

Architecture as the Dionysian-Apollonian Process of Dada

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Dynamiting the Foundations of Culture

In a rebellious spirit, Raoul Hausmann “Dadasophized” in 1920 “with a hammer”:¹

We mean to demolish utterly the sophistries of goodness, beauty, value. We mean to destroy everything, tear it to shreds—in order to fling out from within ourselves the new world, which is not reassurance and tranquillity but unrest and renewal... We mean to be what we are: self-destroyers... We have left the good and just society far behind us. The end of their world makes us laugh—for we have no fear of new experiences, none of the panic that has gripped the bourgeoisie!²

Hausmann had on his bookshelves *Also sprach Zarathustra* (Thus spoke Zarathustra), 1883–1885; *Ecce Homo*, written in 1888, published 1908; *Götzen-Dämmerung* (Twilight of the idols), 1889; and *Die fröhliche Wissenschaft* (The gay science), 1882. He identified with the “creator” in *Zarathustra*, “whom they hate most of all: the one who breaks the tablets and the old values, the breaker.”³

Here Hausmann was speaking for the Dadaists as a group, for they were all inspired by Nietzsche’s works. Their object was total emancipation from traditional superstructures, from morality, and from metaphysics, and a new unfolding of endless mutability and process. In a Nietzschean spirit, art would be justified by life, and life by art. Dada as a “mental attitude” was rooted in the experimentalism of Nietzsche’s philosophy. Its central figure was Nietzsche’s new type of the “artist-philosopher,” in whom art and being an artist are inextricably bound up with crucial issues of philosophy, psychology, theology, politics, and economics. From this symbiosis of knowledge and creativity would arise a total art concept that would be directed toward life—and toward changing life. From this philosophy, with its central notion of transforming the world, Dada developed its own synthesis of destruction and construction, excavation and superstructure.

Not only Nietzsche’s cultural critique—directed against the “sick” culture of Europe (and of Germany in particular), and against the unnatural morality and the hypocrisy of Christianity, with its theory of two worlds—but also his presentation of that critique, his blend of irony and satire, rhetoric and provocation, parody and prophecy; his strategy of critical openness; his anti-

dogmatism; and his polarizing method, all influenced the ways in which the Dadaists argued, thought, and worked. They were the “parodists of universal history and buffoons of God,” as Richard Huelsenbeck called them in his *Dada-Almanach*, 1920, quoting from *Jenseits von Gut und Böse* (Beyond good and evil), 1886. Theirs was the only laughter that still had a future. Following Nietzsche, Huelsenbeck pictured the culture of his own time as a “carnival in the grand style”: as it paraded in the fancy dress of moralities, articles of faith, artistic tastes, religions, cultural opinions, media, and propaganda, it laid itself wide open to the “mental carnival laughter and high spirits,” the “transcendental height of the highest idiocy and of Aristophanic world-mockery,” that was Dada.⁴

Dada set out to perform its “revaluation of the values” of art with the utmost agility and timeliness, presence of mind and reflection. It was perennially on its guard against the danger of becoming “sedentary,” a subject on which Nietzsche had left this heartfelt warning: “*Sitzfleisch* — the one true sin against the Holy Spirit.” This fatal ability to sit tight and persevere was associated with the “origins of the German spirit — in a disordered gut” and with the German beer-belly lifestyle, which in turn expressed a nationalist nonculture (*Unkultur*).⁵

Only the detoxified, mobile body could be free of mental as of physical dross. And so the Dadaist, like Nietzsche’s Zarathustra, was a dancer through and through. His art sprang from free movement, eternally in transit. His art sallied forth from the narrow confines of the studio and of the academy and showed him Life: the real world, everyday life, the big city. The ethos of the nomad, the traveler, also governed the expressive and representational qualities of Dadaist art and architecture: impulse, fragmentariness, new beginnings, divagation, allusiveness, chance, multiple perspectives.

The Dadaists absorbed into their own self-image much of Nietzsche’s account of the Greek satyr chorus (in *Die Geburt der Tragödie aus dem Geiste der Musik* [The birth of tragedy from the spirit of music], 1872) as personifications of the life force, which, “in the ground of all things, despite all shifting appearances,” remains “indestructibly powerful and joyous.” Like Nietzsche’s satyrs, the Dadaists meant to grasp “existence more truly, more really, more completely” than could ever be achieved by the “man of culture, who generally supposes himself to be the only reality.” He, for his part, dwindled into a “lying caricature,” warped by the doctrines of bourgeois culture.⁶

When the Dadaist Hugo Ball, in *Die Flucht aus der Zeit* (The flight from time), 1927, complains that cultural ideals have declined into nothing more than “stuck-on labels,”⁷ we have only to open *Zarathustra* to find an analogous caricature of the “cultured philistine” — and one which, in form and content, looks like an outline for a Dada montage:

Truly, you could wear no better masks, you contemporaries, than your own faces! Who could ever know you! Covered with the written signs of the past, and even these signs daubed over with new signs: you are well concealed from all the

interpreters of signs! And even if one is a loin-diviner: who can still believe that you have loins? You seem confected from paints and pasted scraps of paper.⁸

No culture, let alone architecture, worthy of the “great soul” could ever spring from such a masquerade—as Zarathustra complained, when his way led him past “a row of new houses” that “an idiot child must have taken from his toy box.”⁹ Those houses of Nietzsche’s seem analogous to the cardboard-box architectures that the Dadaists, in their “machine aesthetic” phase, were to devise to serve as the faceless emblems of society.

The Dada Dionysus set out to follow Nietzsche and leap the ditch between culture and life. The palpable, experiential quality “of total, brutal reality”¹⁰—wild, raw, ugly, primitive, banal, workaday—vouched for the authenticity and completeness of his art/life symbiosis.

The Futurists and early Expressionists had already blazed a trail for the Dadaist response to Nietzsche. While modifying both their rhetoric and their means, Dada seized on their intellectual roots in the experimentalism of Nietzsche’s philosophy. The Futurists had done Dada a favor by making a start on the destruction of bourgeois culture, while embarking on a parallel, Dionysian conquest of new, tradition-free realms of dynamic, megalopolitan life. But, where the Futurists idealized a Superman who was cheerful, steel-hard, patriotically inclined, and euphoric about technology, the Dadaists embarked on a game with a “tragic-Dionysian” strain of cosmic unmeaning.

From the early Expressionists, the Dadaists inherited a self-critical attitude toward their own previous creations, as well as the principle that the artist must transcend and transform himself from within. The separate groups associated with Carl Einstein, Paul Scheerbart, Salomo Friedlaender, and Otto Gross responded to different aspects of Nietzsche and influenced the Dadaists accordingly: in terms of scepticism in perception and epistemology, or of creative indifference, or of radical individualism.¹¹

Modes of response differed within Dada, even where the Nietzschean influence was a direct one. For example, just as Nietzsche applied senselessness to creativity, the French Dadaist Francis Picabia cultivated the idea of *rien* (nothing), from which he evolved his own skeptical, nihilistic game. Again, the Nietzsche work to which Dada in Cologne related most closely was *Die fröhliche Wissenschaft*, which formed the basis for Max Ernst’s rebellion against logic, convention, visual expectations, and taste. Otto Dix, for his part, was influenced by Nietzsche’s vitalism and by the Dionysian principle—the result being a blend of horror and laughter, of sublimity, burlesque, and parody. And when Hausmann “Dadasophized,” he followed Nietzsche by transforming life into an aesthetic experience and art into an experiment in vitality.

The main influential aspect of the Dada response to Nietzsche stemmed from Hugo Ball (fig. 1). “We had all read Nietzsche, even the foreigners, but Ball above all,”¹² wrote Huelsenbeck of the Zurich Dadaists in *Dada siegt* (Dada triumphs), 1920. Back in 1909–1910, Ball had written a polemic entitled *Nietzsche in Basel* (a sketch for his dissertation on “Nietzsche, a Contribution

Nietzsche in Basel.

Seine Stritschrift.

Inhalt.

- I. Nietzsche bei seiner Berufung nach Basel.
- II. Nietzsches Freundschaft mit Burckhardt und Wagner
- III. Das Basler Kulturideal.
- IV. Nietzsche als Journalist.
- V. Resultate und Zusammenhänge

Hugo Ball

Fig. 1. Hugo Ball

Nietzsche in Basel, 1909–1910

Handwritten title page

Agno/Tessin, Nachlass Hugo Ball

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to the Rebirth of Germany").¹³ It was Ball who set the course for Dada's revaluation of artistic values. His interpretation of World War I as the advent of cultural catastrophe shows how much of Dada rested on Nietzsche's tragic-Dionysian notion of the pull of the cultural vacuum. To Ball, as a convinced immoralist, World War I seemed to confirm the epistemological and cultural thesis of *Morgenröte* (Daybreak), 1881: which was "that since Plato all philosophical architects have built in vain," because their foundations rest only on the "enticements of morality."¹⁴

In a lecture delivered at Galerie Dada in Zurich on 7 April 1917, Ball developed this same architectural metaphor to proclaim the collapse of the edifice of Western culture:

God is dead... An age collapses. No pillars and supports remain, no foundations that have not been blown apart. Churches have turned into castles in the air; convictions into prejudices. There is no perspective left in the moral world. Above is below, below is above. There has been a revaluation of all values... Not only have the walls been broken down: even the grains of sand have been abraded, dissected, crushed underfoot. Not one particle, not one atom, has been left standing on another... Minds in the philosophical realm, bodies in the physical realm, have been liberated from illusions.¹⁵

The collapse of a "millennial culture" is conveyed through a rapid succession of architectural and spatial metaphors: the demolition of piers, supports, and foundations; the loss of perspective; forces that collide and overlap; loss of the center; reversal of hierarchies; lack of scale; disappearance of the First Cause and of the atom; absence of boundaries and dimensions; rubble. The great city and the machine emerge as new and gigantic power centers; churches, as "castles in the air."

