. The same rooms were already taken over in 1921 by the art dealer and antiquarian Fraenkel & Co, directed by Josef Altmann, who exhibited artists of the *November Group* there. Possibly the gallery had been an experiment of Otto Burchard; his official livelihood remained dealing in East Asian art, French furniture, arts and crafts, and archaeological objects, "old and

new art." An auction catalog from the year 1935, ending simultaneously the art trade of Otto Burchard under the national-socialist dictatorship, shows how closely he must have worked together with the gallery van Diemen in the 1920s.

The Dada-Fair by far surpassed the first exhibition of the Berlin Dadaists of April 28 to probably May 10, 1919 in the rooms of the Graphische Kabinett of I. B. Neumann. While the satirical and abstract works predominated over material "products," the Dada-Fair was mostly characterized by its montage realism and meta-mechanical tendencies.

It is surprising that the Berlin Dadaists produced only two exhibitions, for there had been many plans after Huelsenbeck came from Zurich to Berlin. In August 1917 he wrote to Tzara about planning a big exhibition,[9] and on August 29, 1919, he again made plans for a "huge Dada exhibition."[10] These plans overlapped with his international project *Dadaco*, from which the Dada-Fair still profited: several times the *Dadaco* is pointed to, and several proofs could be seen at the fair. All in all about thirty-four *Dadaco*-proofs existed in Berlin (see fig. 165.1–165.4). Presumably, Huelsenbeck was not present at the fair because of quarrels and vanities in connection with the project. The project, directed by him, with Tzara as collaborator, and designed by Heartfield, probably failed because of organizational and financial difficulties in February 1920. At that time, the publisher Kurt Wolff canceled his contract with Huelsenbeck and Heartfield, which he had made in June 1919; the project was continued by Tzara with the title *Dadaglobe* until March 1921 but was never published.[11] Meanwhile, the Cologne Dadaists Max Ernst and Theodor Baargeld made two provocative exhibitions: in November 1919 with the *Gesellschaft der Künste* (Society of the Arts) in the Cologne Arts Club, publishing *Bulletin D* as a manifesto that distanced themselves from the official exhibition, and in April 1920 with the title *Dada–Vorfrühling* (Dada–Early spring) at the Brewery Winter. These exhibitions had an essential influence on the norm-breaking concept of the Dada-Fair, the choice of works by Dada Cologne, and foreign works, using diverging materials and mixed styles (apart from Dada works also children's drawings, technical plans, "negro"-sculptures, polarization curves, works of unknown artists from the beginning of the twentieth century, "vulgar and dilettante" works).

As the twelve photographs of the Dada-Fair show (see cat. views of Dada-Fair), the works were hung closely together on the gallery walls. The Dadaists chose this arrangement for the presentation not only for lack of space; it corresponded to their simultaneous urban perception as well as to their programmatic attitude to center themselves in the polarities and contradictions of the times. On the one hand, they reminded one of the effective mix of the agitational material of the Russian agitprop trains, on the other of staged parodies of art galleries, suggested especially by some kitschy frames [for example, visible in catalog no. 4: *Vierundzwanzig Dada-Spiesser besteigen einen Pudding* (Twenty-four Dada-Philistines Climbing a Pudding)]. The works were locked into a dynamic net of connections that resulted from the Dionysian-Apollinian dramaturgy of the rooms. Thus in endless movements and unlimited combinations one thing led to another, complemented another, relativized another, rubbed on another, or contradicted it. Each wall was a calculated montage, corresponding to other wall-montages and to the "Plastiken" (sculptures).

The simultaneous abundance of products, the differing materials and their contrasts, their various techniques, sizes, framings, and executions, all produced an effect of confusing diversity. There was no evaluation between reproductions and originals, finished and unfinished results. The Dada works presented themselves consciously as non-artistic "products," not differentiating between simulated dilettantism (artists' works) and vulgar dilettantism (amateurs' works); sometimes one could not even keep them apart. The Dadaist was not afraid to repeat some of his

reproduced works in different contexts. Thus the sound poem *kp'erioum* (1919; fig. 98) by Hausmann and the portrait photographs of the Dadaists appeared in various sizes. They were distributed on the walls and in the works and made for an omnipresence of the Dadaists.

In such a way, printed sheets, book covers, watercolors, drawings, montages with text and photograph, newspapers, title pages, big photographs, posters, drafts for advertisements, assemblages ("*Konkretisations-Skulptur-Assemblagen*," Hausmann), flyers, Dada pillows, "*Plastiken*" (sculptures), dolls, a "dessert"-drawing, a gastronomic prize, and different documents of '*Lebenskunst*' (life art) filled the rooms of the exhibition and changed it into a dynamic and heterogeneous production, demonstrating the Dadaist break-up of traditional art concepts. Even the ceiling was used: the scandalous sculpture *Preußischer Erzengel* (Prussian Archangel) by Heartfield and Schlichter (cat. no. 91, view VI and VII 1.2) hung overhead. Sculptures and assemblages also conquered the room between the walls: the *Elektromech. Tatlin-Plastik* (cat. view VIII) with the self-ironical title *Der wildgewordene Spießer Heartfield* (The Philistine Heartfield Run Wild, cat. no. 90), probably a smaller assemblage *Dada-Plastik* (1920; fig. 127) by Hannah Höch, along with two now unknown sculptures by Schlichter: *Der Tod der Anna Blume* (The Death of Anna Blume, cat. no. 84), and *Der Oberdada* (according to Hausmann, not in the catalog).[12] Probably also Max Ernst exhibited a sculpture (on the pedestal between the four armchairs) made for the most part from the limbs of a puppet with the title *Falustrata* (1920, cat. no. 89). Johannes Baader with his *Großes Plasto-Dio-Dada-Drama: Deutschlands Größe und Untergang durch Lehrer Hagendorf oder Die phantastische Lebensgeschichte des Oberdada* (Great Plasto-Dio-Dada-Drama: Germany's Greatness and Decline at the Hands of Schoolmaster Hagendorf, or The Fantastic Life Story of the Superdada) (cat. no. 174; fig. 47, view X and XI) in the second room broke all hitherto known dimensions of Dada assemblages.

The hierarchy between high art and low art was invalidated. The spectrum of the exhibition ranged from oil paintings to products of everyday life. The effect was one of a great, disclosed interactive process, inviting at all times one to add here and there, to re-hang, to make new combinations, to invent other types of text and montage. In contrast to the previous exhibition concepts, the visitor was challenged and provoked. What the montage demanded as one object, the exhibition demanded in a complex way. It was provoked first by the text-posters and by the products giving structure to the walls. The text-posters turned out to be coequal to the works and seemed to compete with them, to even sometimes invade them and to re-emerge. They constituted significant signs, which were distributed throughout the display; the term "Dada" became the verbal signifier of the exhibition. The same easily readable roman type of wooden letters was used for the slogans. With this uniform typeface the Dada maxims made the walls more rhythmical. Thus the visitors could read these sentences: "Dilettantes revolt against art!", "Anybody can Dada," "Take DADA seriously; it is worthwhile!", "Dada is political," "Dada is the conscious subversion of the bourgeois system of concepts," "Dada is against the art fib of the Expressionists" (fig. 1.4). They could read Marshal Grosz's comment, "I can live without eating or drinking, but not without DADA"; John Heartfield's "Me neither"; and Raoul Hausmann's "And me neither." This way of multileveled presentation activated perception: vision was obliged to differentiate continuously, to jump, to come closer and to distance, to set off intellectual processes and to track down tactile experiences at the same time. In the catalog, Herzfelde programmatically said the following about the concept of the exhibition:

> Properly speaking, any product is Dadaist that is made without influence, unconcerned about public authorities and values as long as the representing object

> operates against illusions, from its own compulsion to propel forward the disintegration of the present world, obviously in a state of dissolution and metamorphosis, in order to topple the last hierarchical residues of thought and perception. The past is important and authoritative only insofar as its cult has to be fought against.[13]

The First International Dada-Fair as a whole was a "directly negative *Gesamtkunstwerk* (total work of art)" (Odo Marquardt)[14] shaking up the established society in one big retaliation, destroying all its art forms in order to grasp "the motor of things" (Huelsenbeck): in its political, revolutionary reality, in its tragic Dionysian abyss, in its dynamics destroying traditions, in its Dadaist function as an antimetaphysical "Last Judgment" (Baader). Here, according to Nietzsche, culture, education, and civilization had to appear before the "unerring judge Dionysus," to penetrate the appearances of the surface down to underlying truths.

"Down with Art!": Dada's Iconoclasm

The opening situation of the Dada-Fair was programmatically characterized by the photo-portraits of its organizers: Grosz, Hausmann, and Heartfield (cat. no. 1–3; view I). The large-format photographs effectively staged the actors of the Dada-Fair and created a visual and acoustic dialogue across the nooks and crannies in the walls. The most modern possibilities of the enlarged photographs corresponded to the vision of their continuous presence. They hoped to thereby jointly emphasize their revolt. Already in *Der Dada* (no. 3) in April 1920 they appeared as "Psychofakte" (psychofacts, Ball): "groszfield, hearthaus, georgemann."

Also the works hanging beneath were portrait-photographs and portrait-montages: for example the Hausmann-Baader montage (1919, cat. no. 5), which was glued into the treatise *Synthetisches Cino der Malerei* (1920) or the self-portrait of the screaming John Heartfield (fig. 11), next to the aphorism by the Belgian painter Antoine Wiertz (1806–1865): "*Dereinst wird die Photographie die gesamte Malkunst verdrängen und ersetzen*" (One day photography will drive out all of painting and replace it). This maxim also served as one of the mottoes for the introductory essay by Herzfelde written for the catalog of the Dada-Fair. The photograph of Heartfield appears once more on a proof of *Dadaco* (to the left behind the *Big Plasto-Dio-Dada-Drama* by Baader in the second room of the Dada-Fair [view X]). Here he is ironically responding to his own portrait fragment (on the opposite printed sheet), which had challenged him with the exclamation "*Steckt die Maler ins Irrenhaus!*" (Put the painters into the nuthouse) and with "*Seid trunken vor Schönheit*" (Be drunk with beauty). To the right below the large portrait of Heartfield appears once again Heartfield at the entrance, screaming into the ear of Hausmann (fig. 23, cat. no. 9).

The large portrait acquired an aggressive acoustic intensity in conjunction with the Dada declarations "Down with art!" exclaimed by Hausmann, "Finally open your mind!" and "Free it for the demands of the times!" (cat. no. 1). It was comparable to the effect of the photo-portrait of Heartfield (cat. no. 2), emphasizing his outcry by putting his hands to his mouth: "Dada is great and John Heartfield is its prophet." With solidarity he repeats the "Down with art" above the photo-portrait and the programmatic demand, "Down with bourgeois spirituality!"

These shattering sentences originated in the position of the *Unzeitgemäßen Betrachtungen* (Nietzsche), [15] which were castigating a bourgeoisie prone to ideology, and at the same time referred to the bloody crushing of the Spartacus revolt of March 1919.

Visiting Harry Graf Kessler on March 23, 1919, John Heartfield quite clearly spelled out that

> he and his friends were opposed to art more and more antagonistically. What George Grosz and Wieland were doing was indeed art, but only as a side effect. The main thing was the pulse of the times, the great fellowship in which it resonated. This is why he also disapproved of any older art, even if during its time it had had just this quality of modernism. They didn't want to create documents, nothing that would prevail and get in the way of posterity."[16]

Thus Heartfield's words at the Dada-Fair still contained this hatred of the traditional bourgeois function of culture. Just like in the manifesto of spring 1920, *Der Kunstlump* (The Art Rogue),[17] the Dadaists equated leftist radical criticism of bourgeois art with the *tabula rasa* of art as such. What twenty-first century viewers might conceive of as an expansion of the concept of art was for the Dadaists in reality an execution of art, having a much more blasphemous effect because it was carried out in an art salon into which one entered with the expectations of bourgeois ideas of art. One also cannot overlook the topicality of these declarations, since only on June 9, 1920, Gertrud Alexander in *Die Rote Fahne* (The Red Flag) had turned against the "vandalism" of Grosz's and Heartfield's pamphlet *Der Kunstlump* (The Art Rogue) referring to the eternal values of art. Thus the Dadaists used their iconoclasm against the bourgeois conceptions of culture and against the unfailing communist ones, and in the end also against their own — since of course they made fun of themselves in *Vierundzwanzig Dada-Spiesser besteigen einen Pudding* (Twenty-four Dada Philistines Climbing a Pudding, cat. no. 4) between the large portraits of Hausmann and Heartfield. One can also see it as a gesture of self-derision that they exhibited Walter Petry's criticism of Dada, *Die Dadaistische Korruption. Klarstellung eines erledigten Philosophieversuches* (1920; The Dadaist Corruption: Clarification of a Dead Philosophical Attempt, Cover by Georg Kobbe, cat. no. 145) in the second room of the fair. Petry criticized Dada as a "made up, done up, playing up show."[18] Directly under the large portrait of Heartfield one could see *Dadaco*-sheets (view II) — on one of them an ironical article on Heartfield ("Our John"; cat. no.7), to its right an attack of expressionism and next to it, "*Dada in den Schulen*" (Dada at the schools) with a photograph of a "Dada performance on 'Petra Tageslichtapparat' for schools" (cat. no. 8), which shows part of the montage *Dada-merika* (1919, fig. 162, cat. no. 113): Grosz on the blade of a knife. Other graphical prints were taken from the brochure for *Kleine Grosz-Mappe* (1917; The Small Grosz Portfolio), "the first Dadaist attempts at printing in Germany" (fig. 115.1 and 115.2, cat. no. 10–12).

A new element was brought in with the two Dada dolls by Hannah Höch (cat. no. 15), sitting on a narrow pedestal at eye-level, centered in front of a wall measuring half a meter. They seemed light and playful in view of the theatrically noisy staging of the large photographs. Next to them, Baader's *Bekanntmachungen* (Announcements, cat. no. 173) were placed on an easel in front of a closed door, 1.6 meter wide:

> Take the book on display, open it, and put the covers into the two iron holders: the book is ready for use. (The book on display is the handbook of Islam with the

> image of the Superdada (Allah is great but the Superdada is still greater; Dictum out of the blue at Café Josty, Berlin, Potsdamer Platz on May 17, 1919). Picture taken on October 29, 1914, at A. Wertheim, entry of Turkey into WW I. You may place orders for Schoolmaster Hagendorf's bookstand on the golden plate, if there is none available at the cash register.[19]

The photo portrait of Grosz (cat. no. 3, view I) on the adjoining wall is of a certain classical gravity, presenting him with combative profile and hair combed straight back. This profile appears, as a drawing, on many of his works, for example, on the *Self-portrait for Charlie Chaplin* (1919), which appeared in the *Dadaco*-sheets under the title *45 volt, 3 ampère*. Heartfield also used the silhouette of Grosz's profile for Wieland Herzfelde's publication *Gesellschaft, Künstler und Kommunismus* (Society, Artist, and Communism, Berlin: Malik 1921; fig. 121). To Grosz's photo-portrait, two programmatic mottoes were added: "*DADA ist die willentliche Zersetzung der bürgerlichen Begriffswelt*" (DADA is the willful destruction of bourgeois terminology) and "*DADA steht auf Seiten des revolutionären Proletariats*!" (DADA is on the side of the revolutionary proletariat!). Thus, the photographs of the leaders of the Dada-movement, together with their militant slogans, invoked a new alliance between art and revolution and art and aesthetic revolt.

The critical exhortations of the Dadaists, despite their radical impetus, were not always directed against the works of art themselves, but against the dogmatic claim for possession of culture by bourgeois and communist ideologies. Grosz especially was the iconoclastic leader: *Das Mittelalter stinkt bis ins 20. Jahrhundert* (The Stench of the Middle Ages Reeks into the Twentieth Century, cat. no. 50), *Mißachtung eines Meisterwerkes von Botticelli* (Contempt of a Masterwork by Botticelli, cat. no. 51), a reproduction of *Primavera* by Botticelli, crossed out by Grosz, *Weg mit dem alten Mist* (Away with the Old Crap!; cat. no. 53), and *Singe mit! Ich glaube an den heiligen Goethe* (Sing with Us! I believe in St. Goethe; cat. no. 54). The latter work was included in the *Dadaco*-sheets. In this context also belongs the *Beethoven-death-mask* (cat. no. 98), disfigured by Otto Schmalhausen, which Huelsenbeck used for the cover of the *Dada Almanach* (1920; fig. 124.2): the face mask had glass eyes inserted, whiskers were glued onto it, and "Oz-Dada-Works" was stamped on its forehead. Its contours can be seen on the wall leading to the second room (view VII). According to Adkins, Hausmann obviously "corrected" Rubens's *Bacchanal* (cat. no. 33), and Rudolf Schlichter disfigured *Leonardo da Vinci: Heiland der Welt* (Leonardo da Vinci, Savior of the World; cat. no. 116, missing).

In *Korrigierte Meisterbilder* (Corrected Masterworks; cat. no. 73, 74), a grotesque alienation of famous artworks was accomplished mainly with photomontages by Grosz and Heartfield and in *Verbesserte Bildwerke der Antike* (Improved Masterworks of Classical Antiquity) by Schlichter (cat. no. 116–121). In the first group are *Henri Rousseau, Self-portrait* (1920, cat. no. 73), which was shown in the Dada catalog, and *Pablo Picasso, La Vie Heureuse (Dr. Carl Einstein gewidmet)* (Pablo Picasso, The Happy Life, dedicated to Dr. Carl Einstein; fig. 164, cat. no. 74). The *Tableau Dada* by Picabia, after a Ready-made by Marcel Duchamp, a postcard dated and signed 1919, on which he disfigured *Mona Lisa* with a goatee and a moustache for the four hundredth anniversary of Leonardo da Vinci's death also belonged in this context. Picabia quoted this iconoclastic gesture of his friend, who had left for New York in 1920, for the title cover of *391* (vol. 4, no. 12, March 1920) but forgot to add the goatee to *Mona Lisa* (see cat. no. 102). *Die Rote Fahne* (The Red Flag, July 25, 1920) took an indignant stand against this. The second group altered classical antique works with photo-portraits and

photographic quotes. *Pompeian Apollo* (cat. no. 117), *Venus de Milo* (cat. no. 118, 119), *Jünglingsfigur von Tenea* (cat. no. 120), and *Ringer* (Wrestler, cat. no. 121) constituted part of the grotesque Dada-renaissance. These now missing works were on display in the second room of the Dada-Fair. Baargeld probably was inspired by Schlichter's alterations to actualize reproductions of antique statues with portrait photographs. His montage *Typische Vertikalverklitterung als Darstellung des Dada Baargeld* (Typical Vertical Distortion as Representation of the Dada Baargeld) was created in 1920, showing his portrait photograph on the bust of *Venus de Milo* wearing a topless cap (fig. 51).

The Dadaist opposition was sparked by the bourgeois cultural assertion of a classical, idealized unity of beauty and good, of sensuality and ethics. Dada's iconoclasm contained hatred of and the fight against the deformation of antique culture by its narrow-minded reception, against the philistine enthronement of Apollo as a god of bourgeoisie. For the Dadaists life as a revolutionary, Dionysian motor had been excluded for the sake of beauty and truth much too long already. For this reason, these iconoclastic works were present throughout the exhibition. Apollo had paled under the influence of the bourgeoisie to a nice deceiving appearance and was supposed to distract from the abyss of life. With this iconoclasm the Dada-Apollo acquired a new, vital relationship to itself and to reality. "Products" replaced "masterworks."

"Dictatorship of the Dadaists": Typography on Stage

The part of the Dada-Fair showing the works of Raoul Hausmann and Hannah Höch (view IV) — somewhat more than one-third of the large long side of the wall opposite the entrance (9 meters plus an edge of 0.5 x 1.20 meters) — presents above all the different ways of working with text, photography, and other material of every day life. The new stylization changed text into an icon.

The alarming Dada slogans on the wall competed with the figurative material and with the words and letters within the works. On the whole montage of the wall, text seemed to float, to lose itself in sound poetry and individual letters, to consolidate again in complete maxims. Especially the text montage on top of the wall, *Plakat Dada* (Dada Poster, cat. no. 26) by Hausmann counter-accentuated *Art is Dead. Long Live the New Machine Art of Tatlin* at the bottom. It was clearly calculated that his optophonetic poem *kp'erioum* (fig. 98) from the opposite wall here as well appeared twice: once in the montage *Plakat Dada*, the second time to the right next to *Die Kunst ist tot* (as a text-construction from *Dadaco*, cat. no. 32). Thus the wall appeared erratic and arrhythmic. It was part of the Dadaist processual concept to present the works as products in changing contexts and to show them in different stages of work. The various connections in which the sound poem appeared, for example, demanded of the viewer to read it anew every time. *kp'erioum* already appeared beneath the large photograph of Hausmann next to *Synthetisches Cino der Malerei* on the entrance wall (view I). On the other hand, the screaming Hausmann now appeared as a smaller photograph, placed directly onto the sound poem in *Plakat Dada* (cat. no. 26). The other textual quotes in this montage profited from this arrangement: "Dada Aumü" and "Huelsenbeck-Hausman[n]," which were also meant to be read aloud.

It was hard for the smaller experimental montages of graphics like the sound poem to stand up against typographically larger structuring effects of statements: "Art is Dead!" Hausmann's montages *Tatlin lebt zu Hause* (Tatlin Lives at Home, 1920; fig. 109, cat. no. 28),

Ein bürgerliches Präcisionsgehirn ruft eine Weltbewegung hervor (A Bourgeois Precision-brain Brings forth a World Movement, 1920; cat. no. 29), *Selbstporträt des Dadasophen* (Self-portrait of the Dadasoph, 1920; cat. no. 27). Even the relief-assemblage *Industrieller Umsturz im Jahre 1919* (Industrial revolution in 1919; cat. no. 30; fig. 102) could match the striking effect of the invocations and appeals only with difficulty, therefore necessitating a different reading distance than the large letters, which already could be deciphered from a distance. This wall brought about polar tensions by presenting the different perceptual conditions of the works. *Dada siegt!* (Dada Triumphs!), which surfaced on the wall three times: on the assemblage *Dada Toilette* (fig. 101, cat. no. 144), *Industrieller Umsturz . . .* (Industrial Revolution) (fig. 102, cat. no. 30), in *Dada im gewöhnlichen Leben (Dada Cino)* (Dada in Everyday Life [Dada Cinema], fig. 107, cat. no. 24), and in *Ein bürgerliches Präcisionsgehirn ruft eine Weltbewegung hervor* (A Bourgeois Precision-brain Brings forth a World Movement, 1920; cat. no. 29), which during the Dada-Fair appeared as a Dada propaganda sticker everywhere in Berlin. From this slogan, parodying also the revolutionary pathos of other groups, Höch put together the relief *Diktatur der Dadaisten* (Dictatorship of the Dadaists; cat. no. 21) hanging on the preceding part of the wall (next to *Schnitt mit dem Küchenmesser* (fig. 130, cat. no. 20). The portrait-photographs of Mehring and Grosz from *Der Dada* (no. 3) were inserted into the montage of words now lost. The motor "Dada" was associated through the wheel that was fastened to the frame of this montage and which was also pasted over.

While the wall showing the works of Hausmann presented tensions between montages of text and image, between the material of the photo-montages and the assemblages, the opposition between the abstract and the figurative characterized the wall of 1.20 meters length, on which the two relatively large works of Hannah Höch were presented: *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 of Germany; 114 x 90 cm.; fig. 130, cat. no. 20), and *Plakat Ali Baba-Diele, Berlin* (Poster Ali Baba-Diele, Berlin; cat. no. 19, now lost). The small figurative parts of the photomontage and the large abstract parts of the poster contrast with each other. Only the typographical elements present a relational net between the two works. Comparable to the *Plakat Ali Baba-Diele, Berlin* could be the *Plakat "Der Malik-Verlag"* (Poster "Malik-Verlag"; cat. no. 17) by Raoul Hausmann (view III): large abstract parts constitute a neutral background for the newspaper-heads of *Der Gegner* (The Opponent), *Die Pleite* (The Bankruptcy), *Jedermann sein eigner Fussball* (Everyone His Own Football), *Der Dada* (no. 3). The work was hung, together with pages from *Neue Jugend* (June 1917, fig. 40), in front of the light-shaft window connecting the entrance with the Dada "prophet" on it to the wall of Höch and Hausmann.

With this montage-technique of rhythmical and mobile fluctuation between text and image a fascinating experience of space, visual and acoustic, was presented. No matter where one looked, the suggestiveness of the ever-present text-posters also pounded the Dada messages and their representatives into the heads of the viewers through repetition and variation.

"dadafex maximus":
Max Ernst and the International Participation

Apart from the "products" of their friends from Karlsruhe (Rudolf Schlichter, Georg Scholz), Dresden (Otto Dix), Cologne (Max Ernst, Johannes Theodor Baargeld), Wiesbaden (Alois Erbach), and Magdeburg (Hans Heinz Stuckenschmidt), the Berlin Dadaists also exhibited works

of those from Zurich (Hans Arp), from Genova (Walter Serner), Paris (Francis Picabia), Antwerp (Otto Schmalhausen), and Chicago (Ben Hecht).

The contributions by Arp and Picabia most likely were shown thanks to Max Ernst. On July 5, 1920, Ernst brought some works for the Dada-Fair to Dr. Burchard in Berlin[20] that had been shown at the Dada exhibitions in November 1919 (catalog in *Bulletin D*), and in April–May 1920 (*Dada Vorfrühling*, [Early Spring of Dada]) in Cologne.

From his own store for exhibitions Ernst contributed the sculpture *falustrata* (cat. no. 89, now lost), which had been already shown in April 1920 at the Cologne exhibition *Dada Vorfrühling* (no. 14) under the same title, which at the Dada-Fair was placed on a pedestal in the center of the first exhibition room. According to Max Ernst's memory the now lost sculpture was mostly made from doll's limbs.[21] The second assemblage, exhibited with the title *Schalttafel für Gummifrucht* (Switchboard for Rubber Fruit; cat. no. 44), may have been that now lost relief above *45% Erwerbsfähig!* (45% Fit for Work!). It is not, however, mentioned in the catalog of *Dada Vorfrühling*, nor is the work *Dadafex maximus* (cat. no. 14); in all probability it is the collage on photograph and gouache, showing the Dadaist as *Punching Ball ou l'immortalité de buonarotti* [sic] (Punching Ball or the Immortality of Buonarotti; fig. 67), demonstratively exhibiting a narcissist imperturbability of the Da-Dandy by ironically making use of the papal dignity of the *pontifex maximus* and the immortal fame of Michelangelo Buonarroti. According to the principle of the catalog, however, which was designed by the order of works on the walls, it must have been that montage of cliché-prints that can be seen above the dolls by Höch at the entrance of the exhibition (view I).

Experimenting with prefabricated materials in 1919 led Max Ernst to montages of cliché-prints. Line etchings of complicated technical apparatuses and machines, with cylinders, pistons, sprocket-wheels, and drive-belts from scientific catalogs and compendia of the times were used, for instance, from the *Buch der Erfindungen* (Book of Inventions), edited by F. Reuleaux, which already had been of interest to little Max. In the advertisement of his Paris exhibition (1921) at the gallery Au Sans Pareil, Max Ernst called the montages *dessins mécano-plastiques* (Mecano-plastic Drawings). For the Dada-Fair he chose some of these works: *Staubgefäße und Marseillaise des Dada Arp* (Stamens and Marseillaise of Dada Arp; fig. no. 65, cat. no. 82), and *Erectio sine qua non* (Indispensable Erection;) fig. no. 65, cat. no. 83). These works are the two only directly verifiable ones of the fair that were known to exist.[22] However, they are not identical with the cliché-prints, which can be seen on the photographs of the fair (view I, VIII). The other works by Ernst cannot be verified any more: *Nationalcodex und Delicateß-Index des Dada Baargeld* (National Codex and Index of Delicacies of Dada Baargeld, cat. no. 147), *Zum 2. Lehrsatz vom Genuß* (On the Second Maxim of Pleasure, cat. no. 105), and *Die verschiedenen Wirkungsradien des Dadamaxernst bei hoch und niedrig* (The Various Spheres of Activity of Dadamaxernst at High and Low, cat. no. 115), or also Baargeld's works *Vergebliche Verleumdung des Dada Baargeld* (Futile Slander of Dada Baargeld, cat. no. 122) [in the catalog *Dada Vorfrühling* beneath the title *Vergebliche Verleumdung und Inthronsierung des Dada Baargeld* (Futile Calumny and Enthronement of Dada Baargeld), no. 8], and *Bild für aufgeregte Expressionisten* (Painting for Excited Expressionists, cat. no. 134), [at Brauhaus Winter beneath *Ausgießung des Urohämatins auf aufgeregte Expressionisten* (Emptying of Urohamatin onto Excited Expressionists, no. 7).]

At the Dada-Fair there were also cooperative works by Ernst and Baargeld. Taking Tristan Tzara's honorary plaque *Quelques Présidents et Présidentes* (Some Presidents, Male and Female), which was published for the matinée "Mouvement Dada" (February 5, 1920) in no. 6 of

the *Bulletin Dada*, the two artists created a *simultantriptychon: die Dadaisten und Dadaistinnen Dr. Aisen . . . (namen) . . . verwandeln sich in Blumen* (simultaneous triptych: the Dadaists, male and female, Dr. Aisen . . . (names) . . . turn into flowers, cat. no. 76), which already had been printed in the catalog for the Cologne exhibition as "Dada Vorfrühling" (Early Spring of Dada). The names of Archipenko – because of the exclusion of Ernst from the exhibition at the *Closerie des Lilas* (February 25, 1920) – Hans Richter, Christian Schad, Kurt Schwitters who seemed to Max Ernst to be one of the "majority Dadaists" like the "majority socialists," who had betrayed the revolution, and also Arthur Segal and Alfred Vagts were taken off the list. The names of Baargeld and Lullu Ernst, wife of Max Ernst, were added. Hannah Höch was missing from both lists.

Probably Baargeld's work *Vive le sport!* (Long Live Sports!) listed in the catalog was mistaken for a photomontage by Ernst (cat. no. 135). He had shown *Vive le sport!* in 1921 during his first exhibition at the gallery Au Sans Pareil in Paris. The original title is found in the heading of André Breton's foreword for the catalog of this Max Ernst exhibition: *La mise sous whisky marin se fait en crème kaki & en cinq anatomies. Vive le sport. Max Ernst* (To get under the influence of marine whisky is achieved by crème kaki and in five anatomies. Long live sports. Max Ernst). With a tendency towards surrealism this message can be clearly distinguished from the politicized engagement of the Berlin Dadaists. The naked male body, parodying free leg and support leg of antique statues, presents as its head the photograph of a crochet work depicting a butterfly. It rests on a golf club in its left hand. This montage, which also had a female counterpart (*Au dessus des nuages marche la minuit*, 1920 [Above the Clouds Marches Midnight]),[23] was determined by iconoclastic elements, mixed with ironical allusions of the relation between body and spirit. Baargeld ironized sports only in the now lost work *Der sportsmann max ernst beim training am 100 m Ständer* (The sportsman max ernst training at the 100 meter stand, cat. *Dada Vorfrühling*, no. 6).

Francis Picabia was represented by four of his machinerotic and machinomorphous works: *Œil rond, Buschmannzeichnung* (Round Eye, Bushman Drawing, 1919–29; cat. no. 47; shown at Brauhaus Winter, no. 35). *Can(n)ibalisme* (ca. 1918; cat. no. 48), which also was shown on a *Dadaco* sheet, *Tamis du Vent* (ca. 1918; fig. in *391*, no. 8, February 1919; fig. 142, cat. no. 103), and *Muscles brillants* (ca. 1918; cat. no. 49). Their sectional view, their elevations, and alienated diagrams complement the ambivalence of Dada Berlin's metamechanics with their grotesque machines of desire. One can also read in the press reactions (see for example *Neue Berliner [12 Uhr mittags]*, July 6, 1920) that the "*Vorderblatt zu 391*" (Front page of *391*; vol. 4, no. 12, Paris 1920), mentioned as a Picabia work in the catalog, showed Duchamp's *Mona Lisa LHOOQ* with a moustache (cat. no. 102). Also under Picabia's name the program for the Festival Dada of the third Dada-Soiree of May 26, 1920, in Paris (cat. no. 101) was announced; the French Dadaists all took part: Paul Dermée, Philippe Soupault, Paul Eluard, Georges Ribemont-Dessaignes, Marguerite Buffet, Francis Picabia, Paul Draule, André Breton, Walter Serner, Tristan Tzara, Theodore Fraenkel, Louis Aragon, and Céline Arnauld. Even the *Nationale Zeitung* of June 4, 1920, in Berlin reported on this Dada-event. The evening's draw was the announcement that all Dadaists would have their hair and beards cut on stage! Hausmann also put the program beneath his montage *Self-portrait of the "Dadasoph"* (cat. no. 27).

The drawings by Hans Arp exhibited at the Dada-Fair certainly came from the collection that was also shown in Cologne: primarily the drawings (cat. no. 87–88) from *Bulletin D* (no. 1–6) and *Dada-Vorfrühling*: (no. 2–3). The untitled works printed all around the outside and on the inside cover of *Die Schammade* (April 1920) already give an impression of them. These works of

Arp are products of an artistic phase that had begun in 1917 in Ascona, where he started to make abstract drawings of dead twigs, roots, herbs and stones that the Lago Maggiore had washed ashore. The new biomorphic "earthen forms" which Arp also created with his woodcuttings and reliefs invoked the elementary processes of growth and decay. These organic forms and flowing bodies of most of these drawings, which were first outlined with pencil and then filled with black ink, applied metamorphosis as a Dadaist principle of creativity, as did the wood relief *Der Arp ist da!* (The Arp is Here! cat. no. 58) from Brauhaus Winter, which was exhibited in the first room of the Dada-Fair (view VI, VII). It had been published in *Die Schammade* (p. 8) and was subsequently lost. Arp's *Dadabilder aus dem Dadaco* (Dada Pictures from the Dadaco; cat. no. 94–95) can be verified on the printed sheets I and VI; possibly they are also joint works by Sophie Taeuber and him.[24] After 1916 Huelsenbeck examined Arp's works and wrote an essay "Die Arbeiten von Hans Arp" (The Works of Hans Arp), which he published in *Dada* (no. 3) in December 1918 and in *Deutsche Tageszeitung* on February 21, 1919. Since the beginning of 1920 Arp was in contact with Huelsenbeck and with the Malik-Verlag, which planned to publish the collection of poems *Die Schwalbenhode*.

Within the group of the Berlin Dadaists, mainly Hausmann, Huelsenbeck, and Baader had somewhat intensive international contacts, and those only with Tristan Tzara and Hans Arp. While Arp was strengthening his contacts with the Berliners and in 1921 signed, together with Hausmann, Puni, and Moholy-Nagy, the "*Aufruf zur elementaren Kunst*" (Call for Elementary Art),[25] striking up a friendship with Hannah Höch, Picabia, and Ernst were distancing themselves more and more from Dada Berlin. In a letter to Tzara, Ernst had criticized on February 17, 1920: "*En Allemagne il y a déjà les contrefaçons de Dada (à Berlin). Ils s'appellent 'Neo-expressionistes Dada.' C'est vraiment allemand. Les intellectuels allemands ne peuvent pas faire caca ni pipi sans des idéologies*." (In Germany there are already counter-movements of Dada (in Berlin). They call themselves 'Neo-expressionist Dada.' This is really German. The German intellectuals cannot do poo-poo or wee-wee without an ideology).[26]

Since his Dada-time in Zurich, Huelsenbeck kept the connection to Tzara, and in the beginning of 1919, Hausmann and Baader began writing to him.[27] In a certain respect, Tzara became the "First State Attorney in dada" (Baader). It was to him that the Dadaists Hausmann, Baader, and Huelsenbeck wrote about their tensions within the Berlin group, and to him they also reported about the Dada plans and Dada successes (fig. 22). In the first issue of *Der Dada* (June 1919), Tzara was introduced with the poem "Ange" (Angel). Through him they received information about the publications *391*, *Proverbe*, *Dadaphone*, *Cannibale* (all Paris), *Der Zeltweg*, *Dada* (both Zurich), which they then distributed through Malik-Verlag. While the Berlin Dadaists published the original French version of the "*Manifeste Cannibale Dada*" by Picabia in *Der Dada*, no. 3 (April 1920), in French Dada-publications, apart from the names in *Quelques Présidents et Présidentes*, all mention of German Dadaists was missing; there was not even a reference to events like the First International Dada-Fair. At the Salon Dada in 1921 at the Galérie Montaigne, only Walter Mehring who was staying in Paris represented Dada Berlin. Not even once the project of *Dadaco* was mentioned in the French Dada publications, even though it was announced for January 1920 in *Der Dada* (no. 2), *Bulletin D*, and *Der Zeltweg*. There was no meeting between the Berlin Dadaists and Tzara, neither during the Dadaist and Constructivist Congress in Weimar from September 25–27, 1922, nor at the following Dada-matinée "Dadarevon" at the gallery von Garvens (Hanover) on September 30, 1922, because no proof exists that Tzara actually took part in it at all.

Deutschland, ein Wintermärchen (Germany, A Winter's Tale): Grotesque Eschatology of the Fair

At the very entrance, the exhibition presented itself as anti-fair, as parody and travesty of the Christian world view and its forms and contents, beginning with the three "prophets" Grosz, Hausmann, and Heartfield (view I), the satirical voices in the wilderness forecasting a new era with their Dadaist, ironically twisted doctrines of salvation and continuing in the right half of the first exhibition room (view VI and VII) with *45% Erwerbsfähig* (45% Fit for Work! cat. no. 43), *Deutschland, ein Wintermärchen* (Germany, A Winter's Tale, cat. no. 70) and on the ceiling with *Preußischer Erzengel* (Prussian Archangel, cat. no. 91).

In *Deutschland, ein Wintermärchen* (1917–18; fig. 76) George Grosz satirizes the traditional representation of the Last Judgment, the model of which for the whole occident is the old fresco at St. Angelo in Formis near Capua (around 1072),[28] showing, on the entire western wall, Christ as Judge of the World at the center (Matthew 25: 31ff.), in an almond-shaped gloriole, flanked by the archangels and the twelve apostles, beneath him three figures of angels (with banners) with archangel Michael in the middle, to the left and right of them the damned and the righteous. Grosz created a travesty of this hierarchy: at the place of the Supreme Judge he placed the fat and timid arch-bourgeois in soldier's uniform. The general (beneath him) was given the role of the Prussian archangel, armed with epée and monocle; to its right the "*Bildungsbürger*" (educated bourgeois) with blinders, a volume of Goethe, black, white, and red flag of the monarchy in his hand appeared in the role of the devil; the care-worn Protestant minister (lower left), who shows his bad conscience is simulating the role of the savior angel with a blessing sign of the cross. This unholy trinity of figures with their black clothing puts them so near to the lower edge of the painting that they are cut-off in the middle and look like characters of a Punch and Judy Show; at the same time, however, they take the viewer into their middle. In their strict composition the pyramid of church, world-judge, and these three apocalyptic figures creates a tension in the dynamic chaos of the city on Doomsday bursting into all directions: to the left (seen from the bourgeois world-judge) the "damned," to the right the "righteous."

Grosz, at the time, had good reasons to satirically attack the Last Judgment as a propagandist trap of the Wilhelmian war-theology. The ideological pseudo-religious militarism misused it for its imperialist goals. "Eyes open! Head held high! Looking upward, knees bent before the great Ally, who has never forsaken the Germans."[29] This worldly interpretation of history's apocalypse culminated in the claim that the salvation of the world could come about through the German character alone. The "crusade in the service of the world spirit"[30] elevated the German army and navy to "powers of the spirit,"[31] as "embodiment of the people's spirit."[32] World spirit and nationalist people's spirit in the German soldier became one. These were the messages drummed into the small subject depicted as a soldier in the center of the painting by the military, by the Protestant church, and by the traditionally educated Prussian middle class. He found himself elevated pseudo-religiously as a Supreme Judge and could justify the war atrocities ideologically in the maxim *Gott mit uns!* (God With Us, fig. 76.3).

Grosz, on the other hand, already during the war furiously realized:

> Disgusting and hypocritical like everything human (yes, indeed!) these creatures today are praying to the same Christ; only he is now specifically German – no, I would say, out of the international preacher of disarmament emerges a Prussian

> Christ, one, however, who is now ready for use (maybe we should give him a uniform, etc.?)[33]

And in the satirical representation of the petit bourgeois soldier in *Deutschland, ein Wintermärchen*, he sits before us in his profane "Judgment Seat," the representative of a "Dopehood's Religion."[34] In the 1920s Grosz more often took up the theologian justification of war and the hypocritical propaganda as a subject of satirical social criticism. Its culmination came in 1928 with the representation of Christ on the cross with a gas mask as a victim crucified by the militaries. Erwin Blumenfeld, under the influence of Grosz, had the reality of the war collide with a hypocritical and ideological mentality appearing as an allegory of a "Nun" (fig. 52).

We can read Raoul Hausmann's cut through *August Leist's Seele* (August Leist's Soul) in his satire *Ja, so sind die Deutschen nun mal* (Well, That's the Way the Germans Are, 1920) as an ironical confirmation of *Deutschland, ein Wintermärchen*:

> The German idea in the world — that is the soul, and this is why the world will be saved through the German character. August's soul contained everything . . . it contained the shining beauty of the covers of Goethe's and Schiller's works; it contained the joy of noble singing and golden beer, and it contained the unshakable certainty that God only loves the Germans, and among these of course, next to the reserve NCO August Leist also the German emperor, and then, of course, the authorities, the police, and the church. In his German soul the spirit of unshakable order was anchored, continuing its whole caboodle, whether grenades were bursting, whether people were dying, or whether the end of the world was near. Yes, stop — and of course the hatred against everything alien, foreign, against everything that might disturb the blissful true German soul . . . Truth, honesty, tidiness, and faith in authorities live in the soul of a German . . . The German wants his order, his emperor, his Sunday sermon, and his easy chair! . . . Citizens, protect your home, your emperor, and your soul — God with you !!![35]

Hausmann illustrated his satires *Hurrah! Hurrah! Hurrah*! (1921) with metamechanically functioning political idols like Hindenburg (cat. no. 31, 34–36), embodying the old nationalistic spirit of monarchy, Junkerdom, and the military.

