

CONTENTS

List of Figures	ix
Acknowledgments	xli
Foreword	xliii
Introduction	1
1 DADA: REVALUATION OF ART	9
The Dionysian Momentum of the Montage Procedure	11
The Apollinian Abstraction in the Metamechanics	19
The Artistic Concept of Polarities: “Anthropogenesis of Dissonance”	20
2 CLUB DADA BERLIN	25
First Public Impulse: Coldness and Resilience	31
Constellations and Strategies	38
Dada’s Play with Publicity: From ‘Ecstasy of Nonsense’ to Exhaustion	42
1917: Increased Consciousness of Publicity	42
1918: Dadaist Forms of Production and Individual Activities	45
1919: Political Awareness and Scandals	52
1920: Dada Tours and Mass Spectacles	64
1921: Grotesques, Anti-Dada, ‘Intertellurian’ Academy	71
1922/23: New Artistic Decisions: Political and Elementary	77
The Unstable Balance of the Dada Activities	84

3	FIRST “PRODUCTS”: EXPERIMENTAL HYLOMORPHISM	87
	“The New Material”: Collages, Cliché-Montages, Care Packages, New Typography, Optophonetic Poetry	88
	“Photoplays” or “Taylor’s System of Painting”: Beginning of Photomontages and the Tatlin Myth	103
	“Ladies and Gentlemen! Anybody Can Enter!!!”: Action and the Principle of Montage	110
4	SIMULTANEOUS MONTAGE: ART IN THE PERSPECTIVE OF LIFE	113
	“Cut through the Times”: The Chaotic World Panorama in Clips and Cross-sections	126
	“Catchphrase and Cliché as a Century’s Foundations”: Dada and the Press	131
	“Wanted”: Selection and Alienation of the Photographs and Headlines	135
	“Germania Shirtless”: The Combination of Text and Picture	138
	“Annihilation of all Absolute Values”: Convergence of Scientific and Aesthetic Perception	142
	“Expansion of Visual Consciousness”: Relative and Simultaneous Perception	146
	“The Motor of Things”: Wheels—Symbols of the Dionysian	154
	“Cut With the Kitchen Knife”: Montage as Grotesque Political Allegory	164
	“Yes to the Gigantic Global Nonsense!!”: Creative Indifference	178
	“The Hour of Noon”: Photoplays Unleashed— “This American Electric Brightness”	183
5	METAMECHANICAL CONSTRUCTION: SCIENCE IN THE PERSPECTIVE OF ART	189
	“Law and Order”: The Social Theater of Metamechanics	198
	“Spatialized Dead Time”: The Architectonic Principle	202
	“Prosthetic Sale”: The Cripple-Automaton	206
	“L’homme machine”: The Anatomy of Venus	211
	“Prussian Venus”: The Apollinian Muse	214
	“Systematic Work on the Ball”: The New Constructor as Dada Apollo	219
	“Stagnant Death”: The Ominous Future	226

6	“FIRST INTERNATIONAL DADA-FAIR”: SATURNALIA OF ART	231
	“Down with Art!”: Dada’s Iconoclasm	238
	“Dictatorship of the Dadaists”: Typography on Stage	241
	“dadafex maximus”: Max Ernst and the International Participation	243
	<i>Deutschland, ein Wintermärchen</i> (Germany, a Winter’s Tale): Satirical Eschatology of the Fair	247
	“Dada Youth Group”: Young Artists and Students	257
	“Vulgar Dilettantism”: Everyday Products	259
	“ <i>The Great Plasto-Dio-Dada-Drama</i> ”: Baader’s Dionysian Last Judgment	260
	“The Play”: Catalog and Plans	267
	“Dada triumphs!”: Public, Censorship, Trial	272
7	DADA’S ARTISTRY: PLAY OF POLARITIES	283
	The New Material	284
	Simultaneous Montage	285
	Hausmann – Höch – Baader – Grosz	290
	Heartfield – Huelsenbeck – Mehring – The Dada Friends	
	Metamechanics	297
	The Dada-Fair: The Occident in the ‘Mousetrap’	298
	Dada Without End	302
	Abbreviations	309
	Notes	315
	“FIRST INTERNATIONAL DADA-FAIR.” Following page 355 Catalog of the Exhibition and its Reconstruction	
	Bibliography	357
	Index	449