The collapse of structure is followed by that of objective perception. There is no longer a First Cause. Life asserts itself solely through a continuing process of effects; architecture is the event that springs from the imponderable. Following Nietzsche, Dada was left with a dynamic interpretation of the world, filled with omnidirectional, autonomous forces. "Where are we heading?" asked the "madman" in *Die fröhliche Wissenschaft*. "Away from all suns? Are we not constantly falling? And backward, sideways, forward, in all directions? Is there still an Above and a Below? Are we not straying through an infinite Nothingness? Do we not feel the breath of empty space? Has it not grown colder?"¹⁶

Man is thrust into "the mysterious X" of existence,¹⁷ into the tragic-Dionysian truth of a world that is not meant for him, and which bears witness to "the utter transience of all that is real—all constantly acting and becoming and not being."¹⁸ A world of emergence and disappearance, cruelty and sensuality.

In Dada, the large city first appears as a thing of dynamic complexity, independent of man, in which the "revaluation of all values" assumes the

form of dynamic, Dionysian spaces. Open on every side, “total, brutal reality” presents itself as a “tumult of simultaneous noises, colors, mental rhythms, which — with all the sensational cries and fevers of its brazen, workaday psyche, and in the sum of its brutality — is absorbed into Dadaist art.”¹⁹

The Dadaist elevates himself from man to Superman and seems to take on the lineaments of a twentieth-century Zarathustra. Having journeyed from the wilderness, the sea, and the mountains to the labyrinthine chaos of the great city, he begins his dance on sheet metal and iron in the force field of electrical energies.

The Dadaist becomes a Dionysian-Apollonian medium for these active, constantly metamorphic forces. The utopia of the Dadaist Superman, with his open-ended totality of experience, leads to the “revaluation” of art, which is freed to enter “life.” With his “will to power” the Dadaist reaches beyond all existing cultural constructs into complex, vital energetic processes. By applying his Apollonian strength the Dada Dionysus transforms these processes —

- into montage, with its “mass of imagery” that yields to the “metaphor-making instinct” and “floods in a fiery stream . . . from the ancient patrimony of human imagination”²⁰
- through the “introduction of the New Material”: “With the New Material the image has taken a . . . giant stride from the horizon to this side of the picture plane; it partakes in life itself”²¹
- in dance, both as an “art of the closest, most direct material”²² — that is, the body, purified of all its cultural dross — and as a new constructive principle in art
- in the performances that “convey the chaotic motion of life into our immediate consciousness”²³
- “in the phonetic poem, which makes itself out of sounds from the larynx and the vocal cords, which knows no syntax, only continuation and stoppage”²⁴
- in the simultaneous poem, as a “direct pointer to action”: “in the last resort, a simultaneous poem means nothing more or less than ‘Long Live Life!’”²⁵
- in Bruitism, described as “life itself, which cannot be judged . . . which perhaps represents a part of our personality, attacks us, persecutes us, tears us apart”²⁶

The “productions” of Dada are Apollonian works of an emphatically vitalist experience of life as an endlessly shifting force field of liberated and disconnected quantities and phenomena. In a radically stochastic concept of process, art is valid only as an energetic instrument of the life force. Only thus can art overcome the alienation from life that has afflicted it in the course of Western history; only thus can art break free from the frozen grasp of notions of culture, morality, metaphysics, and the ideal.

Dance, Energy, “Will to Power”: Transforming Space

Dance formed part of Dada’s architectural vision, in relation both to literal, built architecture and to the architecture of thought and ideas. Dadaist architectural conceptions were defined not by static structural frameworks but by modulations in time; they were events on the plane of the inconstant, the imponderable, and the unpredictable. This was an architecture based on datum points that were not preset but part of a process, so that they became apparent only through motion. Such conceptions liberated architecture from imposed meanings, so that new spatial concepts could be found for the newly mobile human body.

Dadaism used dance as a central, Nietzschean motif on many levels, from concrete to metaphorical. Dance, in its multiple modes of manifestation, was fundamental to the methodology of montage. Take Hannah Höch’s *Schnitt mit dem Küchenmesser Dada durch die letzte Weimarer Bierbauchkultur-epoche Deutschlands* (Cut with the kitchen knife through the last Weimar beer-belly cultural epoch of Germany), 1919–1920 (fig. 2). In the center is the dancer: Niddi Impekoven’s body, juggling with Käthe Kollwitz’s head. Beside her is the power center of the ball bearing; above, the head of Albert Einstein, with the following words quoted on his brow: “S. Friedlaender: Der Waghälter der Welt.”²⁷ The last four words, meaning roughly “The Holder of the Cosmic Balance,” form the title of an essay that is also a central chapter of Salomo Friedlaender’s book *Die schöpferische Indifferenz* (Creative indifference), 1918.²⁸ Not only Friedlaender’s essay but his “intellectual biography” of Nietzsche (1911) played a part in the conception of Höch’s montage.²⁹

The dancer seems to move, like Zarathustra, “amid human beings as if amid fragments of a future” — amid the multifarious, fragmented human grotesques of cultural and political life during Kaiser Wilhelm’s war and under the nascent Weimar Republic. The “inexhaustibly prolific will to life,”³⁰ which for Hausmann is the “explosion of a vast loosening of forces,” generates the manifold grotesques, the multiple perspectives and relativities, of the diminutive Dada montages — only to destroy and recombine them, abolishing, switching, and smashing identities and leaving them spinning in a fathomless, scaleless void. Every detail of these montages represents a destruction and a renewed production of visual appearances, which the “metaphor-making instinct”³¹ disorders, dissociates, and incongruously reassembles.

Power is thus undermined — not just the power of an obsolete society to impose its moral and ideological disciplines, but the whole web of power that extends into everyday life. Hence the utopian ambition, inherent in montage, to unleash “World Revolution” — a phrase for which, in her work of the later 1920s, Höch substituted “World Dada.” The faces have grotesque, contorted, alien eyes, which bespeak many truths: for, says Nietzsche, “Eyes are of many kinds. The Sphinx, too, has eyes; and consequently there are many ‘truths,’ and consequently there are no truths.”³² Truth evaporates, and with it departs a settled and unified image of the universe.

Einstein has enmeshed gearwheels for one eye; they look like the sign for

infinity—an allusion to the infinite possibilities of matter subject to relativity. Nietzsche's early realization that the atom was a "subjective fiction,"³³ and Ball's thesis of the breakdown of the atom (partly based on Einstein), leave the world devoid of causal connections. The ball bearings and tires, which come from nothingness and depart into nothingness, show that the world is "a wheel that rolls itself,"³⁴ a "world game."³⁵

According to Nietzsche, the world as "wheel that rolls itself" has its creative counterpart in the play activity of the artist and of the child. The shock of "eternal and universal change," of the "utter transience of all that is real," is countered in Apollonian terms by the Holder of the Cosmic Balance—a term that Höch applies not only to Einstein but also to the dancer, and ultimately to the montage itself as a Dionysian-Apollonian "superstructure": a new open-minded web of mass media.

This Holder of the Cosmic Balance derives his or her equilibrium from the principle of polarity—which for Nietzsche, following Heracleitus, represents the highest form of self-mastery: "In this amplitude of space, this access to the opposite, Zarathustra feels himself to be the highest form of existence,"³⁶ wrote Nietzsche in a sentence that serves as the epigraph to Friedlaender's chapter on "The Holder of the Cosmic Balance." In the montage, dance—the interplay between head and body, conscience and instinct, social commitment and autonomy, Dada and anti-Dada—denotes a combination of intense concentration with ecstatic self-transcendence: a balancing act in which contradiction and fragmentation combine in total subjectivity to create a "new unity."³⁷ The principle of polarity, on which Friedlaender constructed his own Nietzsche-based philosophy, makes it possible to attain a dynamic state of "equivalence" or "creative indifference" that corresponds to the totality of experience.

This state is consummated in the dancer, who is the Apollonian-Dionysian instant in which "a God dances through" us.³⁸ In this metaphysics of performance, the artist—who feels himself or herself to be, in Ball's words, "torn, dismembered, hacked apart,"³⁹ like Dionysus Zagreus—is restored to Apollonian construction.

Dada art is a creative process, based on experimental "indifference": it lives by the plenitude of destruction and construction; by the void, and by the fathomless depths; by vitalistic loss of identity, and by halcyon liberty.