Grosz and Hausmann revealed that the everlasting citizen was to be blamed for the war because of his subservience, his mechanical obedience, and because his political mentality was a continuing threat for the democracy of the Weimar Republic, for even after the war he fantasized of salvation and renewal of a German vision of the world, which in the end prepared the ground for German National Socialism. One notices in the caricature of the eternal bourgeois that Grosz gave him the characteristics that appear in descriptions of the typical Berliner of the Wilhelmian time:

> Formed like a block, hewn in straight lines, with wide shoulders, his limbs and joints well-built, with large hands and feet . . . He is a NCO of a regiment of the Infantry of the Guards, and in memory of this keeps his mustache brushed

> upwards, and the parting of his hair will continue to shine, and be accurate for the rest of his days. . . . His head is round and regular . . . the obesity distributed so evenly, particularly among the lower classes, that foreigners, describing today's capital of the Reich, usually name it first. The round cheeks are shaved.[36]

It could not be overlooked in Berlin that the military formed the "heart of German culture." Grosz recognized that this monopoly of violence in the military was dangerous, that the military was dangerous for the establishment of the young republic, and also that the willingness of a large part of its bourgeois and petit bourgeois population to support it ideologically was dangerous. In the portfolio *Gott mit uns* (God With Us; fig. 79.1–79.9; cat. no. 40) Grosz disclosed these connections by satirically attacking the military. This necessary contribution for the oppositional strategy of the Dada-Fair strengthened the impact of *Deutschland, ein Wintermärchen*. To an extent, it also provoked the trial for slandering the Reichswehr in April 1921.

This subject for Grosz did not belong to the revolutionary soldiers, who towards the end of the war declared their solidarity with the sailors. Rather, he was anxiously ogling the hastily approaching sailor directly at his eye level, seeing him as a social threat. His rigid posture simulates law and order, even though everything around him is shaky. Even his parlor is shaken by chaos: the chair next to him, the grandfather clock, and the vase on the small table above it. But the eternal citizen's world would persist as long as the things on his table, on this private altar, still stood – the idols of bourgeoisie: good food, beer, newspaper, and cigar. Even though a pamphlet "Workers! Soldiers!" calls to mind the revolutionary turmoil of November 1918 and the food stamp reminds us of the great famine of that time, this bourgeois has enough to eat. He is also the type of black marketer who was to be found frequently after the war. The beer on the table for Grosz associated the German beer-belly, which for him embodied the reactionary, nationalist German character: "You believe whatever you may be able to believe with a belly pregnant with beer and sauerkraut."[37] This kind of thinking went along well with the *Berliner Lokal-Anzeiger* of 21 December 1918 whose headline "A republic of Upper Silesia?" created a surge of nationalist waves because Upper Silesia, full of mineral resources, threatened to be lost to Germany by a referendum.

The same daily appears on the *Tatlinist Blueprint: Chamber of Horrors* (fig. 86.1; cat. no. 60). Here, it is lying on the table of the bourgeois clenching his hands into a fist on the table, even though behind him the world is being "de-mounted." This type of "Untertan" (subject) characterizes other Dada works as well, for example *Tatlinistische mech. Konstruktion. Den sozialistischen Reichstagsabgeordneten, die für den Krieg gestimmt haben, gewidmet* (Tatlinist Mech. Construction. Dedicated to the Socialist Members of Parliament Who Voted in favor of the war; fig. 86.4, cat. no. 71). George Scholz as well felt prompted by this topic to caricature the *Industriebauern* (Industrial Peasants; fig. 158, cat. no. 93) or *Kriegerverein* (War Veteran's Club, 1921) in this typifying way: the satirical deformation of bodies and faces allows the drawing of critical conclusions about their anachronistic mentality, for their thoughts are "symptoms" of their sated and self-satisfied affluence.

Adjacent to the eternal bourgeois as a profane Supreme Judge, to his right and left, run whore and sailor — she the instinctual, he the revolutionary force of life. They take up the place in the composition, which traditionally is occupied by archangels as intercessors or by Mary and John. Analogous to the traditional representations of the Last Judgment, the right side — seen from the soldier — (here nature in moonlight) shows the celestial one, the left side (here the city

in electric light) the satanic one. There also the cowering dog is sleeping, who, as a melancholy manifestation, brings disaster and madness. This is where the revolutionary sailor belongs, as well as the man bent over, pushing a wheel-barrow with a coffin — possibly a reference to the people killed during the political street fights in Berlin in November 1918, while on the other side the capitalists pompously drive into the hereafter in a funeral carriage. Next to the hurtling city railway and some ant-like passersby, in opposition to the view of nature, gloomily rise courtyard and prison. The office buildings, factory chimneys, and the silhouette of a spiked helmet as a caricature of the ostentatious buildings of monarchy like the Berlin cathedral (1894–1905), main church of Prussian Protestantism, are gathered towards the upper edge of the painting. In front of it "Kaiser" (Emperor) is ambiguously floating on a briquette. This way of mixing things, people, and hidden associations are characterized by the grotesque principle of montage in Dadaism, even if Grosz here still mainly prefers oil painting, and only glued things from the table onto the work, like newspaper and food stamps as real materials. We realize how Dionysian foundation and Apollinian structure conflict.

> The *simultané* of Grosz was grotesque . . . throwing together contradictory elements with passionate coolness. This *simultané* was the result of an enormous sensitivity gathering with one swift grip painful multiplicity. Disgust, fear, and strangeness threatening to overwhelm the artist, force him into cool observation.[38]

In his exhibition at the gallery von Garvens in Hanover (1922), Grosz dated the painting between August and November 1918. The *Berliner Lokal-Anzeiger* though showed the date December 21, 1918. This discrepancy points to the fact that Grosz with this work wanted to denote the end of the war and the beginning of the Weimar Republic, in which monarchist forces were continuing to be at work, supported by subjects of the described kind. In the same month the representatives of the people (Ebert, Scheidemann) and the Supreme Command (Hindenburg, Groener) entered into an alliance to prevent the spreading of bolshevism in Germany. As it did for many left intellectuals, this alliance for Grosz and the Berliner Dadaists meant the bankruptcy of the first democratic attempts of the new republic. Grosz's martial profile with "*galligen Mienen*" (caustic facial expressions)[39] appears as a silhouette at that place in the painting, in which in the religious representations of the Last Judgment the donors of the painting can be found.

Grosz at the time would have been most interested to see *Deutschland, ein Wintermärchen* as an enlightening work of admonishment in schools,[40] for his battle was directed against the continuing political danger from the reactionary opponent. The defeat of the revolution was to be overcome in a class struggle with all cultural means. As Carl Einstein wrote in February 1919 in the satirical periodical *Die Pleite* (The Bankruptcy), in which many of the Berlin Dadaists were collaborating: "Bankruptcy stares into your eyes. Utterly: The revolution was embezzled. Defrauders of the revolutionary idea rule and pursue the redevelopment of the petit bourgeois."[41] Thus the priest, the general, and the educated bourgeois continue to appear in January 1920 as *Stützen von Altar, Thron und Vaterland* (Pillars of Altar, Throne, and Fatherland; fig. 76.2)[42] in form of quotations in *Die Pleite* with the satirical commentary: "We jointly traffic! We jointly feast! We all have only one enemy: Russia!" The general stands as a bastion of monarchy against communism on the cover of *Deutschland muß untergehen! Erinnerungen eines alten Dadaistischen Revolutionärs* (Germany must Fall! Memoirs of an Old Dadaist Revolutionary, 1920; fig. 120, cat. no. 100) in which Huelsenbeck got even with the hypocrisy of Weimarian culture. And in the portfolio *Gott mit uns* (God With Us; fig. 79.1–

79.9), Grosz once more has the physiognomy of the military, its obtuseness and brutality, emerge from the chaos of the city, illustrating it in his satirical, typifying caricatures, laying open the barbarism of German nationalism. Similarly, *Deutschland, ein Wintermärchen* refers to the winter of 1916–17 when the population had only rutabaga to eat, to the events of the winter of 1918–19 (the beginning of the Weimar Republic, the elimination of the Workers' and Soldiers' Councils, and the suppression of the Spartacist street battles in Berlin), and to the title of Heine's satire in verse (1844) referring to his social and cultural criticism on his journey through a backward anachronistic Germany. As Heine had been sharply denouncing restoration, militant nationalism, and intellectual narrow-mindedness, Grosz consciously took up the combative spirit, which even at that time was directed against German nationalist and monarchist thought. Already Heine's social criticism condemned the superior strength of the Prussian state, the suppression of human, individual, and spiritual rights of freedom, as well as the "wooden pedantic people" of subjects. Simultaneously, Grosz' painting hints at the hidden message of Heine, who at the time said to his Prussian customs agents:

> You fools who are searching in my sack!
> You'll find nothing in there!
> The contraband that travels with me
> Is hidden in my head!

"The contraband," that was for Heine and Grosz the hope for "a new generation, entirely without make-up and sin, with free thoughts, with free pleasures,"

> The old generation of hypocrisy
> thank God is disappearing
> it sinks to its grave now, bit by bit, it dies
> from its long disease of lies.[43]

The parade of cripples *45% Erwerbsfähig!* (45% Fit for Work! 1920; fig. 59, cat. no. 43) by Otto Dix (now lost) like a march of the damned was the largest work of the fair (according to Löffler ca. 150 x 200 cm; according to Adkins, ca. 165 x 245 cm). The figures appear with artificial limbs, reichs-patented, clad in parts of uniforms, with occasional medals as ranks of the lost war. The pointed finger of a big hand denounces the politically responsible on a poster (as a montage) on the wall of a house with a (fictitious) competition: *Who is the Most Beautiful?* — the montage by Grosz from the cover of the illustrated bimonthly *Jedermann sein eigner Fussball* (fig. 80, cat. no. 41; view VI and VII).

While the first cripple, whose head in the fair was covered by *Ein Opfer der Gesellschaft* (A Victim of Society, 1919; fig. 85, cat. no. 40), a work by Grosz emphasizing the title and underlining with the montage within the montage even more the cutting-up of human beings, still has the sharp glance of an inspector. The second one closes his eyes, shaken by trembling neurosis, and is blindly joining the parade. The third one wears a black eye-patch; he crouches on a cart, without arms or legs, pushed by the fourth one, who with a glass eye stares out from the painting at the viewer. The two first ones stalk across the pavement on stumps and crutches; the last one has artificial limbs and is trying to give his parade the necessary determined appearance. Artificial extremities are supposed to render back to him the correctness affirming strict obedience. The cripples, at the same time victims and offenders, embody the disaster of the war's

reality; obviously intractable they march into the Weimar Republic. In association with the reigning Weimar politicians and their entry into the National Assembly, the parade of cripples is shown as a satirical parodistic reversal of a triumphal procession into a procession of shame, which traditionally, and especially during the time of the Reformation, had publicly presented lawbreakers of all kinds on their way to the pillory. The disastrous world after the war for the Dadaists often took on the topical characteristics of a *Civitas diaboli*. The horrors of the war were lurking behind this metamechanical slapstick of artificial limbs, shadowing the beginnings of the Weimar Republic, still ideologically undigested.

The fair as travesty and parody of Christian representations of salvation staged heterochrony in simultaneity as a grotesque political spectacle of death in life. In the vain ship of fools of this bourgeois society the "Princes of Darkness and Devils"[44] sit, following their interests of power-politics by intertwining military, church, education, and money. The Dadaist declaration of war was directed against the spirit of the times, assembled from the artificial limbs of ideological nationalistic militarism: beneath *Deutschland, ein Wintermärchen* was clearly placed the sentence: "Dada is political." At the same level in the lower third of the wall an election poster of the *Deutsche Volkspartei* (cat. no. 77) was fixed, distorted by workers of a cliché-factory with pieces of glued-on paper: a lighthouse projects the big letters of the party over all of Germany, signalizing its claim to power. Rightwing liberal, founded by Gustav Stresemann in 1918, it was oriented monarchistically and invoked the old Prussian spirit, these great enemy powers of Dadaism. Directly above the poster hung Grosz's montage *Das Geheimnisvollste und Unerklärlichste, was je gezeigt wurde* (The Most Mysterious and Inexplicable that was Ever Shown; cat. no. 69), which he had made for *Der Blutige Ernst* (The Bloody Earnest, vol. 1, no. 6, 1919; fig. 42). The montages on the wall next to the war cripples by Dix also refer to the political subjects of Dada. The "pedantic automaton George" in the montage-watercolor *Daum* (1920; fig. 86.3, cat. no. 52) represents a synthesis of cripple, petit bourgeois, automaton, functional soldier, and subject. Above it, *Herr Krause* (Mister Krause, 1919; cat. no. 45), who had also been originally planned for the *Dadaco*, turns his monarchist heart inside out, which Grosz showed greedily beating for the millions of the inflation. The *Hohenzollern-Renaissance* (1920; fig. 81; cat. no. 57), that photo-montage of the heads of no longer trustworthy members of the Weimar government on the bodies of the old emperor's family (fig. 81.1), unmasked the new democracy as "*negative Monarchie*" (negative monarchy, Tucholsky), among whose ranks were also counted Kapp, Lüttwitz, and Ehrhardt, the putschists of March 1920. They belonged to that circle, as did the politicians of the Weimar Republic — Bauer, Müller, Ebert, Gessler, Watter, and Severing. During the fair its title probably was "*Entwicklung*" (Development; cat. no. 57), for Wieland Herzfelde commented on it cynically in his text for the catalog: "A conclusive and unmatched refutation of the widely spread opinion that nothing has changed in Germany and that the monarchy still is deeply rooted in the people's marrow."

This political and satirical panorama was interspersed with elements characterizing the modern lifestyle after the war, for example the boxing match (cat. no. 65) recognizable faintly above *Daum*. The boxing match was a distinct and clear image of the times, literally and metaphorically. Thus it had induced Tucholsky to the following demand in the *Berliner Tageblatt* (July 20, 1920): "But you should not miss a look at the boxing match between Grosz and the soldier's century." Beneath the work we recognize the metamechanical *Tatlinistischer Plan* (*Tatlinist Blueprint*;1920; cat. no. 56) by Grosz, subsequently titled *Nude* (fig. 86.5) as well as advertisement slogans like "*Nehmen Sie Dada ernst, es lohnt sich!*" (Take Dada seriously; it is

worthwhile) and "*Jeder kann Dada*" (Anybody Can Dada), pointing out the present awareness of the Dadaist spirit and strategies. Here, in this lowest area of the wall montage, we can read a Dada slogan which is directly related to the Dadaist way of dealing with photography and which became the motto that Wieland Herzfelde used for his introduction to the Dada catalog, a (slightly changed) quotation by Delacroix, who, as a founding member of the Société Héliographique (1850) had spoken for the artistic work with photography, which had not been recognized as art at the time: "Truly, if an artist should use photography as it ought to be used, he will raise himself to heights unknown to us."[45] To the different levels of meaning that were overall characterizing this wall montage corresponded the different materials: apart from photomontages and watercolors the wood-relief *Der Arp ist da!* (The Arp Is Here; cat. no. 58) — his Dadaist self-portrait, and among the fragments and details of the montages Picabia's contribution *Œil rond, Buschmannzeichnung* (Round eye, Bushman's Drawing; cat. no. 47). As an ironic crowning of these combinations appeared a laurel wreath, possibly hinting at the fact that only the healthy sports-type was honored after the war, while the soldier, who had been promised the highest esteem, ended up with nothing and the man crippled by war did not receive any recognition whatsoever.

The *Preußischer Erzengel* (Prussian Archangel, 1920; cat. no. 91; view VI and VII), a life-sized soldier's-puppet put together by Heartfield and Schlichter from "real materials" (Hausmann), floated threateningly as a *Deckenplastik* (ceiling sculpture) above that part of the room, in which the eschatological meaning of the fair began concentrating — between *45% Erwerbsfähig!* and *Deutschland, ein Wintermärchen*. The simple field-gray of the uniform belonged to a soldier who had worn it in the war, the cockades were from a cap, the epaulets had been taken off an officer's uniform and then applied here, the spit-shined boots reminded viewers of drill and drill-step. Around the body was (doubly) wound a bodybelt with the text of a Protestant choral by Martin Luther: "*Vom Himmel hoch, da komm ich her*" (From Heaven High I Come Down Here), and a plate was hanging: "In order to understand this work of art completely, one should drill daily for twelve hours with heavily packed knapsack in full marching order in the Tempelhof Field [military training ground in Berlin]." The authentic materials were alienated provokingly with a pig's mask taken from Grosz's repertory of caricatures, a reflection of his pessimist anthropology.

The barbaric nature of humanity, cloaking itself ideologically with nationalistic war theology, was exposed most urgently by these humanoid animal caricatures. On March 3, 1918, Grosz wrote to Otto Schmalhausen: "Dear Oz! Nail a maxim above your swinish bed, once and for all — from Confirmation to being gunned down into the paradisiacal antics hereafter: 'People are Pigs.'"[46] *Fleischerladen* (Butcher-Shop, 1920; cat. no. 104) by Dix, *Musketier Helmhacke auf dem Felde der Ehre gefallen* (Musketeer Helmhatchet Fallen in the Field of Honor) by the unknown artist Johannes Sokrates Albrecht (cat. no. 108), and Grosz's portfolio *Gott mit uns* (God With Us, 1920; fig. 79.1–79.9, cat. no. 140), in these images of man the true face of the epoch is revealed: bestial sadism. Dix tattooed the arm of the pig-faced butcher with the emblem of the field-artillery regiment no. 48, in which he once had served.

Calling the peculiar hanging montage of a soldier *Preußischer Erzengel* (Prussian Archangel) shows how seriously the Dadaists took the political danger of a disproportionate nationalist Christian ideology of militarism, since as an ideology it endangered the Weimar Republic. The *Deckenplastik* is a grotesque variation of the version of the archangel in *Deutschland, ein Wintermärchen* — not the general appeared in this new version, however, but the soldier. Here the Dada-Fair is parodying pivotal Christian types of imagery and the moral

function of the archangel that had been given to him since the Middle Ages from church fathers and biblical legends. The figure of Michael in particular had more and more come to the forefront in this process. Besides his fight with the dragon as an image of the cleansing of heaven from evil and the devil (Revelations 12:7–9; 20:1ff.), in the course of time more and more offices had been entrusted to him: as a fighter in coat of mail and suit of armor he now became the carrier of Christ's banner, patron saint of Christian armies and peoples, guardian of the Kingdom of Heaven. As mediator he now brought the prayers of humanity to God (Origines), became the escort of souls (Gregor of Tours) and carried cross, nails, crown of thorns, and lance at the Last Judgment.

These traditional meanings can be associated in this dangling sculpture, in this desolate archangel in a soldier's uniform deriding cynically the role of Supreme Judge that Germany in its war theology had taken on within the world craving power. The eschatology of heaven has broken into pieces, even if the abdominal belt of the soldier still invokes the Protestant choral by Martin Luther — twice for the visitor: to be read going in and again leaving. The two components of the grotesque, cruelty and irony, rob the Christian paragon of its character of salvation and reduces the worldview of war theology and its political morals to absurdity. Dionysus, contrary to this image, is Dada's "judge," returning life to its rights, simultaneously mobilizing disruptive and revolutionary forces.

"Dada Youth Group": Young Artists and Students

In the second room (6.2 meters x 3.3 meters) in accordance with its Dionysian intent the Dada-Fair included works by young students: Hans Citroën[47] (cat. no. 123–126) and Hans Heinz Stuckenschmidt[48] (cat. no. 109–112, 133). Paul Citroën's brother as a member of the Jugendgruppe dada (Dada Youth Group) made his debut at age fourteen. Wieland Herzfelde praised *Das Netz* (The Net; cat. no. 126, now lost) in his introduction to the Dada catalog:

> A collection of different odds and ends as they fill a young man's brain; unburdened by problems, his attitude to the world is perceptive, collecting, hardly registering. Among these odds and ends are concepts playing a great role for perception but which essentially have not yet formed ideas; these are, therefore, represented in the way they were first picked up, for example, as newspaper headlines. The whole is spanned by a net, symbolizing the passion with which all these impressions were collected. At its center hangs a coral, which might be looked at as the brain that, like a spider, wishes to wrap the world in its threads.[49]

The montage *Wilsons 14 Punkte* (Wilson's 14 Points, 1920; fig. 54; cat. no. 124) presented the abundance of citations as a cross-section of his world of ideas in which political slogans, Dadaist works, names and material yield a productive chaos of contemporary events.

The second young Dadaist, Hans Heinz Stuckenschmidt, was enthusiastic about Dada as a nineteen-year-old student at Magdeburg and showed his work to George Grosz in Berlin. Stuckenschmidt produced a pauperist collage of material that was presented at the fair. Wieland Herzfelde wrote about this work, which he entitled *Die Produktionskrise* (The Crisis of Production; cat. no. 111, now lost):

> Most obtrusively, you see the sad state of German textiles. But this is not enough for the artist, who also indicates what he regards as the cause of the production crisis. First you see S. M. [His Majesty] and entourage in gala attire. Of course, don't you also sometimes painfully remember the good old times where everything was just shining and where at every occasion one's attire was changed? You also see an advertisement for soldier's toilet paper, as a symptom of wartime speculation; furthermore a button, a stamp, a ten Pfennig voucher, etc., all things which used to be worthless but which today all have become the subject matter of innumerable worries.[50]

In his montage *Die Impotenz des Herrn Dr. Pfitzner* (The Impotence of Dr. Pfitzner, Esq., cat. no. 110, now lost), Stuckenschmidt polemically attacked Pfitzner's *Neue Ästhetik der musikalischen Impotenz* (New Aesthetic of Musical Impotence), published in 1920. In this work Pfitzner violently disparaged the influential music critic Paul Becker of the *Frankfurter Zeitung* who had slandered the composer, musicologist, and pianist Ferruccio Busoni. It was the latter's *Outline of a New Aesthetics of Music* (first edition, 1907; second edition, 1916) that had already challenged Pfitzner to write his polemic treatise *Futuristengefahr* (The Danger of the Futurists) in 1907. Stuckenschmidt, an enthusiastic adept of avant-garde music, sided with Busoni.

> I do not think, that any treatise on music, Schönberg's theory of harmony perhaps excepted, had a more disquieting and exciting effect upon me . . . The outline's utopian character with its presage of new keys, the twelve-tone kaleidoscope, the third- and sixth-tones, even electric instruments, which have now become an everyday experience for us — with all these, Busoni anticipates a crisis to which his music follows suit.[51]

Stuckenschmidt therefore regarded Pfitzner's reaction as "disgustingly nationalist." Stuckenschmidt's decided confession clearly showed his interest in the "mechanization" of music, which would also characterize the concept of the revue *Schlechter und Besser* (Worse and Better) he wanted to develop together with Höch and Schwitters in 1924 and 1925.

In another contribution to the exhibition, he rather emphasized Dada's anti-authoritarian vigor. Stuckenschmidt's *Sie kennen mich nicht?* (You Don't Know Me? cat. no. 112, now lost) mirrored the Dadaists' dandyist game with the public: with the intimidating words, "You don't know me? I'm Stuckenschmidt!", the young student managed to pass the doorman of Hamburg's Curio House without a ticket, so that he could witness Hausmann's and Baader's Dada soiree of February 18, 1920. This was Stuckenschmidt's subsequent explanation of his work's title.

The contribution of the Dada Youth Group supported Dada's anarchist and immoralist dilettantism. This factor triggered a creative process because "anyone" could make art, a process that admitted the immediate, the lawless, and the playful.

"Vulgar Dilettantism": Everyday Products

The exhibition organizers expanded the principle of dilettantism by elevating trivial objects of the art of living as *Erzeugnisse* (products). These were casual works, now lost, such as Dr. Otto

Burchard's *Nachtischzeichnung* (Dessert Drawing; cat. no. 85), or so far excluded from high art, such as the *Kochkunst-Preisarbeit* (Prize Work in the Art of Cooking; cat. no. 66) by Max Schlichter, Rudolf's brother, an excellent cook who owned a restaurant in Ansbacher Straße, a regular meeting place of the Berlin bohemia. The portrait photographs which showed, or were meant to show, *Serner* (cat. no. 81) and *Burchard* (cat. no. 86), also belonged to this more private sphere, as did the cushions by Maud/Daum E. Grosz[52] (cat. no. 155, 156).

Even greetings were extended as part of the fair — by Ben Hecht,[53] for example, the American journalist reporting about postwar events in Berlin, to George Grosz (cat. no. 128), or by Alois Erbach, Heartfield's friend from Munich student days: *Ich grüße dada (Dadaisten in der Werkstatt)* (My Greetings to Dada [Dadaists in the Workshop]; cat. no. 106). The artist, who was also part of the *Rote Gruppe* (Red Group) in 1924, communicated *Sehnsucht nach dada* (Longing for Dada).

Sigmar Mehring's contribution was included in the exhibition as *Historisches Dadabild aus der Zeit um 1850* (Historical Dada Picture from ca. 1850; cat. no. 97). Looking back, Walter Mehring described it as that of his grandfather Siegfried Mehring, a Silesian painter:

> Two of his large size quodlibets — one with a fly on Friedrich-Wilhelm III's "Address to My Silesians," which every viewer tried to chase away — alchemistic compositions (according to Max Ernst's definition) of scorched gazettes, ink-stained accounts, grease-spotted assignations, cabinet photographs of illustrious generals and poets, daguerreotypes from our family album betrayed, in the apparently accidental disorder of a writing desk, an irony so subtle that they were selected by the Dada jury.[54]

Dix, with his *Bewegliches Figurenbild* (Montage of Mobile Figures) in the style of folk art typology, ironically joined the ranks of the dilettanti, giving a concrete translation of the combination of the names "*Otto Lasker-Dix"* [Otto Dix – Else Lasker-Schüler, the expressionist writer and poet] into an erotic activity in the mechanical manner of a jumping jack (cat. no. 80 with Herzfelde *in actu*).

Many of the dilettante works are obscure: *Transformation* (cat. no. 154) by Georg Koch (called "*Der Maskenkoch*," the masked cook) or the *Amerikanisches Dadareklameblatt* (American Promotional Leaflet for Dada; cat. no. 79) by Chicago journalist Ben Hecht. Unpretentious utterances and messages are communicated in these trivial "productions." Full of the joy of spontaneous manufacturing, Dada's dilettantism had its roots in an unbiased, unprejudiced creation, opposed to specialization and the myth of the genius. *Dilettanten erhebt Euch gegen die Kunst!* (Dilettantes, Stand up against Art!) was the great message and practice of the exhibition. This slogan was inspired by the Cologne Dadaists who had demanded the uprising of the dilettantes in *Die Schammade* (from April 1920 on).

With dilettantism, the Dadaists attempted to incorporate the general producibility of art into their conceptions. As a result, Herzfelde wrote in his introduction to the Dada-Fair: "The Dadaists consider it their merit to be champions of dilettantism, for the dilettante in art is nothing but the victim of a biased, pretentious, aristocratic worldview."[55] Therefore they ironized their own breakout from art as the dilettantism of the "miracle," as the continuous search for a creativity without preconditions — alluding to Carl Einstein's work *Bebuquin oder die Dilettanten des Wunders* (Bebuquin or the Dilettantes of the Miracle, 1912). Their search for point zero combined the strict "no" to previous artistic work with an affirmation of creative

activity itself. Making art political in this way was as important to the Dadaists in Berlin as was the political polemics of their montages. The artistic play with dilettantism opened up a liminal realm in which new creations could emerge, vibrant with immediacy and authenticity, without even the slightest trace of commercialism or of bourgeois pretensions of "culture." The positive freedom harbored in these small works, dispersed all over the exhibition, announced that life itself was being "produced" here. They showed both Dada's freedom from constraints and its freedom for "life." The communication beginning between art and life thus received its own dynamics, its self-creating dimension.

The Great Plasto-Dio-Dada-Drama: Baader's Dionysian Last Judgment

In view of the "death" of God, the Superdada constructed his own fictional realities and declared himself — in resistance to all authorities a global prophet, simultaneously ironic and serious. Within and against the world, he built up his communicative network of protest, mobilizing any medium at his disposal. He needed those media, which he simultaneously negated; he needed them in order to be able to present his messages and, together with these, his artistic self-image as a combination of "admonisher" and "fool." The montage principle enabled him to cumulate as many traces of his activities as possible and to pile them up into a large, spatial assemblage, one of the first great assemblages in art history. Consistent with and matching his megalomania, this biggest work at the Dada-Fair — regarding height and width — spread throughout the second room. The visitor, on entering the room, suddenly faced *Das Große Plasto-Dio-Dada-Drama: Deutschlands Größe und Untergang* (The Great Plasto-Dio-Dada-Drama: Germany's Greatness and Decline, 1920; fig. 47; cat. no. 174) by Johannes Baader, "*Oberdada, Präsident des Erd- und Weltballs, Leiter des Weltgerichts*" (Super-Dada, President of the Earth and the Globe, Chair of the Last Judgment). This "Dadaist Monumental Architecture in Five Floors, three Facilities, one Tunnel, two Elevators and one Cylindrical Top" dominated the second (smaller) exhibition room (6.2 x 3.3 meters) and captured the visitor's complete attention: the pugnacious Superdada's assemblage brought the fair's direct, negative revolt of *Gesamtkunst* (total art) to a Dionysian culmination.

Reading *Thus Spoke Zarathustra* around 1905 made Baader experience the divine apotheosis of his own person as the new redeemer of mankind. From this height of intoxication it was difficult to come down to earth at all. By his own vital energy, he had become *Jesus redivivus*, succeeding the historical Jesus:

> All things began to speak and became parables. And the divine consciousness arose within me again, ecstatic . . . And I was Christ again, walking in exhilaration all night through the streets of Berlin, traversing in my mind all countries and all times, and neither past nor future existed for me anymore.[56]

It was this state of consciousness that initially intensified Baader's architectural ideas into monumental dimensions. His reading of *Zarathustra* occurred at a point in time, after the turn of the century, when Nietzsche had begun to be widely read and studied. This was a symptom of a deepening cultural crisis of the educated middle class, accompanied by an experience of political and social deficiency triggered by the rise of the affluent bourgeoisie, the rapid growth of the white collar classes, and the formation of the working class. This loss of social and political

importance pushed the cultivated bourgeois into the position of a counterculture, into the realms of irrational worldviews, and messianic prophesies that were to show a political "Third Way" deriving from the claim toward a "Supremacy of the mind," a postulate for renewal of all humankind. These reform movements condemned the increase of the nonculture (*Unkultur*) of industrialization, the pernicious spirit (*Ungeist*) of Western civilization, castigating such products of the Industrial Revolution as science and technology, materialism and positivism that clearly renounced concepts that were beneficial for society as a whole. In Baader's megalomaniac self-image, the influence of *Zarathustra* mixed with a messianic reforming zeal in the effort to procure for himself again a new political and cultural significance, and to compensate for his own isolation. According to his thinking and that of many middle-class apostles of cultural critique, the renewal of civilized society was tied to a "great, artistic individual." This was the spirit of reading *Zarathustra*. In 1906, Baader had designed a utopian *Cosmic-Temple Pyramid* (fig. 48) with an imperatorial gesture of creation. He himself presided over this temple as the self-appointed redeemer of an "international and inter-religious league of humanity." All religions, arts, reformed lifestyles, and festival cultures could be placed around him as their center: "great universities enjoying complete freedom, libraries and archives, modern world museums or world collections, arenas and plazas for *Völkerspiele* (international competitions), music and drama festivals, public parks, pilgrimage centers, spring lodgings, and villas and gardens and forests and fields and mountains and meadows and creeks and lakes and rivers and the sea." This unity of all life and culture in the spirit of *Gesamtkunstwerk* (total work of art) found expression in the massive compactness of the monument. It was supposed to take humanity a thousand years to build the world pyramid. Its program grew out of ideas of a "New Jerusalem," which comprised the qualities of all previous monumental buildings of all cultures in world history from the pyramids, the temple of Solomon, the palace of the Dalai Lama in Lhasa, to the Acropolis and the Capitol, "vaulted by the eternal dome of the infinity of suns burning in the distance."[57]

After World War I, the relationship of art and life was reversed: it was no longer the creative domination of art over life that directed Baader's work, but the Dionysian will to life that now determined his architecture: in this deconstruction the change from the directly positive to the directly negative *Gesamtkunstwerk* can be immediately recognized. While the *Temple* and the *Tombs* or *Hall of Urns* (see fig. 49) attempted to connect all the arts in order to become reality themselves, the arts now were destroyed in the anti-artwork in order to acquire the forces of life.[58] Baader was to construct the new Dada-architecture out of real-life materials, out of shards and fragments. After the war he destroyed and disfigured the architecture of his pre-war utopia with permanent reference to its grotesqueness. Baader's assemblage gives a concrete Dadaist transformation of Hugo Ball's vision of a disintegrating Occidental world-building. It points further toward Schwitters' *Merzbau,* which he began in 1923: architecture itself became the actualization of the imponderable. The forever static space was destroyed by the dynamism of the life-will. The Vitruvian virtues of construction, utility (utilitas), stability (firmitas), and grace (venustas), were abandoned. Architecture transformed into a deconstructive process balancing the instability of the real and gaining its shape from chaos.

For the architect, Dada's cultural de-construction opened new possibilities of "Superdadaism" in the form of means and devices of transvaluation; no longer an architectural *Macht-Beredsamkeit in Formen* (power-eloquence in forms) (Nietzsche),[59] was created, but the Dionysian multiplicity of Dada's montage process. The five-floor structure of the *Great Plasto-Dio-Dada-Drama* recalls notions of intensification, transformation, and transcendence, recalls

"The Steps of the Overman," "The Preparation of the Superdada," "The Metaphysical Examination," "The Initiation," "The World War," and "World Revolution." These steps lead upward to the *Ueberstock* (Superior Floor) from which he announced, "the ultimate redemption from the body and from death."[60] The floors were arranged to represent different steps of the intensification of life, thus more or less in Nietzsche's sense overcoming the "Spirit of Gravity." From the topmost fifth floor "the cylinder [i.e. Baader] spirals upward into heaven" and sends his message "by radio into the ether." Into the successive levels of his ascent, the architect also integrates theosophical and political elements, also communism. Finally, everything is related in a solipsistic, fictional, and self-ironic manner to himself, the Superdada who "will gladly unhinge the world, the whole world with its race of dwarfs."[61]

The transvaluation of architecture from a total work of art to one of total destruction takes place in the course of the assemblage-process: as the comment on the first floor has it, the "original idea of architecture was brought to incineration." Baader is here destroying traces of his own work in the Dresden *Vereinigung Bildender Künstler für monumentalen Grabmalsbau* (Association of Artists of Monumental Sepulchres, 1903) in which he worked together with the sculptor Metzner and the architects Rößler and Hempel (fig. 49). On the third floor, "the last remnants of architecture are packed up in a broken basket . . . Paul Scheerbart, too, arrives in a coach of crystal glass, placing himself as a bomb next to the dust-covered basket of architecture."[62] Here the Superdada buries his past as architect and master builder, so as to share in the beginning of a new epoch by way of an intensification of life — turned against himself. For him, the "moments of destruction" and "dissolution" are "the preconditions for the formation of a completely new age, which will grow out of the clear, science-based consciousness of the unutterable greatness and force, which every single human being represents in reality."[63] Out of this vision the Superdada wanted to draw the conclusions of which, in his opinion, Christianity was incapable.[64]

Baader transformed architecture into an "Oberdadaist" play of media, materials, sound poems, linking their combination in grotesque constellations with the last days of the world and with redemption: on the first floor, the express train "Kaiser Wilhelms des Großartigen" (of Emperor William the Splendid) is blown up. In addition, the broken steeple of Dresden's *Kreuzkirche* (as spiritual power) is to be seen in contrast to the recently erected Dresden City Hall (as worldly power); they are blended with Dada traces like *Dada siegt!* (Dada Triumphs!) and Baader's *Vierzehn Briefe Christi* (Fourteen Letters of Christ, 1914). Schoolmaster Hagendorf's bookstand on the second floor symbolizes the "tunnel of the doomed Empire": here one can see the "wheel of events" and "the phantom and result of the World War" appears here, too. On the third floor, Baader connects the constellation of the heaven's W with the W of Kaiser Wilhelm, and the "sum of all W(oe)s," the crucifixion of Christ (John 19:17ff.). On the fourth floor, the reality of World War I is dissolved in a clear-sighted manner, as a media-induced virtuality: "The World War is a newspaper war. In reality it never existed"; "The press has created the World War. The Superdada will terminate it." At the same time, "Spa" hints at the location of the Great Headquarters from which Emperor Wilhelm went into exile. The fifth floor is where "the final redemption" is being announced: with the broomstick of communism, the Superdada wants to clean up the world![65]

In this work, the political and eschatological character of the Dada-Fair found its grotesque ending. Both spatially and by way of content, it forms its culmination. The prophetic callers of the entrance, the apocalyptic works hinting at the Last Judgment, like *Deutschland, ein Wintermärchen* (Germany, A Winter's Tale) and *45% Erwerbsfähig!* (45% Fit for Work!), the

archangel in the first room who points the way — only here and now, in the second room, the Dionysian Judgment Day is present, proving Christian nationalistic cultures a farce.

The *Great Plasto-Dio-Dada-Drama* seems to be part of the scenery described some two months previously by Huelsenbeck in a weird, (self-)ironic vision of a "*Besuch im Cabaret Dada*" (Visit to the Cabaret Dada; *Der Dada* no. 3, April 1920):

> it was then that the Dadaist Judgment Day made its entry in grand style. It was as if the building ought to be brought down on our heads. Underneath a mighty baldachin they carried the so-called President of the Earth and the Globe, Johannes Baader, a former journeyman tailor, equipped with all the legitimations of madness and Dionysian obtuseness . . . The Dadasoph was riding an owl, the animal of wisdom, holding the symbols of Zarathustra, a serpent and an eagle, in his hands . . . The marshal of propaganda, Grosz, came along with the kettledrum, the sign of Dadaist world-domination. Right behind him came the well-known Dadaist minister of transport and Dada-mechanic, Heartfield. It was an illustrious company. An infinite entourage followed suit. Mounted on cows and horses or walking on foot with children's trumpets and guns, the Dadaists from all countries of the world entered the stage, all marked by the same Dadaist expression on their faces . . . The noise increased so much that our eardrums whined like infants. The great osteomalacia fell from the roofs. Nobody knew what it was supposed to be good for. Then the journeyman tailor Baader cried out: "Dada is the victory of cosmic reason over the demiurge. Dada is the cabaret of the world as much as the world is the cabaret of Dada. Dada is God, spirit, matter, and roast veal at the same time."

This impression is intensified by the works surrounding the scaffold of the Last Judgment (starting approximately with cat. no. 129). First are the relics of the Superdadaist World-Judge: his visiting card, business card (cat. no. 167, 168), his death on the cross for the sake of humankind (cat. no. 170), the eight pages from his *Doomsday Book (HADO*; fig. 45; cat. no. 159–166), the *Habitations of the Blessed* (cat. no. 171), and the beginning of his *new chronology* (fig. 160; cat. no. 172).

Placed in close proximity to this assemblage was *Leben und Treiben in Universal-City, 12 Uhr 5 mittags* (Life and Bustle in Universal City, 12:05 Noon; cat. no. 152, fig. 117). Heartfield condensed the Superdada's Dionysian Judgment Day to a metropolitan melting pot of mass culture into whose media spectacle both life and death were dragged. In the nearest vicinity, Rudolf Schlichter's *Verbesserte Bildwerke der Antike* (Improved Art Works of Classical Antiquity; cat. nos. 116–121, now lost) speeded up the decline of bourgeois culture, while the satirical political contributions and montages by Grosz and Heartfield (cat. no. 129–132, 140) were working toward the downfall of the anachronistic *Pappkameraden* (cardboard figures) of the Weimar Republic. In this effort, the fair's protagonists seemed to be supported by the *Dada Youth Group* and by eighteen-year-old Georg Kobbe (1902–1934) with his two works *Schall und Rauch—— Fantasie* (Sound and Smoke — Phantasy, 1919; cat. no. 146) and a portrait of Baader illustrating the cover of *Die Dadaistische Korruption* (The Dadaist Corruption) by Walter Petry (cat. no. 145). Kobbe, an admirer of Grosz, and "a small master in the best sense," as Alfred Richard Meyer called him, belonged to the circle of the cabaret Schall und Rauch to whose program leaflets he frequently contributed.[66]

Other works in the room look like a detective's work at securing of evidence of the great war crimes: next to the knife, a newspaper is presented as body of evidence in Scholz's contribution *Hindenburgsülze. Ein duftendes Geburtstagsgeschenk für den Feldmarschall* (Hindenburg Apic: A Fragrant Birthday Present for the Field Marshal; cat. no. 92). Cynically, Scholz aimed to uncover the relationship between victim and criminal. A commentary on the lost work in the *Ostpreußische Zeitung* of August 8, 1920, reads:

> On a large plate underneath a glass cover lies a soldier's head, deadly pale, crushed and bloody; next to it a long knife and an edition of *Deutsche Zeitung*. The entire work is painted in a kind of realism seeming to mock the Dadaist stammer of the remaining works in this exhibition.

A crass, sadistic realism is mixed with Dada's Dionysian Judgment Day in other large-sized works in this room: *Fleischerladen* (Butcher's Shop) by Otto Dix (cat. no. 104), *Musketier Helmhacke auf dem Feld der Ehre gefallen* (Musketeer Helmhatchet Fallen in the Field of Honor, 1920) by Johannes Sokrates (Paul?) Albrecht (cat. no. 108), and *Industriebauern* (Industrial Peasants) or *Bauernbild* (Picture of Peasants), also by Georg Scholz (fig. 158, cat. no. 93). Whereas in Dix's and Albrecht's works brutality is obvious on the surface and is satirically caricatured in the pigs' faces, Scholz's family picture uncovers contexts and discrepancies regarding Christian hypocrisy, avarice, and sadism as they are transferred from father to son through the generations. *Musketier Helmhacke*, *Fleischerladen,* and *Industriebauern* most likely dominated the walls of the second hall, being the largest works exhibited there.

The fair as a grotesque Dadaist Judgment Day, the tragic-Dionysian dimension of contemporary events demanded a working out in the manner of Apollinian irony, in a conception of movement, a conception that was itself in motion and stayed close to the "underground of suffering."[67] It was designed in relation to the viewer, activating him, composed, not static, as a work-by-work presentation in the manner of a museum or archive, but in a dynamic, arrhythmic flow directed toward the viewer's progression to Baader's Last Judgment. Dada thereby created an artistic work of total destruction: *Gesamtzerstörwerk* in contrast to *Gesamtkunstwerk*. A walk through the exhibition develops into a dramatic grotesque progression: increasingly the viewer enters into a process of enlightenment, excitement, irritation, valuation, and transvaluation.