Dada Labyrinths: Architectures of Intuition

"Architecture will find its lightness without mere function. All-mutable, by living on the edge the New Man who devotes himself to it will transform spaces." The words are those of Hausmann's early manifesto *Material der Malerei, Plastik, Architektur* (The materials of painting, sculpture, architecture), 1918, which continues: "The motion of the wall—the window as a random incision no symmetry it will be made to stretch from floor to ceiling in different forms colored glass that delights and affects human beings through its transmission of light."⁴⁰

This revaluation of architecture is full of the dynamism of the Dada world-

view. It is influenced by the utopian architectural ideas of the Glass Chain (*Gläserne Kette*) group, and above all by those of Paul Scheerbart (the Last Dionysian, as Friedlaender called him), who echoed Nietzsche in assailing “the dusty, matted, pasty world of concepts” — with particular reference to the concepts of “space, homeland, style” — and in hailing the new aesthetic of play, of “all that is fluent, gracile, angular, sparkling, flashing, weightless.”⁴¹

In thus engaging in a revaluation of architecture, its spatial program, and its concepts, Dada and the Glass Chain group were also revaluing the turn-of-the-century architectural response to Nietzsche. They no longer spoke of the “grand style”⁴² but of architecture as game playing: the goal of the game (according to Scheerbart) is style. Beneath the sway of the Dionysian-Apollonian artistic instinct, architecture acquires a previously unimagined mobility, and the time factor disrupts the eternal stasis of space.

In opting to infuse art with the life force, by means of real-life materials and the open-ended montage principle, the Dadaists, said Huelsenbeck, made art “partake in life itself.” This Nietzschean synthesis of art and life is vividly embodied in a work of “Dada Monumental Architecture” by Johannes Baader, *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 downfall at the hands of Schoolmaster Hagendorf; or, The fantastic life story of the Oberdada), 1920.⁴³ In Baader’s development as an architect — he was the only trained architect among the Berlin Dadaists — we can trace the Dadaist revaluation, dehistoricization, and deconstruction of the turn-of-the-century concept of the *Gesamtkunstwerk* (synthesis of the arts, or total work of art).

Fired with enthusiasm by his reading of *Zarathustra* (in 1906 or thereabouts),⁴⁴ Baader started out with an imperious creative gesture: he projected a utopian Cosmic Temple Pyramid (fig. 3), to be governed by himself as self-appointed Redeemer of the Terrestrial and Cosmic Globes. In it, beneath his own megalomaniacal sway, he placed all religions, arts, reformed lifestyles, and cultural festivals: “great, totally free universities, libraries, archives, modern world museums and world collections, arenas and plazas for international games, musical festivals, and festive dramas, public parks, pilgrimage centers, garden cities, and villas and gardens and forests and fields and mountains and meadows and streams and lakes and rivers and the sea.”⁴⁵

This union of all life and culture in the spirit of the *Gesamtkunstwerk* found expression in the massive, compact, pyramidal shape of Baader’s structure itself.

Baader had read *Zarathustra* within the context of a general revival of Nietzsche’s (and also of Max Stirner’s) influence in the years around 1906. Since 1900 the educated middle class had found itself in a deepening cultural crisis; it suffered from a sense of diminished political and social importance as a consequence of the rise of a moneyed upper bourgeoisie, the growth of the white-collar class, and the emergence of unionized labor. It proved receptive to an assortment of irrational worldviews and doctrines of salvation that

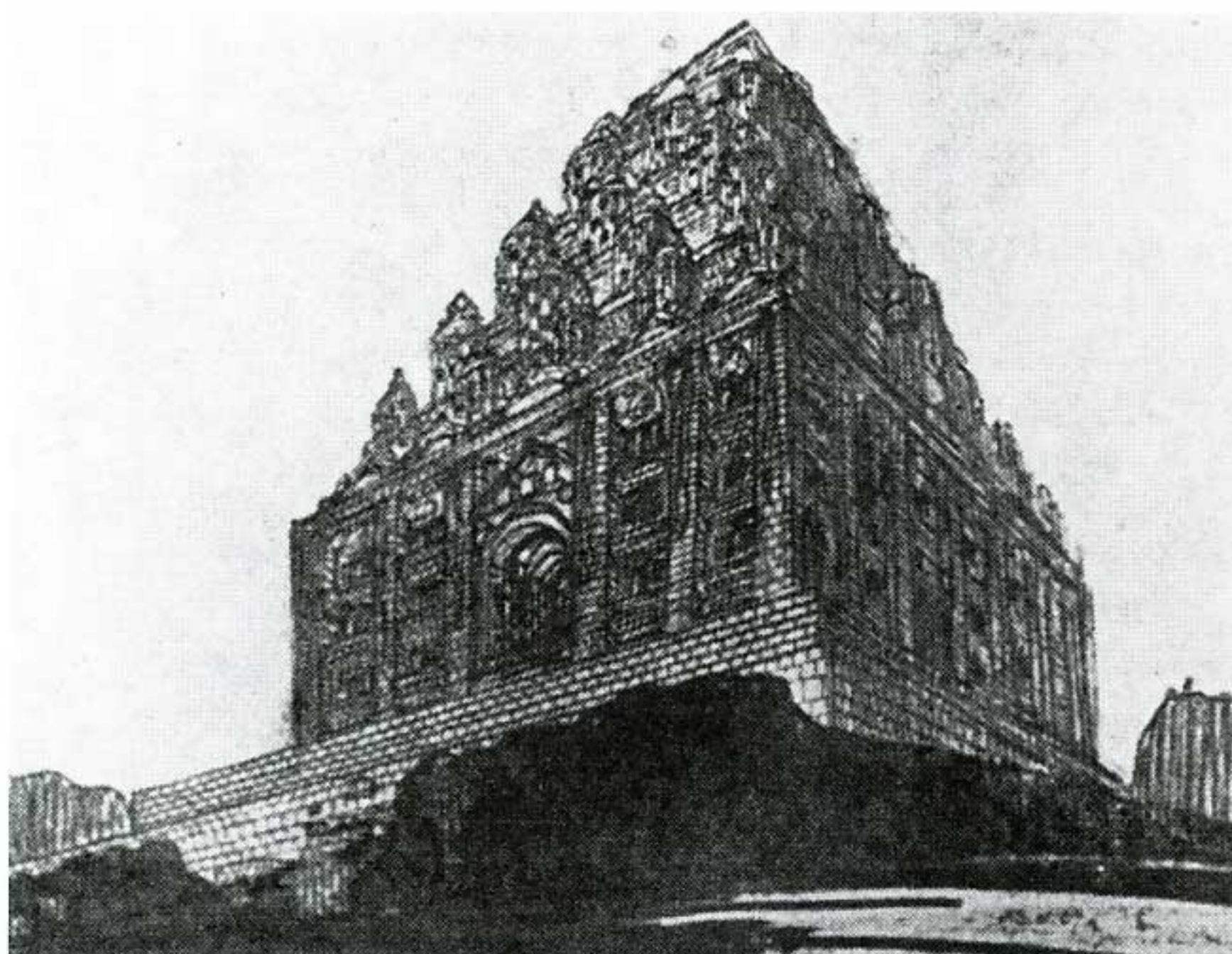


Fig. 3. Johannes Baader
Cosmic Temple Pyramid, 1906 (?)
Drawing (destroyed)



Fig. 4. Johannes Baader
The Great Plasto-Dio-Dada-Drama: Germany's Greatness and Downfall at the Hands of Schoolmaster Hagendorf; or, The Fantastic Life Story of the Oberdada, 1920
Assemblage (destroyed after the First International Dada Fair in Berlin, 1920)
Photo: Berlinische Galerie

purported to show a political “Third Way” ahead and prophesied that the “Supremacy of Mind” would bring the renewal and salvation of all humankind. These reform movements condemned the nonculture and nonmind—the *Unkultur* and *Ungeist*—of Western civilization, and denounced science, technology, materialism, positivism, and all such products of the Industrial Revolution as symptoms of the loss of the shared beliefs that had given cohesion to society.⁴⁶

In Baader’s megalomaniacal self-image, the influence of *Zarathustra* combined with a messianic reforming zeal in the effort to restore his own political and cultural significance and to remedy his own isolation. In Baader’s mind—and in those of many of the apostles of bourgeois culture, such as Paul Anton de Lagarde and Julius Langbehn—the renewal of civilized society was inseparable from the idea of a “great, artistic individual.” This was the spirit in which people read *Zarathustra*: “All things began to speak and became parables. And the divine consciousness arose within me, ecstatic . . . And I was Christ again and walked in ecstasy all night through the streets of Berlin, and in my thoughts I traversed all lands and all times, and for me there was neither past nor future.”⁴⁷

It was this state of consciousness that inflated Baader’s architectural ideas to monumental proportions. In devising his immense project, he placed himself at the “apex” of the “history of the human mind.” As the redemption of all humanity, the pyramid was simultaneously a monument to his own prophetic stature.

Then, after the end of World War I, the relationship between art and life was reversed. No longer was the artistic impulse defined by the shaping influence of art over life. Now, life defined art: through real-life materials, through destructiveness, through the shards from which Baader undertook to build something new, and through the mythology of ordinary life. No longer repressed, human society with all its materials returned to the artwork in the form of *démontage*.

In his assemblage *Das grosse Plasto-Dio-Dada-Drama* (fig. 4), Baader made liberal use of the grotesque to destroy and demystify his own prewar utopia. The nature of Nietzsche’s influence now underwent a radical change. Baader no longer saw architecture as “the unity of artistic style in every department of life” (Nietzsche) but as the multiplicity of the montage process. The notions of intensification, transformation, and transcendence—the “Steps of the Superman”—are still recalled in the names of the “Five Floors” of the *Plasto-Dio-Dada-Drama*: “Preparation,” “The Metaphysical Test,” “The Initiation,” “The World War,” “The World Revolution.” These lead upward to the “superstory” from which “the final redemption from the body and from death” is proclaimed.⁴⁸

Into the successive levels of his ascent, the architect as “Knower” (*Erkenner*) integrated elements of Theosophy, World War, and Communist World Revolution—all of which, megalomaniacally, he referred back to himself, the Oberdada, who “would gladly overturn the world, the whole world with its

brood of pygmies.”⁴⁹ In evidence on the final “superstory” are a top hat and a wireless apparatus that “transmits” his message “into the ether.”