On the way out, back at the entrance, the visitor passes the *Elektromech. Tatlin-Plastik Der wildgewordene Spießer Heartfield* (The Philistine Heartfield Run Wild, 1920; cat. no. 90, view VIII). Parody and travesty of theological images are transformed into an acoustic and visual spectacle for the senses: the light bulb as head that can be turned on and off, the bell system on the left shoulder, the revolver on the right, then the knife, the fork on the lapel, a letter C, a number 27 made of cardboard, the Black Eagle medal (a high decoration in Prussia), finally a gaslight as artificial leg, an Iron Cross on the posterior, and a set of teeth as a metaphor of castration. The mutilation, the numerical, the sublime, the trivial, the prosthetic, cocooned, mechanical, the comic are colliding, relativizing, and at the same time intensifying the signs' effects toward the grotesque: the soldier, decorated with honors, is placed upon a pedestal as the figure of a saint, a fetish of cult only so that he can better be dismantled. Mirrored in the mechano-automaton, the visitor recognizes the allegory of his cynical epoch. It recalls once more the tragic Dionysian initial catastrophe of man's dismemberment and deformation, bringing Dada's ironic, grotesque, cynical, satirical, scenic choreography back to the earthly facts of (cultural and political) passion. The prosthetic, the cripple was the loser of the "greater" history

of heroes. The Dadaist became his transvaluator, not in a moral respect but within the process of creation overcoming itself — by way of opposition. As monteurs and constructors, the Dadaists set in motion means and powers that were artistically adequate to their times, in order to liberate poetically universal forces out of the balance of the reciprocal drives of the Dionysian and Apollinian toward an "anthropogenesis of dissonance" (*Menschwerdung der Dissonanz*).

"The Play": Catalog and Plans

The four-page catalog of the Dada-Fair (fig. 1.1–1.4), typographically designed by John Heartfield, was published three weeks after the opening (ca. July 20, 1920) by Malik-Verlag. Its oblong format (31.5 x 39.5 cm) may have been unusual for the time. Over the city chaos of the montage *Leben und Treiben in Universal-City, 12 Uhr 5 mittags* (Life and Bustle in Universal City, 12:05 Noon, 1920; fig. 117), which appears like an inferno due to the reddish coloring of the print, he placed, at an oblique angle across the picture's middle and in emphatic red roman type, the writing *Erste Internationale Dada-Messe* (First International Dada-Fair), printing "Dada-Messe" in bolder upper-cases.

Twice the title page contains information on prices: in big black italics, bottom right: "Catalog/Price 1.70 Marks." And if we turn the page by ninety degrees, to the right, at the top: "Tickets 3 Marks," a fairly large sum at the time. In fact the charge was 3.30 marks. This led the critic Adolf Behne to note, in *Die Freiheit* of July 9, 1920: "Therefore, even though a poster in the exhibition assures us that Dada is on the side of the revolutionary proletariat, the exhibition in fact amounts to the presentation of the spiritual dictatorship of the proletariat in front of a well-off number of philistines who pay for a ticket. So it is 'art' after all." Viewed in this light he will have found even more contradictory the programmatic text on the cover, if only upside-down: "The Dadaist person is the radical opponent of exploitation, the meaning of exploitation creates nothing but stupid people, and Dadaist man hates stupidity and loves nonsense! Therefore, the Dadaist person proves himself to be truly real as opposed to the stinking mendacity of the patriarch and capitalist rotting away in his easy chair. (R. Hausmann)" Only its subversive game appeared to save Dada from the inextricable tangles of commerce. Was Dada's "exploitation" an ironic gesture in view of life being increasingly invaded by the exploitative laws of the capital, which became more and more inflationary?

The montage *Universal-City* underlying the title page was shining forth everywhere from beneath the writing: *The Play* entered in between the letters of "Dada-Messe" from out of the urban jungle, recalling its multifaceted meaning for Dada. FOX could be read as a signal on the right. The loudspeaker, top left, connoted urban noise — with which the First International Dada-Fair was also met. Thus underneath these letters there culminated a metropolitan chaos from which strangely blinded and muted persons were washed up to the surface. An apocalyptic sense of being and a modern pace underlie Dada's concept of "affirming the gigantic global nonsense" (Grosz). In this manner the cover of the four-page catalog contained programmatic elements and condensed the concept of the exhibition: *Totenmesse* (requiem) and chambers of black humor.

The inside pages of the catalog showed two *Korrigierte Meisterbilder* (Corrected Master-Works) assembled by Heartfield and Grosz, inserted into pieces of text: *Henri Rousseau. Selbstbildnis* (Henri Rousseau: Selfportrait) and *Pablo Picasso. La Vie Heureuse (Dr. Carl Einstein gewidmet)* (Pablo Picasso: La Vie Heureuse (Dedicated to Dr. Carl Einstein).

Herzfelde's "Introduction" is an important source for the concept of Dadaism, its relationship to other avant-garde conceptions and media (such as photography), the interpretation of single works in the exhibition, in particular also of works that have been lost. A parody by Hausmann beats the reaction of the conservative press by preempting their critique: "What the Art Critics Will Have to Say About the Dada Exhibition, According to the 'Dadasoph.'" Interspersed are challenging hints: "Max Liebermann Illustrates the Bible!", "Please Note Our Book Table With Numerous Dada Publications from Malik-Verlag", or "Have You Already Asked For George Grosz's New Portfolio 'God With Us'?" On the book table, *Der Gegner* (The Opponent), *Die Pleite* (The Bankruptcy), and the portfolio were presented for all to see.

The catalog of the Dada-Fair contains 174 numbered items (nos. and items 148 and 149 are left out; no. 4a was added). The interspersed Dada-propagandist exclamations and slogans are not listed specially. Besides, reports by visitors and artists prove that works were exhibited at the fair, which were not mentioned in the catalog.[68] Named, but not numbered, are Grosz's portfolio *Gott mit uns!* — but only the cover, by "Grosz-Heartfield" (cat. no. 140) — and the second edition of *HADO*.[69] Therefore the exact number of "productions" actually presented cannot be stated with certainty.

The listing of single works by Dadaists begins on the third page and continues on the fourth, taking up all of it. The photograph of "Obermusikdada Preiss" with the ironic commentary above his right shoulder: "Forever Live Sports Near Potsdam" dominates the left-hand half of the reverse; "Victory Triumph Tobacco with Beans," the title of an essay by Hausmann, which he published in 1921,[70] is inserted on the right between the columns.

On the whole, the catalog and in particular the listing of artists and their works strive toward exactness and a meticulous attention to detail. This does not exclude ironic asides ("Hannchen Höch," "Otto Else Lasker-Dix"). But the definite attribution of work to artist is strictly adhered to at all times, both with regard to the person of the individual artist and to collaborative works. It was, therefore, never sacrificed to a general anonymity or even to the group. Thus the catalog listings supply a reasonably reliable basis for the explorations of the authors and the context of the exhibition. The numbering of items, as mentioned above, is according to the arrangement of the works in the rooms. Therefore, they are not listed according to the artists but follow the plan of the exhibition.

At the end of the catalog, there is the following notice of a planned exhibition in the United States: "After the exhibition ends, the works marked with an asterisk (*) in the catalog will be exhibited at the Société Anonyme, Inc.," continuing in English: "open its First Exhibition of Modern Art, 19 East 47th Street, New York" and again in German "These are the first German Dada works to be shown in America." Whether this exhibition ever took place, we will use the selection in order to test the contents and goals of the Berlin Dada-Fair itself: an investigation of the fifty marked titles show that mainly works by Heartfield (9 of 17 included in the fair), Grosz (6 of 28) and Hausmann (5 of 17) are still predominant. The isolated large-size photograph of Heartfield also serves to personify his presence and make it clearly noticeable. The selection, certainly far from easy, otherwise obviously seeks to reproduce the artists' share in the fair on a small scale: Schlichter, Ernst, Baader, Dix, then Erbach, Maud E. Grosz, Schmalhausen, Hecht, Citroën, and Stuckenschmidt; thus even friends of Dada, young and minor artists were still included, as were the workers of the Berlin cliché factory (Berliner Clichéfabrik). Excluded (for reasons of rights and the theme "German Dadaism"?) were the foreigners Picabia, (Hecht as an exception because of America), Schmalhausen was suddenly a citizen of Berlin again!, and the string of minor contributors: Baargeld (3), Boesner (2), Kobbe

(2), Scholz (2), Alberts, and Albrecht, Burchard, Herzfelde, Koch, S. Mehring, M. Schlichter; Ernst/Baargeld, Heartfield/Schlichter (1 each). The only unjust exception, Hannah Höch, who was represented in the fair with six works, was completely ignored – not even her dolls were deemed worthy of the trip. Among her male colleagues in the Dada-Fair, she was merely tolerated anyway; from the beginning Heartfield and Grosz had not wanted to include her in Berlin. It was only when Hausmann threatened to withdraw his works that she was allowed to participate.

Yet — despite Höch's exclusion — there was an obvious desire to preserve the complexity of the Berlin fair: the conception of crossing the boundaries between art and life was mirrored in the selected montages, prints (from *Dadaco*, *Neue Jugend*), advertisements, cliché prints, drawings (pen, ink), oil paintings, oil prints, cushions even. Especially the montages in all variations determined the selection: in combination with text and photographs (from contemporary and historical newspaper material), gouaches, watercolors, and drawings. Missing (perhaps because they were difficult to transport) were all the important Dada-"*Plastiken*" (sculptures): Ernst's *falustrata* (cat. no. 89) and Grosz/Heartfield's *Reklameplastik* (Advertisement Sculpture), *Der deutsche Dummkopf in der Welt voran* (The German Fool [Gets] on in the World; cat. no. 143), and especially their *Elektromech. Tatlin-Plastik* (cat. no. 90), the *Preußische Erzengel* (Prussian Archangel; cat. no. 91), and *Das Große Plasto-Dio-Dada-Drama* (cat. no. 174) by Baader, as well as the reliefs by Höch (cat. no. 21, 22), Ernst (cat. no. 44), and Arp (cat. no. 58). Regrettably, too, (because of their size?) Dix's *45% Erwerbsfähig!* (45% Fit for Work!; 165 x 245 cm; cat. no. 43) as a significant companion piece to Grosz's *Deutschland, ein Wintermärchen* (Germany, A Winter's Tale) (215 x 132 cm; cat. no. 70), but also the latter's *Daum* (cat. no. 52), and his portfolio *Gott mit uns* (God With Us), were not selected.

The coherence of the whole was strongly affected by the presumable lack of the political and artistic slogans that, in the Berlin exhibition, had set in motion visually provocative scenery from wall to wall, together with the large and small-scale portraits. The reasons for this may be found in problems of language but also in the different political climate in the United States as compared to postwar Germany.

If this selection had been shown in America, it would still have presented a good cross-section of Berlin Dada's production: experimental multiplicity, close attention to contemporary events, the avant-garde role of a general artistic dilettantism, all this could still be clearly recognized in the small selection. But the political character, the historical component underlying Berlin Dadaism, had been pushed into the background. It was further impossible to create the grotesque Judgment Day atmosphere of the Berlin Dada-Fair.

Much has been speculated about the realization of an exhibition in the States. A central role in these considerations was played by Katherine S. Dreier (1877–1952), a well-to-do artist of German descent, arts patron and gallery owner from New Haven, who was most interested in the European and American avant-garde. Already in October 1919, on a trip to Germany, Dreier contacted Max Ernst whom she subsequently met in Cologne while he was preparing his works for the *Gruppe D* (Group D) exhibition. Together with Marcel Duchamp as president and Man Ray as secretary, she founded the Société Anonyme, Inc. in New Haven, a gallery of contemporary art, which held its first exhibition in April 1920. She stayed in Germany from late June to August 21, 1920, to make further contacts, and to prepare a Dada exhibition for America. Max Ernst recommended the First International Dada-Fair in Berlin to her and gave her the addresses of the Herzfelde brothers. She must have visited the Dada-Fair because she informed Max Ernst in a letter of August 16, 1920, that she had begged Grosz to send "your [Ernst's]

things and the relief by Baargeld with the Berlin things to New York." Supposedly she was referring to productions of the Dada-Fair (although Baargeld, according to the catalog, had not exhibited any relief there). Unfortunately, the contact to Grosz broke off at this point; her mail returned "with the note that he was unknown." "We would be only too happy to show your [the Dadaists'] things," she wrote to Ernst on November 6, 1920, "and [therefore] I was infinitely sorry when I received this letter. I have never heard from Herr Gross [sic!] since, and [now] I would much like to know whether the things are on their way, and who is the responsible person for the shipping agent. Also I request documentary evidence concerning the pictures' originality so that I can import them here duty-free."[71]

In view of the fact that the catalog only appeared around July 20, the works marked with a cross may indeed have been intended for New York. Were they ever sent? Why did Katherine S. Dreier not approach other Berlin Dadaists, the Herzfeldes for example, whose address she had? Why did Max Ernst not do anything about it, although his intervention was expressly requested? Can it be that the shipping was prevented by the veto of the occupying forces, as Max Ernst claimed from Cologne? However that may be, although only a small part (nineteen items) of the fifty selected works have survived, they have not disappeared in the sea – as Wieland Herzfelde ironically relates:

> A fat old lady, a museum director and patron of the arts from Boston, Massachusetts, was so impressed by, even shrilly enthusiastic about, the exhibits she saw in the arts salon of Dr. Otto Burchard on Lützowufer, that she insisted on showing the "Dada-Fair" in Boston. Well could we understand her wish, the more so as we had already anticipated it in an utterly fictitious final note in the catalog. It read: . . . The lady from America agreed to all our demands: from one day to the next, gigantic boxes made sea-proof with zinc plate were delivered to us, and the exhibition material was packed up. The above-mentioned paintings by Grosz and Dix, also the stuffed officer's uniform with angel wings made of papier mâché and the mask of a pig's head, which was hanging from the chandelier like a large fish, together with a number of other bulky objects, proved to be too large for the boxes. The contents of the boxes were insured for the sum of seven thousand dollars, if I am not mistaken. At the time that was an almost astronomical amount. We received the money – together with news that the ship with the boxes had run on a floating mine, and sunk in the Atlantic Ocean. We were proud. Had Dada not found on the bottom of the sea the most dignified grave – not to say museum?[72]

"Dada Triumphs!": Public, Censorship, Trial

The Dadaists attached as much importance to the immediate number of visitors as they did to the reactions of the press. Before the opening of the exhibition there were announcements in the following Berlin newspapers: *Berliner Lokal-Anzeiger* (June 26, 1920), *Börsen-Courier* (June 27, 1920), *Vorwärts* (June 29, 1920) and *Frankfurter Oderzeitung* (July 1, 1920). The *Berliner Lokal-Anzeiger* printed an advance notice of the opening for June 30 with the following text (by Hausmann):

> Dadaist Exhibition in Berlin. We have received this invitation: "Opening of the great Dada exhibition. All threads of the international Dada movement are intersecting in the Monster-Dada-Exhibition to be opened at the gallery of Dr. Otto Burchard on Wednesday, 30 June at 13 Lützowufer. Medially, all Dadaists of the world have transferred their psycho-technical elasticity upon the Berlin representatives of the immortal Dada. Everyone must have seen the wonders of this psycho-metalogic. Dada outdoes any kind of occultism. Dada is the clairvoyance of the insight into the outlook of any view ["*die Hellsicht der Einsicht in die Aussicht jeder Ansicht*"] on politics, economy, the arts, medicine, sexuality, erotics, perversion, and anesthetics. The works by George Groß, John Heartfield, Baargeld, Max Ernst, Hanna Hoch, Raoul Hausmann, Baader are better than anything one has ever seen. The General Dada: Dr. Otto Burchard." After the shy attempts of Dadaist imitators within the *November Group* in Moabit's Glass Palace, here are the "real" Dadaist artists marching into the capital of the Reich with blaring fanfares. (Anon., "Dadaist Exhibition in Berlin," using Raoul Hausmann's announcement, in *Berliner Lokal-Anzeiger*, June 26, 1920).

Furthermore, two kinds of posters must have advertised the exhibition in the streets: the motto of the first was *Dada siegt!* (Dada Triumphs!), prompting the *Neue Preussische (Kreuz-)Zeitung* (morning edition) of July 3, 1920, to write: "Large posters everywhere are announcing in a boastful manner 'Dada Triumphs!'" The other one rather speculated on the people's desire for sensations: "Athlete with professional attire wanted for one month to guard the Dada exhibition. Applicants please register with Dr. Otto Burchard Gallery Berlin W. 10, Lützow Ufer 13."

Although the Dadaists generated quite a lot of publicity, the number of visitors was not high, probably because of the above-average ticket price (3.30 marks). On July 16, 1920, Baader mentioned in a letter to Hausmann and Höch, who were staying on the island of Rügen, that sales had only just reached "ticket no. 310": "The exhibition keeps dragging on; we have somewhat managed to increase the number of visitors through the poster, but after all it is not very great either."[73] It can no longer be ascertained to which poster he is referring. Perhaps it is the *Athlete Wanted* poster. In order to make the exhibition more attractive, Baader launched a press notice in *Vorwärts* of July 27, 1920: "The Oberdada and the Empress Dada are inviting the public of Berlin to come to the Dada exhibition at 13 Lützow-Ufer on July 29. All day long, from 10 a.m. to 1 p.m. and from 3 to 6:30 p.m., one attraction will follow the next. At 4 p.m. the Oberdada will give a lecture on the theory of Dadaism. The Empress Dada will do the honors. There will be no additional charge." It is not known what ideas the Oberdada came up with, but it is quite revealing that he already announced early elements of performance art to make the exhibition more interesting. This may not have sufficed, however, to raise the number of visitors: on August 4, 1920, the critic of *Deutsche Tageszeitung* writes that he is the 389th visitor — according to the number on his ticket. Despite this low attendance rate, the Dada-Fair did receive numerous press reactions revealing the criteria of art criticism at that time.

On the whole, one can recognize three different reactions in the press: a reactionary-conservative one, a communist one, and a more open-minded perspective. The liberal press took a welcoming stance toward Dada, especially the review by Ernst Cohn-Wiener in *Neue Berliner (12 Uhr mittags)* of July 6, 1920, by Adolf Behne in *Die Freiheit* of July 9, 1920, by "P.W." (Paul Westheim) in *Frankfurter Zeitung* of July 17, 1920, and also by Max Osborn in *Vossische Zeitung* of July 17, 1920; according to Kurt Tucholsky in *Berliner Tageblatt* of July 20, 1920,

referring mostly to Grosz: "The others scratch. He kills." The Italian journals *La Domenica Illustrata* (July 25, 1920) and *Noi & Il Mondo* (October 1, 1920) were also interested. Ernst Cohn-Wiener ironized Dada's entertainment aspects using its own means:

> If I had had to arrange this exhibition, I would not have opted for the Burchard Gallery and its idyllic surroundings under the chestnut trees on Schöneberger Ufer. I would have chosen a fairground, as noisy as possible. I would have opened the most colorful stall among merry-go-rounds, slides, boxers, orchestrions (barrel organs) and hurdy-gurdies; I would have placed both Herzfeldes on the right with bass drum and triangle, George Groß with a long trombone on the left, and I would have shouted, "Come in, dear un-respected audience, come in if you please! You won't see any boxing-wrestling-racecourse thrashings of reviewers (*Box-Ring-Rennbahn-Rezensenten-Hauereien*). Here you'll see genuine art, an anatomical museum in which you can see yourself dissected, not only arms and legs, but also heads and hearts.

The best-informed and most unerring review was written by Adolf Behne:

> Dada wants to liberate us from all bourgeois humbug. It wants to undermine the phrases, the conventions and hypocrisies of the bourgeois frame of mind, and it has achieved extraordinary feats in the sure-footed detection of concealed bourgeois attitudes . . . "Know thyself" is the wisdom of Dadaism. Let go of the past, let go of the future; know thyself . . . today!

Behne also understood the Dadaists' decision for material art because "Only a fool today can paint the 'Elysian Fields.'" What he did criticize was the abundance of material, which was brimming out of the exhibition. He also found fault with the selection of artists: "After completing the exhibition the Dadaists should have thrown out half of it. Annoying the philistine citizen, annoying the philistine artist – that alone is somewhat too little for Dada. Kurt Schwitters and Golyscheff would indeed be better here than many 'real' Dadaists." Behne wished for them to overcome their moralizing and scolding, and he desired a real "World-Dada-Exhibition."

In *Frankfurter Zeitung*, Paul Westheim presented Dada as "reaction," namely as a "reaction to the Zeitgeist that is out of all bounds, to this culture of catchphrases, pretense, exploitation, and oppression," concluding that "perhaps Dada is the very great sentimentality of childlike idealists who are shocked by the heaped-up ruins of our chaos that they have to face, and who — as great unbelievers — live in the firm belief that salvation can only lie in the complete disintegration of this world compiled of catchphrases and pretense."

The norms of traditional aesthetics and their pretension to "eternal" values were adduced both by the conservative and the communist press. Both attacked Dada's iconoclastic intention. As she had already done in the *Kunstlump* controversy, Gertrud Alexander of *Rote Fahne* (July 25, 1920) again spoke out for the preservation of cultural heritage:

> A conscious fighting man, he [the revolutionary worker] does not need, like Dada, to destroy works of art in order to get rid of being "bourgeois"; for he is not a bourgeois. But who, like Dada, can do no more than paste up silly kitsch should

> keep his hands away from art. . . . Because by pasting side by side such objects of bourgeois origin in the manner of a mosaic as newspaper clippings, tramway tickets, picture postcards, little parts of toys; by framing and signing them as a "Painting," hanging them next to madly distasteful new barbaric "Paintings"; by placing near them or hanging from the ceiling, next to colored Dada dolls and jumping jacks, stuffed soldiers' uniforms labeled "*Plastik*" (Sculpture); by distributing all this monkeyshine on walls and in space he believes "to crush bourgeois society" . . . Such "sculptures" would only be justified in an anti-militarist waxworks, to which there could be no objection. But to exhibit a collection of perversities as a cultural or even an artistic achievement, that is no longer a joke but impertinence.

While Gertrud Alexander, apart from her indignation, tried to tell the Dadaists that they were overestimating the political effects of their left-wing iconoclasm, the shocked reaction of the conservative bourgeois press rather reveals that it saw itself as threatened by left-wing anarchists: "Das Gift des Dadaismus" (The Poison of Dadaism) was the title of the review by E. F. in the *Deutsche Tageszeitung* of August 4, 1920. The *Rostocker Anzeiger* of July 25, 1920, were offended by the "impudence" of the Berlin Dadaists and, applying the bourgeois yardstick of normality, denounced them as "Poor Lunatics":

> The Dadaists have now organized a regular "art exhibition." A visit cannot be recommended highly enough to German psychiatrists. For there can only be one question: are these people poor lunatics who think that these excrements of polluted brains are the revelation of some strange but sacred art, or are they impudent jesters who wish to fool people, and who want to fill their pockets by appealing to stupidity.

A comparable tone was struck by *Kölnische Zeitung* (evening edition, August 6, 1920), with the headline "The Biggest Bedlam in Berlin."

Next to denouncing the Dadaists as lunatics, the conservative press also had another strategy: ranking them with the Bolshevists. This line was pursued by *Ostpreussische Zeitung* (Königsberg, August 18, 1920) and *Rheinisch-Westfälische Zeitung* (July 11, 1920): Dada was viewed as "the symptom of the sickness of a whole generation of artists" and "just like Bolshevism in the realm of politics."

The nationalist *Neue Preussische (Kreuz-)Zeitung* (morning edition) of July 3, 1920, also aimed in this direction, giving its review of the Dada-Fair the headline "Dada Bolshevism." The critic "P. F." saw it as "a writing on the wall and a chronometer of our times showing the incredible confusion of all moral and spiritual ideas." In its final section the journalist wrought himself up to a crushing verdict on the Dada-Fair by pretending to quote from a devastating self-review by the Dadaists themselves. This badly disguised trick was ironically taken up by Hausmann, who passed the ball of outraged criticism back: three weeks later, and with only minor changes, he exposed this same text to ridicule in the catalog of the Dada-Fair: "What art critics will have to say about the Dada exhibition, according to the 'Dadasoph.'"[74] This is the text in the *Neue Preussische (Kreuz-)Zeitung*, with Hausmann's changes added in parentheses:

FIRST INTERNATIONAL DADA-FAIR — SATURNALIA OF ART

> Let it be said right from the beginning that this Dada exhibition is simply another common bluff and not worth visiting [Hausmann: is a lowly speculation on the curiosity of the public — a visit is not worthwhile]. While Germany is shaken by a government crisis . . . [Hausmann: While Germany is shaking and twitching in a government crisis such as has never been seen, of a duration such as has never been known, while the meeting at Spa removes our future fate ever further into uncertainty] — these characters produce trivial jokes out of old rags, kitsch, and photographs [Hausmann: these characters come along and produce dreary trivialities out of rags, waste, and garbage]. Rarely has a company so decadent as this one, lacking any and every spirit, appeared before the public in such insolence as the Dadaists are doing here [Hausmann: Rarely ever has a company so decadent as this one, lacking any and every skill and serious intention, appeared before the public in such insolence as the Dadaists here dare to do]. There can be no more surprises here [Hausmann: There can be no more surprises with them]; everything is submerged in the convulsions of a rage for originality, which, because it is empty of all creativity, spends itself in fatuous antics [Hausmann's text has only slight stylistic deviations in this sentence]. "Mechanical work of art" may be a type passable in Russia [Hausmann: type tolerable] — here it is cheap copy without artistic talent or merit, the extreme of snobbery and impudence toward serious criticism. Even the only moderate talent of the horde, the draftsman Grosz, is disappointing; it is he who shows most clearly where weakness of character and inability to resist the addiction to the "newest, latest" [Hausmann: to resist the constraint of fashion and the addiction to the "newest, latest"] can lead a talent — straight into the swamp of boredom, of aberrance, and the stale public-house prank. [Hausmann: O Grünewald, Dürer and ye other great Germans, what would you say to that!?]. What is being shown in this exhibition is of such a low standard throughout that one is forced to wonder how a gallery can have the courage to show these lousy works, and charge a high entrance fee [Hausmann: after all a high entrance fee]. Let the owner, who may have been duped (and who, by the way, has been appointed "General-Dada" by the Dada windbags), [this parenthesis is omitted in Hausmann's text] be warned —, but let eternal silence be spread over the Dadaists [Hausmann: but let merciful silence be spread over the Dadaists!].

At this point Hausmann's paraphrase breaks off, whereas the newspaper article ends in exaggerated conclusions: "One sees what is in store for us and the thousand-year-old German art should Bolshevism force its way over here. (The danger is very great!) In any case: where is art's censorship?"

Repeatedly, many Dadaist works had been forbidden: Huelsenbeck's *Phantastische Gebete* (Fantastic Prayers) was confiscated by the commander's office in May 1917 without reasons given. The *Neue Jugend. Wochenausgabe*, *Club Dada*, *Jedermann sein eigner Fussball*, *Die Pleite*, were all prohibited, and had to be distributed undercover. In September 1920, Baader's flat was searched because of his involvement in the Dada-Fair, as were the rooms of the Malik-Verlag; editions of the portfolio *Gott mit uns* (God With Us) were confiscated, and a month later seven original drawings by Grosz met the same fate. High-ranking military officers took offense with the works at the Dada-Fair: with the ceiling sculpture *Preußischer Erzengel*

(Prussian Archangel; fig. 1), the field-gray soldier with officer's epaulets and the mask of a pig's head who wore a field cap with cockade; then with the Tatlin sculpture *Der wildgewordene Spießer Heartfield* (view VIII), and above all with the portfolio *Gott mit uns* (fig. 79.1–79.9) containing caricatures said to slander soldiers and officers both by the satirical presentation and the accompanying text (in three languages) — as reported in *Deutsche Allgemeine Zeitung* (Vienna, Prague, April 21, 1921).

A trial was initiated by the Reichswehrministerium (Ministry of the German Military): on April 20, 1921, Baader as Superdada, the gallery owner Dr. Otto Burchard, Grosz as draftsman, Herzfelde as publisher, and Schlichter (not Heartfield as creator of the sculpture) had to appear before the First Criminal Division of District Court II, Berlin. Because the files for the trial are lost, the proceedings can only be reconstructed from press reactions,[75] an exchange of letters between Fritz Grünspach, Grosz's defense lawyer, and Reichskunstwart (arts counselor of the Reich) Edwin Redslob, as well as between the lawyer Udo Rukser and Adolf Behne,[76] and from the satirical reactions of Herzfelde[77] and Mehring.[78] The prosecution accused them of "severe defamation of the 'Reichsheer' (army)"; the Dadaists' defense lawyers Fritz Grünspach and Martin Beradt pleaded against an insult to the Reichswehr and asserted that this was a form of satire directed against "the excesses of militarism" not only in Germany but also in all countries (*Berliner Lokal-Anzeiger*, April 21, 1921).

The main witness for the prosecution was Hauptmann (Captain) Matthäi who vented his outrage at the "detestable" smear campaign against officers and ranks of the army; the heads of the military, according to him, were distorted, and he especially loathed the foreign titles in the portfolio *Gott mit uns* (God With Us; fig. 79.1–79.9), as they did provided a platform to the enemy from within and from without. The portfolio contained nine lithographs with titles in three languages from the year 1919: 1. *Gott mit uns — Dieu pour nous* — God for [sic] Us; 2. *Für deutsches Recht und deutsche Sitte — Les boches sont vaincu* — The Germans to the Front; 3. *Feierabend — L'angelus à Munich — „Ich dien'"*; 4. *Licht und Luft dem Proletariat — Liberté, égalité, fraternité* — The Workman's Holiday; 5. *Le triomphe des sciences exactes — Die Gesundbeter* — German Doctors Fighting the Blockade; 6. *Zuhälter des Todes — Les maqueraux de la mort* — The Pimps of Death; 7. *Die vollendete Demokratie — L'état c'est moi* — „The World Made Safe for Democracy"; 8. *Die Kommunisten fallen – und die Devisen steigen — Écrasez la famine* — Blood Is the Best Sauce; and 9. *Den macht uns keiner nach — Honni soit qui mal y pense* — „Made in Germany". Titles and content of the satirical drawings were placed in a contradictory tension, clearly revealing the contrast between fact and fiction, propaganda and political violence. In the hollow physiognomies of the soldiers and officers themselves, brutality moreover was meant to attain unmistakable traits.

The defense witness was writer Stefan Grossmann. He played the Dada-Fair down: "when he visited the exhibition, [he had] expected an atmosphere of fun and neither felt nor noticed any outrage" (*Wiener Allgemeine Zeitung*, Prague, April 22, 1921). Several expert opinions had been commissioned: one in written form by Reichskunstwart Edwin Redslob and one which was orally presented by art expert Dr. Paul Ferdinand Schmidt, director of the Dresden City Collections. Both opinions mainly discussed the portfolio *Gott mit uns*, which both regarded as "a satire on military excesses, executed in genuine artistic form" (*Der Ararat*, vol. 2, 1921, p. 180). Schmidt added that it was "among the most valuable of our days." It can no longer be ascertained whether Adolf Behne also appeared as a Dada expert. Udo Rukser, a lawyer at the District Court and a Dada sympathizer who had written an extensive review on the productive nonsense of the first Dada exhibition in April 1919,[79] had encouraged Behne to intervene in the

trial for the sake of Dada "as a phili[!]sophical matter to be taken seriously" as well as for "Schlichter's work" as "the first attempt at a Dadaist sculpture in the artistic sense."[80] It probably was to be significant for the course of the trial that Reichskunstwart Edwin Redslob's attitude took the edge off the prosecution's arguments.

How did the Dadaists themselves behave in court? After all, this was one of their last public appearances together, disregarding the *Offene Brief an die Novembergruppe* (Open Letter to the November Group; 1921), which some of them (Grosz, Höch, Hausmann, Schlichter, Scholz, and Dix) signed against its conservative cultural and exhibition politics.[81] This was a public trial, and the Dada friends, among whom Hausmann and Höch were missing, used the occasion to stage a little spectacle. To start with, they attempted to dodge the court's orders by letting a guard, a "Cerberus in uniform" (Herzfelde), throw them out at one door of the courtroom, only to enter again through the other until finally all the benches were "filled tightly" and "people were laughing and grinning."[82]

Baader's appearance was strategically effective. He had probably been summoned because his title *Oberdada* identified him as the main intellectual perpetrator and author. But he quickly revealed the bluff himself; the title, he said, had merely been chosen for its advertising value. And he elaborated that if "we Germans" had a better sense of humor we would have a completely different status in the world; the foundations of Dada being "humor," "highest elasticity" in order to "counteract culturally detrimental sediment formations" (*Deutsche Allgemeine Zeitung*, Prague, April 21, 1921). With this speech Baader seemed to have eloquently secured his acquittal. Dr. Otto Burchard, the owner of the gallery where the Dada-Fair had taken place, declared his sympathy for the Dadaists and gained compassion at the same time because he had not profited by the exhibition but had incurred a deficit of 1,000 marks (*Kölnische Zeitung*, April 23, 1921).

The prosecution probably focused on Grosz and Herzfelde, in particular because of the portfolio *God With Us*. The district attorney had proposed six weeks imprisonment for both, while he demanded a fine of 600 marks from Burchard and Schlichter. Eventually, there were mitigating circumstances; the court acquitted Burchard and Schlichter, while Grosz as the portfolio's author was sentenced to pay a fine of 300 marks for *Entgleisung* (moral derailment), and Herzfelde as the publisher was sentenced and fined 600 marks for "insulting the Reichswehr" (*Der Ararat* vol. 2, 1921, p. 180 f.). The prosecution finally concentrated on the portfolio because it was one of the few exhibits giving the impression of having possible long-term effects. The "reconstruction" of other parts of the exhibition "failed," although Schlichter had been called upon to reassemble the remaining fragments of the *Prussian Archangel* (cat. no. 91) in court. The district attorney thought of them as evidence; the Dadaists took this as a welcome occasion for mocking the court.

Dada was "difficult to see through" — a point made several times during the trial, once by Baader, then by Schmidt — also the Dadaist's strategy was confusing for many of the persons present. These political artists who produced razor-sharp caricatures of the military and basically "thought of the whole militarism as the outgrowth of a false social order that had to be fought" (Herzfelde),[83] these artists applied Dadaist strategies of bluffing and deception not in order to give themselves away but rather to expose their prosecutors. With "all manner of evasions" and "interpretations" they wanted to "make the court's work miserable."[84] The aim was not to confirm the connection of judiciary and military power by confessions to the contrary, but to ironically question their function and thereby the judicial system's concept of truth. Grosz deceived them by using the cultural level of the judicial officers themselves in his argument,

pretending to draw like Meggendorfer,[85] a popular Bavarian painter at the time who had edited an illustrated humorist journal in Munich in 1889. He also ironically adduced the bourgeois "essence of representational art" for the sake of understanding, when called upon to answer the question why, in his portfolio, only German military personnel were chosen to represent international militarism. His answer was: "if for example an artist wanted to represent the spring, this cosmic and international occurrence, then the German should stick to the flowering trees of Germany, the Brazilian to those of Brazil — and in just the same way this should hold for soldiers."[86] And to the question why the soldiers were wearing Reichswehr insignia, he responded that he was not a "tailor of uniforms."[87] This was not only an ironic evasion, but Grosz made it also clear that Reichswehr insignia belonged to wartime routine and occurred "everywhere," just like the types of "Hindenburg" and "Ludendorff."

However, the Dadaists' maneuvers of bluff, deception, and evasion challenged Tucholsky to write an outraged commentary in the *Weltbühne*: "Grosz's plea saved his neck and was crushing for himself and his friends. Is this the way your defense looks? You did not really mean it? . . . If Grosz did not really mean it — we did."[88] Tucholsky, because of his "melancholy gravity," misread the ironic artistry and elasticity of the Dadaists.[89] Had they gotten involved with the prosecution's allegation they would have taken their opponent's strength much too seriously. Deception was to be answered by deception.

Thus, instead of fulfilling the expectations that lay behind such a verdict — which were, as Herzfelde satirically wrote, "for the draftsman, out of grief at the punishment, to douse his oeuvre with petroleum and burn it — for the publisher to address Herrn Professor Kampf with the request to illustrate the *Nibelungenlied* for the Malik-Verlag"[90] — these expectations were subversively evaded. Some of the lithographs from the portfolio were mixed in Grosz's new publication, his fifty-five political drawings for *Das Gesicht der herrschenden Klasse* (The Face of the Ruling Class) appearing in 1921 also with Malik-Verlag. It did not take long for the conservative newspapers to react. By intending to show "*Dadas wahres Gesicht*" (the true face of Dada),[91] they already demonstrated the radical right-wing defamation policy toward the arts, which was only waiting to be confirmed and executed in Hitler's *Mein Kampf* (1925), in Wolfgang Willrich's National-Socialist *Säuberung des Kunsttempels* (Cleansing the Temple of Art, 1937),[92] and in the exhibition *Entartete Kunst* (Degenerate Art, Munich, 1937;fig. 166.1 and 166.2).

> After the Dada exhibition, it [the portfolio *Das Gesicht der herrschenden Klasse*] is perhaps the most shameless thing to have emerged from this circle . . . The vileness and lack of principle speaking from these works are so revolting and repulsive, so cynical and brutal that everything produced against us in the way of satire and pictorial smear-propaganda by foreign enemies during the War here is by far surpassed . . . *The Face of the Ruling Class* never bears Jewish traits. Not one single caricature is directed against Semitic capitalism and Semitic racketeering. Well, Groß [!], after all, has to obey his instructions. Connections could not become any clearer.[93]

In this article by Borsdorff about Grosz and the Dada-Fair in *Deutsche Zeitung* (June 26, 1921), all those goals attacked by Dada in its calculated criticism of politics, culture, and media once more gave rise to conservative/nationalist outrage:

FIRST INTERNATIONAL DADA-FAIR — SATURNALIA OF ART

> The intellect of these people who duped citizens with the Dada-humbug has its foundation in the most boundless cynicism toward anything and everything that is held high and sacred by the German — even if he were a Social Democrat! A cynicism, which does not stop at tradition, history, culture, folk, fatherland, or God, which does not shrink from any vileness, any crudeness of feeling; a cynicism put on display so diabolically and with such satanic pleasure that it makes one's cheeks redden with anger. One is disinclined to believe it . . . and yet it is compatriots who are doing this.

"*Dada ist politisch*" (Dada is political) was a programmatic slogan at the Dada-Fair. Dada had a political impact through its provocative topics, its attack against fatherland and nation, military and tradition, against the cult of genius and messianism, as well as through its strategies and materials, its ironic transgression of boundaries and attempts at destabilization and dissolution. Dada's activities and their multiple meanings served to undermine the rigid, monolithic cultural, and political patterns of interpretation and action. Dada's laughter, its "laughing true" (Nietzsche), was more difficult to bear the more it acquired a warning function and intervened wherever the living individual was in danger of giving itself up to the manipulations of the mechanical. "Laughter" was consciously politicized by Dada. Dada's politics pointedly developed all the provocations feared by the established authorities. In this cultural revolt, solidarity among the excluded and the outcasts grew into such a Dionysian revolutionary force that it became too strong for those in power. That is why even in 1937 Dada was still judged as dangerous by the National Socialists — at a time when their revolt no longer had any visible significance in cultural life. But Dada's impact seemed to persist. The artists in Berlin had oriented their revolt completely toward the nationalist enemy of war theology and militaristic ideology. They also had already discovered the swastika (fig. 56.1) as a dangerous symptom of this ideology of subordination.

In the exhibition *Entartete Kunst* (Degenerate Art, 1937; fig. 166.1 and 166.2), Dada's concept was cynically inverted. Now the grotesque works of the fair were themselves turned against the Dadaists. Likewise, the slogan "*Nehmen Sie Dada ernst! es lohnt sich*! *George Groß* [!]" (Take Dada seriously! it's worth it! George Groß) was meant to appear ridiculous in this context, because — as criticism of 1921 had already shown — Grosz's acerbic caricatures particularly provoked the "enemy." Moreover, with the critique of decadence, racial discrimination, and anti-Semitism as denigrating leitmotifs, Grosz's anti-nationalist and pro-American work *Der Abenteurer* (The Adventurer, 1917–18), the metamechanical construction *New Man* (1920; fig. 94), was branded as "degenerate" next to some pages from *Der Dada* (no. 2), the *Merzbild* (1919) by Schwitters, along with expressionist works by Kirchner, Klee, Feininger, Voll, and Moll. Dix's war cripples, *45% Erwerbsfähig!* (45% Fit for Work! 1920) together with *Schützengraben* (Trench, ca. 1923) were labeled "Painted Act of Sabotage against the Armed Forces. An insult to the German heroes of the World War I" (fig. 166.2). This defamation was mainly supposed to deprive Dada's laughter of its provocative point, its view and promise of a different future. Dada was a thorn in the rulers' flesh because it knew how to hit the mark of its enemy with precision.

During national-socialist rule, the Berlin Dadaists either went into hiding — like Hannah Höch, whose exhibition in the Dessau Bauhaus was forbidden as early as 1932 — or emigrated like Grosz, Heartfield, Herzfelde, Hausmann, and Mehring. Only Baader tried, as it seemed, to adapt to the new situation, working — according to his own report — in the office of architect

Konstanty Gutschow in Hamburg. In his application, however, he had excised any mention of his Superdadaist activities from his curriculum vitae. A letter to Hitler of September 15, 1943, which was probably never sent, shows once again his Dadaist missionary principles, dealing in a fictional and ironic way with authorities, now also with Hitler: "Your verdict against my Dadaism is unjust. You cannot prove the opposite because you never took the trouble of hearing also the other party, myself."[94]

NOTES

Chapter 6

1. See label "Dada-Fair" (July 25–August 25), in *HHE* 1, 672.
2. Manifesto "Was ist der Dadaismus" (What is Dadaism).
3. See Wieland Herzfelde, *Gesellschaft, Künstler und Kommunismus* (Society, Artists, and Communism) (Berlin: Malik-Verlag 1921); see *Kunstlump*-controversy, n. 17.
4. Ball, *Flight*, 56.
5. Nietzsche, *Geburt der Tragödie* (The Birth of Tragedy), 1, 24.
6. Huelsenbeck, *En avant dada*, 32; see Bergius, *Das Lachen Dadas*, "Revue der Dadaisten," 65ff.
7. Helen Adkins, *Erste Internationale Dada-Messe, Berlin 1920,* in catalog *Stationen der Moderne*, ed. Berlinische Galerie (Berlin: Nicolai, 1988), 156–83.
8. See *Kölnische Zeitung*, Ab. Ausgabe, Cologne, April 25, 1921.
9. Huelsenbeck, Letter to Tristan Tzara (Berlin), August 2, 1917, in *Zurich-Dadaco-Dadaglobe*, 11–12.
10. Huelsenbeck, Letter to Tzara (Berlin), August 29, 1919, in ibid., 20.
11. *Dadaco*: see Bergius, *Das Lachen Dadas*, 109f.; *Zurich-Dadaco-Dadaglobe: The Correspondence between Richard Huelsenbeck, Tristan Tzara, and Kurt Wolff (1916–1924)*, ed. Richard Sheppard (Hutton Press 1982); see *HHE* 2, 720; Hausmann, *Scharfrichter*, 283ff. Fifteen proofs owned by Berlinische Galerie; sixteen proofs owned by gallery Schwarz (they exist as reprints); three proofs privately owned [see cat. *Tendenzen der zwanziger Jahre, Dada in Europa. Werke und Dokumente*, ed. Hanne Bergius and Eberhard Roters (Berlin: Reimer, 1977) III, 195ff.]
12. See Hausmann, list of works of the Dada-Fair, in *HHE* 1, 669–70.
13. Herzfelde, "Introduction," in *Catalog of the Dada-Fair*, 2.
14. See Odo Marquard, "Gesamtkunstwerk und Identitätssystem" in cat. *Der Hang zum Gesamtkunstwerk. Europäische Utopien seit 1800*, ed. Harald Szeemann (Aarau: Verlag Sauerländer, 1983) 16–21. In the different definitions of "Gesamtkunstwerk" the "directly negative *Gesamtkunstwerk*" in contradistinction to the "directly positive *Gesamtkunstwerk*" is important for the interpretation of the Dada-Fair and the Dada movement. While in the "positive" one "the theatrical alliance of art and cult" is formed as "power of all arts . . . to become themselves reality," the point of the negative one is to destroy all individual arts in an anti-artwork "in order to win the dignity of reality." "The subversive explosion of all arts — effecting a subversive explosion of prevailing reality — establishes the revolutionary reality."