The revaluation of architecture takes place in the course of the montage process. On the third story, for example, “the last remnants of architecture are stowed in a battered basket . . . Paul Scheerbart himself arrives in a glass crystal coach and plants himself as a bomb alongside the dusty architecture basket.” Destruction and construction, the “prerequisites of a new age,” are supplied when the Oberdada proclaims a “new epoch of artistic total culture.”⁵⁰

The enacted transformation of life’s traces and materials, and of contemporary and cultural history, is the work of Baader’s liberating, anarchic intuition. The montage turns architecture into an Oberdadaistic game played with the “shabby remnants” of the age; it links hermetic combinations with eschatological questions, and with the demands of a Redeemer role that frequently tips over into the “comic” — in Nietzsche’s sense of “the artistic discharge of revulsion against the absurd.”⁵¹

Baader’s Dadaist “monumental architecture” transforms itself into a process, a performance, entirely typical of Dada events: a blend of phonetic poems, politics, “Mechano-Dada,” current affairs, satire, philosophy, simultaneity, all dissolved into a subjective chaos and united with a concept of sceptical hilarity.

On a flyer (fig. 5), “Dadaistische Wohnungskultur” (Dada interior design), Baader announced his forthcoming appearance at the Furniture Fair in Detmold on 25 July 1922, to be followed the next day by a Dada publicity march to the nearby Arminius Monument (Hermannsdenkmal). Under the title “Über-Möbel oder dadaistische Wohnungskultur” (Superfurniture or Dadaist designs for living), the flyer reprints an extract from an article on interior design by the architect Hermann Finsterlin, who draws a firm distinction between “superfurniture” (*Über-Möbel*) and “scum furniture” (*Möbel-Pöbel*):

Inside the New House one will have the sensation of being not only the inmate of an enchanted cluster of crystals but the inward inhabitant of an organism, migrating from organ to organ in a symbiotic relationship of giving and taking within a gigantic fossil womb . . .

Furnishings such as those that are glued into our own dwelling-boxes: irritant foreign bodies. Tell me, have you never been bothered by the arbitrary violence of your own six schematic walls, or by the injected object-coffins [cupboards] of your thousand necessities? Have you never sensed a mysterious desire to remodel your own surroundings in accordance with the rhythm of your breathing soul?⁵²

All of this is a clear echo of Nietzsche’s call for an architecture that is “like our soul, the labyrinth.”⁵³ Finsterlin himself designed biomorphic, troglodytic dwellings (the temples of what Wenzel Hablik called “architectural growth”) to suit, as he said, “all types of the Superman”:⁵⁴ one for Zarathustra, who dwelt in a cave for ten years with his eagle and his snake, and from there beheld the sunrise (see the drawing *Zarathustra und sein Adler* [Zarathustra

ist **SEINE** geistige Hoherhabenheit ohne Tadel
und mit ohne erblich bürokratisch abge-
stempelten Adel, hilflose Teufelssünder „wenn
ihr es noch nicht wisst, als Oberdada von jedem Dada-
ist; Mensch drum werde was du bist „dadaist“. Also der Oberdada
Johannes Baader, Präsident des Erd- und Weltballs

dada verkündet:

dadaismus!!!

DER HIMMEL AUF ERDEN.
KANN FUER DIBEICHRISTEN ZUM FIMMEL WERDEN

Ueber die Geistesbrücke,
Nah! das Weltenglücke!

Möb. Messe Detmold 1922 22-30 Juli

Dadaistische Wohnungskultur

auf der Möbelmesse in Detmold

Am Dienstag, den 25. Juli 1922, nachm. 4 Uhr, mit **dada**-istischer
Geistesbeleuchtung im Saale des Hotels Odeon in Begleitung
der KAISERIN - DADA mit Gefolge nebst den Silbergäulen. Der
Holzug bewegt sich tags darauf am 26. Juli, nachm. 4 Uhr,
ab Marktplatz ohne Gala solch bischen dadaistisch Tra-la-La-la zum

HERMANNS-DENKMAL

wo das geistig grosse Licht, der Oberdada über Welt-
frieden spricht. Was die folgenden Tage sich während
der Anwesenheit seiner geistigen Hoherhabenheit, des
Präsidenten vom Erd- und Weltball durch ihn in Frieden-
stadt ereignet, wird ohne Lügenpresse als geistiger Grund-
stein in das Weltfriedensgedankengebäude eingefügt. Diese
Erklärung der Wahrheit vorab genügt.

Prophetisch verkündet und neuen Geist entzündet:
CARL BOBE, Organisator, Weltordnungsdiktator.

B. Johannes AA D ER oberDada

DER WEG ZUR HÖLLE IST GEPAFERT MIT BÜROKRATEN!!!

DADAISTEN-LISTEN: Anna Blume, Kurt Schwitters, ERNA
HAEHNE, ADRIAN, Dietrich, Otto Freudlich, Cantarelli, Roul,
HAUSMANN, MaschinenDada ARNDT, Die Silbergäule, Hültenbeck

Nr. 11-70

Taylor-For- schungs-Blatt Nr. 7

tiefer Sinn

DADA OHNE DEGEN BRINGT DEN SEGEN

HERMANN OHNE SCHWERT KRIEG HAT NIMMER WERT

bAnDeL WaNdEl

Der Oberdada Baader - Grosz - Herzfeld - Direktion H. Ehrlich - Dada-Umzug

„Die Holzindustrie“ schreibt
**BEL ODER DADAISTISCHE WOHN-
spannung** sein, auch einmal etwas e
sei es nur auch eine unfreiwillige
der Zeitschrift „Frühlicht“, Verlag
werden ihre helle Freude an de

„Im Innenraum des neuen Hauses“, sagt
haften Kristalldruse fühlen, sondern als interner
der und empfangender Symbioten eines „fossilen
schachteln kleben, müßten im neuen Raum wir
euch nie das gewaltreizende Schema eurer s
die injizierten Sachssärge eurer tausend No
Schränke gemeint), -- ob nie die geheimnisvolle Lust an euch heran
nach dem Rhythmus eurer atmenden Seele. -- Möbel des neuen Z
sein müssen, Unterformen. Divertikel der häuslichen Organe, untr
und in ihnen, Organe im Organ, Gefäße im Gefäß. Daß ihr Grun
mindestens verwandt sein muß, ist selbstverständlich. -- So ka
mit seiner Wurzel aus der Wand eines Beton-Hauses herausbläh
nur für seine Zierumstellung können andere Materialien in Betr
Majolika-Betten die mit ihrem Fuß ihr Substrate entwuch
tragen wie Pilze den Mulm ihrer nächsten Generation! Wie „
Mulden entgegenkratzen, der Fuß aber wird wandeln auf glasig-
material kann das alldimensionale Raumgefühl diffundieren, und d
Das Licht blutet in diesem neuen Hause, wie der Verfasser versic
dünnsten Stellen, die durch die Möbelwucherungen bis zur Transpa
der nackte Fuß wird Boden Skulpturen umschmeicheln bei jeden Sc
So könnte das Haus zum Erlebnis werden, zur Mutter die hegt und

in ihrer Nr. 41. 1922 mit reichsindustriellem Zukunftsblick über: „**UEBER-MOE-
NUNGS-KULTUR**“. In dieser Zeit wirtschaftlichen Ringens mag es eine Aus-
weiterndes über seinen Beruf und über die Ware, die man herstellt, zu lesen --
Humoreske, wie sie Herr Finsterlin in seinem Aufsatz über „Innenarchitektur“ in
W. Peters, Magdeburg, darbietet. Namentlich die Möbelfabrikanten
n vorgeschlagenen Entwürfen haben.

der Verfasser, „wird man sich nicht nur als Insasse einer märchen-
Bewohner eines Organismus, wandernd von Organ zu Organ ein geben-
Riesenmutter-Leibes“. Möbel wie wir sie in unsere großen Wohn-
ken als störendste, zerstörende leidreizende Fremdlinge. Sagt mir, ob
echts Wände irritiert und
twendigkeiten (damit sind
kroch, euch zu umräumen
immers werden Immobilien
ennbar und unverrückbar von
dmaterial sodann identisch oder
nn zum Beispiel ein Schrank
en, übergehend in Majolika, und
acht kommen. Man denke sich
ern und in ihrem Kelche den Flaum
draußen“ werden sich dem ruhesehnenden Leibe mollige
durchsichtigen Böden. Durch das transparente Boden-
em Wohnling in ungeahnter Balance halten . . .
hert, durch „organische“ Fenster, d. h. durch die
renz, zur Glashaftigkeit entstofflicht werden! Oder
hritte, den stiefmütterlichen Tastsinn neu belebend,
bildet, wie der Saftdom des Gallwespenbabys.“

ismu

dada

TrAuErKIÖsSe

Verrückt

PÖBEL

Kaiserin DADA

Mama

Lies: KURT SCHWITTERS Buch „Die Silbergäule“ Verlag Paul Stegemann, Hannover.