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15. See Nietzsche, *Unzeitgemässe Betrachtungen* (Untimely Meditations): "Vom Nutzen und Nachteil der Historie für das Leben," in I, 248ff.
16. Harry Graf Kessler, *Tagebücher* (Diaries), 1918–1937, ed. Wolfgang Pfeiffer-Belli (Frankfurt and Main: Insel Verlag 1961), 164f.
17. Grosz and Heartfield, "Der Kunstlump," in *Der Gegner* (The Adversary), ed. Julian Gumperz and Karl Otten, vol. 1, no. 10–12 (Berlin: Malik-Verlag, 1920) 48–56.
18. Walter Petry, *Die Dadaistische Korruption. Klarstellung eines erledigten Philosophieversuches* (The Dadaist corruption. Clarification of a finished philosophical attempt), edited upon demand of the *Liga zur Bekämpfung des Dadaismus* (League against Dadaism) (Berlin: Leon Hirsch Verlag 1920), 2.
19. Baader, "Bekanntmachungen . . . ," cat. *Dada-Fair*, cat. no. 173.
20. Grosz, card to Raoul Hausmann, June 5, 1920, *HHE* I, 664.
21. Werner Spies, *Max Ernst Collagen. Inventar und Widerspruch* (Cologne: DuMont 1974), 236.
22. Ernst, *Werkverzeichnis* (List of Works), ed. Werner Spies, Sigrid and Günter Metken, vol. 2: *Werke 1906–1925* (Houston: Menil Foundation; Cologne: DuMont, 1975) n. 315 and n. 322.
23. Ibid., n. 403. n. 404.
24. Dadaco Printed Sheet, Berlinische Galerie.
25. "Call for Elementary Art," manifesto signed by Hausmann, Puni, Moholy-Nagy and Arp, in *De Stijl*, *International maandblad voor nieuwe kunst, wetenschap en kultur*, ed. Theo van Doesburg, vol. 4, no. 10 (Weimar, Leiden, and Antwerp, October 1921) 156, in Hausmann, *Texte*, vol. 2, 31.
26. Ernst, Letter to Tzara, February 17, 1920, in Werner Spies, *Max Ernst Collagen. Inventar und Widerspruch* (Inventory and Contradiction) (Cologne: DuMont 1974) 236.
27. Huelsenbeck, Letters to Tzara, from 1916, in *Zurich–Dadaco–Dadaglobe; Twelve Unpublished Letters or Partially Published Items by Johannes Baader (1918–1921),* in *New Studies in Dada. Essays and Documents*, ed. Richard Sheppard (Hutton, 1981) 144–55; *Nineteen Letters, Telegrams and Cards from Raoul Hausmann to Tristan Tzara* (1919–1921), in ibid., 107–21.
28. Fig. "Schema des Weltgerichts," in Bergius, *Montage und Metamechanik* (Berlin: Gebr. Mann, 2000), R 73.
29. *Das persönliche Regiment. Reden und sonstige öffentliche Äusserungen Wilhelm II* (The Personal Regiment: Speeches and Other Public Statements by Wilhelm II), compiled by W. Schröder (Munich, 1912), 195.
30. *Das zweite Jahr. Kriegsgedichte der Täglichen Rundschau*, (The Second Year: War Poems of the *Tägliche Rundschau*) (Berlin, 1915), 6.

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31. *Deutsche Reden in schwerer Zeit, gehalten von den Professoren an der Universität Berlin* (German speeches in difficult times, given by professors of the Berlin University), vol. 1 (Berlin, 1915), 85 (A. Lasson).
32. Karl König, *Neue Kriegspredigten* (New War Sermons) (Jena, 1914), 15.
33. Grosz, *Briefe*, Letter to Robert Bell, end of September 1915, 31.
34. Ibid., Letter to Robert Bell, 1916–17, 44.
35. Hausmann, "Ja, so sind die Deutschen nun mal" (Well, that's the way the Germans are), in *Der Gegner,* ed. Julian Gumperz and Wieland Herzfelde, vol. 2, no. 5 (Berlin: Der Malik-Verlag 1920–21) 129–30.
36. Anon., "Berlin und die Berliner. Laute, Dinge, Sitten, Winke," (Berlin and the Berliners: Sounds, Things, Manners, Tips) (Karlsruhe: Bielefeld Verlag, 1905), 12–13.
37. Grosz, *Briefe*, Letter to Robert Bell, 1916–17, 45.
38. Einstein, "George Grosz," in cat. *George Grosz* (Berlin: Kunstkammer Wasservogel, December 1926), 6.
39. Willi Wolfradt, *George Grosz. Farbiges Titelblatt und Selbstbekenntnis von Grosz* (Cover in color and self-confession by Grosz), 32 illustrations (Leipzig: Klinkhardt und Biermann [= Junge Kunst, vol. 21] 1921), 12.
40. See Harry Graf Kessler, *Tagebücher* (Diaries), entry on February 5, 1919, (n. 16), 120.
41. Einstein, "Pleite glotzt euch restlos an" (Bancruptcy stares at you), in *Die Pleite. Illustrierte Halbmonatsschrift*. Responsible for the contents, Helmut Herzfeld (= John Heartfield), vol. 1, no. 1 (Berlin: Malik-Verlag [February] 1919) 2.
42. Illustration quotes from *Deutschland, ein Wintermärchen* by Grosz, in *Die Pleite*, ed. Wieland Herzfelde, vol. 1, no. 6 (Berlin and Leipzig: Der Malik-Verlag, beginning January 1920), 4.
43. Heinrich Heine, *Deutschland. Ein Wintermärchen.* (1844), chap. II, xxvii, in Heinrich Heine, *Sämtliche Werke* (Collected Works), ed. Ernst Elster, vol. 2 (Leipzig and Wien: Bibliographisches Institut 1887), 433, 492.

    Ihr Thoren, die ihr im Koffer sucht!
    Hier werdet ihr nichts entdecken!
    Die Konterbande, die mit mir reist,
    Die hab' ich im Kopfe stecken!
    Das alte Geschlecht der Heuchelei
    Verschwindet, Gott sei Dank, heut,
    Es sinkt allmählich ins Grab, es stirbt
    An seiner Lügenkrankheit.

44. Grosz and Herzfelde, *Die Kunst ist in Gefahr. Drei Aufsätze,* (Berlin: Der Malik-Verlag [Malik Bücherei vol. 3,]

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1925), 22.

45. Eugène Delacroix, note in his Diary, May 21, 1853, in *Diary*, ed. André Joubin (1950), quoted in Aaron Scharf, *Art and Photography* (London: Allen Lane, Penguin, 1968), 90.

46. Grosz, *Briefe*. Letter to Otto Schmalhausen, March 3, 1918, 58.

47. Bergius, *Das Lachen Dadas*, chapter "Holland Dada. Direktoren der Amsterdamer Zentrale," 278ff.

48. Ibid., chap. "Musikdada II Hans Heinz Stuckenschmidt," 224ff.

49. Herzfelde, "Zur Einführung. Das Netz," in cat. *Dada-Fair*, 3.

50. Ibid., "Die Produktionskrise," 3.

51. Hans Heinz Stuckenschmidt, *Schöpfer der Neuen Musik. Porträts und Studien* (Frankfurt: Suhrkamp, 1st ed., 1958; 2nd ed., 1962), 9–11.

52. Maud and Daum E. Grosz; cf. Bergius, *Das Lachen Dadas*, 176f.

53. Ben Hecht; cf. Bergius, *Das Lachen Dadas*, 244f.; Ben Hecht, *Revolution in der Teekanne. Geschichten aus Deutschland 1919*, ed. Helga Herborth and Karl Riha (Hofheim: Wolke Verlag, 1989).

54. Mehring, *Verrufene Malerei. Berlin Dada. Erinnerungen eines Zeitgenossen* (Düsseldorf: Claassen, 1983), 183.

55. Herzfelde, "Zur Einführung," *cat. Dada-Fair,* 2.

56. Baader, "Das Spiel der Völker. Eine Gedankenreihe (2.VI.1916)," unpublished typescript, 4.

57. Baader, "Architekt Johannes Baader," in *Johannes Baader Oberdada*, 9, 11.

58. Marquard's definition, see note 14.

59. Nietzsche, *Götzen-Dämmerung* (Twilight of the Idols), 6, 118, 119.

60. *cat. Dada-Fair*, no. 174.

61. Baader, "Eines der ersten 394 Gedichte des Neuen Jahres (1897)," in *Johannes Baader Oberdada*, 7.

62. Johannes Baader, "Deutschlands Grösse und Untergang," *Dada Almanach*, 94.

63. Baader, "Der Oberdada. Verlagsanzeige," in *Johannes Baader Oberdada*, 95.

64. Ibid.

65. Baader, cf. n. 62.

66. Georg Kobbe, "Schall und Rauch-Fantasie," *Schall und Rauch*, ed. Heinz Herald, vol. 1, no. 2 (Berlin: January 1920), 5; "Des tollen Stakugemu Traumgesang," ibid., vol. 1, no. 5 (April 1920), 9.

67. Nietzsche, *Geburt der Tragödie* (The Birth of Tragedy), 1, 40.

68. As reported by Hausmann, in *HHE* 1, 669f.:

    Not listed in the catalog but on display at the fair:

NOTES

Rudolf Schlichter: *Oberdada, Plastik* (sculpture)

Rudolf Schlichter: *Phänomen-Werke* (Mysterious Products), 1919, privately owned

According to oral information by Hannah Höch, 1976:

Hannah Höch: *Dada Rundschau* (Dada Review), 1919, Berlinische Galerie

Hannah Höch: *Collage mit Pfeil* (Collage with Arrow), 1919, Nationalgalerie Berlin, Staatliche Museen Preußischer Kulturbesitz

Hannah Höch: *Dada Plastik* (Dada Sculpture), 1919, now lost

(All works cannot be ascertained in the Dada-Fair.)

69. For Baader's HADO, cf. chapter "Simultaneous Montage;" cf. Baader, Letter to Jan Tschichold, June 14, 1930, in Hausmann, *Scharfrichter*, 298f.
70. Hausmann, "Sieg Triumph Tabak mit Bohnen," *Texte*, Bd. 2, 32ff.
71. Katherine S. Dreier, Letters to Max Ernst, August 16, 1920, to November 6, 1920, *Fatagaga-Dada. Max Ernst, Hans Arp, Johannes Theodor Baargeld und der Kölner Dadaismus*, ed. Karl Riha and Jürgen Schäfer (Gießen: Anabas, 1995), 160, 221.
72. Herzfelde, "George Grosz, John Heartfield, Erwin Piscator, Dada und die Folgen oder die Macht der Freundschaft," *Sinn und Form*, ed. Deutsche Akademie der Künste zu Berlin (DDR), vol. 23, no. 6 (Berlin: November 1971), 1244.
73. Baader, Letter to Hausmann and Höch, Berlin, July 16, 1920, in *HHE* 1, 686.
74. Hausmann, "Was die Kunstkritik nach Ansicht des Dadasophen zur Dadaausstellung sagen wird," *cat. Dada-Fair*, 2.
75. The following press reports about the trial have been consulted:

    Anon., "Die Auswüchse der Dadamesse. Ein Prozeß wegen Beleidigung der Reichswehr.–Der Oberdada vor Gericht" (The Outgrowths of the Dada-Fair. A trial for insulting the Reichswehr.–The Oberdada on Trial), *Berliner Tageblatt*, April 21, 1921.

    Anon., "Dada vor Gericht" (Dada on Trial), as "first supplement to the Vossische Zeitung," *Vossische Zeitung*, Berlin, April 21, 1921.

    R.C., "Der 'Oberdada' vor Gericht. Wegen Beleidigung der Reichswehr" ("The 'Oberdada' on trial. For insulting the Reichswehr"), *Berliner Lokal-Anzeiger*, April 21, 1921.

    Anon., "Reichshauptstadt. Ein Dadaistenprozess. Der 'Oberdada als Reklameartikel–Beleidigung der Reichswehr'" ("The capital. A trial against the Dadaists. The 'Oberdada' as a publicity scheme–

insult to the Reichswehr), *Deutsche Allgemeine Zeitung*, Prague, April 21, 1921.

Anon., "Dada vor Gericht" ("Dada on Trial"), *Wiener Allgemeine Zeitung*, April 22, 1921.

Robert Breuer, "Dada vor Gericht" (Dada on Trial), *Der Ararat* vol. 2, 1921, 180f.

Dr. M. P., "Dadaisten-Humor" ("Dadaist Humor"), *Der Tag*, Prague, April 22, 1921.

Anon., "Drei Prozesse" ("Three Trials"), *Frankfurter Zeitung. Abendblatt*, April 25, 1921.

Anon., "Die Reichswehr und die Dadaisten" (The Reichswehr and the Dadaists), *Kölnische Zeitung*, evening edition, April 25, 1921.

Kurt Borsdorff, "Dadas wahres Gesicht" ("The true face of Dada"), *Deutsche Zeitung*, Berlin, June 26, 1921.

76. Cf. Rosamunde Neugebauer Gräfin von der Schulenburg, *George Grosz. Macht und Ohnmacht satirischer Kunst. Die Graphikfolgen "Gott mit uns," "Ecce homo" und "Hintergrund"* (Berlin: Gebr. Mann Verlag, 1993), 74; Udo Rukser, Letter to Adolf Behne, n.d. (before April 20, 1921), Berlinische Galerie, Adolf Behne Archive (Ar 10/94, 15).
77. Herzfelde, "Die beleidigte Reichswehr" ("The insulted Reichswehr"), *Der Gegner*, ed. Julian Gumperz and Wieland Herzfelde, vol. 2, no. 7 (Berlin: Der Malik, 1920–21), 271–73.
78. Mehring, "Gott mit uns oder die beleidigte Reichswehr," *Der Drache*, ed. Hans Reimann, vol. 2 no. 20 (Leipzig 1921), qtd. in Hans Reimann, *DADA im Leipziger "Drachen,"* ed. Karl Riha with an afterword (Siegen, 1988 series "Vergessene Autoren der Moderne"), 33, 9–11.
79. Udo Rukser, "Dada," *Freie Zeitung*, May 8, 1919; extract in *Dada Almanach*, 41f.
80. Rukser, Letter to Adolf Behne, n.d. (before April 20, 1921), unpublished, Berlinische Galerie: Adolf Behne Archive (Ar 10/94, 15).
81. Otto Dix, Max Dungert, George Grosz, Raoul Hausmann, Hannah Höch, Ernst Krantz, Mutzenbecher, Thomas Ring, Rudolf Schlichter, Georg Scholz, Willi Zierath, "Die Opposition der Novembergruppe: Offener Brief an die Novembergruppe," *Der Gegner*, ed. Julian Gumperz and Wieland Herzfelde, vol. 1 no. 8–9 (Berlin: Der Malik, 1920–21) 297ff.
82. Cf. Herzfelde, "Die beleidigte Reichwehr," n. 77, 271.
83. Ibid., 273.
84. Ibid., 272.
85. Mehring, "Gott mit uns . . . ," n. 78, 11.
86. Herzfelde, "Die beleidigte Reichswehr," n. 77, 272.

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87. Mehring, “Gott mit uns . . . ,” n. 78, 11.

88. Ignaz Wrobel (i.e., Kurt Tucholsky), “Dada-Prozeß,” *Die Weltbühne. Wochenschrift für Politik, Kunst, Wirtschaft*, ed. Carl von Ossietzky, vol. 17, no. 1 (Berlin: Verlag der Weltbühne, April 28, 1921), 454, 457; in *Dada Berlin. Texte, Manifeste, Aktionen*, ed. Karl Riha in cooperation with Hanne Bergius (Stuttgart: Reclam, 1977), 127ff. (extract).

89. Cf. Peter Sloterdijk, *Kritik der zynischen Vernunft*, vol. 2 (Frankfurt: Suhrkamp, 1983), 731.

90. Herzfelde, “Die beleidigte Reichswehr,” n. 77, 273.

91. Kurt Borsdorff, “Dadas wahres Gesicht,” *Deutsche Zeitung*, June 26, 1921.

92. Wolfgang Willrich, *Säuberung des Kunsttempels. Eine kunstpolitische Kampfschrift zur Gesundung deutscher Kunst im Geist nordischer Art* (Munich: J.-F. Lehmann, 1937).

93. Kurt Borsdorff, “Dadas wahres Gesicht.”, op. cit.

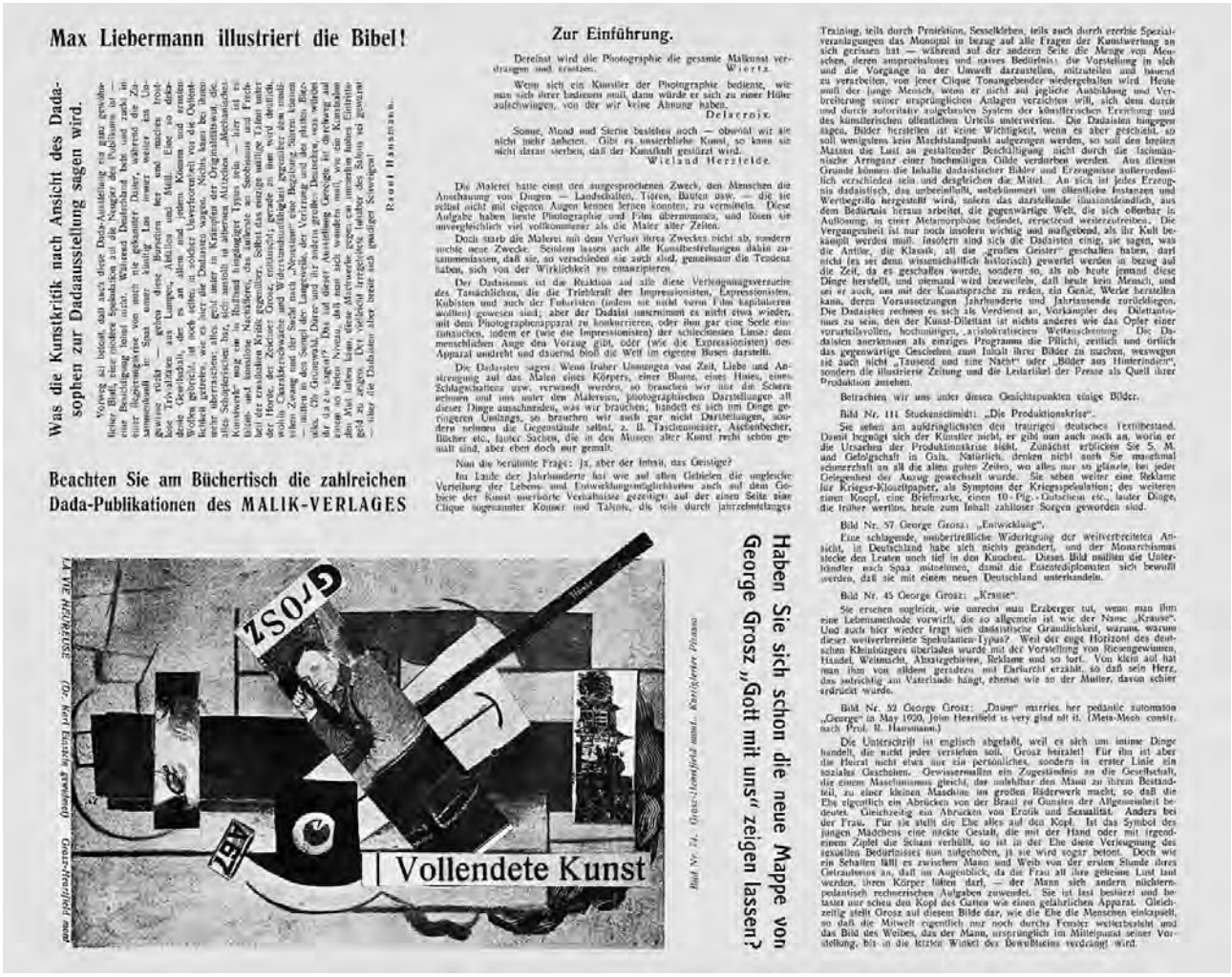
94. Baader, *Johannes Baader Oberdada*, 146.

First International Dada-Fair
(1 July – 25 August 1920)

Catalogue of the Exhibition and its Reconstruction
Tour of the Fair according to the photographs and identification of the works

Artists of the »First International Dada-Fair« and their works (with catalogue number)

1/1–1/4 Catalog of the First International Dada-Fair, edited by John Heartfield/Wieland Herzfelde, Berlin: Der Malik-Verlag. Section Dada, July 1920 (4 p.)



1/2 Horizontal: Max Liebermann illustrates the bible.
See the numerous Dada publications of Malik on the book desk
Vertical: What the critics will say about the Dada exhibition according to the Dadasoph
Have you already asked for the new Portfolio by George Grosz »God with Us?«

Bild Nr. 126 Hans Citroen: „Das Netz".
Eine Zusammenstellung verschiedenartigster Kleinigkeiten, wie sie das Hirn eines jungen Menschen auffüllen, der von Problemen unbelastet der Welt gegenüber eine aufnehmende, sammelnde, kaum registrierende Einstellung hat. Dazwischen Begriffe, die im Bewußtsein eine große Rolle spielen, hingegen im wesentlichen noch keine Vorstellung auszulösen und daher so dargestellt sind, wie sie kennen gelernt wurden z. B. als Zeitungsüberschriften. Ueber das ganze ist ein Netz gespannt, das die Leidenschaftlichkeit, mit der all diese Eindrücke gesammelt werden, symbolisiert, und in dessen Mitte eine Koralle hängt, die wohl zu betrachten ist als Hirn, das einer Spinne gleich die Welt mit seinen Fäden umklammern möchte.

Bild Nr. 131 Baader: „Gutenberggedenkblatt".
Hier unterfällt es Baader, Kritik oder Symbolik zu schaffen, vielmehr macht er mit derselben Freude, wie ein Händler sein Gärtchen abbildet, ein Blatt, das die Mannigfaltigkeit des Gedruckten und seine Inhaltsmöglichkeiten betont. Auffällig ist die Vereinigung der rein ästhetischen Freude an den Formen der Schrift mit der Ueberraschung, daß das Nebeneinander solcher Figuren und Buchstaben plötzlich den Ausdruck für die umfangreichsten und verschiedenartigsten Vorstellungen ergeben kann.

Bild Nr. 62 George Grosz: „Der Sträfling" Monteur John Heartfield nach Franz Junga Versuch ihn auf die Beine zu stellen. 1920.
Das Bild zeigt den Verbrecher weder in menschlich-sentimentaler noch in bürgerlich moralischer Auffassung, lediglich als vitales Geschöpf. Wir sehen einen deformierten Körper, dessen Formen ungewöhnliche Energievorräte verraten, welche nach allen Richtungen gegen die gleichgültigen Wände hin anschwellen. Außerdem die einzigen und wesentlichen Reflexionen: das sind die Vertrautheit mit der Maschine (die ja auch die Kunst des Verbrechers zusammehl) und der Drang nach guter Nahrung und Freiheit, der symbolisiert ist durch das über dem schwebende neue Heim, in dem gleich ein Wein- und Delikatessenladen eingebaut ist. Menschliche Fähigkeiten, Verbitterung, Illusionslosigkeit, Neid, Pessimismus und Ungeduldigkeit sind im Gesicht in der für Grosz typischen Eindeutigkeit ausgeprägt.

Bild Nr. 118 Rudolf Schlichter: „Verbesserte Bildwerke der Antike — Venus von Milo".
Hier zeigt sich am faßlichsten das Verhältnis der Dadaisten zur Antike. Die Bourgeois, welche dauernd lamentieren, man wolle das Vergangene sinnlos ruinieren oder zertrümmern, mögen hier stehen bleiben und Abbitte tun. Hat je ein Meier-Gräfe oder Lessing es verstanden, der Antike derart alle Schnuckkappen zu nehmen, d. h. sie gegenwärtig zu machen wie hier Schlichter, indem er ein Götzenbild, das nur für Altertumsforscher verständlich und beachtenswert war, mit einem für unser Empfinden menschlichen Kopf versieht und dadurch den ganzen Körper in den Fassungsbereich unserer Sinne rückt. So mag der Marktwert vernichtet werden, die Plastik hat dadurch wieder Leben und ihrem ursprünglichen sinnlichen Reiz bekommen.

Bild Nr. 40 George Grosz: „Ein Opfer der Gesellschaft."
Ein großes Fragezeichen liegt vor der Stirn des Mannes. Der Inhalt der Frage ist abgestorben. Sie ist verblaßt, hat sich niedergelegt und ist so zu einem gewohnheitsmäßigen Nichtbegreifen geworden, hinter dem das dumpfe Bewußtsein des Mißgeborenseins den Schädel wie ein Stein belastet. Die Arme des Mannes hängen schlapp herunter. Halb aufgerollt liegt ein Schlauch auf der Schulter: Es ist dem Manne nicht gelungen, sich gänzlich aufzurollen und zu spannen. Diese Enttäuschung erweckt Selbstmordabsichten: Das offene Rasiermesser sitzt dicht am Halse, aber es bleibt bei den Absichten, denn wenn auch das eine Auge die Trostlosigkeit des Daseins durchdringt, das andere schielt ängstlich umher. Der Mann lebt, weil er nun einmal damit angefangen hat, er fragt sich aber umsonst wozu, und schlaff hängt das Rad, mit dem er das Leben zu durchreisen gedachte, ins Nichts. Schlaff hängt der Bart über einen Mund, der in seiner Jugend (man sieht es deutlich) unternehmungsfreh und entschlossen war. Jetzt aber ist das einst kräftige Kinn schwammig und aufgedunsen. All die Entwicklungsansätze sind stecken geblieben, nur die pedantische Gewohnheit blieb übrig, sich sorgsam zurückzuknöpfen — „zwar einfach, aber ordentlich".

Dada-Oz Otto Schmalhausen: „Antwerpen".
Bevor wir auf die Erläuterungen seiner Bilder eingehen, einige Daten: Der in Deutschland bei weitem nicht genügend gewürdigte Dada-Oz einer der frühesten Dadaisten, der in Antwerpen schon vor dem Kriege, als niemand an Dada dachte, in Zusammenarbeit mit seiner reklameorganisatorischen Tätigkeit „dada-werke" konstruierte und in den Ländern der Entente bald Schule machte, war so freundlich, die Internationale Dadaausgabe zu beschicken. Wir lassen einige Zeilen folgen, die das charakteristische Schaffen des Dada-Oz würdigen.

Bild Nr. 75 Dada-Oz: „Traum der Mutter am Ziedersee".
Hier ist etwas und einfach angezeigt, was in so vielen Romanen lang und breit geschildert wird, ohne je solche Anschaulichkeit zu erreichen. Was in seiner Vaterstadt denkt, steht im Frack mit weißer Weste, verfolgend über alle Maßen, die ein sorgloses Leben garantieren. Dieser Mann muß sein junges Weib auf Händen tragen, man läßt sie, aber doch darf sie nicht, sie muß sich ihrer Würde bewußt sein, sie muß auch recht, da Liebestode den Müttern dabei den Rücken zukehrt.

Bild Nr. 46 George Grosz: „Der Städter auf dem Lande".
Ein Oxidrech — Sex, Bauernjaus, Wiese mit Bäum, Jaus — reist Grosz, als Land zu gelten. Wie Künstler sind — er bleibt dar (und zwar auf den Oxidrech) wie für die Bürgerlichkeit auf dem Lande. Wie die Bäume Laugen weben). Und wer weiß, ein schönes Gespenst mit durchsichtigen Sommerkleidern ist sicher da zu finden. Darum — auch auf dem Lande, Herr Oberlehrer, Ihre Ansichten von der Minderwertigkeit des Städters verfehlen ihre Wirkung nicht. Der Städter ist Elektrotechniker, der im Wandel, wenn man das ganzen Tag den Gesundheit lebt. Gleich einer ungigen Blose blüht da der Körper auf. Und auch die Seele Mann kennt wieder jene Ruhe, die sie in den Tagen des Alltags, des Wolkenkratzers, der Lackschuhe, des angenehmen hygienischen Einrichtungen. Wieland Herzfelde.

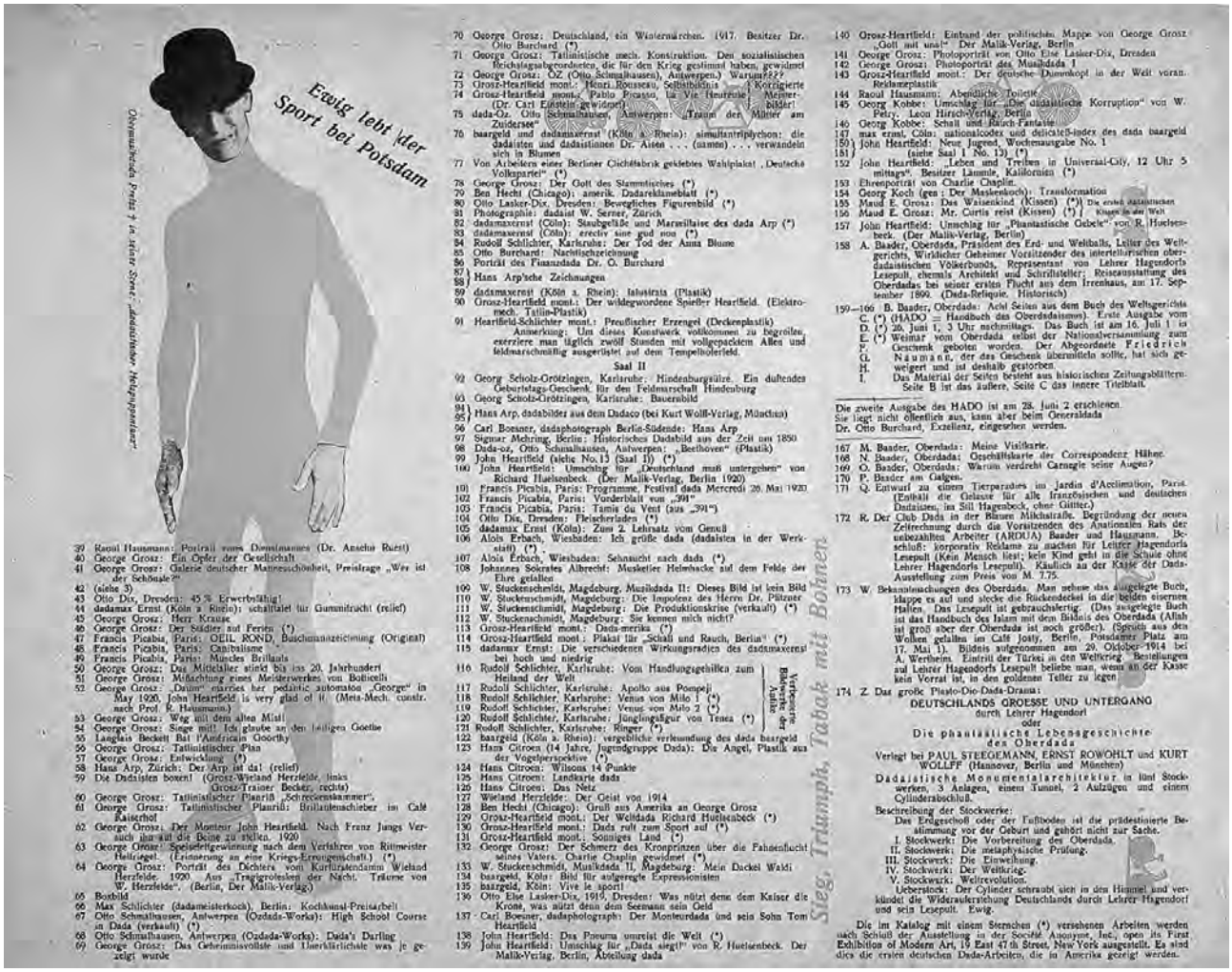
Bild Nr. 65 Dada-Oz: „Beethoven".
Dada-Oz hat sich die Aufgabe gestellt, was die „Heroen der Vergangenheit" zu vergegenwärtigen, unter anderen auch Beethoven. Tatsächlich verschwindet die Gestalt des Komponisten fast vollständig hinter dem Gewirr des riesigen Bildes. Modernen ist aber durch die Hinzufügung des Belgischen Dadaisten gegangen ist, bleibt uns scheu gläubiger Schmerz aus treuen Bhnungen zu, dadurch zwiefach sich der Stimmung, ungeordnet hängt dem Sonderling, daß Beethoven nicht nur Beethoven, sondern ein Mensch war, der sich hohen hat, bis bei Lebenden für einen unausgesetzten Menschen hielt.

Bild Nr. 152 John Heartfield: „Leben und Treiben in Universal-City (Die Filmstadt)" (Malik-Verlag, Berlin).
Dieses Bild, von dem der Dichter Wieland Herzfelde aussagt, daß es alm ausgezeichnet gelöst, schildert uns den Mikrokosmos des Filmes als Leben und Treiben in Universal-City. Es handelt sich um kein naturalistisches Bild, es ist nämlich ein dadaistisches Bild, und zwar ein ausgezeichnetes. Sie zu erraten ist nicht schwer, wenn man die Schlagworte, die überall durch die Wand (Achtung, Stadt!) zurück. Dann ergibt sich von selbst, daß der Dadaist John Heartfield der Feind des Bildes ist. Er hat es auch für sich zerstört. Diese einfache, ausgezeichnete Dada-Collage kann man in jeder Beziehung als eine der besten bezeichnen, die Dada geschaffen hat.

1. Henri Rousseau - Selbstbildnis
Grosz-Heartfield mont.

Bild Nr. 73. Groß-Heartfield mont.: Korrigiertes Meisterbild

1–3 Porträts der Veranstalter der Ersten Internationalen Dada-Messe Berlin 1920
1 Porträt des Dadasophen Raoul Hausmann
2 Format des Monteurdada John Heartfield (*) } Dadaphotos
3 Porträt des Propagandada Marschall O. Grosz } von John Heartfield
4 George Grosz: Vierundzwanzig Dada-Spiesser besiegen einen Pudding
4a George Grosz: Der Schuldige bleibt unerkannt
5–9 John Heartfield, Raoul Hausmann: Druckbogen aus dem Dadaco (bei Kurt Wolff Verlag, München) (*)
10–12 John Heartfield: Druckbogen für die „Kleine Grosz-Mappe" (bei Der Malik-Verlag, Berlin-Halensee, Kurfürstendamm 76)
Die ersten dadaistischen Druckversuche in Deutschland.
13 John Heartfield: Druckblatt Vorderseite „Neue Jugend, Wochenausgabe". Druckblatt der ersten dadaistischen Revue in Deutschland 1917 (bei Der Malik-Verlag, Berlins siehe auch Saal II No. 97. 150. 151 (*)
14 dadamax Ernst (Köln a. Rhein): dadalex maximus (*)
15 Hanna Höch-Hausmann: 2 Dadapuppen
16 John Heartfield: dadaistisches Umschlagbild für Programmheft „Schall und Rauch No. 6 Mai 1920" und Dada 3 (siehe Originalbild No. 138)
17 Raoul Hausmann: Plakat „Der Malik-Verlag Berlin-Halensee Kurfürstendamm 76"
18 John Heartfield: (siehe No. 13) (*)
19 Hannchen Höch: Plakat Ali Baba-Diele, Berlin
20 Hannchen Höch: Schnitt mit dem Küchenmesser Dada durch die letzte weimarer Bierbauchkulturepoche Deutschlands
21 Hanna Höch: Diktator der Dadaisten (relief)
22 Hanna Höch: Mechanisches Brautpaar (relief)
23 Johannes Alberts, Berlin-Steglitz: A. Preiss †, der erste wahre unvergeßliche Obermaikdada in seiner Szene „dadaistischer Holzpuppentanz". Aus dem Dadaco (bei Kurt Wolff-Verlag, München)
24 Raoul Hausmann: Dada im gewöhnlichen Leben
25 George Grosz: Germania ohne Hemd
26 Raoul Hausmann: Plakat Dada
27 Raoul Hausmann: Selbstporträt des Dadasophen
28 Raoul Hausmann: Tatlin lebt zu Hause (*)
29 Raoul Hausmann: Ein bürgerliches Präcisionsgehirn ruft eine Weltbewegung hervor. (*)
30 Raoul Hausmann: Industrieller Unsinn im Jahre 1910
31 Raoul Hausmann: Der eiserne Hindenburg 1920 (*)
32 Raoul Hausmann: Schriftkonstruktion aus dem Dadaco (bei Kurt Wolff Verlag, München)
33 Raoul Hausmann: Ein altes Meisterwerk
34 Raoul Hausmann: Deutsche Freiheit 1920 a
35 Raoul Hausmann: Deutsche Freiheit 1920 b (*) } Aus: „Dada, Hura, Hurra", Gedichte von R. Hausmann. Der Malik-Verlag, Berlin 1920
36 Raoul Hausmann: Die Schieberger (*)
37 Raoul Hausmann: Der Konstreporter
38 Raoul Hausmann: Portrait einer alten Frau (Dr. S. Friedlaender-Mynona)