Dada-Satz vom Obermachulken des Machulken-Verbandes.

mit angebrannter Diplomatengröße

TrAuErKIÖsSe

Fig. 5. Johannes Baader
"Dadaistische Wohnungskultur" (Dada interior design), 1922
Flyer
Stuttgart, Staatsgalerie Stuttgart
Archive Hermann Finsterlin

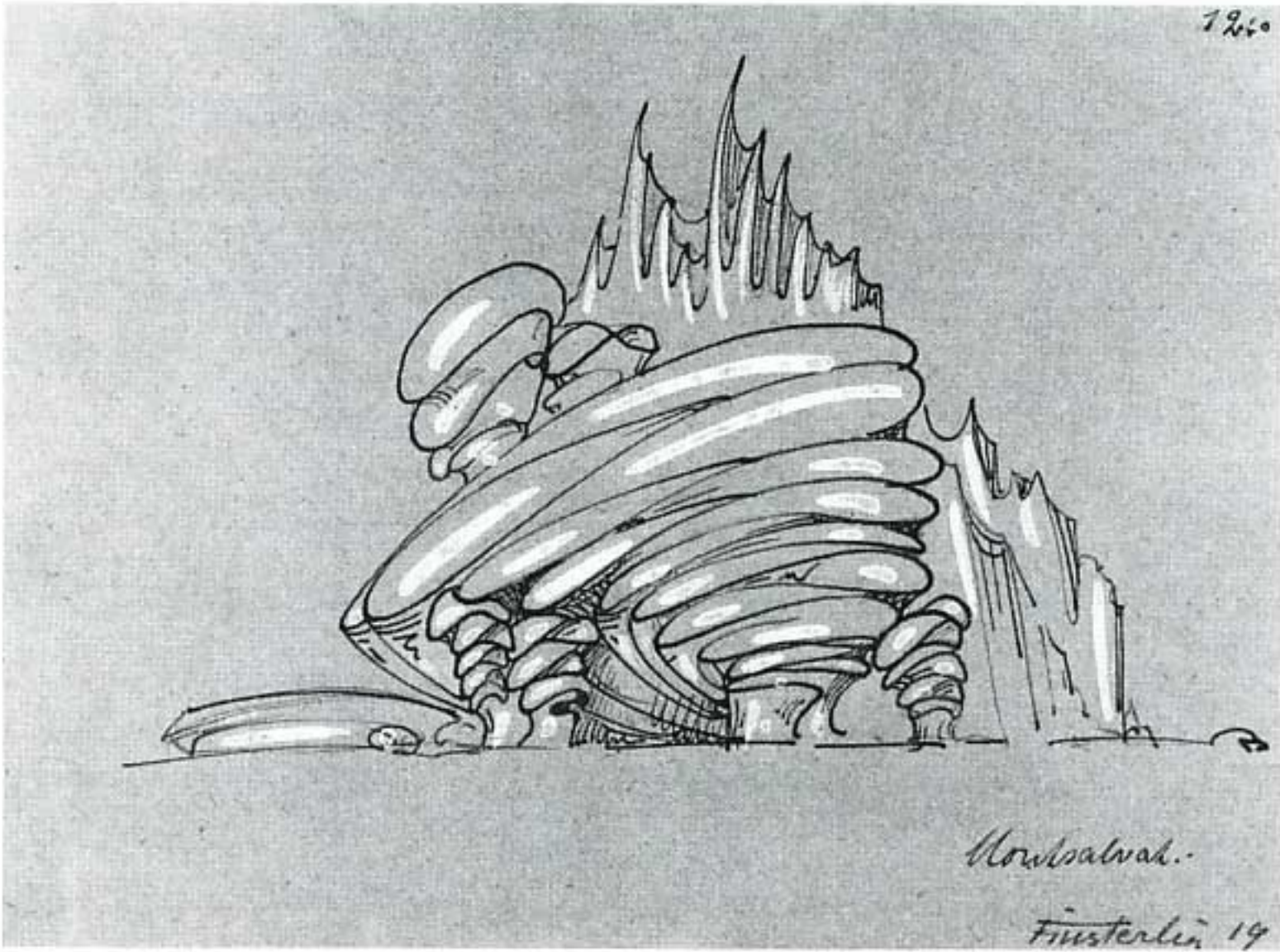
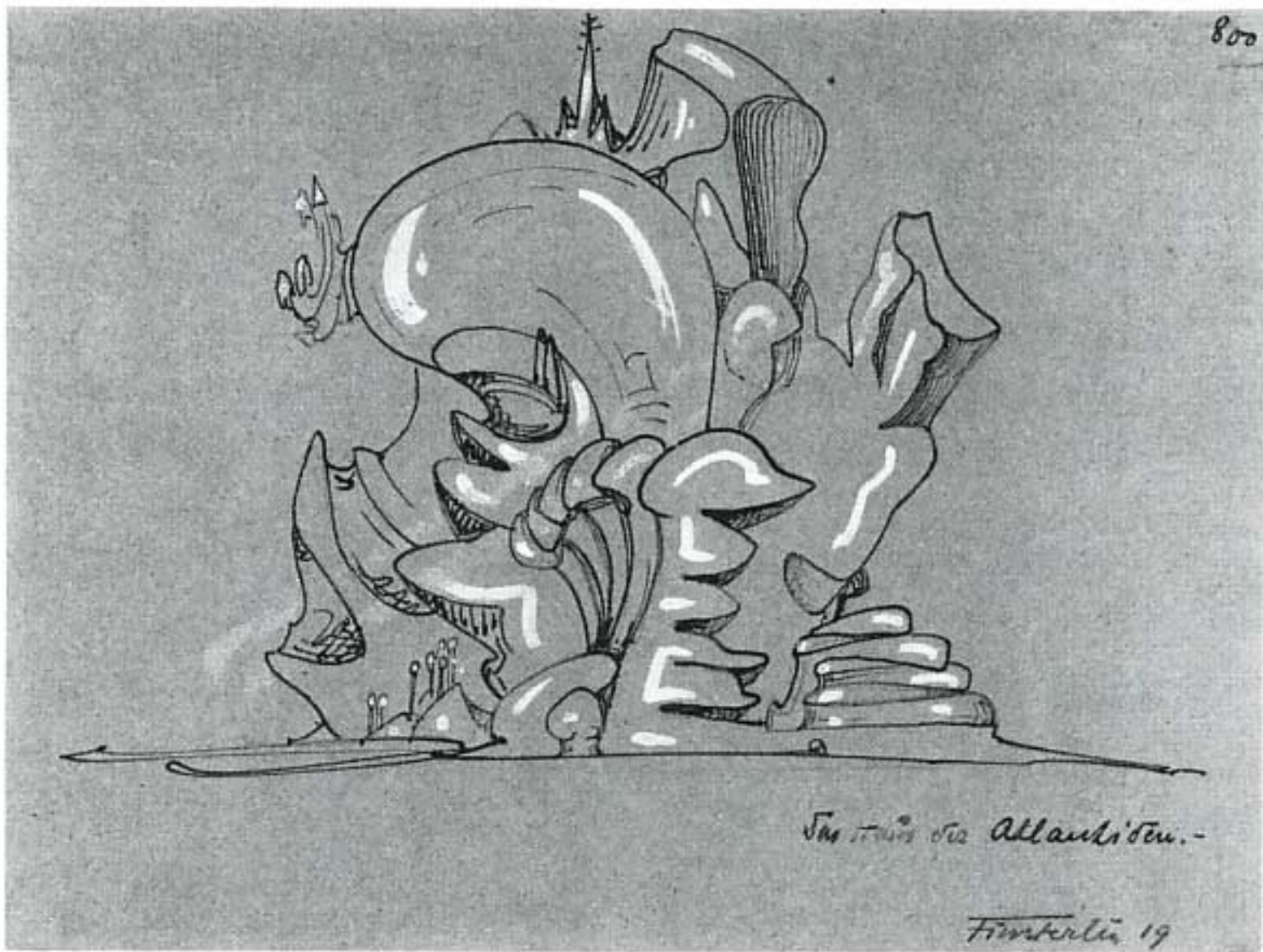


Fig. 6a. Hermann Finsterlin
Das Haus der Atlantiden, 1919
India ink with white highlights on khaki-colored paper
Hamburg, Hamburger Kunsthalle, Sammlung Cremer
Photo: © Elke Walford, Hamburg

Fig. 6b. Hermann Finsterlin
Montsalvat, 1919
India ink with white highlights on khaki-colored paper
Hamburg, Hamburger Kunsthalle, Sammlung Cremer
Photo: © Elke Walford, Hamburg

and his eagle], 1918); and one for Prometheus, with whom Finsterlin identified himself. "I tell you," he wrote in one of his letters (which he signed "Prometh"), "one should create on mountaintops, in the cool glow of the sun across the glacier, drawn onward by the ecstasy of wondrous expanses, in the sweet delusion of the eagle soul and of gigantic omnipotence."⁵⁵

Finsterlin's architectural visions (figs. 6a, b)—reorganizing space for the off-center modern soul—were themselves analogous to the redemptive, life-giving action of Prometheus. Only "a game played outward from within," he said, could make possible a "union of mind and soul with the formative forces of Universal Nature."⁵⁶ Architecture, for Finsterlin, is an evolutionary process that runs in parallel with the metamorphosis of man into Superman. It evolves away from the old "age of coordinates" toward a "higher architecture" that enters the realm of "the organic, the spiritual."⁵⁷ Here Finsterlin was speaking for all the members of the Glass Chain group, who, as "cosmic architects" and "yea-sayers,"⁵⁸ devised their crystalline structures to house a "transformed man" who was both troglodyte and winged being: one who had bestridden with Zarathustra the heights and the depths of existence.