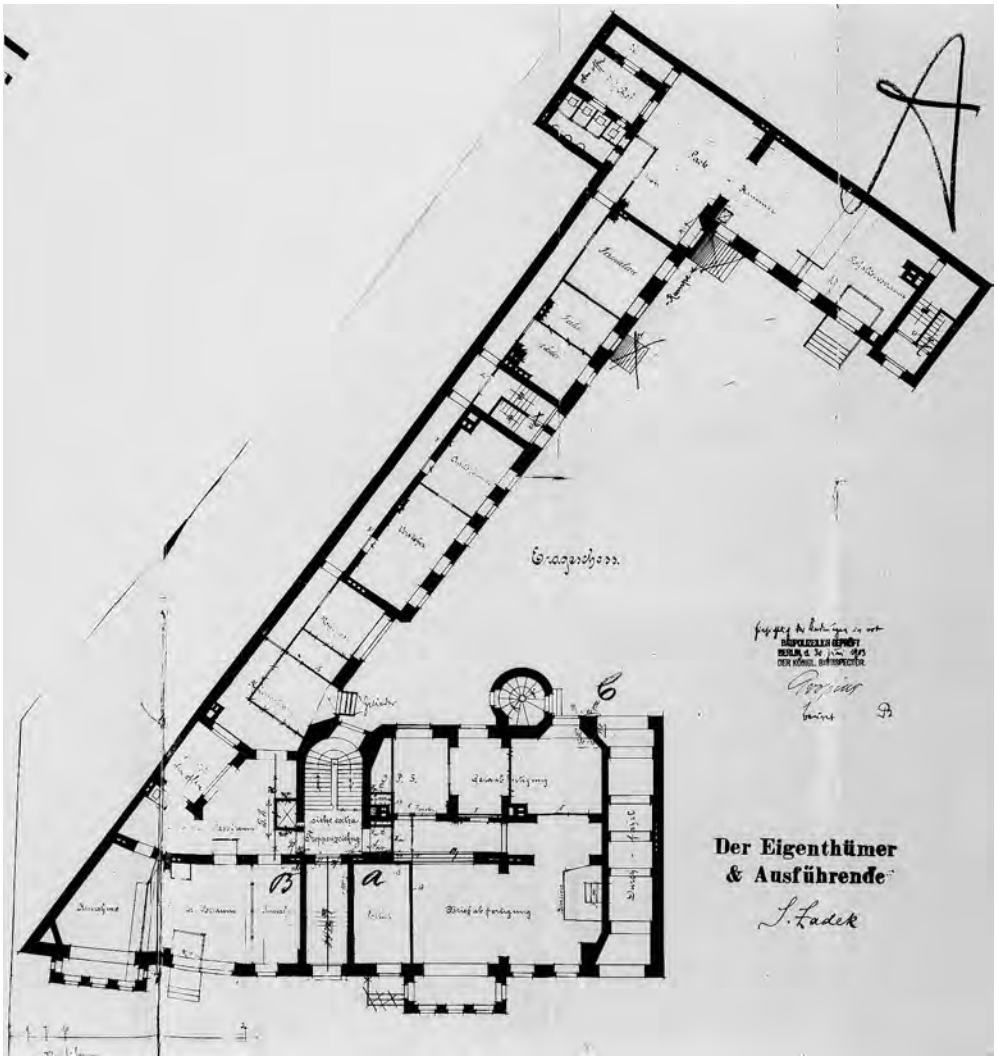
39 Raoul Hausmann: Portrait eines Dienstmannes (Dr. Anselm Ruest)
40 George Grosz: Ein Opfer der Gesellschaft
41 George Grosz: Galerie deutscher Mannesschönheit, Preisfrage „Wer ist der Schönste?"
42 (siehe 3)
43 Otto Dix, Dresden: 45 % Erwerbsfähig!
44 dadamax Ernst (Köln a. Rhein): schalltafel für Gummitracht (relief)
45 George Grosz: Herr Krause
46 George Grosz: Der Städter auf Ferien (*)
47 Francis Picabia, Paris: OEIL ROND, Buschmannzeichnung (Original)
48 Francis Picabia, Paris: Canibalisme
49 Francis Picabia, Paris: Manches Brillants
50 George Grosz: Das Mittelalter stinkt bis ins 20. Jahrhundert
51 George Grosz: Mißachtung eines Meisterwerkes von Botticelli
52 George Grosz: „Dada" marries her pedantic automaton „George" in May 1920, John Heartfield is very glad of it. (Metz-Mech. constr. nach Prof. R. Hausmann.)
53 George Grosz: Weg mit dem alten Mist!
54 George Grosz: Siege mit Ich glaube an den heiligen Goethe
55 Langlais Beckett Bal l'Amfricain Goorthy
56 George Grosz: Tatlinistischer Plan
57 George Grosz: Entwicklung (*)
58 Hans Arp, Zürich: Der Arp ist da! (relief)
59 Die Dadaisten boxen! (Grosz-Wieland Herzfelde, links Grosz-Trainer Becker, rechts)
60 George Grosz: Tatlinistischer Plan/ß „Schreckenskammer".
61 George Grosz: Tatlinistischer Plan/ß: Brillantenschieber im Café Kaiserhof
62 George Grosz: Der Monteur John Heartfield. Nach Franz Jungs Versuch ihn auf die Beine zu stellen. 1920
63 George Grosz: Speiseeisgewinnung nach dem Verfahren von Rittmeister Heilvogel. (Erinnerung an eine Kriegs-Errungenschaft.) (*)
64 George Grosz: Porträt des Dichters vom Kurfürstendamm Wieland Herzfelde. 1920. Aus „Tragigrotesken der Nacht. Träume von W. Herzfelde". (Berlin, Der Malik-Verlag.)
65 Boxbild
66 Max Schlichter (dadameisterkoch), Berlin: Kochkunst-Preisarbeit
67 Otto Schmalhausen, Antwerpen (Ozdada-Works): High School Course in Dada (verkauft) (*)
68 Otto Schmalhausen, Antwerpen (Ozdada-Works): Dada's Darling
69 George Grosz: Das Geheimnisvollste und Unerklärlichste was je gezeigt wurde
70 George Grosz: Deutschland, ein Wintermärchen. 1917. Besitzer Dr. Otto Burchard (*)
71 George Grosz: Tatlinistische mech. Konstruktion. Den sozialistischen Reichstagsabgeordneten, die für den Krieg gestimmt haben, gewidmet
72 George Grosz: OZ (Otto Schmalhausen, Antwerpen.) Warum???
73 Grosz-Heartfield mont.: Henri-Rousseau, Selbstbildnis — 4 Korrigierte
74 Grosz-Heartfield mont.: Pablo Picasso, la Vie (heutreue Meisterbilder! (Dr. Carl Einstein gewidmet)
75 dada-Oz. Otto Schmalhausen, Antwerpen: „Traum der Mütter am Zuidersee"
76 baargeld und dadamaxernst (Köln a. Rhein): simultanreliefychon: die dadaisten und dadaistinnen Dr. Aisen . . . (ammo) . . . verwandeln sich in Blumen
77 Von Arbeitern einer Berliner Cichéfabrik geklebtes Wahlplakat „Deutsche Volkspartei" (*)
78 George Grosz: Der Gott des Stammtisches (*)
79 Ben Hecht (Chicago): amerik. Dadareklameblatt (*)
80 Otto Lasker-Dix, Dresden: Bewegliches Figurenbild (*)
81 Photographie: dadaist W. Serner, Zürich
82 dadamaxernst (Köln): Staubgefäße und Marseillaise des dada Arp (*)
83 dadamaxernst (Köln): erectiv sine god non (*)
84 Rudolf Schlichter, Karlsruhe: Der Tod der Anna Blume
85 Otto Burchard: Nachtischzeichnung
86 Porträt des Finanzdada Dr. O. Burchard
87 }
88 } Hans Arp'sche Zeichnungen
89 dadamaxernst (Köln a. Rhein): Industrials (Plastik)
90 Grosz-Heartfield mont.: Der wildegewordene Spießer Heartfield. (Elektromech. Tatlin-Plastik)
91 Heartfield-Schlichter mont.: Preußischer Erzengel (Deckenplastik)
Anmerkung: Um dieses Kunstwerk vollkommen zu begrüßen, exerziere man täglich zwölf Stunden mit vollgepacktem Affen und feldmarschmäßig ausgerüstet auf dem Tempelhoferfeld.
Saal II
92 Georg Scholz-Grötzingen, Karlsruhe: Hindenburgsäule. Ein duftendes Geburtstags-Geschenk für den Feldmarschall Hindenburg
93 Georg Scholz-Grötzingen, Karlsruhe: Bauernbild
94 }
95 } Hans Arp, dadabilder aus dem Dadaco (bei Kurt Wolff-Verlag, München)
96 Carl Boesner, dadaphotograph Berlin-Südende: Hans Arp
97 Sigmar Mehring, Berlin: Historisches Dadabild aus der Zeit um 1850
98 Dada-oz, Otto Schmalhausen, Antwerpen: „Beethoven" (Plastik)
99 John Heartfield (afelig No. 13 (Saal I)) (*)
100 John Heartfield: Umschlag für „Deutschland muß untergehen" von Richard Huelsenbeck. (Der Malik-Verlag, Berlin 1920)
101 Francis Picabia, Paris: Programme, Festival dada Mercredi 26. Mai 1920
102 Francis Picabia, Paris: Vorderblatt von „391"
103 Francis Picabia, Paris: Tamis du Vent (aus „391")
104 Otto Dix, Dresden: Fleischerladen (*)
105 dadamax Ernst (Köln): Zum 2. Lehrsatz vom Genuß
106 Alois Erbach, Wiesbaden: Ich grüße dada (dadaisten in der Werkstatt) (*)
107 Alois Erbach, Wiesbaden: Sehnsucht nach dada (*)
108 Johannes Sokrates Albrecht: Musketier Heimbacke auf dem Felde der Ehre gefallen
109 W. Stuckenschmidt, Magdeburg, Musikdada II: Dieses Bild ist kein Bild
110 W. Stuckenschmidt, Magdeburg: Die Impotenz des Herrn Dr. Pfitzner
111 W. Stuckenschmidt, Magdeburg: Die Produktionskrise (verkauft) (*)
112 W. Stuckenschmidt, Magdeburg: Sie kennen mich nicht?
113 Grosz-Heartfield mont.: Dada-merika (*)
114 Grosz-Heartfield mont.: Plakat für „Schall und Rauch, Berlin" (*)
115 dadamax Ernst: Die verschiedenen Wirkungsgraden des dadamaxerns! bei hoch und niedrig
116 Rudolf Schlichter, Karlsruhe: Vom Handlungsgehilfen zum Heiland der Welt
117 Rudolf Schlichter, Karlsruhe: Apollo aus Pompeji
118 Rudolf Schlichter, Karlsruhe: Venus von Milo I (*)
119 Rudolf Schlichter, Karlsruhe: Venus von Milo 2 (*)
120 Rudolf Schlichter, Karlsruhe: Jünglingsfigur von Tenea (*)
121 Rudolf Schlichter, Karlsruhe: Ringer (*)
122 baargeld (Köln a. Rhein): vergebliche verleumdung des dada baargeld
123 Hans Citroen (14 Jahre, Jugendgruppe Dada): Die Angel, Plastik aus der Vogelperspektive (*)
124 Hans Citroen: Wilsons 14 Punkte
125 Hans Citroen: Landkarte dada
126 Hans Citroen: Das Netz
127 Wieland Herzfelde: Der Geist von 1914
128 Ben Hecht (Chicago): Gruß aus Amerika an George Grosz
129 Grosz-Heartfield mont.: Der Weltdada Richard Huelsenbeck (*)
130 Grosz-Heartfield mont.: Dada ruft zum Sport auf (*)
131 Grosz-Heartfield mont.: Sonniges Land (*)
132 George Grosz: Der Schmerz des Kronprinzen über die Fahnenflucht seines Vaters. Charlie Chaplin gewidmet (*)
133 W. Stuckenschmidt, Musikdada II, Magdeburg: Mein Dackel Waldi
134 baargeld, Köln: Bild für aufgeregte Expressionisten
135 baargeld, Köln: Vive le sport!
136 Otto Else Lasker-Dix, 1919, Dresden: Was nützt denn dem Kaiser die Krone, was nützt denn dem Seemann sein Geld
137 Carl Boesner, dadaphotograph: Der Monteurdada und sein Sohn Tom Heartfield
138 John Heartfield: Das Pneuma umreist die Welt (*)
139 John Heartfield: Umschlag für „Dada siegt!" von R. Huelsenbeck. Der Malik-Verlag, Berlin, Abteilung dada
Vorläufige Bildnisse der Aussteller
140 Grosz-Heartfield: Einband der politischen Mappe von George Grosz „Gott mit uns!" Der Malik-Verlag, Berlin
141 George Grosz: Photoporträt von Otto Else Lasker-Dix, Dresden
142 George Grosz: Photoporträt des Musikdada I
143 Grosz-Heartfield mont.: Der deutsche Durchkopf in der Welt voran. Reklameplastik
144 Raoul Hausmann: Abendliche Toilette
145 Georg Kobbe: Umschlag für „Die dadaistische Korruption" von W. Petry. Leon Hirsch-Verlag, Berlin
146 Georg Kobbe: Schall und Rauch-Fantasie
147 max ernst, Cöln: nationalcodex und delicatess-index des dada baargeld
148 } John Heartfield: Neue Jugend, Wochenausgabe No. 1
149 } (siehe Saal I No. 13) (*)
150 John Heartfield: „Leben und Treiben in Universal-City, 12 Uhr 5 mittags". Besitzer Lämmle, Kalifornien (*)
151 Ehrenporträt von Charlie Chaplin.
152 Georg Koch (gen.: Der Maskenbock): Transformation
153 Maud E. Grosz: Das Waisenkind (Kissen) (*)
154 Maud E. Grosz: Mr. Curtis reist (Kissen) (*)
155 } Die ersten dadaistischen Kissen in der Welt
156 }
157 John Heartfield: Umschlag für „Phantastische Gebete" von R. Huelsenbeck. (Der Malik-Verlag, Berlin)
158 A. Baader, Oberdada, Präsident des Erd- und Weltballs, Leiter des Weltgerichts, Wirklicher Geheimer Vorsitzender des interstellarischen oberdadaistischen Völkerbunds, Repräsentant von Lehrer Hagendorfs Lesepult, ehemals Architekt und Schriftsteller; Reiseausstaffierung des Oberdadas bei seiner ersten Flucht aus dem Irrenhaus, am 17. September 1899. (Dada-Reliquie. Historisch)
159—166 B. Baader, Oberdada: Acht Seiten aus dem Buch des Weltgerichts
C. (*) (HADO = Handbuch des Oberdadaismus). Erste Ausgabe vom
D. (*) 20. Juni 1, 3 Uhr nachmittags. Das Buch ist am 16. Juli 1 in
E. (*) Weimar von Oberdada selbst der Nationalversammlung zum
F. Geschenk geboten worden. Der Abgeordnete Friedrich
G. Naumann, der das Geschenk übermitteln sollte, hat sich geH. weigert und ist deshalb gestorben.
I. Das Material der Seiten besteht aus historischen Zeitungsblättern: Seite B ist das äußere, Seite C das innere Titelblatt.

Die zweite Ausgabe des HADO ist am 28. Juni 2 erschienen.
Sie liegt nicht öffentlich aus, kann aber beim Generaldada
Dr. Otto Burchard, Excellenz, eingesehen werden.

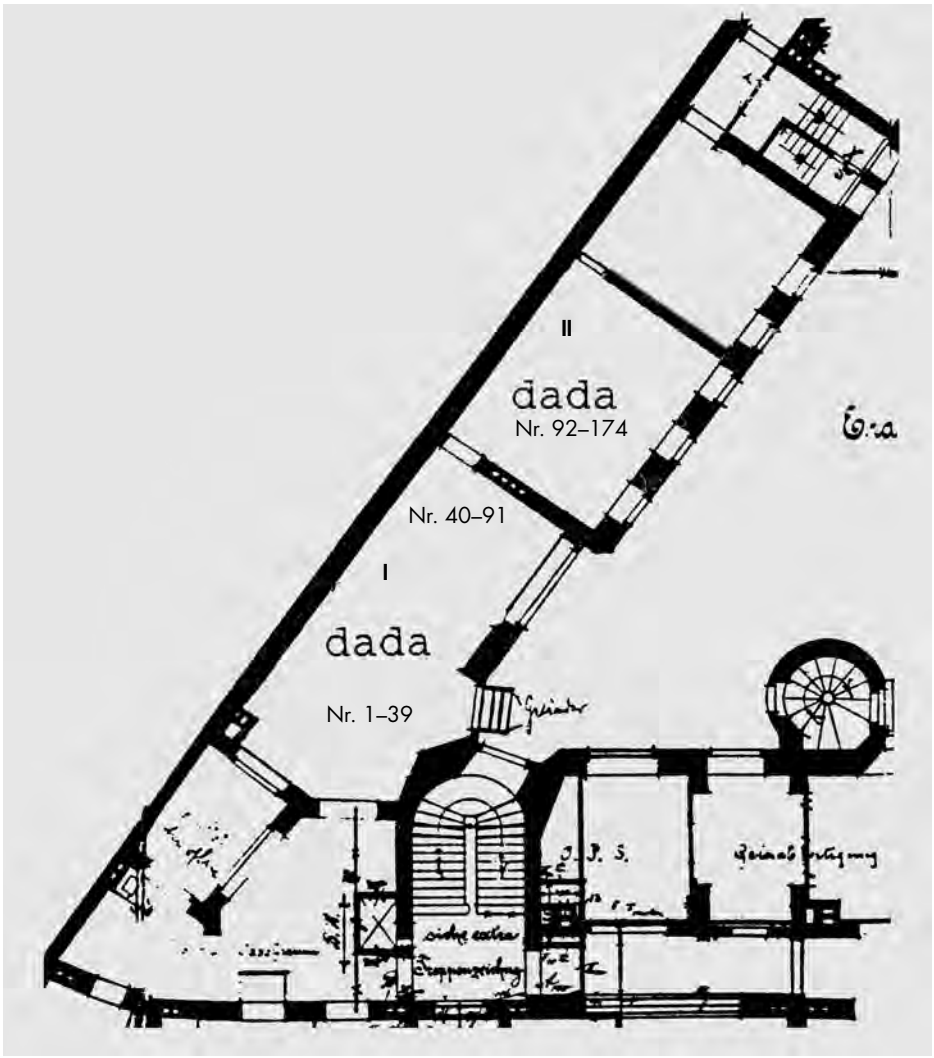
167 M. Baader, Oberdada: Meine Visitkarte.
168 N. Baader, Oberdada: Gesellschaftskarte der Correspondenz Hähne.
169 O. Baader, Oberdada: Warum verdreht Carnegie seine Augen?
170 P. Baader am Galgen.
171 Q. Entwurf zu einem Tierparadies im Jardin d'Acclimation, Paris. (Enthält die Gelasse für alle französischen und deutschen Dadaisten, im Süd Hagenbeck, ohne Gitter.)
172 R. Der Club Dada in der Blauen Milchstraße. Begründung der neuen Zeitrechnung durch die Vorsitzenden des Anationalen Rats der unbezahlten Arbeiter (ARDUA) Baader und Hausmann. Beschluß: korporativ Reklame zu machen für Lehrer Hagendorfs Lesepult (Kein Mensch liest; kein Kind geht in die Schule ohne Lehrer Hagendorfs Lesepult). Käuflich an der Kasse der Dada-Ausstellung zum Preis von M. 7.75.
173 W. Bekanntmachungen des Oberdada. Man nehme das ausgelegte Buch, klappe es auf und stecke die Rückendeckel in die beiden eisernen Halter. Das Lesepult ist gebrauchsfertig. (Das ausgelegte Buch ist das Handbuch des Islam mit dem Bildnis des Oberdada (Allah ist groß aber der Oberdada ist noch größer). (Sprich aus dein Wollen gefallen im Café Josty, Berlin, Potsdamer Platz am 17. Mai 1). Bildnis aufgenommen am 29. Oktober 1914 bei A. Wertheim. Einfritt der Türkei in den Weltkrieg. Bestellungen auf Lehrer Hagendorfs Lesepult beliebe man, wenn an der Kasse kein Vorrat ist, in den goldenen Teller zu legen.
174 Z. Das große Plasto-Dio-Dada-Drama:
DEUTSCHLANDS GROESSE UND UNTERGANG
durch Lehrer Hagendorf
oder
Die phantastische Lebensgeschichte des Oberdada
Verlegt bei PAUL STEEGEMANN, ERNST ROWOHLT und KURT WOLLFF (Hannover, Berlin und München)
Dadaistische Monumentalarchitektur in fünf Stockwerken, 3 Anlagen, einem Tunnel, 2 Aufzügen und einem Cylinderabschluß.
Beschreibung der Stockwerke:
Das Erdgeschoß oder der Tuftboden ist die prädestinierte Bestimmung vor der Geburt und gehört nicht zur Sache.
I. Stockwerk: Die Vorbereitung des Oberdada.
II. Stockwerk: Die metaphysische Prüfung.
III. Stockwerk: Die Einweihung.
IV. Stockwerk: Der Weltkrieg.
V. Stockwerk: Weltrevolution.
Uebersturz: Der Cylinder schraubt sich in den Himmel und verkündet die Widersaersiehung Deutschlands durch Lehrer Hagendorf und sein Lesepult. Ewig.

Die im Katalog mit einem Sternchen (*) versehenen Arbeiten werden nach Schluß der Ausstellung in der Société Anonyme, Inc., open its First Exhibition of Modern Art, 19 East 47th Street, New York ausgestellt. Es sind dies die ersten deutschen Dada-Arbeiten, die in Amerika gezeigt werden.

2 Lützowufer 13 (Berlin): View of the building in 1903. Drawing of the alteration of the facade by S. Zadek



3 Layout of the building Lützowufer 13, built in 1888 by Carl Schön, altered inside in 1903 by S. Zadek
The art gallery of Dr. Otto Burchard: sales rooms possibly located at the front of the building to the left of the main entrance. In the wing the exhibition rooms (with entrance from the courtyard by a small stairway)



4 Layout of the Dada-Fair, as it possibly appeared to the Dadaists. The inner walls were partly removed (see color plate 1 with markings of the views of the Dada-Fair)

Measurements of the rooms:
Height: 3.9 m (12 ft. 8")

First room (from left to right, beginning at the entrance »Geländer« (banister))
Length of the walls and partitions

– 1.5 m (4'10")	cat. no. 1, 5
– 1.5 m (4'10")	cat. no. 2, 4–12
– 0.5 m (1'7")	cat. no. 14–16
– 1.6 m (5'2") (door)	cat. no. 13, 173
– 0.8 m (2'7")	cat. no.3, 140
– 1.6 m (5'2") (window to light-shaft)	cat. no. 17, 18
– 1.3 m (3'11") (ledge–not 2'11")	cat. no. 19–21
– 0.5 m (1'7")	cat. no. 22–25
– 9 m (29'3")long wall opposite entrance	cat. no. 22–66
– 1.0 m (3'3") door	
– 3.0 m (9'9")	cat. no. 67– c. 74, 77
– 2.8 m (9'1") window – 2.0 m (6'6")	cat. no. 75–90
Center of Room:	cat. no. 89, 91

Second room (from left to right)

– 6.2 m (20'2")	cat. no. 92– c.107
– 1.0 m (3'3") door	
– 3.7 m (12')	cat. no. c. 107– c.121
– 6.2 m (20'2") plus 3 windows = 3'3")	cat. no. c. 122– c.159
– 3.7 m (12')	cat. no. c. 154– c.172
– 1.0 m (3'3") door	
Center of Room:	cat. no.174

Beginning of the tour (clockwise)
Identification of the works in keeping with their numbers in the catalog
First Exhibition Room

View I. (Section of the entrance wall) (marked red in color plate I) (cat. No. 1 – 16, 173, 140)

View II. (marked light blue in color plate I), partial view: cat. nos. 6 – 16 of the Dada-Fair

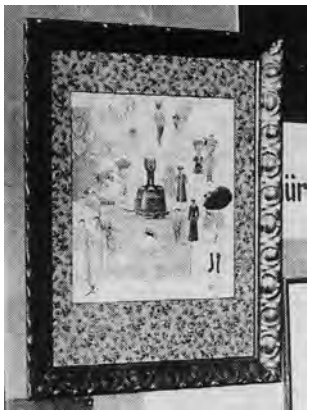
VIEW I.

1–3
Porträts der Veranstalter der Ersten Internationalen Dada-Messe Berlin 1920
(Portraits of the Organizers of the First International Dada-Fair Berlin 1920)

1
Porträt des Dadasophen Raoul Hausmann
(Portrait of the Dadasoph Raoul Hausmann)
Dada photograph by John Heartfield, 1919/20
Original lost, exists only on View I
Text above the head: »Finally open your mind!«
Text below the head: »Free it for the demands of the times!«
Hausmann is shouting: »Down with art«
On the first wall (Height: 3.9 m (12'8"), Length: 1.5 m (4'11")), to the left of the entrance

2
Porträt des Monteurdada John Heartfield
(Portrait of the Dadamechanic John Heartfield) (*)
Dada photograph by John Heartfield, 1919/20
Original lost, exists only on View I
Text above the head: »Down with art«
Text below the head: »Down with bourgeois spirituality!«
Heartfield is shouting: »DADA is GREAT and John Heartfield is its prophet«
Projected for the exhibition at the Société Anonyme.
On the second wall (Height: 3.9 m (12'8"), Length: 1.5 m (4'11"))

3
Porträt des Propagandada Marschall G. Grosz
(Portrait of the Propagandada Marshal G. Grosz)
Dada photograph by John Heartfield, 1919/20
Original lost, exists only on View I
Text above the head:
»Dada is the deliberate subversion«
Text below the head:
»of bourgeois terminology
Dada is on the side of the revolutionary proletariat!«
On the wall at an angle to the back of the door
(Length: 0.8 m (2'7"))



4
George Grosz: Vierundzwanzig Dada-Spiesser besteigen einen Pudding
(Twenty-four Dada Philistines Climbing a Pudding)
Photomontage, missing
Also mentioned in the catalog: von Garvens Gallery, Hanover 1922, No. 7
Mentioned in the account book (Jan 1922 – Dec 1923) as no. 529, sold for RM 1000.– (note of December 1923)
Between the photographs of Hausmann and Heartfield on the second wall (Length: 4'10")

4a
George Grosz: Der Schuldige bleibt unerkannt
(The Culprit Remains Unknown)
Date of origin: 1919
Pen and ink and montage on paper 50.7 x 35.5 cm, marked lower right/ signed on the back
Chicago, Art Institute. Gift of Mr. And Mrs. Stanley M. Freehling
Cannot be recognized on the wall.
The work must have been hung later.

5–9
John Heartfield, Raoul Hausmann: Druckbogen aus dem Dadaco Bei Kurt Wolff Verlag, München
(Printed Sheet from the Dadaco (at Kurt Wolff Verlag, Munich) **(*)**
Projected for the exhibition of the Société Anonyme

5
Printed Sheet
Left side: Hausmann: kp'erioum, optophonic poem 1919
Date of origin: 1919
Print on Japanese paper 47.5 x 33 cm
Private collection
Right side: Photomontage of double portrait Hausmann and Baader (from: »Der Dada« no. 2, 1919) with »Synthetic Cino of painting« (text of Hausmann's first Dada manifesto: »The new material in painting« (April 1918))
Photograph of missing montage, 12 x 8 cm
Signed and dated by Hausmann
Paris, Musée National d'Art Moderne
Below the photographs of Hausmann on the first wall (left of the entrance)

6
Printed sheet
Photo-portrait of screaming Heartfield, with a text by »WIERTZ«: »Some day photography will supersede and replace all of painting.«
Date of origin: 1920
Missing, Ill.: Dadaco printed sheets, reprint, Milan 1970
Lowest montage on the second wall of large size photograph of Heartfield

7
Printed sheet
Double page
Left: »Our John …« with photograph
Right: photograph with rhythmic strip of light and text montages: »… primeval hogs grunted and wallowed …«
Date of origin: 1920
Dadaco printed sheets, reprint, Milan 1970
The printed sheet partly covers no. 6

8
Printed sheet
Photograph of the Dada performance on »Petra-Tages-lichtapparat« for schools. Detail from »Dada-merika« by Grosz/Heartfield with text and saying »God greet! you, beautiful German art!«
Date of origin: 1920
Dadaco printed sheet, reprint, Milan 1970
On the right below the large size photograph of Heartfield

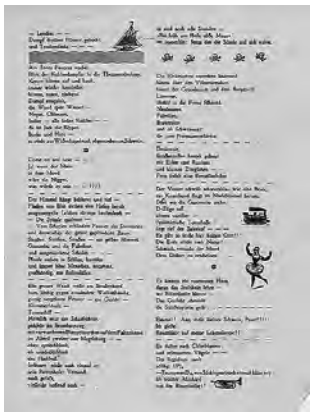
9
Printed sheet: photomontage by Hausmann and Heartfield, missing.
Ill.: »What was Dada there for? A retrospective of a now historical movement« by Huelsenbeck, Uhu, no. 5, vol.. 3, Berlin, Feb 1927, p 86 – 94

Nos. 5 – 9 were projected for the exhibition at the Société Anonyme

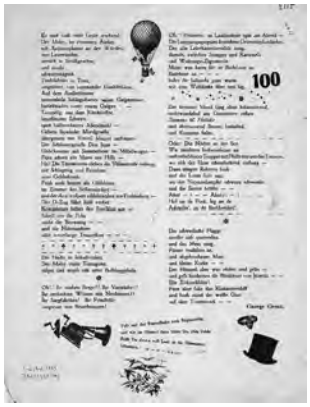
Below no. 8

10–12
John Heartfield: Druckbogen für die »Kleine Grosz-Mappe« (bei Der Malik-Verlag, Berlin-Halensee, Kurfürstendamm 76) Die ersten dadaistischen Druckversuche in Deutschland (Printed sheet for the »Small Grosz-Portfolio« (Malik-Verlag, Berlin-Halensee, Kurfürstendamm 76). The first dadaist attempts at printing in Germany.

10
Printed sheet for title page of the brochure of »Small Grosz-Portfolio«, Berlin: Der Malik-Verlag, June 1917. Newspaper print, 28.1 x 21.5 cm
To the left of no. 6

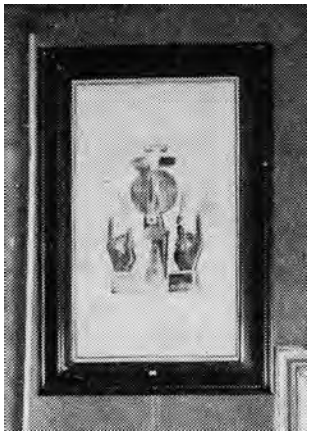


11
Double page of the brochure of »Small Grosz-Portfolio« with poems by Grosz and cliché prints
To the right of no. 6



12
Printed sheet of the last page of the brochure of »Small Grosz Portfolio«
To the right of no. 11

13
John Heartfield: Druckblatt Vorderseite »Neue Jugend, Wochenausgabe". Druckblatt der ersten dadaistischen Revue in Deutschland 1917 (Bei Der Malik-Verlag, Berlin)
(Printed sheet front page »Neue Jugend Weekly". Printed sheet of the first dadaist illustrated review in Germany 1917, Berlin: Der Malik-Verlag, see also room II, no. 99, 150, 151 **(*)**
The title page of »Neue Jugend Weekly". Prospectus of »Small Grosz Portfolio", Berlin: Der Malik-Verlag, June 1917
63,9 x 52.2 cm
Berlin Kupferstichkabinett (Museum of Copperplate-Etchings) SMPK
Projected for the exhibition at the Société Anonyme
Above the door (Width: 1.6 m (5'2")



14
dadamax Ernst (Cologne): dadafex maximus (*)
Missing?
Following the catalog, the title refers to the montage to the left next to the cover page of »Neue Jugend«. It probably is a montage of cliché prints and not the photomontage »The punching ball ou l'immortalité de buonarotti« (sic!), 1920
Projected for the exhibition at the Société Anonyme
Above the puppets by Höch on the narrow part of the wall (Length: 1'7") between the wall of the large size photograph of Heartfield and the door.

15
Hanna (=Hannah) **Höch-Hausmann: 2 Dadapuppen**
(2 Dada puppets)
Missing
Ill. of two Dada puppets in »Schall und Rauch«, no. 5, April 1920
See Dada photo of Hannah Höch, Berlin 1920
10.6 x 7.3
Berlin, Berlinische Galerie
The puppets are put on a pedestal at the narrow part of the wall (Length: 0.5m (1'7")) between the wall of the large size photograph of Heartfield and the door

16
John Heartfield: Dadaistisches Umschlagbild für Programmheft »Schall und Rauch No. 6 Mai 1920« und Dada 3
(Dadaist cover illustration for the program brochure of »Schall und Rauch, no 6, May 1920« and Dada 3 (see original picture no. 138 of the catalog)
Der Dada no. 3 was published in April 1920 and was edited jointly by John Heartfield, Raoul Hausmann and George Grosz. Berlin: Der Malik-Verlag, 23.0 x 15.6 cm
Zurich: Kunsthaus Zürich

173 Johannes Baader: W. Bekanntmachungen des Oberdada (Announcements of the Oberdada)
Take the book on display, open it and put the back covers into the two iron holders: the bookstand is ready for use. (The book on display is the handbook of the Islam with the portrait of the Oberdada (Allah is great but the Oberdada is greater) (Dictum out of the blue at Café Josty, Berlin, Potsdamer Platz on 17 May 1). Picture taken on 29 October 1914 at A. Wertheim. Entry of Turkey into the World War. Place orders for schoolmaster Hagedorf's bookstand onto the golden plate if there is none available at the cash register.
Montage, missing, brought over from Room no. 2 for the photograph.
On the flower stand leaning against the door (Width: 1.6 m (5'2")). Probably the door normally was open, since the sales stand of the Dadaists was here.

140
Grosz – Heartfield: Einband der politischen Mappe von George Grosz »Gott mit uns!«, Berlin: Der Malik-Verlag 1920
(Cover of the Political Portfolio by George Grosz »God with us!«, Berlin: Malik-Verlag 1920
There are several editions of the portfolio published in June 1920: Edition A signed: 50 x 60 cm; edition B signed: 35.5 x 49 cm; edition C unsigned 35.5 x 49 cm.
Berlin, Berlinische Galerie
Below: the large size photograph of Grosz. On the table, behind which Margarete Herzfelde is sitting: among others the Political Portfolio by George Grosz »God with us!«, Berlin: Der Malik-Verlag 1920

View III. (marked green in color plate).
The participants of the Dada-Fair from left to right: Höch, Schmalhausen, Hausmann, Heartfield with child, Burchard, Margarete and Wieland Herzfelde, Schlichter, N.N. (from the back–possibly Mies van der Rohe according to Hannah Höch), N.N., Baader
Works: Continuation of the wall-sequence from Grosz portrait: nos. 17, 18, 23, 24

17
Raoul Hausmann: Plakat »Der Malik-Verlag Berlin-Halensee Kurfürstendamm 76«
(Poster »Der Malik-Verlag Berlin-Halensee Kurfürstendamm 76«)
Montage, missing.
Hung onto the window cross (Width: 1.6 m (5'2"))

18
John Heartfield: (siehe No. 13) (= »Neue Jugend, Wochenausgabe, Juni 1917, Rückseite) »Druckblatt der ersten dadaistischen Revue in Deutschland« 1917 (Bei Der Malik-Verlag, Berlin, siehe auch Saal II, No. 99, 150, 151)
(see no. 13)
(= »Neue Jugend Weekly«, June 1917, back cover) »Printed sheet of the first dadaist review in Germany« 1917 (Der Malik-Verlag, Berlin, see also room II, nos. 99, 150, 151) (*)
63.9 x 52.5 cm
Berlin, Berlinische Galerie
Projected for the exhibition at the Société Anonyme.
Hung onto the window (Width: 1.6 m (5'2")) on the right.

19–22 not to be seen
(see view IV:
The works are visible on the small ledge of the wall: no. 23
Above the head of Baader)

23
Johannes Alberts, Berlin Steglitz: A. Preiss †, der erste wahre unvergessliche Obermusikdada in seiner Szene »Dadaistischer Holzpuppentanz«
(A. Preiss †, the First Real Unforgettable Supermusicdada in His Scene »Dadaist Wood-puppet Dance«). **From the Dadaco (at Kurt Wolff Verlag, Munich)**
Missing, exists as picture: photograph on the Dadaco printed sheet as dancing scene
Illustration also in the catalog of the First International Dada-Fair, 4

24
Raoul Hausmann: Dada im gewöhnlichen Leben
(Dada in Everyday Life)
Date of origin: 1920
Also known as „Dada Cino«
Montage of photographs and text
31,7 x 22,5 cm
marked lower center
Private collection
Both works (no. 23 and no. 24) on the narrow part of the wall (Length: 0.5 m (1'7"))
(No. 24 hidden behind Baader, see view IV)

View IV (marked dark blue in color plate I): Raoul Hausmann and Hannah Höch in front of their works (nos. 19–29)

19
Hannchen (=Hannah) **Höch: Plakat** (Poster) **Ali Baba-Diele, Berlin**
Missing
On the first wall on top (contrary to the floor plans of 1903 the ledge of the wall has to be 1.3 m and not 0.9 m)

20
Hannchen (=Hannah) **Höch: Schnitt mit dem Küchenmesser Dada durch die letzte weimarer Bierbauchkulturepoche Deutschlands**
(Cut With the Kitchen Knife Dada Through the Last Epoch of Weimar Beer-Belly Culture in Germany)
Date of origin: 1919/20
Watercolor and montage of photographs and text
114 x 90 cm
marked and dated lower left
Berlin, National Gallery. Staatliche Museen zu Berlin Preussischer Kulturbesitz (SMPK)
On this wall, center

21
Hanna (=Hannah) **Höch: Diktatur der Dadaisten**
(Dictatorship of the Dadaists) **(relief)**
Missing
This is a relief-montage, varying »Dada triumphs« by cutting it up and giving it an effect of alienation. Also recognizable is a portrait photograph of Grosz and Walter Mehring from »Der Dada« no. 3.
Above Hausmann's head on this wall.

22
Hanna (=Hannah) **Höch: Mechanisches Brautpaar**
(Mechanic Bride and Groom) **(relief)**
Missing
Covered by Hausmann on this view

23
Johannes Alberts, Berlin Steglitz
A. Preiss †, der erste wahre unvergessliche Obermusikdada in seiner Szene »Dadaistischer Holzpuppentanz«. Aus dem Dadaco (bei Kurt Wolff-Verlag, München)
(A. Preiss †, the First Real Unforgotten Supermusicdada in His Scene »Dadaist Wood-puppet Dance«. From the Dadaco (at Kurt Wolff Verlag, Munich).
Missing, exists as photograph on the Dadaco printed sheet III as dance scene. Illustration also in the catalog of the First International Dada-Fair, p. 4
On the narrow wall (0,5 m) on top

24
Raoul Hausmann: Dada im gewöhnlichen Leben
(Dada in Everyday Life)
Date of origin: 1920
Also known as »Dada Cino«. Montage of quotes (photographs and writing)
31.7 x 22.5 cm
marked lower center
Private Collection
Above the heads of Hausmann and Höch on the narrow part of the wall

25
George Grosz: Germania ohne Hemd
(Germania Shirtless)
Date of origin: 1919
Montage of quotes (photographs and text)
marked lower left: stamp
Missing
Ill.: »Der blutige Ernst«. Satirical Weekly, edited by Carl Einstein and George Grosz. vol. 1, no. 6, Berlin, December 1919 (p. 3)
Covered by Hausmann and Höch

26
Raoul Hausmann: Plakat Dada
(Dada Poster)
Missing
To the left on top of the second big wall (Length: 9 m (29'3")), reaching to the ceiling

27
Raoul Hausmann: Selbstporträt des Dadasophen
(Self Portrait of the Dadasoph)
Date of origin: 1920
Montage of quotes (photographs and scientific illustrations) on hand-made Japanese paper
36.2 x 28 cm
marked lower right
London, Private Collection, courtesy Annely Juda Fine Art
In todays montage the ball bearings were removed, also the program of »Dada Festival« by Picabia onto which the montage was glued
Below no. 26

28
Raoul Hausmann: Tatlin lebt zu Hause
(Tatlin Lives at Home) **(*)**
Date of origin: 1920
Montage and watercolor 41 x 28 cm.
Missing since 1967
Ill.: Mécano, Gerant lit(t)éraire: I.K. Bonset (= Theo van Doesburg), no. 2, Blau, Blue, Bleu, Blauw, Leiden 1922
Projected for the exhibition at the Société Anonyme.
Behind Hannah Höch, below no. 27

In addition to the catalog

Der Dada no. 1, Cover
Directed by R. Hausmann, Berlin Steglitz 1919
29 x 21.8 cm
Private collection
Below no. 28, partly covered by Hannah Höch

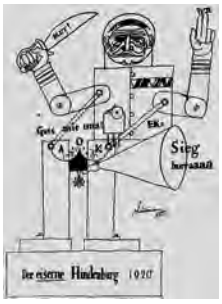
Dada Poster below no. 26
»Ich kann ohne Essen und Trinken leben, aber nicht ohne DADA.« Marschall G. Grosz
»Ich auch nicht« John Heartfield
»Auch ich nicht« Raoul Hausmann
(»I can live without eating and drinking but not without Dada.« Marshall G. Grosz
»Me neither«. John Heartfield
»Neither can I«. Raoul Hausmann)

29
Raoul Hausmann: Ein bürgerliches Präcisionsgehirn ruft eine Weltbewegung hervor
(A Bourgeois Precision Brain Causes a World Movement) **(*)**
Date of origin: 1920
Montage and watercolor on Velin-paper 33.5 x 27.5 cm
Private collection
Projected for the exhibition at the Société Anonyme
At the height of »Tatlin Lives at Home«

Dada Poster below no. 29
»Die Kunst ist tot. Es lebe die neue Maschinenkunst TATLINS«
(Art is Dead. Long Live the New Machine Art of Tatlin)

View V (marked red in color plate I), (nos. 26–33)
(see view IV: no. 26–29)

30
Raoul Hausmann: Industrieller Umsturz im Jahre 1919
(Industrial Revolution in 1919)
Missing
In the right top half of the view.

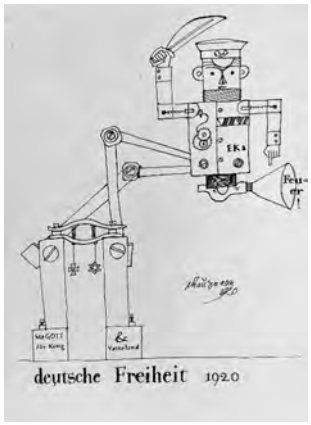


31
Raoul Hausmann: Der eiserne Hindenburg
(The Iron Hindenburg) **1920 (*)**
Missing
Drawing, with the same title
Date of origin: 1920
Pen and ink on paper 40.6 x 33.22 cm
signed and dated center right
Paris, Musée National d'Art Moderne
Projected for the exhibition at the Société Anonyme

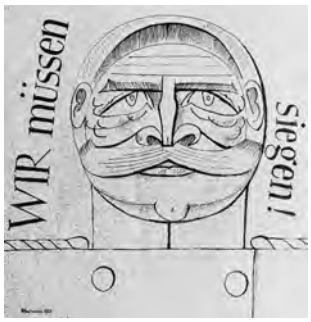
32
Raoul Hausmann: Schriftkonstruktion aus dem Dadaco
Script-Construction from the Dadaco
(at Kurt Wolff Verlag, Munich)
Date of origin: 1919
Montage 37 x 29 cm
Berlin, Berlinische Galerie. Landesmuseum für Moderne Kunst, Photographie und Architektur
The montage of texts takes second place to the works around it

33
Raoul Hausmann: Ein altes Meisterwerk
(An Old Masterwork)
Missing
According to reconstructions by Adkins (Stationen der Moderne 1988) possibly a work by Peter Paul Rubens
Lowest work on the wall-section to the right

Works succeeding View V (not to be seen on the photograph)



34
Raoul Hausmann: Deutsche Freiheit
(German Freedom) **1920 a, from »Hurra, Hurra, Hurra!« Grotesques by R. Hausmann, Berlin: Der Malik-Verlag, 1920**
Pen and ink on paper 32.5 x 25.6 cm
signed and dated center right
Paris, Musée National d'Art Moderne
The grotesques were published in 1921 under the title »Hurrah! Hurrah! Hurrah!«



35
Raoul Hausmann: Deutsche Freiheit
(German Freedom) **1920 b (*), from »Hurra, Hurra, Hurra!« Grotesques by R. Hausmann, Berlin: Der Malik-Verlag 1920**
Missing
Projected for the exhibition at the Société Anonyme

36
Raoul Hausmann: Die Schieberger
(The Schiebergers (›Racketeerers‹)), **from »Hurra, Hurra, Hurra!« Grotesques by R. Hausmann, Berlin: Der Malik-Verlag 1920 (*)**
Date of origin: 1920
Pen and ink on paper, 27.5 x 20 cm
Zurich, Kunsthaus Zürich
Ill.: »Schall und Rauch«, no. 4, Berlin, March 1920
Projected for the exhibition at the Société Anonyme

37
Raoul Hausmann: Der Kunstreporter
(The Art Critic)
Date of origin: 1919/20
Montage, color pen, stamp on poster poem
31.5 x 25 cm
London, The Trustees of the Tate Gallery

38
Raoul Hausmann: Porträt einer alten Frau
(Portrait of an Old Woman) **(Dr. S. Friedlaender-Mynoud** (=Mynona)**)**
Date of origin: 1919
Montage of quotes in writing on hand-made Japanese paper
25.5 x 21.2 cm
New York, Merril C. Berman

39
Raoul Hausmann: Porträt eines Dienstmannes
(Portrait of a Porter) (Dr. Anselm Ruest)
Date of origin: 1919
Montage of two portrait photographs and quotes in text
26.5 x 21 cm
Berlin, Galerie Berenson

Views VI and VII a and b (marked light blue in color plate I) (nos. 40–70, *77*, 89, 90, 91) View into the second room
From left to right: Hausmann, Höch, Baader, Herzfelde, Margarete Herzfelde, Schmalhausen, Grosz, Heartfield

40
George Grosz: Ein Opfer der Gesellschaft
(A Victim of Society)
Date of origin: 1919
Also known under the title »Uncle August, the Unhappy Inventor«
Oil, pencil and montage on canvas 49 x 39.5 cm
marked on the back: George Grosz Painter & Paster
Grosz-Heartfield concern 1919
Paris, Musée National d'Art Moderne
The work is hung on the face of the first cripple of »45% Fit For Work!« (no. 43) by Dix on the big wall of 9 m (29'3") length.
Description by Wieland Herzfelde in the catalog of the Dada-Fair:

> On the man's forehead lies a big question mark. The gist of the question has passed away. It has faded and is resting; hence non-understanding is habitualized now; at the back of it, the dull awareness of being a freak oppresses the head like a stone. The arms of the man hang down limply. Half rolled up, a hose is lying on his shoulder: the man has been unable to completely roll himself up or pump up himself. This disappointment awakens the wish to commit suicide: the open razor can be seen directly at the throat. But this remains an intention only: even if one of the eyes penetrates the hopelessness of being, the other is sneaking furtive glances all around. The man is alive because, after all, he has started to live, but is asking 'why' in vain, and the wheel with which he wanted to rush through life is limply dangling into nothingness. And his whiskers are limply hanging over the mouth that visibly once, in his youth, had been enterprising and determined. But now the formerly strong chin has become puffy and bloated. All the first signs of development have come to a standstill, only the pedantic habit of buttoning himself up has remained – »simple, but orderly«.

41
George Grosz: Galerie deutscher Mannesschönheit, Preisfrage »Wer ist der Schönste?« (Gallery of German Manly Beauty, Prize Question »Who is the Most Beautiful?«)
Date of origin: 1919
Photomontage, missing
Cover illustration of »Everyone His Own Football«. Illustrated bi-monthly, edited by Wieland Herzfelde and John Heartfield, vol. 1, no. 1, Berlin: Der Malik-Verlag, 15 Feb 1919, 42.6 x 29.2 cm
Berlin, Berlinische Galerie. Landesmuseum für Moderne Kunst, Photographie und Architektur
The work hangs on the wall past which the cripples in »45% Fit For Work« (no. 43) by Dix are marching

42
(SEE 3)
(= portrait of the Propagandada Marshal G. Grosz. Dada photograph by John Heartfield)
Obviously the silhouette of the head in »45% Fit For Work!« (no. 43) refers to the portrait of Grosz

43
Otto Dix, Dresden: 45% Erwerbsfähig !
(45% Fit For Work !)
Date of origin: 1920
Oil and montage on canvas
Löffler, c. 150 x 200 cm
Adkins: c. 165 x 245 cm
marked upper left: Dix 1920
Present location unknown, formerly City Museum, Dresden.
As »Painted Act of Sabotage Against the Armed Forces« in the exhibition »Degenerate Art«, Munich 1937
Missing

44
Max Ernst: Schalttafel für Gummifrucht
(Control Panel for Rubber Fruit) **(relief)**
Missing
Work possibly above »45% Fit For Work!«
Dada Poster: »Nehmen Sie Dada ernst, es lohnt sich!«
(Take Dada seriously, it is worth it!)

45
George Grosz: Herr Krause (Mister Krause)
Date of origin: 1919
Pen/Ink and montage
Missing Ill.: Dadaco printed sheet, reprint, Milan 1970, back
The work hangs to the right above »45% Fit For Work!«
Description by Wieland Herzfelde in the catalog of the Dada-Fair:

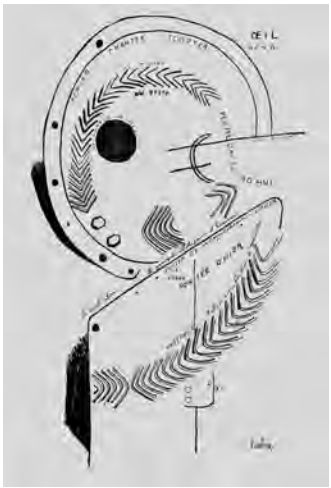
> You will see directly how one misjudges Erzberger if one accuses him of a method of life that is as common as the name »Krause«. But dadaist thoroughness asks also why, why this popular type of speculator? Because the narrow horizon of the German petty bourgeois has been filled to the brim with the fantasy of huge gains,

trade, world power, marketing areas, advertisement and so on. From an early age onward he was told about all of this with nothing short of reverence, so that his heart, devoted to the fatherland as much as to mother, was almost crushed by it.«

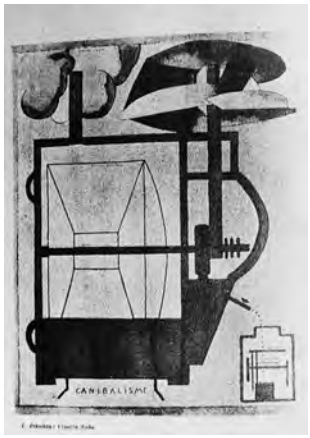
46
George Grosz: Der Städter auf Ferien
(The City Slicker on Vacation) **(*)**
Missing
Projected for the exhibition at the Société Anonyme
Adjoining to the right above »Mr. Krause« (no. 45)
Description by Wieland Herzfelde in the catalog:

An oil print – lake, farmhouse, meadow with tree, island – tempts Grosz to go to the country. That's the way artists are – Grosz represents (on the oil print) the expectations taken along to the country: we row barges (good for the circulation) to the island (how this widens the lungs). And who knows, a slim creature in thin summer attire is surely to be found there as well. Therefore –in the country too, poise and well dressed attire. But also naked! Air, physical activity! Drinking milk!

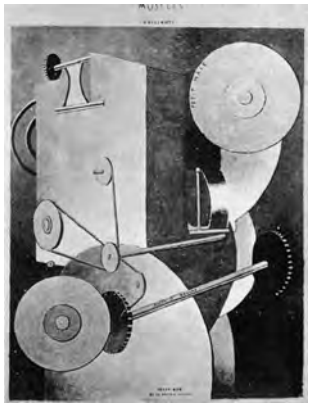
Don't forget cigars (because of the mosquitoes), nor the electrifying machine – it works wonders if one lives for health all day long. The body will bloom like a luxuriant rose. And the soul as well: one dreams again watching clouds play, and waves of lovely girl's heads –of home: the cars, skyscrapers, patent leather shoes, the more comfortable hygienic conditions.



47
Francis Picabia, Paris: OEIL ROND, Buschmannzeichnung
(Round Eye. Bushman's Drawing) **(Original)**
Date of origin: c. 1920
Pen and ink
Missing
Ill.: Die Schammade, ed. Max Ernst and Johannes Th. Baargeld, Cologne: Schloemilch Verlag 1920.
Below »Mr. Krause« (no. 45)



48
Francis Picabia, Paris: Can(n)ibalisme
Date of origin: 1918
Pen and ink
Missing
[possibly below no. 49]
Next to the wreath



49
Francis Picabia, Paris: Muscles Brillants
(Gleaming Muscles)
Date of origin: c. 1918
Pen and ink
Missing
Ill.: »391«, no. 8, Zurich, Feb 1919, p. 7
[to the right of no. 47, small]

50
George Grosz: Das Mittelalter stinkt bis ins zwanzigste Jahrhundert
(The Stench of the Middle Ages Reeks into the Twentieth Century)
Missing (possibly inside the wreath)

51
George Grosz: Missachtung eines Meisterwerkes von Botticelli
(Disregard of a Masterwork by Botticelli)
Missing
The reproduction of »Primavera« by Botticelli is crossed out
Reconstruction: Helen Adkins/Michael Sellmann 1988 Stationen der Moderne, 1988/89
On the lower half of the wall

52
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)**
Date of origin: 1920
Pen and ink, pencil, watercolor and montage
42 x 30.2 cm
signed and dated on the back
Berlin, Berlinische Galerie. Landesmuseum für Moderne Kunst, Photographie und Architektur
Ill.: Willi Wolfradt: George Grosz, Leipzig: Klinkhardt & Biermann 1921, Ill. 29
Clearly visible as a bigger work in the center of this part of the wall
Comment of the work by Wieland Herzfelde in the catalog:

> The title is in English because it refers to intimate matters that not everyone should understand. Grosz is marrying! But for him, marriage is not only a personal but also a social event. In a way, it is a concession to society, which works like a mechanism inevitably making man into a part of itself, into a part of the great clockwork, so that marriage means to distance oneself from ones bride in favor of the general public. At the same time it means to distance himself from eroticism and sexuality. This is different for the woman. For her, marriage turns everything upside down. As the symbol for a young girl is a naked figure covering her shame with her hand or some corner of a cloth, marriage now lifts this negation of sexual desires, it even emphasizes the desires. But like a shadow falling between man and wife from the first hour of their marriage, at the moment when the wife may make known her secret desires, may unveil her body – the man will turn away to other, sober, pedantic, mathematical occupations. She is quite dismayed and only timidly touches the head of her husband as if it were a dangerous machine. Simultaneously, Grosz is showing in this picture how marriage closes in people, so that society only continues to exist through a window as it were, and the image of woman that originally was at the center of man's imaginations, now is pushed into the last corners of his consciousness.

53
George Grosz: Weg mit dem alten Mist
(Away With the Old Rubbish)
Missing

54
George Grosz: Singe mit! Ich glaube an den heiligen Goethe
(Sing With Me! I Believe in St. Goethe)
Missing
Ill.: Dadaco printed sheet, reprint, Milan 1970
To the right above »Daum …« (no. 52)

55
Langlais Beckett bat L'Américain Goorthy
Missing
Above »Daum …« (no. 52)

56
George Grosz: Tatlinistischer Planriss
(Tatlinist Blueprint)
Date of origin: 1920, Pen and ink, watercolor and montage on paper
41 x 29.2
Madrid, Fundación Colección Thyssen-Bornemisza
Ill.: Grosz: Mit Pinsel und Schere (With brush and scissors), Sieben Materialisationen, Berlin: Der Malik-Verlag 1922
The lowest of the works in the center of this part of the wall; also known as »Akt« (Nude)

57
George Grosz: Entwicklung
(Development) (*)
(known as »Hohenzollern-Renaissance«)
Date of origin: 1920
Photomontage, missing
Ill. Das Gesicht der herrschenden Klasse (The Face of the Ruling Class), Berlin: Der Malik-Verlag 1921, p. 38
Portrait photographs from left to right: Kapp, Lüttwitz, Bauer, Müller, Ehrhardt, Ebert, Gessler, Watter, Severing.
Projected for the exhibition at the Société Anonyme
Strikingly large montage in the center area of the wall
Commented on by Wieland Herzfelde:

> An irrefutable, peerless denial of the widely spread opinion that nothing had changed in Germany and that monarchy is still deeply lodged under the skin of people. The negotiators in Spaa (!) should take this with them so that the diplomats of the Entente would realize that they are dealing with a new Germany

Poster below no. 57 is unreadable

58
Hans Arp, Zürich: Der Arp ist da!
(Arp is Here!) **(relief)**

Date of origin: 1920
Wood relief, missing
Ill.: »Die Schammade«, ed. Max Ernst and Johannes th. Baargeld, Cologne, Schloemilch Verlag, April 1920
Above »Development« (no. *57*)

59
Die Dadaisten boxen (The Dadaists Are Boxing)
(Grosz – Wieland Herzfelde left; Grosz – trainer Becker, right)
Photograph, missing
Work in the last area of the wall

60
George Grosz: Tatlinistischer Planriss »Schreckenskammer«
(Tatlinist Blueprint »Chamber of Horrors«)
Date of origin: 1919

Pen/ink, watercolor and montage, missing
marked with stamp lower left and on the edge
Ill.: Grosz, Mit Pinsel und Schere, Berlin: Der Malik-Verlag 1922
Work hanging at the height of »Development« next to it

61
George Grosz: Tatlinistischer Planriss: Brillantenschieber im Café Kaiserhof
(Tatlinist Blueprint: Black Marketeers Selling Diamonds at Café Kaiserhof)
Date of origin: 1919
Pen/ink, watercolor and montage 42 x 30 cm
marked lower right stamp by Grosz
Berlin, Galerie Nierendorf
On the last part of the wall

62
George Grosz: Der Monteur John Heartfield. Nach Franz Jungs Versuch ihn auf die Beine zu stellen
(The Mechanic John Heartfield. After Franz Jung's Attempt to Put Him Back on His Feet)
(Also known by »The Engineer Heartfield«)
Date of origin: 1920
Pen/ink, watercolor and montage on paper
41.9 x 30.5 cm
New York, The Museum of Modern Art
On the last part of the wall
Second title in the catalog with the text by Herzfelde:
»Der Sträfling« Monteur John Heartfield nach Franz Jungs Versuch ihn auf die Beine zu stellen (»The convict« mechanic John Heartfield after Franz Jung's attempt to put him back on his feet) 1920
Comment of the work by Wieland Herzfelde in the catalog:

> The picture shows the criminal neither in human-sentimental nor in bourgeois moral interpretation, only as a living creature. We see a deformed body, its forms disclosing unusual resources of energy, dilating into all directions towards the indifferent walls. In addition, the only and fundamental reflexes: i.e. the familiarity with the machine (that in itself characterizes the art of the criminal), and the drive for good nutrition and freedom symbolized by the new home floating above him, a wine store and a deli already built in. His face shows human abilities, bitterness, disillusionment, envy, pessimism and obstinacy in Grosz's typical straightforwardness.

63
George Grosz: Speisefettgewinnung nach dem Verfahren von Rittmeister Hellriegel (Erinnerung an eine Kriegs-Errungenschaft)
(Extraction of Cooking Fat by the Method of Cavalry Captain Hellriegel (Memory of a War Achievement) (*)
Missing
Projected for the exhibition at the Société Anonyme

64
George Grosz: Porträt des Dichters vom Kurfürstendamm Wieland Herzfelde. 1920. Aus »Tragigrotesken der Nacht: Träume von W. Herzfelde«. (Berlin: Der Malik-Verlag)
(Portrait of the Artist of Kurfürstendamm Wieland Herzfelde. 1920. From »Tragi-grotesques of the Night: Dreams of W. Herzfelde«. Berlin: Der Malik-Verlag.)
Date of origin: 1920
Pen/ink and montage
marked with stamp lower right
Missing
Possibly still on the last part of the wall

65
Boxbild (Boxing Picture)
Missing, photograph from Grosz's studio (Nassanische Street no. 4).
Possibly still on the last part of the wall

66
Max Schlichter (dadameisterkoch) (Dadamastercook)**: Berlin Kochkunst Preisarbeit**
(Work for Cooking Competition in Berlin)
Missing
Possibly still on the last part of the wall

Following wall (Length: 3 m (9'9"))

Poster **»Dilettanten erhebt Euch gegen die Kunst«** (Dilettantes Rise Against Art)

Poster **»DADA kann jeder«** (Anybody can DADA)


GRATIS! Zum mitnehmen! GRATIS!
DADA-OZ
Otto Schmalhausen

67
Otto Schmalhausen, Antwerpen (Ozdada-Works): High School Course in Dada (sold) (*)
Flyer 11.9 x 15.4 cm
Berlin, Bauhaus-Archiv
Projected for the exhibition at the Société Anonyme
Below the posters to the left, alienated as montage
General introduction to Otto Schmalhausen by Wieland Herzfelde in the catalog:

> One of the earliest Dadaists, the Dada-Oz, who is inadequately appreciated in Germany, already before the war, when nobody was thinking of Dada yet, constructed «da-da-works« in Antwerp in the context of his advertisement company. He soon set a precedent in the countries of the Entente and was generous enough to send exhibits to the International Dada-Fair. We will add some lines paying tribute to the characteristic work of the Dada-Oz.

68
Otto Schmalhausen, Antwerp (Ozdada-Works): Dada's Darling
Missing
Below the poster on the right

69
George Grosz: Das Geheimnisvollste und Unerklärlichste was je gezeigt wurde
(The Most Enigmatic and Inexplicable Ever Presented)
Date of origin: 1919
Montage of quotes (photographs and text), missing
Ill.: Cover illustration of »Der blutige Ernst«. Satiric Weekly, ed. by Carl Einstein and George Grosz, vol. 1, no. 6, Berlin: Trianon, December 1919
Below the works at the center of the wall

70
George Grosz: Deutschland, ein Wintermärchen
(Germany, a Winter's Tale). 1917. **Owner Dr. Otto Burchard (*)**
Date of origin: 1917/18
Oil and montage on canvas, c. 215 x 132 cm, missing
formerly owned by Galerie von Garvens, Hanover
Projected for the exhibition at the Société Anonyme
Big work dominating the wall

Wall space without photograph of a view
(to the right of »Germany, a Winter's Tale«)

71
George Grosz: Tatlinistische mech. Konstruktion. Den sozialistischen Reichstagsabgeordneten, die für den Krieg gestimmt haben, gewidmet
(Tatlinist mech. Construction. Dedicated to the Socialist Members of Parliament Who Voted in Favor of the War)
Date of origin: 1920
Montage and watercolor, pen and ink on paper
Missing
Ill.: Grosz: Mit Pinsel und Schere, op. cit.
To the right of »Germany, a Winter's Tale«

72
George Grosz: OZ (Otto Schmalhausen) (Antwerp) Warum????
(Why????)
Missing
Ill.: Schall und Rauch, no. 4, March 1920, p. 3: »Why??? My friend the Quaker and ponderer Oz (Painter Otto Schmalhausen, Cologne)«
On the right part of the wall

73
Grosz-Heartfield mont.: Henri Rousseau, Selbstbildnis. Korrigiertes Meisterbild! (Henri Rousseau. Self-portrait. Corrected Masterwork!)
Date of origin: 1920
Montage on reproduction of the self-portrait by Henri Rousseau: »Moi-même. Portrait-Paysage« (1890), missing
Ill.: Catalog of the First International Dada-Fair, Berlin, 1920
On the right part of the wall

74
Grosz-Heartfield mont.: Pablo Picasso, La Vie Heureuse. Korrigiertes Meisterbild
(Pablo Picasso. La Vie Heureuse. Corrected Masterwork)
Date of origin: 1920
Montage on reproduction of »Girl's Head with Small Bird« (1913) by Picasso, missing
Ill.: Catalog of the First International Dada-Fair 1920
On the right part of the wall

75
dada-Oz. Otto Schmalhausen, Antwerp: Traum der Mütter am Zuidersee
(Dream of the Mothers on South Lake)
Missing
On the right part of the wall
Commentary by Herzfelde in the Catalog of the Dada-Fair:

> Here that is shown openly and simply, which in so many novels is described at length without ever reaching such clarity: What true mothers wish for their daughters –: a husband who is a leader in his home town, always in tails and white vest, equipped with all the means that guarantee a life free of worries. This man has to wait on his young wife hand and foot, has to be a footman, but also strong and true to her. And he has to be able to kiss – one doesn't quite see how, since all lovers turn their backs to their mothers.

76
baargeld and dadamaxernst (Cologne): simultantriptychon: die dadaisten und dadaistinnen Dr. Aisen … (namen) … verwandeln sich in blumen (The Male and Female Dadaists Dr. Ai(!)sen … (Names) … Change Into Flowers)
Date of origin: 1920
Missing
On the right part of the wall
Ill.: Catalog »Dada-Vorfrühling«, Cologne Brauhaus Winter, April 1920, as no. 34. According to Werner Spies this is not a work but an »announcement«. An enumeration of names that included everything connected to Dada at the time or could be annexed by Dada:

> »Dr. Al(!)sen, Louis Aragon, W. C. Arensberg, Maria d'Arezzo, Celine Arnauld, Arp, Cansino d'Assens. Baader, Baargeld, Alice Bailli, Pierre Albert-Birot, André Breton, George Buchet, Gabrielle Buffet, Marguerite Buffet, Gino Cantarelli, Carefoot, Maja Chrusecz, Artur Cravan, Crotti, Dalmau, Paul Dermée, Mabel Dodge, Marcel Duchamp, Suzanne Duchamp, Jacques Edwards, Carl Einstein, Paul Eluard, Max Ernst, Lullu Ernst, Germaine Everling, J. Evola, O. Flake, Theodor Fraenkel, Augusto Giacometti, Georges (!) Grosz, Hapgood, Augusto Guallart, Raoul Hausmann, F. Hardekopf, W. Heartfield, Hilsum, R. Huelsenbeck, Vincente Huidibro, F. Jung, J.M. Junoy, Mina Lloyd, Lloyd, Marin, Walter Mehring, Francesco Merlano, Miss Norton, Edith Olivié, Walter Pack, Clément Pansaers, Pharamousse, Francis Picabia, Kathrine N. Rhoades, Georges Ribemont-Dessaignes, Sardar, Dr. V. Serner, Philippe Soupault, Alfred Stieglitz, Igor Stravinsky, Sophie Taeuber, Tristan Tzara, Guillermo de Torre, Edgar Varèse, Lassa de la Vega, Georg Verly, A. Wolkowitz, Mary Wigman.

> The »Simultaneous Triptych« is a plagiarism of the honorary plaque »Quelques Présidents et Présidentes«, published by Tristan Tzara in early February 1920 in vol. 6 of his Dada publication »Bulletin Dada«. The mistakes of the Pa-

ris Dadaists are included. Hence John Heartfield appears as »W. Heartfield«, George Grosz as Georges Grosz. Ernst and Baargeld took out the names Archipenko, Hans Richter, Christian Schad, Kurt Schwitters, Arthur Segal and Alfred Vogts. Baargeld's name and Lullu Ernst, Max Ernst's wife were added. Hannah Höch is missing in these lists of names.

77
Von Arbeitern einer Berliner Clichéfabrik geklebtes Wahlplakat »Deutsche Volkspartei« (Election Poster Pasted by Workers of a Berlin Cliché Factory: »Deutsche Volkspartei« (German Peoples Party) **(*)**
Missing, visible as work at the Fair lower left beneath »Germany a Winter's Tale«
Model: Alexander M Cay: Wahlplakat »Deutsche Volkspartei« (Election poster »German Peoples Party«) 1920
Multicolor print, 68 x 95 cm
Projected for the exhibition at the Société Anonyme
Can be recognized on the part of the wall of View VII.

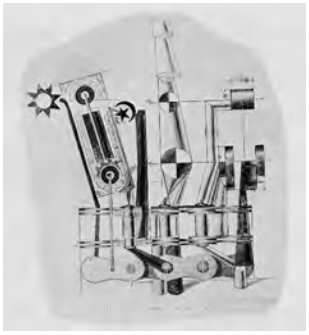
View VIII (marked dark blue on color plate I)
(no. 78, 83, 90)
Grosz and Heartfield with poster »Art is Dead/ Long Live the New Machine Art of TATLIN«
Wall leading to the exit (Length: 2 m (6'6")); Window 2.8 m (9'1")wide)

78
George Grosz: Der Gott des Stammtisches
(The God of the Regulars' Table) **(*)**
Missing, can be viewed partially as work above Grosz
This montage was projected for the exhibition at the Société Anonyme.
(Montage behind the easel at Grosz's atelier, Nassauische Strasse 4)

79
Ben Hecht (Chicago): amerik. Dadareklameblatt
(American Dada-Advertisement) **(*)**
Missing
Projected for the exhibition at the Société Anonyme
Possibly on this wall

80
Otto Lasker-Dix, Dresden: Bewegliches Figurenbild
(Montage of Movable Figures) (*)
Missing
Projected for the exhibition at the Société Anonyme
View IX (marked red) of the Dada-Fair
Herzfelde with montage of movable figures
Poster: **»Nur zupacken und festhalten«** (Just grab it and hold onto it)

81
Photography: Dadaist W. Serner, Zurich
Missing
Ill. Dadaco printed sheet no VI
»391«, no. 14, November 1920
Negative of the original photograph: Heidelberg, Walter Serner Archive
Possibly on this wall



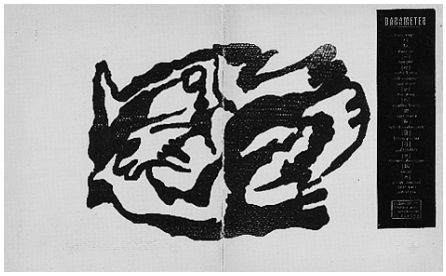
82
dadamaxernst (Cologne): Staubgefässe und Marseillaise des dada Arp
(Stamens and Marseillaise of Dada-Arp) **(*)**
Date of origin: 1919
Cliché-print with pencil, pen, ink, watercolor, and gouache on paper
Signed lower right
New York, coll. Arlette Seligmann, Sugar Loaf
Projected for the exhibition at the Société Anonyme
The work is not identical with the work above the »Tatlin sculpture« (no. 90).

83
dadamaxernst (Cologne): erectiv sine gud (!) (=qua) **non (*)**
Date of origin: 1919
Frottage of printing plates with pencil, pen and ink, watercolor and gouache on paper 46.7 x 30.8
Signed lower left
Projected for the exhibition at the Société Anonyme
According to Ernst's Œuvre-catalog, vol. II (no. 322), ed. Werner Spies, Sigrid and Günter Metken, Houston/Cologne DuMont 1975, this work is not identical with the work shown at the Dada-Fair above the »Tatlin sculpture« (no. 90), but belongs into the realm of the montage-works of cliché-prints by Ernst.

84
Rudolf Schlichter, Karlsruhe: Der Tod der Anna Blume
(Death of Anna Blume), possibly this work
Missing
According to information from Hausmann about the Dada-Fair (HHE, p. 670) it is mentioned as »The murdered Anna Blume, Sculpture«. The work refers to the popular poem by Kurt Schwitters »Anna Blume«. First published in 1919 in Hanover (Paul Stegemann Verlag). It sold 10 000 copies in three months.
In the area of this wall see View IX, no. 80

85
Otto Burchard: Nachtischzeichnung
(Dessert Drawing)
Missing
Possibly in the area of this wall

86
Porträt des Finanzdada (Portrait of Financedada)
Dr. O. Burchard
Missing
According to the information from the law-suit, the »Financedada« Dr. Otto Burchard had contributed 1.000.– Marks to the exhibition.
Possibly in the area of this wall



87/88
Hans Arpsche Zeichnungen (Drawings by Hans Arp)
Date of origin: 1919/20
Ink on paper, missing
Ill.: Die Schammade. Flyer. Cologne: Schloemilch Verlag, April 1920

Hans Arp was exhibiting drawings both at the exhibition of »Gruppe D« in November 1919 and at the Brauhaus Winter in April 1920 (see »Bulletin D« and »Dada Vorfrühling«. Illustrations of the drawings can be found in »Die Schammade« (p. 5 and cover)).
Max Ernst might have brought the works to Berlin on 5 June 1920. The Berlin Dadaists themselves had had contact with Arp since January 1920. Huelsenbeck never interrupted his relationship with Arp since the time of Dada Zurich.
Possibly in the area of this wall.

89
dadamaxernst (Cologne): falustrata (Plastik) (Sculpture)
Missing
Assemblage, possibly visible on View VII at the center of the Dada-Fair on a pedestal
Cat. »Dada Vorfrühling« (Cologne, April 1920), no. 14: falustrata (sculpture)
See Werner Spies, Max Ernst Collagen. Inventar und Widerspruch, Cologne: DuMont 1974, p. 38: »The sculpture ›Phallustrade‹, exhibited at the Brauhaus Winter according to Max Ernst was put together mostly from limbs of puppets.«
See Raoul Hausmann, Am Anfang war dada, Giessen: Anabas 1980, p. 122:
Max Ernst was showing a cylindrical glass, filled with a dark green liquid, closed on top with a wooden arm, like glove-makers use it to test their gloves.
According to this memory, it must have been the »Armada v. Duldgedalzen/gen. die dadaistische Rosa Bonheur die rechte hand der zentrale DaDa W/3« (Armada v. Duldgedalzen/ aka The dadaist Rose[-colored] Bonheur the right hand of the central DaDa W/3), which is still available as »photographie d'objet« (photograph of the object). (Ill. 63 in Spies: Max Ernst Collagen)

90
Grosz-Heartfield mont.: Der wildgewordene Spiesser Heartfield
(The Philistine Heartfield Run Wild). **(Elektromech. Tatlin-Plastik)** (Electromech. Tatlin Sculpture)
Date of origin: 1920
Tailor's dummy with revolver, bell, knife, fork, »C«, »27«, dentures, Medal of the Black Eagle, Osram-lightbulb, Iron Cross among other things
Ill.: Huelsenbeck: Dada Almanach, between p. 40 and 41
Missing, reconstructed in »Stationen der Moderne«, Berlin: Berlinische Galerie 1988
Grosz and Heartfield are standing in front of the sculpture

91
Heartfield-Schlichter mont.: Preussicher Erzengel
(Prussian Archangel) **Deckenplastik** (Ceiling sculpture)
Note: In order to understand this work of art completely, one should drill daily for twelve hours with knapsack and in heavy marching order in the Tempelhof Field (drill ground in Berlin).
Missing, reconstructed in »Stationen der Moderne« Berlin: Berlinische Galerie 1988; see view VI and VII
Text on the abdominal bandage: »Vom Himmel hoch da komm ich her« (Martin Luther, Protestant Church Song: »From Heaven High I come to You« (double, mirrored)

Second Exhibition Room

Nos. 92–151
No photographs except views X and XI of Baader's assemblages (no. 174).
The room may have been 6.2 x 3.7 m

92
Georg Scholz-Grötzingen, Karlsruhe: Hindenburgsülze. Ein duftendes Geburtstags-Geschenk für den Feldmarschall Hindenburg (Hindenburg-Aspic. A Fragrant Birthday Present for Field Marshal Hindenburg).
Missing
Description by Kurt Borsdorff: »Zur Dada Messe«, in: Ostpreussische Zeitung, 18 August 1920
On a big plate under a glass cover lies a deadly pale, bloodshot, squashed soldier's head, next to it a long knife and a copy of Deutsche Zeitung. The whole painting is executed with such realism that it seems to mock the dadaistic stammer of the rest of the exhibition.

93
Georg Scholz-Grötzingen, Karlsruhe: Bauernbild
(Farmers)
Scholz rendered this subject several times: as oil painting, as lithograph, as drawing with the title »Industriebauern« (Industrial Farmers)
Date of origin: 1920
Oil and montage on wood 98 x 70 cm
Wuppertal, Van der Heydt Museum

94/95
Hans Arp, dadabilder aus dem Dadaco (bei Kurt Wolff-Verlag, München)
(Dada Artworks from the Dadaco (Munich: Kurt Wolff-Verlag))
Missing
The existing Dadaco printed sheets I and VI show collages or wool-hangings, c. 1916, probably done together with Sophie Taeuber

96
Carl Boesner, Dadaphotograph Berlin-Südende: Hans Arp
(Dada Photographer Berlin South: Hans Arp)
Missing

97

Sigmar Mehring, Berlin: Historisches Dadabild aus der Zeit um 1850 (Historical Dada Artwork from c. 1850)
Missing
Description of the work by Walter Mehring in »Berlin Dada«, Zurich: Verlag der Arche 1959, p. 74

> Here Mehring is referring to his grandfather Sigfried, the painter from Silesia: »Two of his large size quodlibets – one with a fly on the address by Friedrich Wilhelm III ›To my Silesians‹, which every visitor tried to shoo away –; alchemist compositions (according to Max Ernst's definition) from burnt gazettes, ink-stained bills, money orders with grease marks, photographs from the cabinet of illustrious generals and poets, daguerreotypes from our album of family photographs, to all appearances in the haphazard disarray of a desk, told of such a subtle irony that they were chosen by the Dada jury (Marshall Grosz – Dadasoph Hausmann – Monteurdada John Heartfield) for the First International Dada-Fair Berlin 1920 and exhibited at the Galerie Burchard.

98

Dada-oz, Otto Schmalhausen, Antwerp: »Beethoven« (Plastik) (Sculpture)
Missing
Ill.: Cover illustration of »Dada Almanach«, edited on behalf of the Central Committee of the German Dada Movement by Richard Huelsenbeck, Berlin: Erich Reiss Verlag 1920, 18.3 x 13.3 cm
Can be seen on the wall leading into the room (view VI and VII)
Herzfelde commented on the work in the catalog:

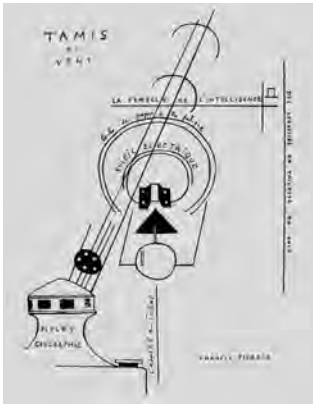
> Dada-Oz has made it his job to let us visualize the »heroes of the past«, among them also Beethoven. In reality the known white plaster death mask gives us a wrong and weak image. But having gone through the hands of the Belgian Dadaist, an almost glassy pain is looking at us from true-blue eyes; the whiskers are curving stubbornly and the hair of this eccentric is hanging over his brow in disarray. Now one begins to realize how it was possible that the same society that today has made Beethoven into its musical ideal during his lifetime considered him an unpleasant person.

99
John Heartfield: (see no. 13, room I) (*)
»Neue Jugend Weekly«, May or June 1917.
Projected for the exhibition at the Société Anonyme

100
John Heartfield: Umschlag für (Cover for) **»Deutschland muss untergehen«** (Germany Must Fall) **by Richard Huelsenbeck, Berlin: Der Malik-Verlag 1920**
Date of origin: 1920
Cover-montage: The general from »Germany, a Winter's Tale« (1917/18)
23 x 15.3 cm
Zurich, Kunsthaus Zürich

101
Francis Picabia, Paris: Programme Festival dada Mercredi 26. Mai 1920
(Program Dada Festival, Wednesday 26 May 1920)
Program of the third big Dada event in Paris, 37 x 27 cm
Private Collection

102
Francis Picabia, Paris: Vorderblatt von (Front Cover of) **»391«**
55.7 x 38 cm
This probably is the cover of »391« vol. 4, no. 12, Paris, March 1920. Cover illustration: »LHOOQ« (Tableau par Marcel Duchamp) (see Ernst Cohn-Wiener: »Big Monster Dada Show«, in: Neue Berliner Zeitung (noon edition), 6 July 1920)
»Tableau Dada« (Dada painting) by Picabia after a Ready-made by Duchamp, a postcard signed in 1919, on which Mona Lisa had been given an effect of alienation with the addition of a goatee and whiskers on the occasion of the 400 year death anniversary of Leonardo da Vinci. Picabia, on the other hand, in the absence of his friend, who was in New York at the time, only added whiskers to Mona Lisa



103
Francis Picabia, Paris: Tamis du vent (from »391«)
Missing
Date of origin: c. 1918
Pen and ink
Ill.: »391«, no. 3, vol. 8, Zurich February 1919, p.5

104
Otto Dix, Dresden: Fleischerladen
(Butcher's Shop) **(*)**
Date of origin: 1920
Oil on canvas 80.5 x 70 cm
marked lower right: Dix 1920
Italy, private collection
Projected for the exhibition at the Société Anonyme

105
dadamax Ernst (Cologne): Zum 2. Lehrsatz vom Genuss
(On the Second Maxim of Pleasure)
Missing

106
Alois Erbach, Wiesbaden: Ich grüße Dada (dadaisten in der Werkstatt)
(Greeting Dada (Dadaists in their Workshop)) **(*)**
Missing
Projected for the exhibition at the Société Anonyme
Alois Erbach (born 1888) was a friend of John Heartfield from the academy with whom he was sharing a studio since 1909 during his studies in Munich (see Wieland Herzfelde, John Heartfield, Dresden:VEB Verlag der Kunst 1970, p. 10)

107
Alois Erbach, Wiesbaden:Sehnsucht nach Dada
Longing for Dada **(*)**
Missing
Projected for the exhibition at the Société Anonyme

108
Johannes Sokrates Albrecht: Musketier Helmhacke auf dem Felde der Ehre gefallen (Musketeer Helmhatchet Fallen on the Field of Honor)
Date of origin: 1920
Oil on canvas
Missing. The artist is unknown. Possibly this is a painting by Grosz.
Ill.: Die »goldenen« Zwanziger Jahre, edited by Bärbel Schrader and Jürgen Schebera, Vienna/Cologne/Graz 1987, Ill. 26

109
W. (=Hans Heinz) **Stuckenschmidt, Magdeburg, Musikdada II: Dieses Bild ist kein Bild** (This Painting is no Painting)
Missing

110
W. Stuckenschmidt, Magdeburg: Die Impotenz des Herrn Dr. Pfitzner (The Impotence of Dr. Pfitzner)
Missing
Polemics against the »Neue Ästhetik der musikalischen Impotenz« (New Aesthetics of Musical Impotence) (1920) by Pfitzner, which Stuckenschmidt condemned as »really crappy nationalist« because it turned against the music of avant-garde, especially against Ferruccio Busoni

111
W. Stuckenschmidt, Magdeburg: Die Produktionskrise (verkauft) (The Production Crisis) (sold) **(*)**
Missing
Projected for the exhibition at the Société Anonyme
Herzfelde commented on the work in the catalog:

> Most obtrusively, you see the sad state of German textiles. But this is not enough for the artist, who also indicates what he regards as the cause of the production crisis. First you see S. M. [His Majesty] and entourage in gala attire. Of course, don't you also sometimes painfully remember the good old times where everything was just shining and where at every occasion one's attire was changed? You also see an advertisement for soldier's toilet paper, as a symptom of wartime speculation; furthermore a button, a stamp, a ten Pfennig voucher, etc., all things which used to be worthless but which today all have become the subject matter of innumerable worries.

112
W. Stuckenschmidt, Magdeburg: Sie kennen mich nicht?
(You Don't Know Me?)
Missing

> »You don't know me?« by Stuckenschmidt mirrors the con game of the Dadaists with the public: as a student he intimidated the doorman at the Curio-house in Hamburg with the words »You don't know me? I am Stuckenschmidt!« to such an extent that he was able to pass without an entrance ticket to take part in the Dada evening by Hausmann and Baader on 18 February 1920, as he retrospectively recounts the origin of this work.

113
Grosz-Heartfield mont.: Dada-merika (*)
Missing
Date of origin: 1920
Montage of quotes (photographs, text and numbers)
Projected for the exhibition at the Société Anonyme
Ill.: Franz Roh and Jan Tschichold (eds.):
Foto-Auge/oeil et photo/photo-eye,
Stuttgart: Akademischer Verlag Dr. Fritz Wedekind 1929,
ill. 8

114
Grosz-Heartfield mont.: Plakat für »Schall und Rauch, Berlin« (Poster for »Sound and Smoke, Berlin«) **(*)**

Missing; possibly this is also one of the cover designs which Grosz and Heartfield constructed together: Schall und Rauch, no. 1 1919 (or no. 6, 1920)
Projected for the exhibition at the Société Anonyme

115
dadamax Ernst: Die verschiedenen Wirkungsradien des dadamaxernst bei hoch und niedrig
(The Various Spheres of Activity of Dadamaxernst at High and Low)
Missing

116
Rudolf Schlichter, Karlsruhe: Vom Handlungsgehilfen zum Heiland der Welt. Verbessertes Bildwerk der Antike
(From Henchman to Savior of the World. Improved Masterwork of Classical Antiquity)
Missing
According to Hausmann's information on the Dada-Fair in HHE (p. 670): »Improved masterworks, Leonardo da Vinci: savior of the world«

117
Rudolf Schlichter, Karlsruhe: Apollo von Pompeji. Verbessertes Bildwerk der Antike
(Pompeian Apollo. Improved Masterwork of Classical Antiquity)
Missing

118
Rudolf Schlichter, Karlsruhe: Venus von Milo 1. Verbessertes Bildwerk der Antike (Venus of Milo I. Improved Masterwork of Classical Antiquity) **(*)**
Missing
Projected for the exhibition at the Société Anonyme

119
Rudolf Schlichter, Karlsruhe: Venus von Milo 2. Verbessertes Bildwerk der Antike
(Venus of Milo 2. Improved Masterwork of Classical Antiquity) **(*)**
Missing
Herzfelde commented on these two works (118, 119) in the catalog of the Dada-Fair:

> This is where Dada's relationship to antiquity can be best seen. Those bourgeois, who constantly lament that the past was being senselessly destroyed, or that it was demolished, should stop and apologize. Did ever a Meier-Gräfe or Lessing know how to take away all the blinders, making antiquity into something contemporary as Schlichter does here, by providing an idol that could only be understood by and was only noteworthy to classical scholars with an apparently human head, thereby bringing it into the realm of our senses. Possibly the market value is destroyed, but the sculpture is brought back to life and has acquired its original sensual quality again.