One artist who was powerfully affected by this dominant idea of metamorphosis, by the utopian architectural ideas of the Glass Chain, and simultaneously by Dadaist concepts of destruction/construction, was Kurt Schwitters—except that, unlike the artists mentioned hitherto, he took care to cover Nietzsche's tracks. Schwitters built his grotto tower, the *Merzbau* (1923–1937), behind the bourgeois facade of his parental house on Waldhausenstrasse in Hannover (fig. 7). He used Dadaist means to consecrate interior space, invoking an emblematic synthesis of art and life.

Like the "crystallizations" described by Nietzsche as marking the transition from music to architecture,⁵⁹ the *Merzbau* grows in accord with an overriding "rhythm" that rehouses its "Merz soul" through a succession of changing spaces, from basement to loft. Here, too, intuition seems spontaneously to create a labyrinthine architecture of caves, grottoes, niches, walled-up spaces, and openings. Kaleidoscopically, this accumulates the possibilities of a spatial projection of subjective experience, along with its rhythmic, alogical "formal corollaries" (Schwitters), which constantly modify and relativize the structure. Intuitively, he attains the level of the Dionysian "will to live," which, in its inbuilt dynamism, passes beyond the "corpse of the object"⁶⁰ and becomes emblematic of what Nietzsche called "a growth and decay, a building and destroying, devoid of all moral responsibility, in eternally unchanging innocence."⁶¹

In the *Merzbau*, as Schwitters emphasized, "eventually, the whole of life with all of its impulses must stand there . . . I have nothing to hide." And so its vital energy partly—and paradoxically—derives from the "corpse of the object," which is a "prime component," fetishlike, of the *Merzbau* grottoes. Here lie the forlorn remains of a "rotten, decomposing European culture," together with mementos of friends, Persil advertisements, urban trash, the "glittering treasure" of the Nibelung's Hoard, Goethe's leg as a holy relic,



Fig. 7. Kurt Schwitters
Merz Column in the Hanover Merzbau, ca. 1923
Assemblage (destroyed 1943)
© 1998 Artists Rights Society (ARS)
New York/VG Bild-Kunst, Bonn

“the many pencils left unfinished by poems,” and—at the center—the grotesque “Grotto of Love.”⁶²

Throughout the internal architecture of the Merzbau flows the Dionysian current of life; Schwitters gives this an appropriate Apollonian expression that remains close to the process of “the whole of life with all of its impulses”⁶³ and incorporates realities, imaginations, the daily round, and myth. From this emerges a metamorphic architecture full of burst bounds, melting space, dissociations, contradictions, fathomless depths; and of tensions between profane and sacred, demolition and accumulation, transience and eternity, mobility and immobility, obscenity and religion, cruelty and hilarity.

With all its possibilities, metamorphoses, and mutations (or *merzations*), the Merzbau provides architecture with a metaphysical last court of appeal: a labyrinthine ritual cave, pledged to the cause of life.

Under Nietzsche’s influence, the Dadaists performed a radical revaluation of architecture and of art. They revolutionized Nietzsche’s notion of a “grand style” that would represent neither a Dionysian nor an Apollonian state by linking architecture with the Dionysian-Apollonian art instinct. No longer would art hold sway over life: life—the generative and destructive will to live, the “utter transience of all that is real”—would henceforth shape art.⁶⁴ Architecture became the Dionysian image of the art/life symbiosis. It was to be assessed not in terms of objective laws and requirements but noninstrumentally, in terms of subjective experience. What defined the essence of architecture was no longer unity but the plurality of the open-ended montage process, together with relativity and the temporal process of change. Its organizational and formative principle was now intuition.

The logical outcome was an architecture built not for eternity but for dynamic life. Only in the towering grottoes of that architecture did the Dadaist acquire the wings of knowledge. The *Dadasoph*, like Nietzsche, had found his “will,” from which he extracted his “world” in a constant process of bound breaking and alteration—“drunk and sober at the same time.”⁶⁵

Architectures of Apollonian “Metamechanics”

Slightly later than the Dionysian tendency toward montage, and soon overlapping with it, there emerged the contrary principle: that of “metamechanics,” the Apollonian machine aesthetic. The Dadaists evolved from assemblers (fitters, *Monteure*) into engineers. They no longer labeled their works “mont.” but “mech.,” “meta-mech.,” or “constr.” These abbreviations, with their ironic reference to the traditional “*pinxit*,” signaled the artist’s new role. Metamechanics demanded a new iconography that was emancipated from tradition and nourished by the visual repertoire of mechanical engineering and (to a lesser degree) by that of the media.

In their “metamechanical constructions,” which bore an opposite relation to the Dionysian architectural montage, the Dadaists projected what in Nietzschean terms was an Apollonian, tectonic beauty of coolness, emptiness, and rigidity. The Dionysian tendency appeared to have been tamed by an

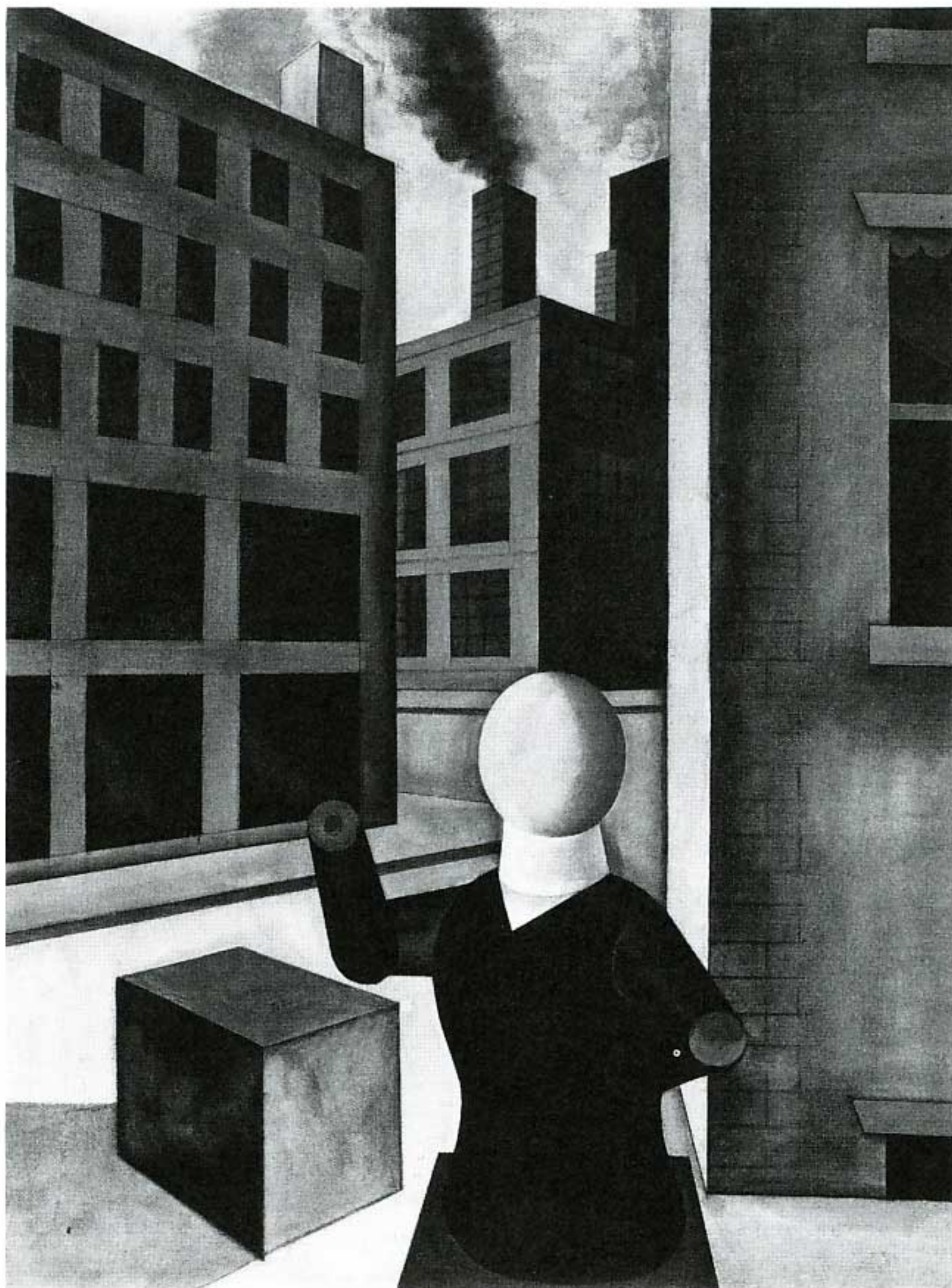


Fig. 8. Georg Grosz

Untitled, 1920

Oil on canvas

Düsseldorf, Kunstsammlung Nordrhein-Westfalen

© Estate of Georg Grosz/Licensed by VAGA, New York, NY

Apollonian visual syntax that elementalized and spatialized the language of form. Whereas the process of montage led to the symbiosis of art and life, the Apollonian tendency strengthened the relation between art and science.

Canyonlike streets of schematic factory and office buildings are thronged with faceless puppets that are melancholy effigies of the modern human being, forced to function in a world of unvarying conditions and laws (fig. 8).