Both works were projected for the exhibition at the Société Anonyme

120
Rudolf Schlichter, Karlsruhe: Jünglingsfigur von Tenea. Verbessertes Bildwerk der Antike
(Figure of Youth from Tenea. Improved Masterwork of Classical Antiquity) **(*)**
Missing
Projected for the exhibition at the Société Anonyme

121
Rudolf Schlichter, Karlsruhe: Ringer. Verbessertes Bildwerk der Antike
(Wrestler. Improved Masterwork of Classical Antiquity) **(*)**
Missing
Projected for the exhibition at the Société Anonyme
According to a note by Hausmann in HHE (p. 669) the following works by Schlichter also were exhibited, which were not marked among the titles in the catalog:
– Phänomen-Werke (Mysterious Products) (1920)
This is also an »improved artwork from antiquity« of the Doryphoros of Polyklet (fig. 152, 152.1)
– Der Oberdada, sculpture
Missing

122
baargeld (Cologne): vergebliche verleumdung des dada baargeld (Futile Slander of Dada Baargeld)
Missing
See »Dada Vorfrühling«, Cologne, April 1920, no. 8: »vergebliche verleumdung und inthronisierung des dada baargeld« (Futile slander and enthronement of dada baargeld)
Probably: »Typische Vertikalverklitterung als Darstellung des Dada Baargeld« (Typical Vertical Distortion as Representation of Dada Baargeld, 1920)
Photomontage 37.1 x 31 cm
Zurich, Kunsthaus Zürich

123
Hans Citroën (14 Jahre, Jugendgruppe Dada) (14 years old, Dada Youth Group):
Die Angel, Plastik aus der Vogelperspektive
(The Fishing Rod, a Bird's-Eye View Sculpture)
Missing
Projected for the exhibition at the Société Anonyme

124
Hans Citroën: Wilsons 14 Punkte
(Wilson's Fourteen Points)
Date of origin: 1920
Montage of quotes (text and photographs), missing
Ill., Uhu, vol. 3, no. 5, Berlin, February 1927, p. 92

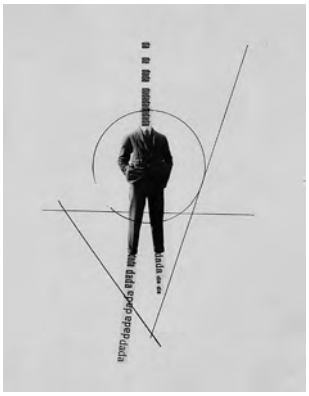
125
Hans Citroën: Landkarte dada
(Dada Map)
Missing

126
Hans Citroën: Das Netz (The Net)
Missing
Herzfelde commented on the work:

> A collection of different odds and ends as they fill a young man's brain; unburdened by problems, his attitude to the world is perceptive, collecting, hardly registering. Among these odds and ends are concepts playing a great role for perception but which essentially have not yet formed ideas; these are, therefore, represented in the way they were first picked up, for example as newspaper headlines. The whole is spanned by a net, symbolizing the passion with which all these impressions were collected. At its center hangs a coral, which might be looked at as the brain that, like a spider, wishes to wrap the world in its threads

127
Wieland Herzfelde: Der Geist von 1914
(The spirit of 1914)
Missing

128
Ben Hecht (Chicago): Gruss aus Amerika an George Grosz
(Greetings from America to George Grosz)
Missing



129
Grosz-Heartfield mont.: Der Weltdada Richard Huelsenbeck (The Worlddada Richard Huelsenbeck) **(*)**
Missing; probably a montage that can be recognized in the studio of Grosz (Nassauische Str. 4)
Projected for the exhibition at the Société Anonyme

130
Grosz-Heartfield mont.: Dada ruft zum Sport auf
(Dada Makes an Appeal for Sports) **(*)**
Missing
Projected for the exhibition at the Société Anonyme

131
Grosz-Heartfield mont.: Sonniges Land
(Sunny Land) **(*)**
Montage of quotes (Texts and Photographs), missing
Cover montage for »Dada siegt« by Huelsenbeck (1920) (see no. 139)
Projected for the exhibition at the Société Anonyme

132
George Grosz: Der Schmerz des Kronprinzen über die Fahnenflucht seines Vaters, Charlie Chaplin gewidmet
(The Pain of the Crown Prince about the Desertion of his Father, dedicated to Charlie Chaplin) **(*)**
Missing
Projected for the exhibition at the Société Anonyme

133
W. Stuckenschmidt, Musikdada II, Magdeburg: Mein Dakkel Waldi (Waldi, my Dachshund)
Missing

134
baargeld, Cologne: Bild für aufgeregte Expressionisten
(Painting for Excited Expressionists)
Missing
See »Dada Vorfrühling«, Cologne, April 1920, no. 7
»Ausgießung des Urohämatins auf aufgeregte Expressionisten« (Pouring out ›Urohematin‹ onto Excited Expressionists)

135
baargeld, Cologne: Vive le Sport
(Long Live Sports)
Probably photomontage by **Max Ernst** with the title »La santé par le sport – Der Sport macht gesund« (Sports makes you healthy)
Date of origin: 1920
Photomontage 95 x 60 cm
Zurich, Kunsthaus Zürich
Bibl.: Werner Spies, Max Ernst Collagen, Cologne 1975, Ill. 107
See »Dada Vorfrühling«, op. cit., no. 6: »der sportsmann max ernst beim training am 100 m ständer« (max ernst the sportsman training at the 100 m stand)

136
Otto Else Lasker-Dix, 1919, Dresden: Was nützt denn dem Kaiser die Krone, was nützt denn dem Seemann sein Geld
(Of What Use to the Emperor is His Crown, Of What Use to the Sailor His Money)
Missing

137
Carl Boesner, dadaphotographer: Der Monteurdada und sein Sohn Tom Heartfield
(The Dada Mechanic and His Son Tom Heartfield)
Missing

138
John Heartfield: Das Pneuma umreist die Welt
(The Pneuma Travels Around the World)
Date of origin: 1920
Montage, missing
Cover illustration of »Der Dada«, no. 3, Berlin 1920 and »Schall und Rauch«, no. 6, Berlin 1920
Projected for the exhibition at the Société Anonyme

139
John Heartfield: Umschlag für »Dada siegt!« von R. Huelsenbeck. Der Malik-Verlag, Berlin, Abteilung Dada
(Cover for »Dada Triumphs!« by R. Huelsenbeck)
The Montage »Sonniges Land« (Sunny Land) (no. 131) is being used as cover
22.3 x 29 cm

140
Grosz-Heartfield: Einband der politischen Mappe von George Grosz »Gott mit uns!« Der Malik-Verlag, Berlin
(Cover of the Political Portfolio »God With Us!« by George Grosz)
See View I and II
The Portfolio contains nine loose sheets and was published in three editions in June 1920: edition A (50 x 60 cm), edition B (35.5 x 49 cm), both signed, edition C (35.5 x 49 cm), unsigned
Berlin, Berlinische Galerie

141
George Grosz: Photoporträt von Otto Else Lasker-Dix, Dresden
(Photo Portrait of Otto Else Lasker-Dix, Dresden)
Missing

142
George Grosz: Photoporträt des Musikdada I
(Photo Portrait of the Musicdada I)
Missing
Possibly these are photographs of the dance of wooden puppets by Preiss (see Dadaco sheet I)

143
Grosz-Heartfield mont.: Der deutsche Dummkopf in der Welt voran. Reklameplastik
(The German Fool First in the World. Advertisement Sculpture)
Missing

144
Raoul Hausmann: Abendliche Toilette
(Evening Toilette)
Date of origin: 1920
Assemblage on a tray, missing
Ill. »Der Dada«, no. 3, Berlin, April 1920

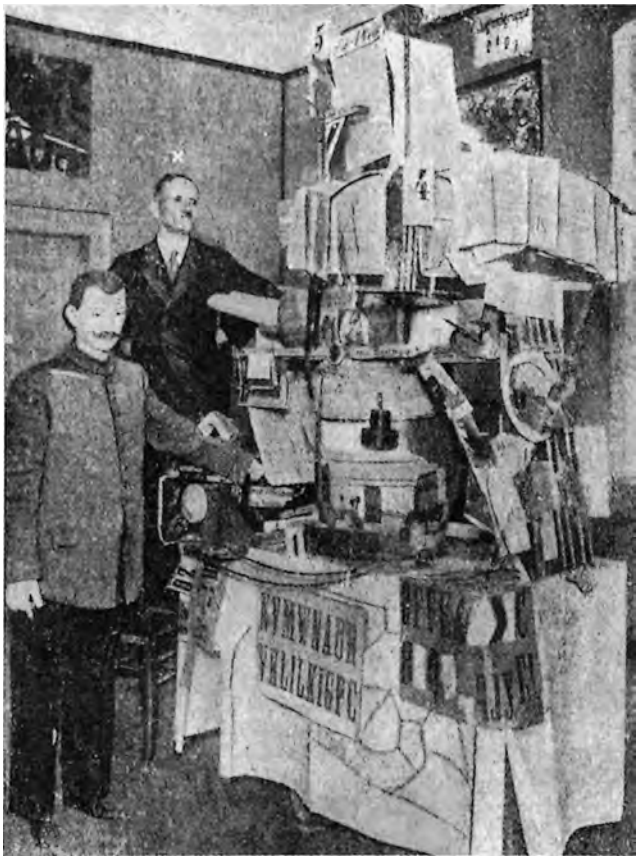
145
Georg Kobbe: Umschlag für »Die dadaistische Korruption« von W. Petry, Leon Hirsch-Verlag, Berlin
(Cover for »The Dadaist Corruption« by Leon Petry).
Date of origin: 1920
Cover drawing for Walter Petry »Die dadaistische Korruption«. Klarstellung eines erledigten Philosophieversuchs (The Dadaist Corruption. Clarification of an Obsolete Attempt at Philosophy), edited on behalf of the »Liga zur Bekämpfung des Dadaismus« (League for the fight against Dadaism). Berlin: Leon Hirsch 1920, 21.2 x 15.7 cm

146
Georg Kobbe: Schall und Rauch – Fantasie
(Sound and Smoke – Fantasy)
Missing
Date of origin: 1919
Pen and ink
signed, dated top right, dated lower left
Ill.: Schall und Rauch, vol. 2, no. 2, January 1920, p. 5

147
max ernst, Cologne: nationalcodex und delicatess-index des dada baargeld
(dada baargeld's National Code and Index of Delicacies)
Missing

Nos. 148 and 149 are missing in the numbering of the works

150/151
John Heartfield: Neue Jugend, Wochenausgabe no. 1
(»New Youth Weekly«, no. 1) May 1917
See room I, no. 13 **(*)**
Projected for the exhibition at the Société Anonyme



View X and view XI (Johannes Baader, standing on a chair) (marked red on color plate I), (no. 152, nos. 5–9 (?), no. 174)

152
John Heartfield, »Leben und Treiben in Universal-City, 12 Uhr 5 mittags«, Besitzer Lämmle, Kalifornien
(Life and Bustle at Universal City, 12:05 noon). Owned by Lämmle, California **(*)**
Date of origin: 1920
Pen-and-ink drawing by Grosz; montage of quotes (photographs and text) by Heartfield, missing
Cover illustration for the catalog of the Dada-Fair
Projected for the exhibition at the Société Anonyme
Visible in the background by the wall with the window by Baader's assemblage
Herzfelde commented on the work:

> This work of art, of which the poet Wieland Herzfelde says that he likes it a lot, with the means of film, illustrates life and bustle at Universal City. This is not a futurist painting; it is a dadaist picture, and an excellent one at that. In order to have a correct impression of the whole, it is best to back up about 40 feet through the wall (mind the step!). Then it becomes evident that the Dadaist John Heartfield is the enemy of the picture. And he has destroyed it for himself. A very simple and useful proof of this can be obtained in any street you like in which there are normal street lamps.

The owner Lämmle was director of the »Universal« film production company, its distribution and movie-theaters in Hollywood.

153
Ehrenporträt von Charlie Chaplin
(Honorary Portrait of Charlie Chaplin)
Wieland Herzfelde comments on the »GUTENBERG GEDENKBLATT« BY JOHANNES BAADER as no. 153 of the catalog of the Dada-Fair.
Date of origin: 1920
Montage of quotes (text and a portrait photograph of Baader), 35 x 49 cm
Paris, Musée National d'Art Moderne

> Here Baader refrains from criticism or symbolism, rather he is creating a work that stresses the multiplicity of printing and its possibilities of expression with the same joy as a cottager paints his little garden. It is striking how he combines the purely esthetic joy of script-forms with the surprise that all of a sudden the coexistence of such figures and letters can express the most inclusive and diversified notions.
>
> There exists also a »Self-portrait (for Charlie Chaplin)« by George Grosz, 1919. Ill.: Dadaco-Reprint, Milano 1970, p. 11.

154
Georg Koch (gen.: Der Maskenkoch) (aka: The Maskcook): **Transformation**
Missing. The author of the work is unknown

155
Maud E. Grosz: Das Waisenkind (Kissen)
(The Orphan (Pillow)) **(*)**
Missing
According to Lotte Schmalhausen, the sister of Maud E. Grosz, this was a pillow with a cover made of patent leather

156
Maud E. Grosz: Mr. Curtis reist (Kissen)
(Mr. Curtis Is Travelling (Pillow)) **(*)**
Missing
On no. 155 and no. 156 **»Die ersten dadaistischen Kissen in der Welt«** (The First Dadaist Pillows in the World)
Both works were projected for the exhibition at the Société Anonyme

157
John Heartfield: Umschlag für »Phantastische Gebete« von R. Huelsenbeck (Der Malik-Verlag, Berlin)
(Cover for »Fantastic Prayers« by R. Huelsenbeck)
In 1920 the »Dada Department« of the Malik-Verlag published the poems with 13 drawings by Grosz.
26.1 x 18.2 cm
Zurich, Kunsthaus Zürich

158
A. Baader, Oberdada, Präsident des Erd und Weltballs, Leiter des Weltgerichts, wirklicher geheimer Vorsitzender des intertellurischen oberdadaistischen Völkerbundes. Repräsentant von Lehrer Hagendorfs Lesepult, ehemals Architekt und Schriftsteller: Reiseausstattung des Oberdada bei seiner ersten Flucht aus dem Irrenhaus, am 17. September 1899. (Dada Reliquie Historisch) (A. Baader, Superdada, President of the Earth and the Globe, Chairman of the Last Judgment, Real Secret Chairman of the Intertellurian Superdadaist League of Nations. Representative of Schoolmaster Hagendorf's Bookstand, former architect and writer: travel equipment of the Superdada during his first escape from the insane asylum on 17 September 1899) (Dada relic, historical)
Missing

159–166
B. Baader, Oberdada: Acht Seiten aus dem Buch des Weltgericht (Eight pages from the Book of Last Judgment)
C. ((*) HADO = Handbuch des Oberdadaismus). (Handbook of Superdadaism) **Erste Ausgabe vom**
D. (*) 26. Juni 1, 3 Uhr nachmittags. (First edition of 26 June 1, 3 p.m.). **Das Buch ist am 16. Juli in**
E. (*) Weimar vom Oberdada selbst der Nationalversammlung zum
F. Geschenk geboten worden. Der Abgeordnete Friedrich
G. Naumann, der das Geschenk übermitteln sollte, hat sich geweigert und ist
H. deshalb gestorben.
(On 16 July the book was offered as a present to the National Assembly in Weimar by the Superdada himself. The delegate Friedrich Naumann, who was supposed to deliver the present, has refused and has therefore died).
J. Das Material der Seiten besteht aus historischen Zeitungsblättern. Seite B ist das äussere Seite C das innere Titelblatt (The material of the pages consists of historical newspaper sheets. Page B is the outer page, C the inner cover).
C., D., E. of the "HADO" were projected for the exhibition at the Société Anonyme
Die zweite Ausgabe des HADO ist am 28. Juni 2 erschienen. Sie liegt nicht öffentlich aus, kann aber beim Generaldada Dr. Otto Burchard, Exzellenz, eingesehen werden. (The second edition of the HADO appeared on 28 June 2. It is not publicly accessible but can be viewed at the Generaldada Dr. Otto Burchard, Excellency.
The HADO is missing. The Oberdada has attempted to describe this Handbook of the Oberdada (HADO) himself in a letter to Tristan Tzara:

> Imagine a book consisting of Berlin newspapers of the first half-year after the German revolution, containing all papers from Rote Fahne (Red Flag) to Reichsbote (Imperial Messenger). The BZ am Mittag of August 1, 1914 is also included. Paper is heaped upon paper, without supplements, only the main pages with big headlines, until you have a fat book. On the title page yellow, red, black letters, sharp short words and images, put together or into each other, slanted, repeating themselves, the whole orgy of the Last Judgment like in an overture, banned into a prologue, only comparable to a fresco of Michelangelo in the Sistine Chapel in Rome, but it does not connect past and present, but present and future. And so it follows, like in the overture, through all pages, sometimes fading away, sometimes swelling up. Relying merely on the exterior of image effects, it achieves a mutual polarizing dissolution of the height of passion and superior tranquility. Until there appears, in striking color, the final word, the last that in the cosmic sense can be written about this world. The contents display the hustle and bustle of the whole world in inexhaustible abundance before the eyes of those above it, and, living re-create it for themselves and the others. Much will yet be heard and read about this book. It is the Last Judgment HADO. And its author is the Supreme Judge more truly than the Wilson and Clémenceau and Lloyd George. Despite the fact that the peace instrument was signed on 28 June on the Versailles Fair. The book HADO was gi-

ven to the public in the silence of Berlin at the same hour. (Johannes Baader: Letter to Tristan Tzara, 1 July 1919 (Agl), in Richard Sheppard, ed., New York Studies in Dada. Essays and Documents, Hutton Press 1981, p. 150)

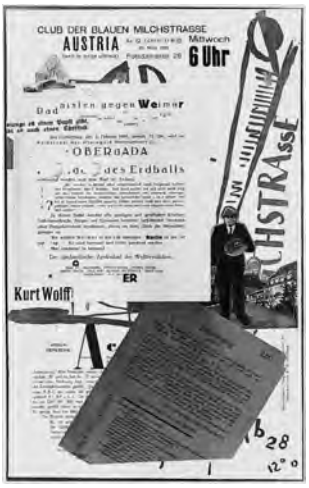
167
M. Baader, Oberdada: Meine Visitenkarte
(My Calling Card)
Missing
Baader called himself »Superdada, President of The Earth and The Globe, Chairman of the Last Judgment, Real Secret Chairman of the Intertellurian Superdadaist League of Nations.«

168
N. Baader, Oberdada: Geschäfte der Correspondenz Hähne (Business Matters of the Correspondence Hähne)
Missing
This is the »correspondence« of the »Empress Dada«, Erna Hähne who was a friend of Baader's and who in all probability got engaged to him in 1923 at Castle Ludwigstein.

169
O. Baader, Oberdada: Warum verdreht Carnegie seine Augen (Why Is Carnegie Rolling His Eyes?)
Missing
Andrew Carnegie was an American tycoon (1835–1919) who used much of his wealth for philanthropic causes in various charitable trusts

170
P. Baader am Galgen
(Baader on the Gallows)
Missing
The death of the Oberdada was already announced on 1 April 1919

171
Q. Entwurf zu einem Tierparadies im Jardin d'Acclimation, Paris (enthält die Gelasse für alle fanzösischen und deutschen Dadaisten, im Stil Hagenbeck, ohne Gitter) (Design for an Animal Paradise at the Jardin d'Acclimation, Paris, Containing the Chambers for all French and German Dadaists, in the Manner of Hagenbeck (= famous German zoological garden), Without Iron Bars).
Baader in 1912 had designed an open-air enclosure without iron bars for Storch-Sarrasani (Circus Busch), which never was realized.
The Dada product ironically refers to this design, mirroring the self-ironical reflection of the Dadaists – possibly comparable with Grosz' work »Vierundzwanzig Dada Spiesser besteigen einen Pudding« (Twenty-four Dada Philistines Climbing a Pudding) (No. 4 of the catalog)



172

R. Der Club dada in der Blauen Milchstrasse (The Club Dada in the Blue Milkyway)**. Begründung der neuen Zeitrechnung durch die Vorsitzenden des Anationalen Rates der unbezahlten Arbeiter (ARDUA) Baader und Hausmann. Beschluss: korporativ Reklame zu machen für Lehrer Hagendorfs Lesepult (KeinMensch liest; kein Kind geht in die Schule ohne Lehrer Hagendorfs Lesepult). Käuflich an der Kasse der Dada-Ausstellung zum Preis von M. 7.75** (Establishment of the new calendar by the Presidents of the Anational Council of Unpaid Workers, Baader and Hausmann. Resolution: to advertise Schoolmaster Hagendorf's Bookstand as a Corporation (Nobody Reads, No Child Goes to School Without Schoolmaster Hagendorf's Bookstand). Can be Bought at the Entrance of the Dada Exhibition for 7.75 Marks.

(See Ill. R 44; Ill 181: View I of the Dada-Fair)

Schoolmaster Hagendorf's Bookstand was a folding bookstand for people confined to bed, for which Baader had taken over the sales.

There may be several versions of this work:

- Raoul Hausmann, Club zur blauen Milchstrasse (Club »Blue Milkyway«), 1919, Poster 50 x 32.5, Berlin: Berlinische Galerie
- Baader/Hausmann, Dada Milchstrasse (Dada Milkyway), 1919. Montage of text and photographs on the poster »Dada Milchstrasse«, 50 x 32.5 cm, Zurich, Kunsthaus Zürich
- Baader/Hausmann, Dada Milchstrasse (Dada Milkyway), 1919. Montage of text and photographs on the poster »Dada Milchstrasse«, 50 x 32.5 cm (montage using other documents than the previous one). Milan, Galleria Schwarz

The poster »Club der blauen Milchstrasse« (Club »Blue Milkyway«) refers to the Dada evening of Hausmann and Baader on 12 March 1919, when they founded the »Anationalen Rat der unbezahlten Arbeiter« (ARDUA) (Anational Council of Unpaid Workers), an ironic reference to both Hiller's »Rat geistiger Arbeiter« (Council of Intellectual Workers) as to the Workers' and Soldiers' Council.

173
W. Bekanntmachungen des Oberdada. Man nehme das ausgelegte Buch, klappe es auf und stecke die Rückendeckel in die beiden eisernen Haften. Das Lesepult ist gebrauchsfertig. (Das ausgelegte Buch is das Handbuch des Islam mit dem Bildnis des Oberdada (Allah ist gross aber der Oberdada ist grösser). (Spruch aus den Wolken gefallen im Café Josty, Berlin, Potsdamer Platz am 17. Mai 1)). Bildnis aufgenommen am 29. Oktober 1914 bei A. Wertheim. Eintritt der Türkei in den Weltkrieg. Bestellungen auf Lehrer Hagendorfs Lesepult beliebe man, wenn an der Kasse kein Vorrat ist, in den goldenen Teller zu legen. (Take the book on display, open it and put the back covers into the two iron holders: the bookstand is ready for use. (The book on display is the handbook of the Islam with the image of the Oberdada (Allah is great but the Oberdada is greater) (Dictum out of the blue at Café Josty, Berlin, Potsdamer Platz on 17 May 1)). Picture taken on 29 October 1914 at A. Wertheim. Entry of Turkey into the World War. Place orders for Schoolmaster Hagendorf's Bookstand onto the golden plate if there is none available at the cash register)
See View I of the Dada-Fair

174
Z. 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)
Verlegt bei PAUL STEEGEMANN, ERNST ROWOHLT und KURT WOLFF (Hannover, Berlin und München) (published by Paul Steegemann, Ernst Rowohlt and Kurt Wolff, Hanover, Berlin and Munich)
Dadaistische Monumentalarchitektur in fünf Stockwerken, 3 Anlagen, einem Tunnel, 2 Aufzügen und einem Cylinderabschluß (Dadaist Monumental Architecture in Five Floors, Three Facilities, One Tunnel, Two Elevators, and One Cylindrical Top)
Beschreibung der Stockwerke:
Das Erdgeschoß oder der Fußboden ist die prädestinierte Bestimmung vor der Geburt und gehört nicht zur Sache
I. Stockwerk: Die Vorbereitung des Oberdada
II. Stockwerk: Die metaphysische Prüfung
III. Stockwerk: Die Einweihung
IV. Stockwerk: Der Weltkrieg
V. Stockwerk: Weltrevolution
Ueberstock: Der Cylinder schraubt sich in den Himmel und verkündet die Wiederauferstehung Deutschlands durch Lehrer Hagendorf und sein Lesepult. Ewig.
(Description of the Floors:
The First Floor or the Bottom is the Predestined Purpose Before Birth and is Meaningless
2nd Floor: The Preparation of Superdada
3rd Floor: The Metaphysical Exam

4th Floor: The Initiation
5th Floor: The World War
6th Floor: World Revolution
Utmost/Superior floor: The Cylinder Winds Up Into the Sky and Announces the Resurrection of Germany Through Schoolmaster Hagendorf and His Bookstand. Throughout Eternity.)
Missing, exists as photograph.
Bibl.: »Dada Almanach«. On behalf of the Central Committee of the German Dada-Movement, edited by Richard Huelsenbeck, Berlin: Erich Reiss Verlag 1920
In the background of the room: Dadaco printed sheet (see no. 5–9)
Die im Katalog mit einem Sternchen (*) versehenen Arbeiten werden nach Schluss der Ausstellung in der Société Anonyme, Inc., open(sic!) its First Exhibition of Modern Art, 19 East 47th Street, New York ausgestellt. Es sind dies die ersten deutschen Dada-Arbeiten, die in Amerika gezeigt werden. (After the end of this exhibition the works marked with an asterisk in the catalogue (*) will be exhibited at the Société Anonyme, Inc., open (sic!) its First Exhibition of Modern Art, 19 East 47th Street, New York. These will be the first German Dada works to be shown in America.)

Dada Posters

- **Nieder die Kunst** (Down with art)
- **Sperren Sie endlich Ihren Kopf auf!** (Finally open your mind!)
- **Machen Sie sich frei für die Forderungen der Zeit!** (Free yourself for the demands of the times!)
- **Dada ist groß und John Heartfield sein Prophet** (Dada is great and John Heartfield is its prophet)
- **Nieder die bürgerliche Geistigkeit** (Down with bourgeois spirituality)
- **Dada ist die willentliche Zersetzung der bürgerlichen Begriffswelt** (Dada is the deliberate subversion of bourgeois terminology)
- **Dada steht auf Seiten des revolutionären Proletariats!** (Dada is on the side of the bourgeois proletariat)
- **Dada ist politisch** (Dada is political)
- **Dada kann Jeder** (Everybody can Dada)
- **Dada is das Gegenteil von Lebensfremdheit** (Dada is the contrary to being out of touch with reality)
- **Dada ist gegen den Kunstschwindel der Expressionisten** (Dada is against the art fibs of the Expressionists).
- **»Ich kann ohne Essen und Trinken leben, aber nicht ohne DADA«. Marschall G. Grosz. »Ich auch nicht« John Heartfield. »Auch ich nicht.« Raoul Hausmann** (»I can live without eating and drinking but not without Dada.« Marschall G. Grosz. »Me neither«. John Heartfield. »Neither can I«. Raoul Hausmann)
- **Nehmen Sie DADA ernst, es lohnt sich!** (Take Dada seriously, it is worth it!)
- **Die Kunst ist tot. Es lebe die neue Maschinenkunst Tatlins** (Art is dead. Long live the new machine art of Tatlin)
- **Wiertz: »Dereinst wird die Photographie die Malkunst verdrängen und ersetzen«** (»Some day photography will supersede and replace all of painting«)
- **Dilettanten erhebt Euch gegen die Kunst!** (Dilettantes rise up against art)
- **Nur zupacken und festhalten** (Just grab it and hold onto it)

Works possibly exhibited (according to Hausmann in HHE I, p. 669f.):

- Schlichter:
  Phänomen-Werke (Mysterious Products), 1920. Watercolor, body colors, montages, 61.7 x 46.6 cm, marked lower right
- Schlichter: Oberdada-Plastik (Superdada sculpture)

Exhibited according to Hannah Höch:

- Höch:
  Collage with Arrow 1919, 76 x 56 cm, signed and dated lower left
  Berlin: Nationalgalerie. SMPK
- Höch:
  Dada Sculpture 1919, Assemblage, missing
  Photograph 11.2 x 7.8 cm
  Berlin: Berlinische Galerie. Landesmuseum für Moderne Kunst, Photographie und Architektur

Works exhibited in addition to the catalog:

- Hausmann (editor) Der Dada no. 1, 1919
- Heartfield: Dadaco printed sheet, 1919/20 (view I)

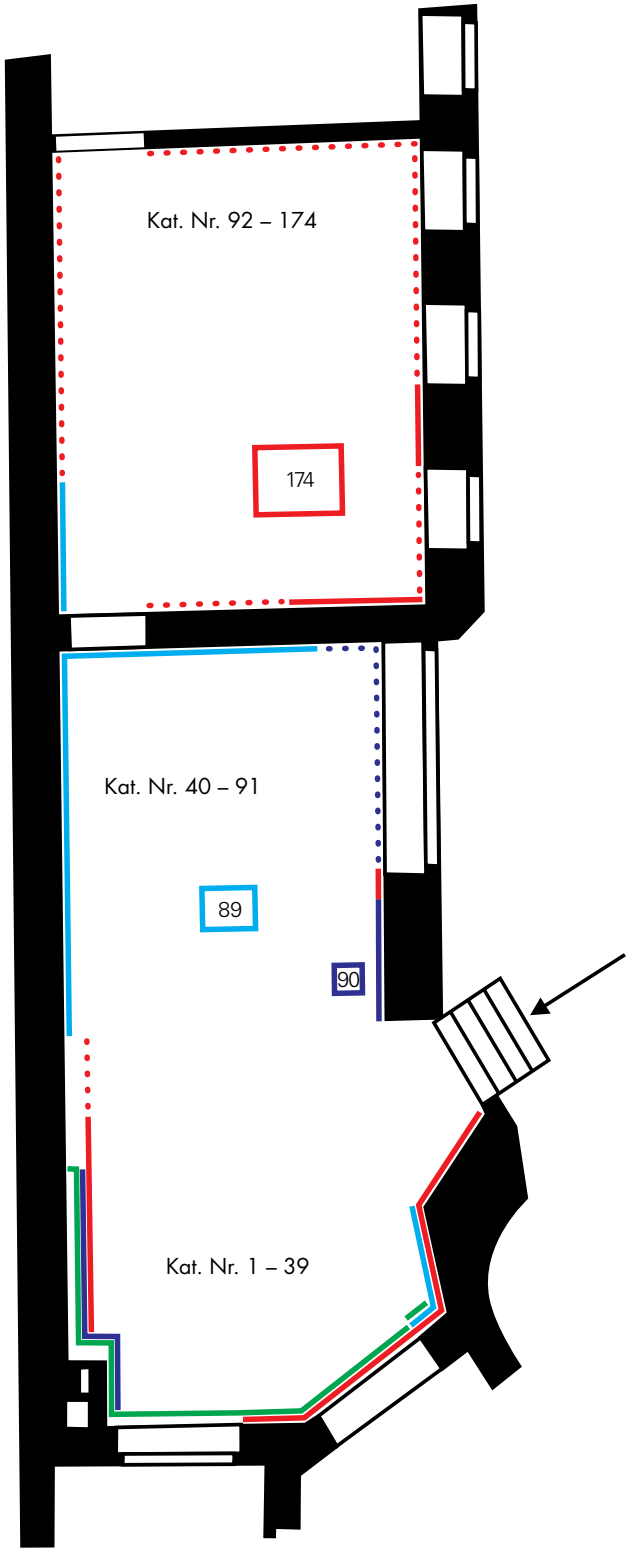
Identification of the photographs by color

First exhibition hall

View I (cat. nos. 1–16. 173, 140)	red
View II (cat. nos. 6–16)	light blue
View III (cat. nos. 17, 18, 23, 24 recognizable)	green
View IV (cat. nos. 19–29)	dark blue
View V (cat. nos. 26–33)	red
Dotted View (no ill.) (cat. nos. 34–39)	
View VI and VII a and b (cat. nos. 40–70, 77, 89–91, 92–ca. 100)	light blue
Dotted View (no ill.) (cat. nos. 71–76)	
View VIII (cat. nos. 78, 83, 90 recognizable)	dark blue
View IX (cat. no. 80 recognizable)	red

Second exhibition hall

Dotted View (no ill.) (cat. nos. 92–151)	
View X and XI (cat. nos. 152, 174 recognizable)	red



I. First International Dada Fair 1920
Possible floor plan with identification of the existing photographs of the exhibition halls marked in color (Scale 1:100)

LIST OF FIGURES

ARS (New York) gave permission to reproduce the works of the following artists: Hans/Jean Arp; Carlo Carrà; Hans Citroën; Paul Citroën; Otto Dix; Max Ernst; George Grosz; Raoul Hausmann; John Heartfield (The Heartfield Community of Heirs); Hannah Höch; László Moholy-Nagy; Edvard Munch (The Munch Museum/The Munch Ellingsen Group); Francis Picabia; Pablo Picasso (Succession Picasso); Aleksandr M. Rodchenko.

2.4 Women Working in Arms Production 1916
Photograph 9 x 13 cm
Berlin, Landesbildstelle Berlin

2.5 Fights between Spartacists and Government Troops in the Berlin Press District 1919
Photograph 9 x 13 cm
Berlin, Landesbildstelle Berlin

2.6 Years of Civil Emergency 1917-19
Photograph 9 x 13 cm
Berlin, Landesbildstelle Berlin

2.7 The Newspaper-Photograph, December 1919
Photograph 9 x 13 cm
Berlin, Landesbildstelle Berlin

2.8 Revue girls in Berlin, 1920
Photograph 9 x 13 cm
Berlin, Landesbildstelle Berlin

3.1 Multicolored Print with Photo-Portraits, ca. 1910
48 x 60 cm
Private Collection

3.2 Popular Photomontage, ca. 1920
Postcard 9 x 13 cm
Berlin, Akademie der Künste, Grosz Archive

3.3 Georg Busse: Photomontage
Ill.: *Berliner Illustrirte Zeitung* (BIZ) 13, no. 14, April 1, 1904, p. 211

4 George Grosz: Dadapicture ca. 1919
Photo- and textmontage, pen in ink
37 x 30,3 cm
Signed at lower right, described left below: 129th Dadapicture.
Zurich, Kunsthaus Zurich
Bibl.: Cat. *Dada global*, ed. Kunsthaus Zurich. Raimund Meyer, Judith Hossli, Guido Magnaguagno, Juri Steiner, Hans Bolliger (Zurich 1994), 332f.
probably: no. 129 of *First International Dada-Fair*: "Grosz-Heartfield mont.: Der Weltdada Huelsenbeck" (Worlddada Huelsenbeck)

5 Richard Huelsenbeck, "Weltdada", ca. 1918
Photograph. Ill.: Coverpage of *Memoirs of a Dada Drummer* by Richard Huelsenbeck (New York: The Viking Press, 1974)

6 John Heartfield: Dada Calling Cards

of Hausmann, Huelsenbeck, Heartfield, ca. 1919
6,1 x 12,6 cm
Zurich, Kunsthaus Zurich

7 Franz Jung, ca. 1920
Photograph on faked identity card
Berlin, Private Collection

8 George Grosz as "Propagandada-Marschall", ca. 1920
Photograph, 20,2 x 14,8 cm
Berlin, Bildarchiv Preußischer Kulturbesitz

9 John Heartfield: Wieland Herzfelde as "Progress-Dada", 1919
Photomontage missing
Ill.: Jedermann sein eigner Fußball, Febr. 1919
Private Collection

10 Grosz/Heartfield: New Year's Greetings 1920
Card 10 x 27 cm
Berlin, Akademie der Künste, George Grosz Archive

11 John Heartfield: Self-Photoportrait as "Monteurdada", ca. 1919
Photograph for *Dadaco* (1919/20)
Ill.: *Dadaco-Reprint* (Milan: Gabriele Mazzota 1970) (Kurztitel: Dadaco-Reprint)

12 John Heartfield: Walter Mehring as "Pipidada"
Photograph missing
Ill.: *Der Dada* no. 3, April 1920

13 Hausmann/Höch: Hausmann as "Dadasoph", ca. 1920
Photograph with additions in red, 26 x 20 cm
Berlin, Berlinische Galerie. Landesmuseum für Moderne Kunst, Photographie und Architektur

14 Hausmann/Höch: Höch, ca. 1920
Photograph with red color, 26 x 20 cm
Berlin, Berlinische Galerie. Landesmuseum für Moderne Kunst, Photographie und Architektur

15 "Nieder die Kunst" (Down With Art) 1920
Dada Poster
Ill.: *First International Dada-Fair* 1920

16 Jefim Golyscheff as “Musicdada”, ca. 1920
Photoportrait
Private Collection

Ill.: Cat. Jefim Golyscheff, ed. Museu de Arte Contemporanea (Sao Paolo 1976)

17 Johannes Baader as "Oberdada", 1920
Photograph on postcard "What is Dadaism"
Berlin, Bauhaus-Archiv

18 Hausmann: Love Greetings to Hannah Höch, September 29, 1918
Card (front and back), montage of text
Berlin, Berlinische Galerie. Landesmuseum für Moderne Kunst, Photographie und Architektur

19 Baader/Hausmann: Birthday Greetings to Hannah Höch, November 1, 1919
Card (front and back), montage of photographs and text
Berlin, Berlinische Galerie. Landesmuseum für Moderne Kunst, Photographie und Architektur

20 Grosz/Piscator: Dada Greetings to Raoul Hausmann, July 5, 1921
Card, montage of photographs and writing
Berlin, Berlinische Galerie. Landesmuseum für Moderne Kunst, Photographie und Architektur

21 Grosz: Envelope, addressed to Raoul Hausmann (with photoportrait of Grosz), December 13, 1920
Berlin, Berlinische Galerie. Landesmuseum für Moderne Kunst, Photographie und Architektur

22 Baader: Envelope, addressed to Tristan Tzara, April 14, 1919
Paris, Bibliothèque littéraire Jacques Doucet. Tristan Tzara-Archive

23 Heartfield/Hausmann: Double Photoportrait-Montage, ca. 1920
Photomontage missing
Ill.: Uhu 3, no. 5, Berlin 1926

24 Dada-Program. Berlin Sezession, April 12, 1918
18 x 12 cm
Private Collection

25 Dada-Program. Graphic Cabinett J. B. Neumann, Berlin, April 30, 1919
21,7 x 16,6 cm
Berlin, Berlinische Galerie. Landesmuseum für Moderne Kunst, Photographie und Architektur

26 Dada-Program. Meistersaal, Köthenerstr. 38, Berlin, May 24, 1919
26 x 20 cm
Berlin, Berlinische Galerie. Landesmuseum für Moderne Kunst, Photographie und Architektur

27 Dada-Program. Tribüne, Berliner Str. 37, Berlin, December 7, 1919
29,7 x 23,3 cm
Berlin, Berlinische Galerie. Landesmuseum für Moderne Kunst, Photographie und Architektur

28 Program of Dada Tours, Spring 1920
Berlin, Berlinische Galerie. Landesmuseum für Moderne Kunst, Photographie und Architektur

29 Dada-Program. Curio House, Hamburg, February 18, 1920
Berlin, Berlinische Galerie. Landesmuseum für Moderne Kunst, Photographie und Architektur

30 Program of Antidada-Merz Tour by Hausmann and Schwitters
September 6 and 7, 1921
Poster, 26,8 x 16,8 cm
Berlin, Berlinische Galerie. Landesmuseum für Moderne Kunst, Photographie und Architektur

31 Hausmann: Dada-Advertisement-Agency, ca. 1919
Leaflet, 23 x 30 cm
Paris, Bibliothèque littéraire Jacques Doucet. Tristan Tzara-Archive

32 Hausmann: "Tretet Dada bei" (Join Dada)
Sticker 1919
Ill.: *Der Dada*, no. 2, Berlin, December 1919, p. 4

33 Hausmann: dada cordial.
Dada advertisement 1919
Ill.: *Der Dada*, no. 1, June 1919

34 Baader/Hausmann: Dada Milchstrasse (Dada Milky Way)
Poster, March 12, 1918, 50 x 30 cm
Berlin, Berlinische Galerie. Landesmuseum für Moderne Kunst, Photographie und Architektur

35 Baader: Dadaisten gegen Weimar (Dadaists Against Weimar) ed. Central Council of World Revolution, Berlin, February 6, 1919
Leaflet, 23,5 x 20,7 cm
Zurich, Kunsthaus Zurich

36 Club Dada. Prospectus of the publishing house Freie Strasse (Open Road), ed. Huelsenbeck, Jung, Hausmann (Berlin, June 1918)
26,6 x 19,5 cm (cover ill. by Hausmann)
Private Collection

37 *Der Dada*, no. 1, 'management': Hausmann (Berlin, June 1919)
29 x 21,8 cm
Private Collection

38 *Der Dada*, no. 2, 'management': Hausmann (Berlin, December 1919)
29 x 23 cm
Private Collection

39 *Der Dada*, no. 3, 'Directeurs': Groszfield, Hearthaus, Georgeman (Grosz, Hausmann, Heartfield) (Berlin: Malik-Verlag (Department Dada), April 1920)
23 x 15,7 cm
Private Collection

40 *Neue Jugend-Wochenausgabe. Prospekt zur Kleinen Grosz-Mappe* (New Youth. Prospectus for "The Small Grosz-Portfolio"), ed. Heartfield and Herzfelde (Berlin: Malik-Verlag, June 1917)
63,9 x 52,2 cm
Berlin, Kupferstichkabinett SMPK

41 *Die Freie Strasse* (The Open Road), no. 9, ed. Hausmann and Baader, Berlin-Friedenau: Freie Strasse Publishing, November 1918
41,3 x 28 ,8 cm
Zurich, Kunsthaus Zurich

42 *Der Blutige Ernst* (The Bloody Earnest) Satiric Weekly, ed. Carl Einstein, vol. 1, no. 6 (Berlin: Trianon, December 1919)
(with cover montage by Grosz)
30,8 x 22,7 cm
Zurich, Kunsthaus Zurich

43 *Die Pleite* (The Bankruptcy), Illustrated bi-monthly magazine, ed. Helmut Herzfelde (John Heartfield) (Berlin: Malik-Verlag, January 1919)
(with cover illustration by Grosz)
43,6 x 29,8 cm
Zurich, Kunsthaus Zurich

44 Baader: Das ist die Erscheinung des Oberdada in den Wolken des Himmels (This is the Apparition of the Oberdada in the Clouds of the Sky) 1919
Montage of photographs and text, missing
Ill.: *Der Dada*, no. 2, 5

45 Baader: The Oberdada, ca. 1922
Montage with text by Baader
28,5 x 22,2 cm
Paris, Private Collection

46 Baader: Gutenberggedenkblatt (Gutenberg Commemorative Sheet), 1920
Montage of text-fragments and a portrait of Baader
35 x 49 cm
Cat.: *First International Dada-Fair*, no. 153
Paris, Musée National d'Art Moderne

47 Baader: Das grosse Plasto-Dio-Dada-Drama: DEUTSCHLANDS GRÖSSE UND UNTERGANG durch Lehrer Hagendorf oder die phantastische Lebensgeschichte des Oberdada (The Big Plasto-Dio-Dada-Drama: Germany's Greatness and Decline at the Hands of Schoolmaster Hagendorf, or: the Fantastic Life Story of the Superdada), 1920
Dadaist Monumental Architecture in five Floors, three Facilities, one Tunnel, two Elevators and one Cylindrical Top
Assemblage, missing
Cat.: *First International Dada-Fair*, no. 153
Photograph: Private Collection

47.1 Baader: Text for the Assemblage (no. 47)
Bibl.: *Dada Almanach*, ed. by Huelsenbeck (Berlin: Erich Reiss,1920)

48 Baader: Cosmic Temple Pyramid, ca. 1906
Drawing, missing
Ill.: Baader/Hausmann: Club of the Milky Way, ca. 1919
Montage, Zurich, Kunsthaus Zurich

49 Baader: Urnenhalle (Hall of Urns), 1906
Drawing, missing
Entwurf zu einer monumentalen Urnenhalle für Berlin zum 12. Verbandstag des Verbandes des Feuerbestattungsvereins deutscher Sprache in Kiel, September 7-9, 1906 (Design for a monumental hall of urns in Berlin, at the occasion of the 12th conference of the German Association of Cremations in Kiel, September 7-9, 1906), Berlin Bauhaus Archiv, Nachlaß Gropius
Photograph. Private Collection

50 Baargeld: Antropofiler Bandwurm (Anthropophile Tapeworm) 1920
Relief-assemblage, missing
Ill.: *Die Schammade*. Leaflet (Cologne: Schloemilch Publishing, April 1920)

51 Baargeld: Typische Vertikalverklitterung als Darstellung des Dada Baargeld (Typical Vertical Distortion as Representation of the Dada Baargeld) 1920
Photomontage on paper, 37,1 x 31 cm
Sign. dat. at lower right
Zurich, Kunsthaus Zurich

52 Erwin Blumenfeld/Jan Bloomfield: Nonne (Nun), ca. 1923

Ink, montage, water-color on paper, 29 x 22,9 cm
Sign. at lower right
Private Collection

53 Erwin Blumenfeld/Jan Bloomfield: Marquis de Sade 1921
Montage with photographs and text on paper, 24,5 x 25 cm
Private Collection