The Dadaists now applied the Apollonian principle as a force to exorcize chaos: an abstracting, simplifying, typifying force that imposed order. Apollonian abstraction cleared and chilled the pictorial world and created for itself, in a melancholy spatial vacuum, a new aesthetic of the machine—whether experienced negatively, as an alienating, identity-destroying power, or developed positively, as a possible aid to understanding humanity and technology within new, rationally constructed contexts.

The enigmatic stillness of the urban spaces in the Berlin Dadaists' work revealed the influence of Italian Metaphysical Art; in their architectural constructions, however, they replaced the mythical aura with an emphasis on regularity and on the Apollonian "control over line and form." These processes of abstraction suggested new possibilities for a rapprochement between art and technology: in them, the artist designed and constructed spaces in which he could operate in his new capacity, that of the "engineer" who plans and measures—"a bright, healthy worker within the collectivist community."⁶⁶ And so the new Apollonian world embodied not only the downfall of a world that had become merely mechanical, but also the dawn of a new order of technological and social quality.

From this tension between Dionysian fullness and Apollonian emptiness, between destruction and construction, process and stasis, Dada evolved its architectural conceptions: discovering Apollonian structures in the Dionysian chaos and feeling the excitement of the Dada-satyr in the rational abstractions of the Apollonian configurations—that signaled the beginning of a new culture.

Notes

1. "Mit dem Hammer" referred to Nietzsche's strikes against cultural traditions. It is derived from the subtitle of Nietzsche's *Götzen-Dämmerung; oder, Wie Man mit dem Hammer philosophiert* (1889).

2. Raoul Hausmann, "Bilanz der Feierlichkeit," in *Bilanz der Feierlichkeit: Texte bis 1933*, ed. Michael Erlhoff (Munich: Edition Text und Kritik, 1982), 70: "Wir wollen radikal die Ausflüchte der Güte, der Schönheit, des Wertes vernichten, wir wollen alles zerstören, zerreißen—um aus uns hinauszuschleudern die neue Welt, die nicht Sicherung ist und Ruhe, sondern Unruhe und Erneuerung... wir wollen sein, was wir sind: Sichselbstzerstörende... wir sind jenseits der guten, gerechten Gesellschaft. Und uns lächert der Untergang ihrer Welt—denn wir sind frei von Erlebensangst und dem Grauen, das den Bürger gepackt hat!" Unless otherwise noted, all translations are by David Britt.

3. Friedrich Nietzsche, *Also sprach Zarathustra*, in *Sämtliche Werke: Kritische Studienausgabe*, 15 vols., ed. Giorgio Colli and Mazzino Montinari (Munich: Deutscher

Taschenbuch Verlag and de Gruyter, 1988), 4: 266: “*Den Schaffenden hassen sie am meisten: den, der Tafeln bricht und alte Werthe, den Brecher.*” All subsequent references to this edition will be abbreviated as KSA.

4. Friedrich Nietzsche, *Jenseits von Gut und Böse*, in KSA (see note 3), 5: 157. Richard Huelsenbeck, ed., *Dada Almanach* (Berlin: Erich Reiss Verlag, 1920), 7: “*Parodisten der Weltgeschichte und Hamwürste Gottes*”; “*Karneval grossen Stils*”; “*zur transcendentalen Höhe des höchsten Blödsinns und der aristophanischen Welt-Verspottung.*” See also Hanne Bergius, *Das Lachen DADAs: Die Berliner Dadaisten und ihre Aktionen* (Giessen: Anabas, 1989).

5. Friedrich Nietzsche, *Ecce Homo*, in KSA (see note 3), 6: 281, 280: “*Das Sitzfleisch ... die eigentliche Sünde wider den heiligen Geist.*” “*Herkunft des deutschen Geistes – aus betäubten Eingeweiden.*”

6. Friedrich Nietzsche, *Die Geburt der Tragödie aus dem Geiste der Musik*, in KSA (see note 3), 1: 56–58: “*im Grunde der Dinge, trotz allem Wechsel der Erscheinungen unzerstörbar mächtig und lustvoll ... das Dasein wahrhaftiger, wirklicher, vollständiger ... der gemeinhin sich als einzige Realität achtende Culturmensch.*”

7. Hugo Ball, *Die Flucht aus der Zeit* (Munich: Verlag von Dunker & Humblot, 1927; reprint, Lucerne: Verlag Josef Stocker, 1946), 14: “*aufgesteckten Etikettchen.*”

8. Nietzsche (see note 3), 4: 153: “*Wahrlich, ihr könntet gar keine bessere Maske tragen, ihr Gegenwärtigen, als euer eignes Gesicht ist! Wer könnte euch – erkennen! Vollgeschrieben mit den Zeichen der Vergangenheit, und auch diese Zeichen überpinselt mit neuen Zeichen: also habt ihr euch gut versteckt vor allen Zeichendeutern! Und wenn man auch Nierenprüfer ist: wer glaubt wohl noch, dass ihr Nieren habt! Aus Farben scheint ihr gebacken und aus geleimten Zetteln.*”

9. Nietzsche (see note 3), 4: 211: “*Reihe neuer Häuser ... Nahm wohl ein blödes Kind sie aus seiner Spielschachtel.*”

10. Richard Huelsenbeck, “Dadaistisches Manifest” (1918–1920), in *Dada Almanach* (Berlin: Erich Reiss Verlag, 1920), 38: “*der gesamten brutalen Realität.*”

11. See Seth Taylor, *Left-Wing Nietzscheans: The Politics of German Expressionism, 1910–1920* (Berlin: de Gruyter, 1990).

12. Richard Huelsenbeck, *Dada siegt: Eine Bilanz des Dadaismus* (Berlin: Der Malik-Verlag, 1920), 12: “*Wir hatten alle Nietzsche gelesen, auch die Ausländer, vor allem aber Ball.*”

13. Hugo Ball, “Nietzsche in Basel: Eine Streitschrift,” ed. Richard W. Sheppard and Annemarie Schütt-Hennings, in Ernst Teubner, ed., *Hugo Ball Almanach 1978* (Pirmasens: Stadt Pirmasens, 1978), 1–65: “*Nietzsche, ein Beitrag zur Erneuerung Deutschlands.*”

14. Friedrich Nietzsche, *Morgenröte*, in KSA (see note 3), 3: 13–16: “*dass von Plato ab alle philosophischen Baumeister in Europa umsonst gebaut ... der Verführung der Moral.*”

15. Hugo Ball, “Kandinsky,” in *Der Künstler und die Zeitkrankheit*, ed. Burkhard Schlichting (Frankfurt am Main: Suhrkamp, 1984), 41–43: “*Gott ist tot ... Eine Zeit bricht zusammen. Es gibt keine Pfeiler und Stützen mehr, keine Fundamente mehr, die nicht zersprengt worden wären. Kirchen sind Luftschlösser geworden. Überzeugungen, Vorurteile. Es gibt keine Perspektive mehr in der moralischen Welt. Oben ist unten,*

unten ist oben. Umwertung aller Werte fand statt... Aber man zerbrach nicht nur die Mauern, man zerrieb, zerlegte, zertrat noch die Sandkörner. Es blieb nicht nur kein Stein auf dem anderen, es blieb auch nicht einmal ein Körnchen, kein Atom auf dem andern. Wie auf philosophischem Gebiet die Geister, so wurden auf physikalischem Gebiet die Körper von Illusionen befreit.

16. Friedrich Nietzsche, *Die fröhliche Wissenschaft*, no. 125, in KSA (see note 3), 3: 481: *“Wohin bewegen wir uns? Fort von allen Sonnen? Stürzen wir nicht fortwährend? Und rückwärts, seitwärts, vorwärts, nach allen Seiten? Giebt es noch ein Oben und ein Unten? Irren wir nicht wie durch ein unendliches Nichts? Haucht uns nicht der leere Raum an? Ist es nicht kälter geworden?”*

17. Friedrich Nietzsche, *Über Wahrheit und Lüge im aussermoralischen Sinne*, in KSA (see note 3), 1: 879: *“das räthselhafte X.”*

18. Friedrich Nietzsche, *Die Philosophie im tragischen Zeitalter*, in KSA (see note 3), 1: 824: *“die gänzliche Unbeständigkeit alles Wirklichen, das fortwährend nur wirkt und wird und nicht ist.”*

19. Huelsenbeck (see note 10), 38: *“gesamte Realität... simultanes Gewirr von Geräuschen, Farben, geistigen Rhythmen, das in die dadaistische Kunst mit allen sensationellen Schreien und Fiebern seiner verwegenen Alltagspsyche und in seiner gesamten Brutalität übernommen wird.”*

20. Nietzsche (see note 17), 1: 883, 887: *“Bildermasse”; “Trieb zur Metapherbildung”; “hitzige Flüssigkeit”; “[die] aus dem Urvermögen menschlicher Phantasie hervorströmt.”*

21. Richard Huelsenbeck, *En avant dada: Die Geschichte des Dadaismus* (Hanover: Paul Steegemann, 1920), 25: *“Mit dem Neuen Material hat das Bild einen... ungeheuren Schritt vom Horizont über die vordere Bildfläche getan, es nimmt am Leben selbst teil.”*

22. Ball (see note 7), 146: *“Kunst des nächsten und direktesten Materials.”*

23. Richard Huelsenbeck, *Dadaco*, in *Documenti e periodici Dada*, ed. Arturo Schwarz (reprint, Milan: Archivi d'Art del XX secolo; Rome: Gabriele Mazzotta, 1970), n.p.: *“die chaotische Bewegung des Lebens zum unmittelbaren Bewusstsein bringen.”*

24. Raoul Hausmann, *Am Anfang war Dada* (Giessen: Anabas-Verlag, 1972), 13: *“Im Lautgedicht, das sich mit Lauten macht, die dem Kehlkopf und den Stimmbändern entspringen, das keine Syntax kennt, nur Fortlauf und Hemmung.”*

25. Huelsenbeck (see note 21), 22: *“direkter Hinweis auf die Aktion”; “Ein Simultangedicht heisst am Ende nichts anderes als ‘Es lebe das Leben.’”*

26. Huelsenbeck (see note 21), 17: *“das Leben selbst ist..., das man nicht beurteilen kann... das vielmehr ein Teil unserer Persönlichkeit darstellt, uns angreift, verfolgt und zerfetzt.”*

27. Salomo Friedlaender, “Der Waghälter der Welt,” *Die Weissen Blätter* 2, no. 7 (1915): 893.

28. Salomo Friedlaender, *Schöpferische Indifferenz*, (1918; 2nd ed., Munich: Ernst Reinhardt-Verlag, 1926), s.v. “Weltperson,” chapter 13.

29. Salomo Friedlaender, *Nietzsche: Eine intellektuale Biographie* (Leipzig: Göschen, 1911).

30. Nietzsche (see note 3), 4: 147: “*unter Menschen wie unter Bruchstücken der Zukunft... [der] unerschöpfte zeugende Lebenswille.*”
31. Nietzsche (see note 17), 1: 87: “*Trieb zur Metapherbildung.*”
32. Friedrich Nietzsche, “Nachgelassene Fragmente,” in KSA (see note 3), 11: 498: “*Es giebt vielerlei Augen. Auch die Sphinx hat Augen: und folglich giebt es vielerlei ‘Wahrheiten,’ und folglich giebt es keine Wahrheit.*”
33. Friedrich Nietzsche, “Aus dem Nachlass der achtziger Jahre,” in *Werke*, 3 vols., ed. Karl Schlechta (Munich: Carl Hanser Verlag, 1954–1956), 3: 705: “*subjektive Fiktion.*”
34. Nietzsche (see note 3), 4: 31: “*ein aus sich rollendes Rad.*”
35. Nietzsche (see note 16), 3: 639: “*Welt-Spiel.*”
36. Nietzsche (see note 5), 6: 344: “*Zarathustra fühlt sich gerade in diesem Umfang an Raum, in dieser Zugänglichkeit zum Entgegengesetzten als die höchste Art alles Seienden.*”
37. See Friedlaender (see note 27): “*neue Einheit.*”
38. Nietzsche (see note 3), 4: 50: “*jetzt tanzt ein Gott durch mich.*”
39. Ball (see note 15), 42: “*zerrissen, zerstückt, zerhackt.*”
40. Raoul Hausmann, *Material der Malerei, Plastik, Architektur* (Berlin: self-published, 1918), n.p.: “*Die Bewegung der Wand das Fenster keine Symmetrie als zufälliger Einschnitt man wird es vom Boden zur Decke reichen lassen in verschiedenen Formen farbiges Glas das die Menschen entzückt und beeinflusst durch seine Lichtvermittlung.*”
41. Paul Scheerbart, “Nieder der Seriorismus!” *Das Frühlicht* 1, no. 1, ed. Bruno Taut (1921): “*die verstaubte, verfilzte, verkleisterte Welt der Begriffe... Raum, Heimat, Stil... das Fliessende, das Grazile, Kantige, Funkelnde, Blitzende, Leichte.*”
42. Friedrich Nietzsche, *Götzen-Dämmerung*, in KSA (see note 3), 6: 119: “*grosser Stil.*”
43. Johannes Baader, *Oberdada: Schriften, Manifeste, Flugblätter, Billets, Werke und Taten*, ed. Hanne Bergius, Norbert Miller, and Karl Riha (Giessen: Anabas Verlag, 1977), 91–95.
44. Johannes Baader, “Das Spiel der Völker: Eine Gedankenreihe (2.VI.1916),” unpublished manuscript; a copy exists in my own archive.
45. Baader (see note 43), 55: “*Grosse völlig freie Universitäten, Bibliotheken, Archive, moderne Weltmuseen oder Weltsammlungen, Arenen und Plätze für Völkerspiele, Musikfeste und dramatische Festspiele, öffentliche Parks, Wallfahrtsanlagen, Frühlingswohnstätten und Villen und Gärten und Wälder und Felder und Berge und Auen und Bäche und Seen und Ströme und das Meer.*”
46. Hanne Bergius, “Zur phantastischen Politik der Anti-Politik Johannes Baaders; oder, Die unbefleckte Empfängnis der Welt,” in Baader (see note 43), 181–91.
47. Baader (see note 44), 4: “*Alle Dinge fingen zu Reden an und wurden Gleichnisse. Und das Gottesbewusstsein stieg wieder auf in mir, rauschhaft... Und ich war wieder Christus, und ging im Rausch die ganze Nacht durch die Strassen Berlins, und durchmass in Gedanken alle Länder und alle Zeiten und es gab weder Vergangenheit mehr für mich noch Zukunft.*”
48. Baader (see note 43), 93: “*Überstock... die letzte Erlösung vom Leib und Tode.*”

49. Baader (see note 43), 7: “[der] die Welt aus ihren Angeln heben möchte, die ganze Welt mit ihrem Zwerggeschlecht.”
50. Baader (see note 43), 94: “die letzten Restbestände der Architektur in einem zerbrochenen Korb verstaubt... Auch Paul Scheerbart kommt in einer gläsernen Kristallkutsche und legt sich als Bombe neben den verstaubten Architekturkorb... Vorbedingung einer neuen Zeit... neue Epoche der künstlerischen Gesamtkultur.”
51. Nietzsche (see note 6), 1: 57: “künstlerische Entladung vom Ekel des Absurden.”
52. Hermann Finsterlin, “Innenarchitektur,” *Das Frühlicht* 1, no. 2 (1921): “Im Innenraum des neuen Hauses wird man sich nicht nur als Insasse einer märchenhaften Kristalldruse fühlen, sondern als interner Bewohner eines Organismus, wandernd von Organ zu Organ, ein gebender und ein empfangender Symbiote eines fossilen Riesenmutterleibes... Möbel wie sie in unseren Wohnschachteln kleben, leidreizende Fremdlinge. Sagt mir, ob Euch nie das gewalttätige Schema Eurer sechs Wände irritiert und die injizierten Sachsärge Eurer tausend Notwendigkeiten—ob nie die geheimnisvolle Lust an Euch herankroch, Euch zu umräumen nach dem Rhythmus Eurer atmenden Seele.”
53. Nietzsche (see note 14), 3: 152: “nach unserer Seelen-Art... das Labyrinth.”
54. Finsterlin (see note 52): “alle Typen des Übermenschen.”
55. Finsterlin, quoted by Reinhard Döhl, *Hermann Finsterlin: Eine Annäherung* (Stuttgart: Gerd Hatje, 1988), 294: “Ich sage euch, auf Bergen sollte man schaffen, in der kühlen Glut der firmnahen Sonne, angesaugt vom Rausch wundersamer Weite, im süßen Trug der Adlerseele und gigantischer Allmacht.”
56. Döhl (see note 55), 122: “ein Spiel von innen heraus... [eines] geistigen und seelischen Einswerden mit den Bildekräften der Allnatur.”
57. Döhl (see note 55), 75: “[zu einer] höheren Baukunst, die ins Organische, Seelische.”
58. Döhl (see note 55), 75: “Weltbaumeister... Ja-sager.”
59. Friedrich Nietzsche, *Menschliches Allzumenschliches*, in *KSA* (see note 3), 2: 435: “Krystallisationen.”
60. Werner Schmalenbach, *Kurt Schwitters* (Munich: Prestel, 1984), 137: “Leiche des Gegenstandes.”
61. Nietzsche (see note 18), 1: 830: “Ein Werden und Vergehen, ein Bauen und Zerstören, ohne jede moralische Zurechnung, in ewig gleicher Unschuld.”
62. See Schwitters in Schmalenbach (see note 60), 136: “Glänzender Schatz... die vielen nicht zu Ende gedichteten Bleistifte... Grotte der Liebe.”
63. Schwitters in Schmalenbach (see note 60), 136: “[des] ganzen Lebens mit allem Wollen.”
64. See Ball (see note 15), 43: “die gänzliche Unbeständigkeit alles Wirklichen.”
65. Hans Arp, *Unsern täglichen Traum: Erinnerungen, Dichtungen und Betrachtungen aus den Jahren 1914–1954* (Zurich: Arche, 1954), 69: “in demselben Augenblick ‘trunken und nüchtern’ zugleich.”
66. George Grosz, “Zu meinen neuen Bildern,” *Das Kunstblatt* 5, no. 1 (January 1921), 14: “Kontrolle über Strich und Form... heller, gesunder Arbeiter in der kollektivistischen Gemeinschaft.” As to the Dadaistic method of Dionysian and Apollonian polarity, see my book: *Montage und Metamechanik: Dada Berlin—Artistik von Polaritäten* (Berlin: Gebr. Mann Verlag, 1999).