54 Hans Citroën: Wilson's Fourteen Points 1920
Montage with textfragments and artefacts, missing
Cat.: *First International Dada-Fair*, no. 124
Ill.: Uhu, vol. 3, no. 5 (Berlin, February 1927) 92

54.1 "Jeder kann Dada" (Anybody Can Dada)
Dada Poster of the First International Dada-Fair 1920
Reconstructed in: Cat. *Stationen der Moderne* (Berlin: Nicolai Verlag 1988)

55 Paul Citroën: Metropolis, ca. 1920
Photomontage, missing
Ill.: Lászlo Moholy-Nagy: *Malerei Photographie Film* (Munich: Albert Langen 1925) (= Bauhausbücher Bd. 8)

56.1/ Dix: Altar für Cavaliere (Altar for Gentlemen) 1920
56.2 Oil and montage on wood (with closed and open window shutters)
Signed on the keystone of the window: Dix 1920
Private Collection

57 Dix: Matrose Fritz Müller aus Pieschen (Seaman Fritz Müller from Pieschen) 1919
Oil and montage on canvas, 110 x 110 cm
Sign. at center right: DIX 1919
Turin, Museo Civico

58 Dix: Alma 1921
Oil on canvas, burnt in 1952
Photograph. Private Collection

59 Dix: 45 % Erwerbsfähig! (45 % Fit For Work!) 1920
Oil and montage on canvas, missing
Signed upper left: Dix 1920
Cat.: *First International Dada-Fair*, no. 43
Cat.: As "Painted Act of Sabotage Against the Armed Forces" in the exhibition "Degenerate Art", Munich 1937
Ill.: Löffler: *Otto Dix, Œuvre Katalog* (Recklinghausen: Bongers 1981) ill. 1920/8
here: dimensions: ca. 150 x 200 cm

60 Dix: Kartenspielende Kriegskrüppel (War Cripples Playing Cards) 1920
Oil and montage on canvas, 110 x 87 cm
Sign. at lower left and on the prosthesis of the jaw-bone
Berlin, Neue Nationalgalerie SMPK

61 Dix: Prager Straße (Prague Street) 1920
Oil and montage on canvas, 101 x 81 cm
Signed at lower right: Dix 1920
Signed on the back: Picture of Prague Street – dedicated to my contemporaries
Stuttgart, Galerie der Stadt Stuttgart

62 Dix: Suleika, das tätowierte Wunder (Suleika, the Tattooed Marvel) 1920
Oil on canvas, 162 x 100 cm
Signed on the forearm as tattoo: Otto Dix 1920 pinx
Italy, Private Collection

63 Dix: Selfportrait in Metropolis, May 11, 1921
Graphite drawing on paper, 43,5 x 35,5 cm
Sign. dat. at lower right
Private Collection

64 Dix: Artists 1921
Black crayon on paper, 35,5 x 34 cm
Sign. dat. at lower right
Berlin, Galerie Nierendorf

65 Ernst: Staubgefaeße und Marseilleise (sic!) des dada Arp
(étamines et marseillaise de Arp) 1919
(Stamens and Marseillaise of Dada Arp)
Cliché-print with pencil, ink, water color, gouache on paper, 30,2 x 25 cm
Signed at lower right
New York, Coll. Arlette Seligman, Sugar Loaf
Cat.: *First International Dada-Fair*, no. 82

66 Ernst: Erectio sine qua non 1919
Frottage of printing with pencil, pen and ink, water color and gouache on paper, 46,7 x 30,8 cm
Signed at lower left
Cat.: *First International Dada-Fair*, no. 83

67 Ernst: The punching Ball ou l'immortalité de buonarotti 1920
Photomontage and gouache, 17,6 x 11,5 cm
Sign. at center right: dadamax; at lower right below: caesar buonarotti; max ernst; on the back: max ernst et caesar buonarotti
Chicago, Arnold Crane

68 Ernst: FIAT MODES - pereat ars (Let There be Fashion - Down with Art) 1919
Lithography, 41,5 x 32,8 cm
Private Collection

69 Golyscheff: Without Title 1919
Pen and ink, missing
Ill.: *Der Cicerone* 2, no. 22 (Berlin, November 1919) p. 724
Probably shown on the first Dada-exhibition at Gallery I. B. Neumann 1919

70 Golyscheff: Der tanzende Raum (Dancing Space) ca. 1919
Watercolor and montage, missing
Ill.: *Der Kunsttopf*, no. 5 (Berlin, November 1920)

71 Golyscheff: Without Title 1919
Pen and ink, missing
Ill.: *Der Cicerone*, op. cit.

72 Griebel: Ein Stück europäischer Kulturaufschnitt (made in Germany)
(A Piece of European Cultural Cold Cuts (Made in Germany)) 1922
Graphite Drawing, 36 x 29 cm
marked: Für Max John von Otto Griebel (dedicated to Max John from Otto Griebel); dated at lower right: 15. VIII. 22 (15 August 1922)
Berlin, Historisches Museum

73 Griebel: Dadaistisches Selbstportrait (Dada Selfportrait) 1920
Montage with textfragments, missing
Ill.: Otto Griebel: *Ich war ein Mann der Strasse. Lebenserinnerungen eines Dresdner Malers* (Frankfurt a. M.: Röderberg-Verlag 1986) Ill. 7

74 Griebel: Marzipan-Kriegsgedenkblatt (Marzipan-War Memorial Sheet) 1922
Graphite and Watercolor, 40,7 x 47,8 cm
Sign. at lower left
Berlin, Historisches Museum

75 Griebel: Menschen aus verschiedenem Material
(Humans Made from Different Materials) 1923
Pen and ink, watercolor, 24,5 x 32,5 cm
Moscow, Zentrales Revolutionsmuseum (51613)

76 Grosz: Deutschland, ein Wintermärchen (Germany, a Winter's Tale) 1917/18
Oil and montage on canvas, ca. 215 x 132 cm, missing
formerly owned by Galerie von Garvens, Hanover
Cat.: *First International Dada-Fair*, no. 70 (here owner Dr. Otto Burchard, dated 1917)
Cat.: Grosz, Von Garvens Gallery, Hanover 1922 (here dated August-November

1918)
Color Slide: Berlin, Akademie der Künste, George Grosz-Archive

76.1 Berliner Lokal-Anzeiger, December 21, 1918

76.2 Grosz: Die Stützen von Altar, Thron und Vaterland (The Pillars of Altar, Throne and Fatherland: quotes from "Germany, a Winter's Tale"
Ill.: *Die Pleite* (The Bankruptcy) 1, no. 6 (January 1920), 4

76.3 "God with Us". Photograph of a soldier, ca. 1914
Private Collection

77 Grosz: Der kleine Frauenmörder (The little Woman-Slasher) 1918
Oil on canvas, 66 x 66 cm
Sign. at lower left
Lugano, Private Collection

78 Grosz: Widmung an Oskar Panizza (Dedication to Oskar Panizza, Funeral of the Poet Oskar Panizza) 1917/18
Oil on canvas, 140 x 110 cm
Verso several times signed and dated: October 26,1917/ June 4, 1918/Südende
Stuttgart, Staatsgalerie Stuttgart

79 Grosz: Politische Mappe "Gott mit uns" (Political Portfolio "God With Us")
Nine sheets and one cover
Berlin, June 1920; Edition A: 50 x 60 cm (sign.), Edition B: 35,5 x 49 cm (sign.), Edition C: 35,5 x 49 cm (unsign.)
Cat.: *First International Dada-Fair*, no. 140: "Grosz-Heartfield: Einband der politischen Mappe *Gott mit uns!* Der Malik-Verlag, Berlin"

79.1 Gott mit uns! Dieu pour nous – God for (sic!) Us 1919
30,2 x 42,9 cm

79.2 Für deutsches Recht und deutsche Sitte 1919
Les boches sont vaincus – Le bochisme est vainqueur –
"The Germans to the Front"
38 x 31,3 cm

79.3 Feierabend 1919
L'angelus à Munich – "Ich dien"
38,7 x 29,9 cm

79.4 Licht und Luft dem Proletariat 1919
Liberté, égalité, fraternité – The Workman's Holiday
34,9 x 29,7 cm

79.5 Die Gesundbeter 1918
Le triomphe des sciences exactes – German Doctors Fighting the Blockade
31,6 x 29,6 cm

79.6 Zuhälter des Todes 1919
Les maqueraux de la mort – The Pimps of Death
38,4 x 30,1 cm

79.7 Die vollendete Demokratie 1919
L'etat c'est moi – "The World Made Safe for Democracy"
44,5 x 30,3

79.8 Die Kommunisten fallen und die Devisen steigen 1919
Ecrasez la famine – Blood is the Best Sauce
30,5 x 45,2 cm

79.9 Den macht uns keiner nach 1919
Honni soit qui mal y pense – "Made in Germany"
28,4 x 24,7 cm

80 Grosz: Galerie deutscher Mannesschönheit, Preisfrage "Wer ist der Schönste?" (Gallery of German Manly Beauty, Prize Question "Who is the Most Beautiful?") 1919
Photomontage, missing
Ill.: *Jedermann sein eigner Fußball* (Everybody His Own Football), ed. Herzfelde and Heartfield, vol. 1, no. 1 (Berlin: Malik-Verlag, February 15, 1919)
42,6 x 29,2 cm
Cat.: *First International Dada-Fair*, no. 41

80.1 Eduard Grützner: Fan with Photoportraits 1892
Picture card collection 19th century
Cat. *George Grosz* Berlin-New York, ed. Peter-Klaus Schuster (Berlin: Ars Nicolai, 1994) 29

81 Grosz: Hohenzollern-Renaissance 1920
Photomontage, missing
Ill.: *Das Gesicht der herrschenden Klasse* (The Face of the Ruling Class), (Berlin: Malik-Verlag 1921), 38
Portrait photographs from left to right:
Kapp, Lüttwitz, Bauer, Müller, Ehrhardt, Ebert, Gessler, Watter, Severing
Cat.: *First International Dada-Fair*, no. 57

81.1 Postcard of the Hohenzollern-Family ca. 1910
Photomontage on painting
Private Collection

82 Grosz: Erinnerung an New York (Memory of New York) 1915/16
Drawing, pen and ink, 37,8 x 29,6 cm
Berlin, Kupferstichkabinett SMPK
Ill.: *The First Grosz-Portfolio*, Berlin: Neue Jugend/ Malik-Verlag 1916/17, no. 1
Bibl.: Alexander Dückers: *George Grosz. Das druckgraphische Werk*
(Berlin: Propyläen-Verlag 1979) MI, 1

83 Grosz: Querschnitt (Platin & Co) (Cross-Section (Platin & Co)) 1919/20
Photo-lithography, 49,6 x 28,4 cm
Sign. at lower right; num. at lower left
Berlin, Kupferstichkabinett SMPK
Ill.: *Ecce Homo* (Berlin: Malik-Verlag 1923) ill. 68; Dückers, E 61

84 Grosz: Germania ohne Hemd (Germania Shirtless) 1919
Montage of quotes (photographs and text), missing
Sign. at lower left: stamp
Cat.: *First International Dada-Fair*, no. 25
Ill.: *Der Blutige Ernst* (The Bloody Earnest) 1, no. 6 (Berlin, December 1919), 3
Cat.: *Grosz*. Von Garvens Gallery (Hanover 1922) no. 3;
Grosz's account-book (Jan. 22 – Dec. 23) no. 7: "sold for 3 000 Marks",
February 1, 1923

85 Grosz: Ein Opfer der Gesellschaft (A Victim of Society) or
Uncle August, the Unhappy Inventor 1919
Oil, pencil and montage on canvas, 49 x 39,5 cm
Marked on back: George Grosz Painter & Paster.
Grosz-Heartfield concern 1919
Paris, Musée National d'Art Moderne, Centre Georges Pompidou
Cat.: *First International Dada-Fair*, no. 40

86 Grosz: Mit Pinsel und Schere (With Brush and Scissors). Seven Materializations
(Berlin: Malik-Verlag, July 1922)
Autotypies of montages, pen-drawings and water colors, 31,5 x 24 cm
"The illustrations in this book are reproductions of originals in color from the years 1919-1922" (without titles and numbering)
Cover-Montage by John Heartfield
Berlin, Akademie der Künste, George Grosz-Archive

86.1 Tatlinistischer Planriß "Schreckenskammer" (Tatlinist Blueprint
"Chamber of Horrors") 1919
Pen/ink, water-color and montage, missing
Cat.: *First International Dada-Fair*, no. 60

86.2 Tatlinistischer Planriß: Brillantenschieber im Café Kaiserhof 1919
(Tatlinist Blueprint: Black Marketeers Selling Cut Diamonds at Café Kaiserhof)
Pen/ink, water-color and montage, 42 x 30 cm

Marked at lower right stamp by Grosz
Berlin, Galerie Nierendorf
Cat.: *First International Dada-Fair*, no. 61

86.3 '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
Pen/ink, pencil, water color and montage, 42 x 30,2 cm
Signed and dated on the back
Berlin, Berlinische Galerie. Landesmuseum für Moderne Kunst, Photographie und Architektur
Cat.: *First International Dada-Fair*, no. 52

86.4 Tatlinistische mechanische Konstruktion. Den sozialistischen Reichstagsabgeordneten, die für den Krieg gestimmt haben, gewidmet (Tatlinist Mech. Construction. Dedicated to the Socialist Members of Parliament Who Voted in Favor of the War) 1920
Pen/ink, water color and montage on paper, missing
Cat.: *First International Dada-Fair*, no. 71

86.5 Tatlinistischer Planriß (Tatlinist Blueprint) 1920
Also known as "Nude"; pen/ink, water color and montage on paper, 41 x 29,2 cm
Madrid, Fundación Collección Thyssen-Bornemisza
Cat.: *First International Dada-Fair*, no. 56

86.6 Konstruktion (Construction) 1920/21
Pen/ink and water color, missing

86.7 Konstruktion (Construction) 1922
Pen/ink and water color, missing

87 Grosz: Without Title 1920
Oil on canvas, 81 x 61 cm
Signed on back: Grosz 1920
Stamp: "Grosz 1920 construiert (constructed)"
Düsseldorf, Kunstsammlung Nordrhein-Westfalen
Cat.: *Internationale Kunstausstellung* (Zurich 1925) no. 190

88 Grosz: Rhythmische Erneuerung durch Box- und Baseball (Rhythmic Recreation Through Boxing and Baseball) 1920
Pen/ink and water color, missing
Ill.: *Der Ararat* 2, Munich 1921, p. 146

89 Grosz: Der Monteur John Heartfield. Nach Franz Jungs Versuch ihn auf die Beine zu stellen (The Engineer John Heartfield. After Franz Jung's Attempt to Put Him Back on His Feet) 1920 (also under the title: *The Engineer Heartfield*)

Pen/ink, water color and montage on paper, 41,9 x 30,5 cm
New York, The Museum of Modern Art
Cat.: *First International Dada-Fair*, no. 62

90 Grosz: Berlin C. 1920
Pen/ink and water color, missing
Sign at lower right with stamp
Ill.: Grosz: "Zu meinen neuen Bildern", in *Das Kunstblatt* 5, no. 1, 1921, p. 12

91 Grosz: Der schöne Fritz (The Beautiful Fritz) 1920
Pen/ink and water color, missing
Marked at lower right with stamp
Ill.: Grosz: "Zu meinen neuen Bildern", op. cit., 16

92 Grosz: Methusalem 1922
Pen/ink and water color, 52,6 x 41,1 cm
Signed at lower right
New York, Museum of Modern Art. Dedication Mr. and Mrs. Werner E. Josten
Ill.: Ivan Goll: *Methusalem oder der ewige Bürger*. Ein satirisches Drama, 1922

93 Grosz: Republikanische Automaten (Republican Automatons) 1920
Pen/ink and water color on paper, 60 x 47,3 cm
Marked at lower left
New York, Museum of Modern Art. Advisory Committee Fund
Ill.: Grosz: "Zu meinen neuen Bildern", op. cit., 15
Cat.: *Grosz*. Von Garvens Gallery, Hanover 1922, no. 4
Grosz' account-book (Jan. 1922—Dec. 1923) no. 6: sold for 3000 Mark
(Febr.3, 1923).

94 Grosz: Der neue Mensch (The New Man) 1920
Pen/ink and water color, missing
Marked at lower left with stamp
Ill.: Grosz: "Zu meinen neuen Bildern", op. cit., 10

95 Grosz: Diabolospieler (Diabolo Player) 1920
Pen/ink and water color on paper, 42,5 x 56 cm
Stuttgart, Private Collection
Cat.: Grosz, Von Garvens Gallery, op. cit., no. 24

96 Hausmann: OFFEAH 1918
Poster-poem, 32,8 x 47,8 cm
Print on orange-colored paper
Berlin, Berlinische Galerie. Landesmuseum für Moderne Kunst, Photographie und Architektur

97 Hausmann: fmsbw 1918

Poster-poem, 33 x 48 cm
Print on brown paper
Berlin, Berlinische Galerie. Landesmuseum für Moderne Kunst, Photographie und Architektur

98 Hausmann: kp'erioum und *Manifest von der Gesetzmäßigkeit des Lautes* 1919 (Manifesto of the Laws of Sound)
Optophonetic poem and Text-construction from the Dadaco
Print on Japanese paper, 47,5 x 33 cm
Private Collection
Cat.: *First International Dada-Fair*, no. 5

99 Hausmann: "rattatta" 1921
Pen/ink and montage on paper, 43 x 35 cm
Munich, Private Collection

100 Hausmann: Cover Montage for *Material der Malerei Plastik Architektur* (Manifesto) 1918
Montage with tissue paper, 32 x 18 cm
Sign. dat. at lower right
Rochechouart, Musée départemental

101 Hausmann: Abendliche Toilette (Evening Toilet) 1920
Assemblage on tray, missing
Ill.: *Der Dada*, no. 3, Berlin, April 1920
Cat.: *First International Dada-Fair*, no. 144

102 Hausmann: Industrieller Umsturz im Jahre 1919 (Industrial Revolution in 1919) 1920
Relief-Assemblage, missing
Cat.: *First International Dada-Fair*, no. 30
See View IV of the Fair

103 Hausmann: Gurk 1919
Montage with photoportrait and textfragments on blue paper, 27 x 21,5 cm
Private Collection
Ill.: *Der Dada*, no. 2, Berlin 1919

104 Hausmann: Selfportrait-Photomontage on "Synthetic Cino of Painting"(1918), not before 1920, missing
Manifesto, 37,4 x 28,2 cm
Photography of Photomontage, sign. dat. at lower right 1919
Berlin, Berlinische Galerie. Landesmuseum für Moderne Kunst, Photographie und Architektur

105 Hausmann: ABCD 1923

Montage of quotes (photoportrait Hausmann, picture, envelopes, text)
40,4 x 28,2 cm, signed in the center
Paris, Musée National d'Art Moderne. Centre Georges Pompidou

106 Hausmann: Augen (Eyes) 1931
Photomontage sign. at lower left
Ill.: *a bis z*, vol. 2, no. 6, Cologne, May 1931
Cat.: *Fotomontage*. Kunstgewerbemuseum Berlin. Staatliche Museen. Staatliche Kunstbibliothek (25 April-31 May 1931)

107 Hausmann: Dada im gewöhnlichen Leben (Dada in Everyday Life) (Dada Cino) (Dada Cinema) 1920
Montage of quotes (photographs and text), 31,7 x 22,5 cm
Signed lower center and lower right with handwritten dedication to Schwitters on April 9, 1921
Geneva, Coll. Guy E. Woog
Cat.: *First International Dada-Fair*, no. 24

Sources of photographs:

107.1 The Woolworth Skyscraper in Construction, in *BIZ* 29, no. 18, 2 May 1920. 199.

107.2 Utilization of Now Unnecessary Tank with Grandstand Remodeled as Tourist Car, in *BIZ* 29, no. 18, 2 May 1920. 200.

108 Hausmann: Elasticum, ca. 1920
Gouache and montage of quotes (photographs and text) on cover illustration of the Catalog of *The First International Dada-Fair*, 31 x 37 cm
Sign. dat. at lower right
Berlin, Galerie Berinson
Ill.: Mécano, Gérant lit(t)éraire: J. K. Bonset (= Theo van Doesburg), no. 2 (Blau, Blue, Bleu, Blauw, Leiden) 1922

109 Hausmann: Tatlin lebt zu Hause (Tatlin Lives at Home) 1920
Montage and water color, 41 x 28 cm, missing since 1967
Cat.: *First International Dada-Fair*, no. 28; Ill.: *Mécano*, no. 2, op. cit.

110 Hausmann: Ingenieure (Engineers) 1920
Pen/ink and water color on paper, 36 x 24,5 cm
Sign. dat. at lower right
Milano, Galleria Schwarz

111 Hausmann: Portrait Felixmüller 1920
Graphite on paper, 36,5 x 34,5 cm
Sign. dat.

Berlin, Kupferstichkabinett, Staatliche Museen zu Berlin. Preußischer Kulturbesitz (SMPK)

112 Hausmann: Kutschenbauch dichtet (Kutschenbauch Composes Poetry) 1920
Pen/ink and water color on paper, 42,5 x 32 cm
Sign. dat. lower right
St. Etienne, Musée d'Art Moderne
Ill.: Hausmann: *Hurrah! Hurrah! Hurrah!* (Berlin: Malik-Verlag 1921)

113 Hausmann: Mechanischer Kopf (Der Geist unserer Zeit) (Mechanical Head. The Spirit of Our Age) ca. 1921
32,5 x 21 x 20 cm
Wigmaking skill of a hair-dresser with applied materials: number 22, measuring rod, screw, case of a pocket watch, ruler, a used old purse of crocodile leather, the bronze segment of an old photo camera, an extendible aluminium drinking-cup mold roller in a casket
Paris, Musée National d'Art Moderne, Centre Georges Pompidou
Ill.: *Mécano*, no. 2

114 Heartfield: Neue Jugend (New Youth). Prospekt zur *Kleinen Grosz-Mappe* (Prospectus of *The Small Grosz Portfolio*) (Berlin: Malik-Verlag, June 1917)
Magazine, p. 4, 63,9 x 52,5 cm
Berlin, Kupferstichkabinett SMPK
Cat.: *First International Dada-Fair*, no. 13. 99, 150, 151

115.1 Front Page of *The Small Grosz Portfolio* (Berlin: Malik-Verlag, 1917)
Graphic montage, 28,1 x 21,5 cm
Newspaper print

115.2 Printed sheet of the last page of the introduction to *The Small Grosz Portfolio* with poem by Grosz 1917
28,1 x 21,5 cm
Berlin, Kupferstichkabinett SMPK
Cat.: *First International Dada-Fair*, no. 10-12

116 Heartfield: Das Pneuma umreist die Welt (The Pneuma Travels Around the World), 1920
Montage of quotes (textfragments and portraitphotograph of Hausmann, made by Heartfield), missing
Ill.: Cover montage of *Der Dada*, no. 3 and *Schall und Rauch*, no. 6, 1920
Cat.: *First International Dada-Fair*, no. 16. 138

117 Heartfield: Leben und Treiben in Universal City, 12 Uhr 5 mittags (Life and Bustle at Universal City, 12:05 Noon) 1920
Pen/ink drawing by Grosz; montage of quotes (photographs, text, film fragments) by Heartfield, missing

Cat.: Cover illustration for the catalogue of the *First International Dada-Fair*, no. 152 (here mentioned as a work of Heartfield. Owner: Lämmle, California)

117.1 *The Play*. Title of a Theatre Magazine, an Illustrated Monthly, London, 1905

118 Wilhelm Kaulbach: Die Erzeugung des Dampfes (The Generation of Steam), ca. 1859. Draft of a fresco-painting

119 Heartfield: Cover-montage with *Sunny Land* for *Dada siegt! Eine Bilanz des Dadaismus* (Dada Triumphs! Taking Stock of Dadaism) by Huelsenbeck, (Berlin: Malik-Verlag (Departement Dada) 1920)
22,3 x 29 cm
Zurich, Kunsthaus Zurich
Cat.: *First International Dada-Fair*, no. 139
Cat.: *Der Malik-Verlag 1916-1947*, ed. Deutsche Akademie der Künste zu Berlin , no. 23

120 Heartfield: Cover-montage with the general from *Germany, a Winter's Tale* by Grosz for *Deutschland muß untergehen! Erinnerungen eines alten dadaistischen Revolutionärs* (Germany Must Fall! Memoirs of an Old Dada Revolutionary by Huelsenbeck (Berlin: Malik-Verlag 1920)
23 x 15,3 cm
Zurich, Kunsthaus Zurich
Cat.: *First International Dada-Fair*, no. 100; *Der Malik-Verlag*, op. cit. no. 24

121 Heartfield: Cover-montage with the silhouette of Grosz' Portrait for *Gesellschaft, Künstler und Kommunismus* (Society, Artist, and Communism) by Herzfelde (Berlin: Malik-Verlag 1921)
Private Collection
Cat.: *Der Malik-Verlag*, op. cit. no. 35

122 Heartfield: Cover-photomontage for *Die Eroberung der Maschinen* (The Conquest of the Machines) by Jung (Berlin: Malik-Verlag 1923)
22,2 x 16,5 cm
Cat.: Der Malik-Verlag, op. cit. no. 78

123.1 Herzfelde: Tragigrotesken der Nacht (Tragigrotesques of the Night). 18 Dreams (Berlin: Malik-Verlag, May 1920) with cover drawing and 23 illustrations by Grosz: "... written from summer 1913 to August 1919"
Cat.: *Der Malik-Verlag*, op. cit. no. 22

123.2 Herzfelde: Schutzhaft (Preventive Detention). Personal Experiences from 7 to 20 March 1919 under the military troups of the law in Berlin
(Berlin: Malik-Verlag 1919) cover ill. by Grosz (instead of *Die Pleite* (The Bankruptcy, no. 2))
Cat.: *Der Malik-Verlag*, op. cit. no. 18

123.3 Herzfelde ed. (together with Julian Gumperz): Der Gegner (The Opponent) 3, no. 3, 1920/21. Cover Ill. by Hausmann
Cat.: *Der Malik-Verlag*, op. cit. no. 17

124.1 Huelsenbeck: Phantastische Gebete (Fantastic Prayers) with cover drawing and 13 illustrations by Grosz and a photograph of the author (Berlin: Malik-Verlag 1920)
Cat.: *Der Malik-Verlag*, op. cit. no. 26

124.2 Huelsenbeck, ed.: Dada Almanach (Dada Almanac on behalf of the Central Committee of the German Dada Movement (Berlin: Erich Reiss 1920)
Cat.: *First International Dada-Fair*, no. 98

125 Höch: Konstruktion mit Blau (Construction with Blue) 1919
Water color, 30,5 x 24,4 cm
Sign. dat. at lower right
Nuremberg, Germanisches Nationalmuseum
The water color was shown on the first Dada-exhibition by I. B. Neumann April/May 1919

126 Höch: Without Title 1918
Gouache and Collage, 31 x 19,5 cm
Sign. at lower right
Antwerpen, Sylvio Perlstein
Photograph: Hannah Höch-Archive, Berlinische Galerie

127 Höch: Dada-Plastique (Dada-Assemblage) 1919
Assemblage, missing
According to Hannah Höch probably exhibited in the Dada-Fair (without number)
Photograph of the "Plastik": Berlin, Berlinische Galerie. Hannah Höch-Archive

128 Höch: Dada-Mühle (Dada-Mill), ca. 1920
Montage on carton and construction in metal, wood and strings,
24 x 105 x 6,2 cm
Zurich, Kunsthaus Zurich

129 Höch: Dada Rundschau (Dada Review) 1919
Montage of quotes (text and photographs), 43,7 x 34,5 cm
Sign. at lower right
Berlin, Berlinische Galerie. Landesmuseum für Moderne Kunst, Photographie und Architektur

Sources of photographs:

129.1 "Ebert and Noske on Summer Holidays, photographed during a visit to the seaside health resort Haffkrug near Travemünde", in *BIZ* 28, no. 34, August 24, 1919

129.2 "Clémenceau at home as a convalescent after the assassination attempt (from 'L'illustration')", in *BIZ* 28, no. 13, March 30, 1919, 101

129.3 "Most recent photograph of Wilson on his journey through Europe with his wife and Colonel House", in *BIZ* 28, no. 4, January 26, 1919, 28

129.4 "View into the barrel of a great ship gun", in: *BIZ* 24, no. 8, February 21, 1915, 100

130 Höch: Schnitt mit dem Küchenmesser Dada durch die letzte weimarer Bierbauchkulturepoche Deutschlands (Cut With the Kitchen Knife Dada Through the Last Epoch of Weimar Beer-Belly Culture in Germany) 1919/20
(Short title: Cut with the Kitchen Knife)
Water color and montage of quotes (photographs and text), 114 x 90 cm
Sign. dat. at lower left
Berlin, Nationalgalerie. SMPK
Cat.: *First International Dada-Fair*, no. 20

130.1 Early version "Cut with the Kitchen Knife" with quote "World Revolution" (right lower part)
12,5 x 9,2 cm
New York, Metropolitan Museum of Art. Ford Motor Company Collection, Gift of Ford Motor Company and John C. Waddel (1987)

Sources of photographs:

130.2 Albert Einstein, in *BIZ* 28, no. 50, December 14, 1919, Cover illustration. Photo: Suse Byk [left above]

130.3 Head of an earwig, as seen under the microscope, in *BIZ* 30, no. 39, September 25, 1921, 600 (other source possible) [left above]

130.4 Boxer Georges Carpentier, in *BIZ* 28, no. 51, December 21, 1919, 536 [center right]

130.5 Balloon Salesman, in BIZ 28, no. 52, December 28, 1919: 544 [center left]

130.6 Käthe Kollwitz, the first member of the Akademie der Künste, Berlin, in *BIZ* 28, no. 13, March 30, 1919, 101 (photo: Hofferichter) [center]

130.7 Ebert as people's Deputy on the speaker's platform at Pariser Platz during the entry of the frontline troops in Berlin, in *BIZ* 27, no. 51, December 22, 1918, Title (photo: Sennecke) [above]

130.8 A new diving suit, in *BIZ* 29, no. 3, January 18, 1920, 28 [lower right]

130.9 Niddy Impekoven at 15, dressed as Pritzel doll, in *BIZ* 28, no. 45, November 9, 1919, 460 (photo: Hess) [center]

131 Höch: Das schöne Mädchen (The Pretty Girl) 1920
Montage of quotes (photographs, signs and text), 35 x 29 cm
Sign. dat. at lower right
Hamburg, Private Collection

Source of photographs:

131.1 Boxers, in *BIZ* 29, no. 35, August 29, 1920

132 Höch: Der Vater (The Father) 1921
Montage of quotes (photographs and text), 35 x 30 cm
Signed at lower left
Private Collection

Source of photographs:

see also 131/1: Boxer at the right

132.1 The dancer Maria Leeser in Scheveningen, in *BIZ* 30, no. 33, August 14, 1921, 500

132.2 The flying dancers, in *BIZ* 30, no. 30, July 24, 1921, 456

133 Höch: Dada-Tanz (Dada-Dance) 1922
Montage of quotes (photographs and text), 32 x 23 cm
Sign. dat. at lower right
Milan, Coll. Arturo Schwarz

134 Höch: Hochfinanz, . 1922
(High Finance, also "The Billionaire" or "The Two Faces of the Ruler")
Montage of photographs, 35 x 30 cm
Dedication: For Moholy from Höch
Berlin, Galerie Berinson
Ill.: Lászlo Moholy-Nagy: *Malerei Fotografie Film*, Munich: Albert Langen 1927[2], Ill. 104

135 Denkmal I. Aus einem ethnographischen Museum
(Monument I. From an Ethnographic Museum) 1924
Montage of quotes and water color, 19,6 x 15,5 cm
Sign. at lower right
Berlin, Berlinische Galerie. Landesmuseum für Moderne Kunst, Photographie und Architektur

136 Höch: Er und sein Milieu (He and His Milieu), ca. 1920
Water color, 55 x 45 cm
Sgn. at lower right
New York, Bill Copley

137 Höch: Mechanischer Garten (Mechanical Garden) 1920
Water color, 75 x 48,3 cm
Sign. dat. at lower left
Alexandria, Virginia, Coll. H. Marc Moyens

138 Höch: Bürgerliches Brautpaar (Bourgeois Bride and Groom) 1920
Water color, 39 x 51 cm
Sign. dat. at lower right
Private Collection

139 Höch: Roma 1925
Oil in canvas, 90 x 106 cm
Sign. dat. at lower right, on the back sign. dat.
Berlin, Berlinische Galerie. Landesmuseum für Moderne Kunst, Photographie und Architektur

Sources of subjects:

139.1 Höch: Pax 1923
Montage of quotes (photographs and text), missing
Sign. dat. at lower left
Photography: Berlin, Berlinische Galerie. Landesmuseum für Moderne Kunst, Photographie und Architektur

139.2 Asta Nielsen als Hamlet, in *BIZ* 29, no. 37, September 12, 1920, 423

139.3 Benito Mussolini, in *BIZ* 31, no. 46, November 12, 1922, 886

140 Hubbuch: Im Rausch des Irrens (In the Frenzy of Erring), ca. 1922
Lithography, 45,3 x 61,2 cm
Sign. at lower left
Munich, Collection Ruff

141 Mehring: Without Title, ca. 1919
Pen/ink, missing
Drawing, probably in the first Dada-exhibition of I. B. Neumann, April/May 1919
Ill.: Mehring, *Das politische Cabaret*. Chansons, Songs, Couplets
(Dresden: Kaemmerer Verlag 1920)

142 Picabia: Tamis du vent, ca. 1918

Pen/ink, missing
Cat.: *First International Dada-Fair*, no. 103
Ill.: *391*, vol. 3, no. 8, Zurich, Febr. 1919, 5

Pittura Metafisica

143 Carrà: Mutter und Sohn (Madre e figlio) (Mother and Son) 1917
Oil on canvas, 90 x 59,5 cm
Sign. dat. at lower right
Milano, Pinacoteca di Brera, Dedication of E. Jesi
Ill.: *Valori plastici* 3, no. 1, 1921, after p. 12

144 Carrà: Der Sohn des Ingenieurs (il figlio del construttore)
(The Son of the Engineer) 1917
Oil on canvas, 121 x 95 cm, missing
Ill.: *Valori plastici* 1, no. 6-10, June/Oct. 1919, after p. 22; *Das Kunstblatt* 3, no. 10, 1919: 319; *BIZ* 28, no. 47, 23 Nov. 1919, 488

145 De Chirico: Der geographische Frühling (Le printemps géographique)
(The Geographic Spring) 1916
Graphite on paper, 30 x 20 cm
Sign. dat. at lower left
Private Collection
Ill.: *Dadaco*, Printed Sheet XIII, 1920

146 De Chirico: Der Seher (Le vaticinateur) (The Prophet) 1914/15
Oil on canvas, 89.6 x 70.1 cm
Sign. At lower right
New York, The Museum of Modern Art
Ill.: Der Zeltweg, Zurich, November 1919, 9; Dadaco, Printed Sheet, XIII, 1920

147 Man Ray: Die Unmöglichkeit (The Impossibility) (Dancer/Danger) 1920
Photograph of the assemblage "Dancer/Danger", 17,3 x 11,3 cm
Sign. dat. on the back
Zurich, Kunsthaus Zurich

148 Lászlo Moholy-Nagy: Die große Gefühlsmaschine (The Great Machine of Emotions) 1920
Oil on canvas, 95,5 x 75 cm
Eindhoven, Stedelijk van Abbemuseum

149 Brandt: "me", ca. 1927/28
photomontage, missing. Photograph of the work.
Berlin, Bauhaus-Archiv

150 Rodtschenko: Cover montage for *Pro eto* (For that) by Majakowskij 1923

35,5 x 24,2 cm
Moskau, Staatliches Museum W. W. Majakowskij

151 Schlichter: Wild-West 1919/20
Pen/ink and water color, 28,9 x 35,9 cm
Sign. at lower left
Private Collection
Cat.: *Rudolf Schlichter*, Berlin: Dr. Otto Burchard Gallery, May 20-June 15, 1920, no. 24

152 Schlichter: Phänomen Werke (Mysterious Products) 1920
Water color and montage, 61,7 x 46,6 cm
Marked at lower right
Private Collection
Cat.: *First International Dada-Fair* (see HHE I, 669); Schlichter, op. cit., probably no. 14: *Stock-Exchange of Love*

Source of subjects:

152.1 Torso of Doryphoros. Roman Copy according to Greek Original (Bronze) by Polyklet, ca. 440 BC
Berlin, Pergamon Museum

153 Schlichter: Tumult in Filmstadt (Riot in Film City), ca. 1920
Water color and montage, missing
Cat.: *Schlichter*, op. cit. no. 13

154 Schlichter: Dada-Dachatelier (Dada Roof Atelier) 1920
Pen/ink and water color, 45,9 x 63,9 cm
Sign. at lower left
Berlin, Collection Karsch/Gallery Nierendorf

155 Munch: Red Wild Wine 1898/1900
Oil on canvas, 119,5 x 121 cm
Sign. left top
Oslo, Munch-Museum

156 Schlichter: Tote Welt (Dead World), ca. 1920
Pen/ink and water color, 49,5 x 64,7 cm
Stuttgart, Staatsgalerie. Graphische Sammlung
Cat.: *Schlichter*, op. cit. no. 15: Artificial Men

157 Schlichter: The Artist with Two Hanged Women, ca. 1920
Graphite and water color, 45 x 33 cm
Karlsruhe, Private Collection
Cat.: *Schlichter*, op. cit., probably no. 27: *The Hanged Girls*

158 Scholz: Die Industriebauern (The Industrial Peasants) 1920
Oil and montage on wood, 98 x 70 cm
Wuppertal, Van der Heydt Museum
Cat.: *First International Dada-Fair*, no. 93 as "Peasant Picture"

159 Hausmann-Höch: Dada cordial 1919/20
Montage by Höch on the right side, left side by Hausmann
Montage on p. 3 and p. 7 of *Der Dada*, no. 1, 1919, 45 x 58 cm
Berlin, Berlinische Galerie. Landesmuseum für Moderne Kunst, Photographie und Architektur

160 Baader-Hausmann: Dada Milchstrasse (Dada Milky Way) 1919
Montage of quotes (text and photographs) on poster *Club der blauen Milchstrasse* (Club of the Blue Milky Way) by Hausmann, 50,4 x 30,7 cm
Zurich, Kunsthaus Zurich
Cat.: *First International Dada-Fair*, probably no. 172

161 Baader-Hausmann: Dada Milchstrasse (Dada Milky Way) 1919/20
Montage of quotes (text and photographs) on the poster *Club of the Blue Milky Way* by Hausmann, 50 x 32,5 cm
Milano, Galleria Schwarz

162 Grosz-Heartfield "mont.": Dada-merika 1920
Montage of quotes (Photographs, text and numbers), missing
Cat.: *First International Dada-Fair*, no. 113
Ill.: Franz Roh and Jan Tschichold eds.: *Foto-Auge/oeil et photo/photo-eye* (Stuttgart 1929) ill. 8

163 Grosz-Heartfield "mont.": Sonniges Land (Sunny Land) 1919
Montage of quotes (text and photographs), missing
Cover ill. of *Dada siegt!* by Huelsenbeck (1920)
Cat.: *First International Dada-Fair*, no. 131

164 Grosz-Heartfield "mont.": Pablo Picasso-La Vie Heureuse (Dr. Carl Einstein gewidmet). Korrigiertes Meisterbild 1920
(Pablo Picasso – The Happy Life (Dedicated to Dr. Carl Einstein). Corrected Masterwork) 1920
Montage on reproduction of Picasso's *Girl's Head with Little Bird* (1913) missing
Cat.: *First International Dada-Fair*, no. 74 and ill.

164.1 Picasso: Girl's Head with Little Bird 1913
Ill.: Zervos: *Pablo Picasso. Œuvres Complètes*, Bd. II, 1912-17 (Paris: Ed. Cahiers d'Art 1961) no. 426

165 Dadaco. Dadaist World Atlas

Project by Huelsenbeck as editor and Heartfield as graphic designer with Kurt Wolff Verlag since 16 June 1919 (date of contract). The project was to be published in October 1919, but failed for reasons of financial and organizational difficulties. In February 1920 Kurt Wolff terminated the contract. Tzara who was also involved in the project intended to continue the edition at La Sirène publishing house. There still exist ca. 34 print sheets, unfolded sheets for the composition of the edition.

165.1 Hausmann: Advertisement for Dadaco 1919
in *Der Dada*, no. 2, 1919

165.2 Dadaco. Print Sheet no. I 1919
from left to right: Schwitters: *Merzbild* 1919; photographs of *Supermusicdada Preiss* playing piano (in the manner of Carl Valentin);
Arp/Taeuber-Arp: *Collage* 1916/17; Drawing of a wind instrument;
Grosz: *Signet* 1917/18; *Dadapupils*; photograph of Heartfield's son Tom; photograph (impossible to identify);
Höch: *Drawing* (according to her); photograph of Northern Pacific Railway;
Heartfield: *Expressionist Substance* 1920, in: *Der Dada*, no. 3, 1920;
Grosz/Heartfield: *The Conservative Gentleman* 1919, ill.: *Einfach Klassisch* (eine Orestie mit glücklichem Ausgang) by Walter Mehring (1920);
Heartfield: *The Masculine Spirit Cross the Threshold of the East*, in: *Der Dada*, no. 3, 1920

165.3 Dadaco. Print Sheet no. II 1919
from left to right: Hausmann: *Dr. Salomo Friedlaender-Mynona* 1919;
Dr. Max Ruest 1919; Grosz: *Mister Krause* 1919;
De Chirico: *The Prophet (Le Vaticinateur)* 1914/15

165.4 Dadaco. Print Sheet no. VIII 1919/20
from left to right: Dada-Scenario on 'Petra-Tageslichtapparat' for schools: Detail of *Dada-merika* by Grosz/Heartfield 1920; Grosz: *The Guilty One Remains Unidentified* 1919; Baader: *Letter by a Military Musician*, in *Die Freie Strasse* no. 9, Nov. 1918: Photograph of the Circus Attraction "Our John"; Photograph of a Fair; Print of "Ladies and Gentlemen!..." in *Neue Jugend. Prospekt zur Kleinen Grosz-Mappe*, June 1917; Grosz: *Sing with Us! I believe in St. Goethe* 1920;
Grosz: *Nach Ladenschluß*
(After Store Closing Time) 1920, in *Ecce Homo* (Berlin: Malik 1923) ill. 4

166.1 Dada-Wall, in: Exhibition: *Entartete Kunst* (Degenerate Art), Munich 1937
Photograph. Postcard

166.2 "Painted Act of Sabotage against the Armed Forces", in: Exhibition *Entartete Kunst* (Degenerate Art), Munich 1937
Photograph. Postcard